

BOOK REVIEW

Art Practice as Research: Inquiry in the Visual Arts

Graeme Sullivan (2005). Thousand Oaks, CA: Sage Publications.
265 pages. ISBN 1-4129-0536-2

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For over four decades, art education scholars have been advocating for the visual arts within the context of K-12 education by arguing their cognitive and affective significance as a discipline-specific area of inquiry and across school curricula. Beginning with the establishment of the professional field of art education in the mid-1960s to the development of Discipline-Based Art Education, to Visual Culture studies in art education, and most recently, the growing literature on Art-Based Research, the field has reinvented itself in order to clarify its positioning and to gain agency and credibility within the larger context of educational research and practice in the U.S. and internationally. Depending on the political climate surrounding schooling, these efforts at bringing the visual arts to the center of curricular and pedagogical concerns have, for the most part, fallen on deaf ears.

While there is little disagreement about the importance of visual arts education among the populace, when push comes to shove within the political economy of schooling, art is the first area of content to be questioned, then reduced, if not eliminated, from the curriculum. As post-Sputnik education and now *No Child Left Behind* has shown us, the visual arts are the first to suffer when politics enters the picture of what constitutes basic education in the U.S. If the larger role that the visual arts can play in the education of children is going to be taken seriously, then it is arguments like those found in Graeme Sullivan's recent book, *Art Practice as Research: Inquiry in the Visual Arts* (2005), that can ensure a broader appreciation and understanding of how the visual arts constitute significant research and contribute in significant ways to children's creative and intellectual development.

Given its research-on-art-as-research focus, Sullivan's book makes a significant contribution to the literature in the field of art education. His arguments place art-based research in the center of educational practice as they clearly establish the visual arts as a significant form of creative and intellectual inquiry. While creativity has long been touted as the major contribution of the visual arts to new knowledge, it has not been central to a pragmatic understanding of art's intellectual value in knowledge acquisition, as Sullivan clearly demonstrates.

Art Practice As Research

Ruth Mateus-Berr, Richard Jochum



Art Practice As Research:

Art Practice as Research Graeme Sullivan, 2010 Art Practice as Research Second Edition continues to present a compelling argument that the creative and cultural inquiry undertaken by artists is a form of research. The text explores themes, practices, and contexts of artistic inquiry and positions them within the discourse of research. Sullivan argues that legitimate research goals can be achieved by choosing different methods than those offered by the social sciences. The common denominator in both approaches is the attention given to rigor and systematic inquiry. Artists emphasize the role of the imaginative intellect in creating, criticizing, and constructing knowledge that is not only new but also has the capacity to transform human understanding.

Art Practice as Research Graeme Sullivan, 2005. This book will publish in a new edition on December 1, 2009. We are no longer supplying instructors with complimentary review copies of this edition. If you need an urgent desk copy of the existing edition for a class this semester, please call 1 800 818 7243 and we will be pleased to process your request. In this rich and layered reflection on visual arts practice as research, Graeme Sullivan launches a passionate and convincing case that rewrites the definitions of art and research as it unapologetically claims for the visual arts the respect and admiration of the academy.

Jessica Hoffman Davis, Harvard University. Art Practice as Research Inquiry in the Visual Arts presents a compelling argument that the creative and cultural inquiry undertaken by artists is a form of research. The text explores themes, practices, and contexts of artistic inquiry and positions them within the discourse of research. Author Graeme Sullivan argues that legitimate research goals can be achieved by choosing different methods than those offered by the social sciences. The common denominator in both approaches is the attention given to rigor and systematic inquiry. Artists emphasize the role of the imaginative intellect in creating, criticizing, and constructing knowledge that is not only new but also has the capacity to transform human understanding. The book is divided into three content areas that provide a unique framework for carrying out inquiry in the visual arts.

Contexts for Visual Arts Research is a historical review that positions the visual arts as a culturally grounded and institutionally bound area of artistic and educational inquiry. Theorizing Visual Arts Practice presents the thesis that visual arts practice is a theoretically robust area of inquiry and a transformative approach to creating and critiquing knowledge. Visual Arts Research Practices describes a range of strategies and approaches to planning and carrying out visual arts research.

Visual Arts Research is a historical review that positions the visual arts as a culturally grounded and institutionally bound area of artistic and educational inquiry. Art Practice as Research is perfectly suited as a text for courses in art education, the visual arts, as well as general research methods courses in education and the humanities. This will also be an invaluable reference for anyone with an interest in interdisciplinary research in the social sciences and the role of imaginative inquiry in human understanding.

A blog by Graeme Sullivan welcoming contributors interested in discussing ideas and sharing information about art as a form of research. Praise for this text: Sullivan challenges our assumptions about what constitutes research practices and in doing so presents a ground-breaking analysis for visual arts practice as research.

This compelling image text book opens the possibilities for the construction of new forms of knowledge in our increasingly visual world Dipti Desai New York University Sullivan provides a timely and excellent introduction to the emerging field of visual cognition and educational research Pradeep A Dhillon University of Illinois Art Practice as Research is long overdue Graeme Sullivan eloquently crafts a methodology text and articulates for contemporary visual artist researchers how arts practices are in fact rich forms of research inquiry Rita L Irwin University of British Columbia Canada Sullivan s text is an important addition to the literature associated with research critical inquiry and arts education I wish that such a text would have been available at the time that I was working on my dissertation I will recommend it to my graduate students and colleagues Doug Blandy University of Oregon Art Practice moves through a description of accepted methods of research in the sciences A person interested in art research would be well served by the foundation Sullivan provides COMMUNICATION RESEARCH TRENDS Practice as Research Estelle Barrett, Barbara Bolt, 2014-06-10 Practice led research is a burgeoning area across the creative arts with studio informed doctorates frequently favoured over traditional approaches to research Practice as Research Approaches to Creative Arts Enquiry is specifically designed as a training tool and is structured on the model used by most research programmes A comprehensive introduction lays out the book s framework and individual chapters provide concrete examples of studio based research in art film and video creative writing and dance Comprehensive in its approach the volume draws on thinkers including Deleuze Bourdieu and Heidegger in its examination of the relationship between practice and theory demonstrating how practice can operate as a valid alternative mode of enquiry to traditional scholarship **Practice as Research in the Arts** Robin Nelson, 2013-03-03 At the performance turn this book takes a fresh how to approach to Practice as Research arguing that old prejudices should be abandoned and a PaR methodology fully accepted in the academy Nelson and his contributors address the questions students professional practitioner researchers regulators and examiners have posed in this domain **Practice-as-Research** Ludivine Fuschini, 2009-08-11 Practice as Research In Performance and Screen presents a thoroughgoing exploration of the major fissures of established knowledge created by a new trans disciplinary worldwide project for the twenty first century Focussing on the most fleeting and yet pervasive practices of the performance and screen arts it both documents and analyses the practical theoretical integration of hands on creative and scholarly methods of research Through an innovative combination of manuscript catalogue and digital multi media formats it aims to embody the principles of performance and screen practice as research in its structure and design making book pages and DVD images mutually illuminating With over fifty practitioner researcher contributors Practice as Research constitutes the most comprehensive presentation of this sometimes controversial and frequently fresh way of doing things with an imaginative convergence of artistic and scholarly processes Art Practice as Research Graeme Sullivan, 2010 Art Practice as Research Second Edition continues to present a compelling argument that the creative and cultural inquiry undertaken by artists is a form of research The text explores

themes practices and contexts of artistic inquiry and positions them within the discourse of research Sullivan argues that legitimate research goals can be achieved by choosing different methods than those offered by the social sciences The common denominator in both approaches is the attention given to rigor and systematic inquiry Artists emphasize the role of the imaginative intellect in creating criticizing and constructing knowledge that is not only new but also has the capacity to transform human understanding

Practice as Research in the Arts (and Beyond) Robin Nelson, 2022-05-19 This project addresses the contexts of Practice as Research and how to undertake it This second iteration updates thinking and practices but sustains a direct and clear approach on how to become a practitioner researcher New features include an extension of range beyond the arts and a case for intra disciplinarity in Practice Research as an influence in the formation of the future university A comparison is made between Artistic Research and Practice Research recognizing that research through practices with being doing knowing is central to both Acknowledging the current crisis in legitimation a broad view is taken of how things might be known by an onto epistemology for the twenty first century foregrounding the bodymind but sustaining rationality and community by way of Other other dialogic exchange Perspectives from around the world in Part II offset the more Eurocentric emphasis in Part I

Artistic Practice as Research in Music: Theory, Criticism, Practice Mine Dogantan-Dack, 2016-03-03 Artistic Practice as Research in Music Theory Criticism Practice brings together internationally renowned scholars and practitioners to explore the cultural institutional theoretical methodological epistemological ethical and practical aspects and implications of the rapidly evolving area of artistic research in music Through various theoretical positions and case studies and by establishing robust connections between theoretical debates and concrete examples of artistic research projects the authors discuss the conditions under which artistic practice becomes a research activity how practice led research is understood in conservatoire settings issues of assessment in relation to musical performance as research methodological possibilities open to music practitioners entering academic environments as researchers the role of technology in processes of musical composition as research the role and value of performerly knowledge in music analytical enquiry issues in relation to live performance as a research method artistic collaboration and improvisation as research tools interdisciplinary concerns of the artist researcher and the relationship between the affordances of a musical instrument and artistic research in musical performance Readers will come away from the book with fresh insights about the theoretical critical and practical work being done by experts in this exciting new field of enquiry

Art Practice in a Digital Culture Hazel Gardiner, Charlie Gere, 2016-04-15 Much as art history is in the process of being transformed by new information communication technologies often in ways that are either disavowed or resisted art practice is also being changed by those same technologies One of the most obvious symptoms of this change is the increasing numbers of artists working in universities and having their work facilitated and supported by the funding and infrastructural resources that such institutions offer This new paradigm of art as research is likely to have a profound effect on how we

understand the role of the artist and of art practice in society In this unique book artists art historians art theorists and curators of new media reflect on the idea of art as research and how it has changed practice Intrinsic to the volume is an investigation of the advances in creative practice made possible via artists engaging directly with technology or via collaborative partnerships between practitioners and technological experts ranging through a broad spectrum of advanced methods from robotics through rapid prototyping to the biological sciences Practice-led Research, Research-led Practice in the Creative Arts Hazel Smith,2009-06-30 This book addresses one of the most exciting and innovative developments within higher education the rise in prominence of the creative arts and the accelerating recognition that creative practice is a form of research The book considers how creative practice can lead to research insights through what is often known as practice led research But unlike other books on practice led research it balances this with discussion of how research can impact positively on creative practice through research led practice The editors posit an iterative and web like relationship between practice and research Essays within the book cover a wide range of disciplines including creative writing dance music theatre film and new media and the contributors are from the UK US Canada and Australia The subject is approached from numerous angles the authors discuss methodologies of practice led research and research led practice their own creative work as a form of research research training for creative practitioners and the politics and histories of practice led research and research led practice within the university The book will be invaluable for creative practitioners researchers students in the creative arts and university leaders Key Features The first book to document conceptualise and analyse practice led research in the creative arts and to balance it with research led practice Written by highly qualified academics and practitioners across the creative arts and sciences Brings together empirical cultural and creative approaches Presents illuminating case histories of creative work and practice led research Practice as Research [electronic Resource]. Estelle Barrett,2010 Artistic Research in Performance through Collaboration Martin Blain,Helen Julia Minors,2020-07-13 This volume explores the issue of collaboration an issue at the centre of Performance Arts Research It is explored here through the different practices in music dance drama fine art installation art digital media or other performance arts Collaborative processes are seen to develop as it occurs between academic researchers in the creative arts and professional practitioners in commercial organisations in the creative arts industries and beyond as well as focusing attention and understanding on the tacit implicit dimensions of working across different media **Intellectual Birdhouse** Florian Dombois,2012 Artistic practices are manifold and highly diverse In recent years a claim towards research has become meaningful to many practitioners of art Intellectual Birdhouse gives room to a number of acteurs to unfold their attitudes towards this claim In this book artistic research is assumed as being independent of discipline with the potential to occur in all contexts once epistemological expectations have shifted This approach foregrounds questions concerning the type of models terms and concepts that elucidate the processes and outcomes of epistemic artistic practices while recalling theoretical debates steeped

in tradition Intellectual Birdhouse contains contributions from artists such as Ren e Green and Hito Steyerl and from writers theorists such as Sarat Maharaj and Tom Holert *Teaching Artistic Research* Ruth Mateus-Berr, Richard Jochum, 2020-05-05 With artistic research becoming an established paradigm in art education several questions arise How do we train young artists and designers to actively engage in the production of knowledge and aesthetic experiences in an expanded field How do we best prepare students for their own artistic research What comprises a curriculum that accommodates a changed learning making and research landscape And what is the difference between teaching art and teaching artistic research What are the specific skills and competences a teacher should have Inspired by a symposium at the University of Applied Arts Vienna in 2018 this book presents a diversity of well reasoned answers to these questions

Research in the Creative and Media Arts Desmond Bell, 2019-04-01 In *Research in the Creative and Media Arts* Desmond Bell looks at contemporary art and design practice arguing that research activity is now a vital part of the creative dynamic Today creative arts and media students are expected to develop a range of research competencies and critical capacities in their creative project work This book plots the basis for a research culture in the creative and media arts It provides an illuminating genealogy of artistic research revealing the intimate connections between art and science over the centuries and identifying some of the founding figures of practice based artistic research Bell explores the research that artists undertake through a number of case studies talking to a range of contemporary artists and media makers about their work and the role research plays in this He also traces the dialogues between art practice and a range of other humanity disciplines such as history anthropology and critical theory His analysis reveals how contemporary art practice is now so locked into a set of interlocutions about process and purpose that it increasingly resembles a research practice in and of itself *Research in the Creative and Media Arts* is a comprehensive overview of the relationship between research and practice that is ideal for undergraduate and postgraduate students as well as researchers in the fields of art and design art history and visual culture *Interactive Drama, Art and Artificial Intelligence* Michael Mateas, 2002 *Artistic Research* Paulo de Assis, Lucia D'Errico, 2019-11-13 *Artistic Research Charting a Field in Expansion* provides a multidisciplinary overview of different discourses and practices exploring cutting edge questions from the burgeoning field of artistic research Intended as a primer on artistic research it presents diverse perspectives strategies methodologies and concrete examples of research projects situated at the crossroads of art and academia exposing international work of significant projects from Europe Asia Australia South and North America The book includes chapters on diverse fields of thought and practice addressing a common thread of questions and problematics The comprehensive editors introduction offers a much needed extensive overview of practice based artistic research in general This book is ideal for graduate students across philosophy cultural studies art music performance studies and more *Artistic Practice As Research in Music* Mine Dogantan-Dack, 2015-03 Internationally renowned scholars and practitioners come together in this volume to provide fresh

insights into the cultural institutional theoretical methodological epistemological ethical and practical aspects and implications of the rapidly evolving area of artistic research in music Creativity & Cognition ,2002 *LASU Journal of Humanities* ,2016

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