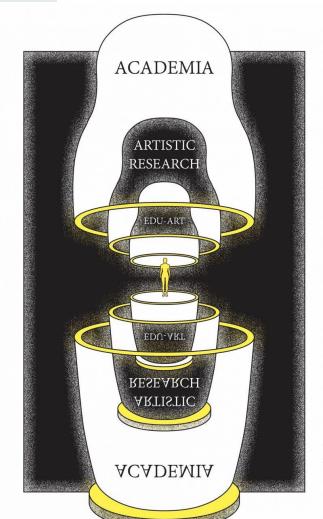
SQUARE PEG; ROUND HOLE: THOUGHTS ON ARTS PRACTICE-BASED RESEARCH (AND OTHER PICTURE POST CARDS)

> Research Café 23 November 2023

## R E: S E A R C H

"Creative" vs "Artistic" vs "Art Practice-Based"



From Bogdan Szyber's thesis *Fauxthentication: Art Academia* and Authorship (or the site-specifics of the Academic Artist.) Illustration: Niklas Alriksson. Used with permission.

## $CREATIVES \ X \ 2$

1. go about their business and simply create sans worry about the larger meaning and how it furthers their art form (they leave that to others to consider, analyse, and theorize)



Untitled still from <u>LA Story</u>.

## $CREATIVES \ X \ 2$

2. those who actively think of their work as research and are just as interested in their methodology or their "process" - sometimes even more so than they are in the final product



Reinhart, M. (2015). <u>*Re-Writing Distance*</u>, Toronto. Used with permission.

2.1 whose academic institutions, or their funders, demand formal research

# canadian theatre review



Canadian Theatre Review. Cover Summer 2016. CTR

2.2 those who engage their curiosity without the outside pressure to "publish" or create any justified or peer-reviewed record of their work



Vincent van Gogh. Self-Portrait with Bandaged Ear. <u>Wikipedia</u>.

## Thrasso = 2.2



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 formal / published research activity is not a requirement of my workload



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- formal / published research activity is not a requirement of my workload



## Thrasso = 2.2

- formal / published research activity is not a requirement of my workload
- more interested in process
   (e.g., text analysis, dramaturgy, rehearsal) than final product
- consider my creative work
   research, but find it frustrating to justify its validity



## CAN I SEE SOME ID?

My art practice-based (creative) research is in the field of performance (physical theatre, breath, sound, speech, text analysis, movement). This work, because of its direct and *intimate* use of the body and voice as source material, is perhaps more than any other art form, a *study of identity* both that of the character portrayed and the performer/creator.



See You, Photo: Chen Chi-Chang. The Scotsman.

- founded on a particular art practice:
- on the artist's activity in pursuit of a concrete question or a set of not yet clearly defined questions by employing artistic means and methods
- 2. on the presentation of the process and/or outcome in the form of an artwork

-Edited and modified from the work of Angelika Boeck (between-science-and-art.com/what-is-artistic-research/)



- The proximity to scientific strategies and practices lies in the "not-yet-knowing"
- a means of approaching human subjects (including oneself), objects and contexts (current or historical) — an examination often combined with an interest in gaining concrete [embodied] experiences in an endeavour to convey these in a sensorially perceptible form (to incite reflection, amusement, disturbance, or provocation)
- not just a matter of *analysing* a given circumstance or certain emotions

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A R T P R A C T I C E - B A S E D
Often, methodological and the theoretical aspects can only be identified retrospectively, through a process of *reverse engineering*.

A written reflection of the artist (formulating the question, identifying the context and conditions, providing information on the method and theory, self-reflection) is possible, but not strictly necessary.

> -Edited and modified from the work of Angelika Boeck (between-science-and-art.com/what-is-artistic-research/)



• Cultural historians predict that within the next one to two decades, the number of individuals capable of thinking both critically and creatively and with historical and theoretical depth will diminish radically. Projected top-jobs lists, accordingly, include "poet," a reference to the rare individual capable of combining rigor, precision, and imagination.

Oregon Institute for Creative Research



After more than two decades of investigation, there is no singular definition of "creative research," no prescribed or prevailing methodology for yielding practice-based research outcomes, and no universally applied or accepted methodology for assessing such outcomes. Nor do we think there should be.

> TISCH School of the Arts tisch.nyu.edu/research/what-is-creative-research-



• Short Video:

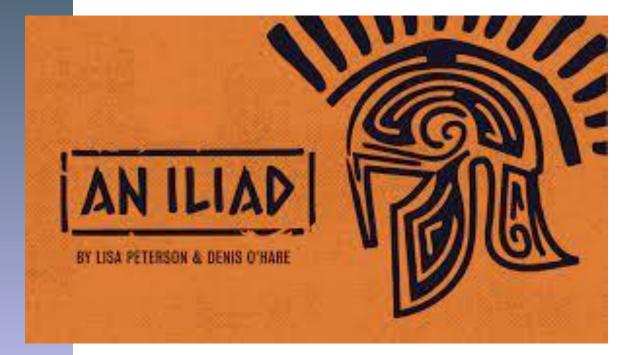
https://vimeo.com/397213470 Highlights aspect of creative research with comments from various faculty outside of arts-based fields: decolonization, co-constructing knowledge, valuing practices of diverse communities . . .

> University of Alberta www.spar2c.ca/

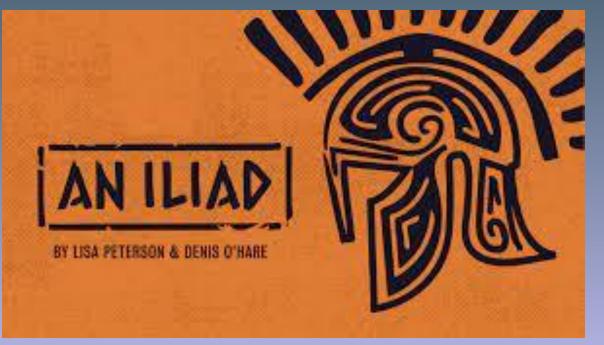
# **SPAR2C** Shifting praxis in artistic research / research-creation

## RPG: AN ILIAD

- An Iliad by Lisa Peterson and Denis
   O'Hare, a 45-page, one-person
   (with live music) adaptation of
   Homer's original story.
- Education Leave project



## RPG: AN ILIAD



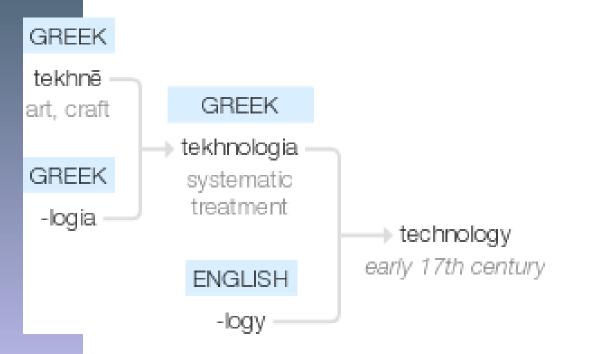
Unknown. An Iliad. ENT Center for the Arts



## $T \to C H \cdot N O L \cdot O \cdot G Y$

#### Challenges

- technical issues (coupled with an old computer and a Greek keyboard)
- RPG and RDG budget templates are different
- Complicated budget



## $T \to C H \cdot N O L \cdot O \cdot G Y$

#### Challenges

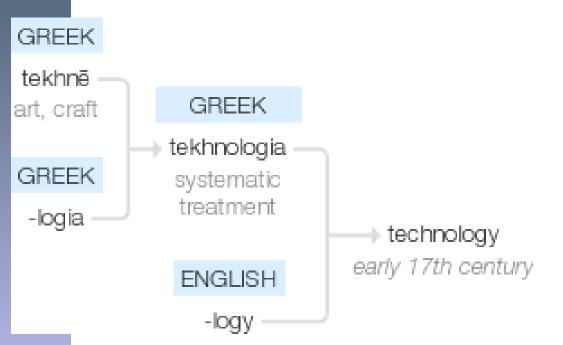
- technical issues (coupled with an old computer and a Greek keyboard)
- RPG and RDG budget templates are different
- Complicated budget

#### Takeaway

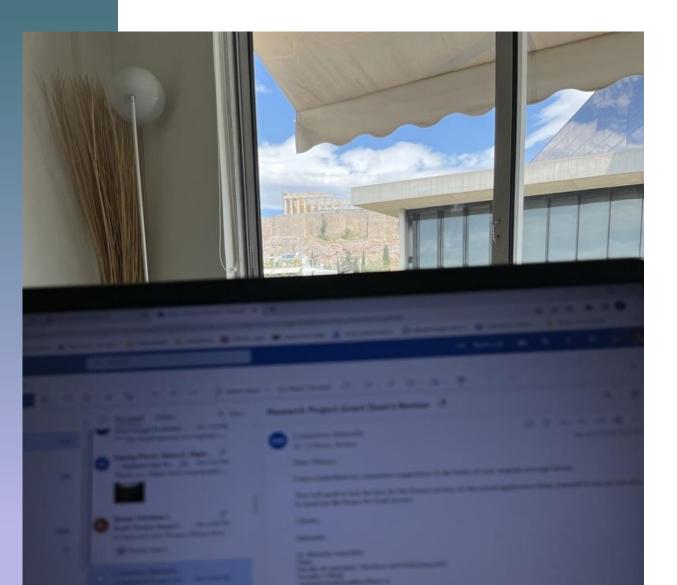
Give yourself time to deal with tech problems (he repeatedly says to his students). Particularly PDFs that may not format the way you'd like.

Download them first, then fill out?

Had to retype several versions before I figured it out.



# Sent application to my Dean for review...



## IS THIS GREEK TO YOU? Dean's Feedback

"I don't know how the committee assesses this part of the application, but what you have outlined here doesn't neatly align with what the prompt identifies. Generally, the people reading these applications do not have artistic knowledge; they are not able to translate what artists produce into 'research questions' or 'hypothesis.' I would therefore recommend tweaking some of your language to try and echo the elements of the prompt."

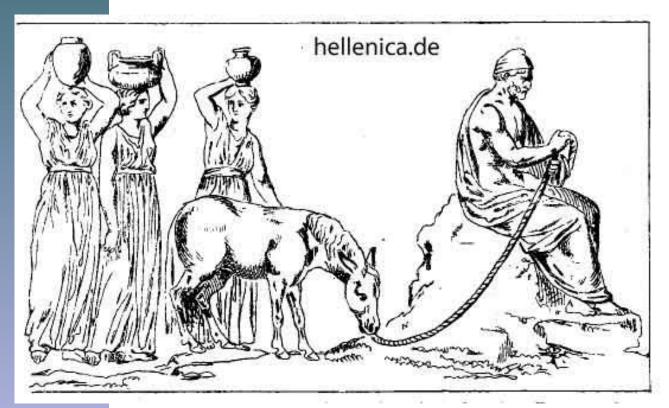




Untitled Still from *When Harry Met Sally*. New York Times.

## Challenge

how to strip down the vocabulary that is common to my field without robbing the project of its deeper justification, and do so in 300 – 500 words



Wilhelm Heinrich Roscher. Die Danaiden und Oknos / Ocnus Weaving Rope. Mythological Gallery (Public Domain)

## IS THIS GREEK TO YOU? Challenge

how to strip down the vocabulary that is common to my field without robbing the project of its deeper justification, and do so in 300 – 500 words

### Extra-Challenge

how to do so to an audience whose very idea of research may be different from mine



Abel de Pujol. *Ixion Chained in Tartarus*. <u>Hellenica World</u>. (Public Domain)

#### Solution

before I could justify and define the project, I had to define art practice-based research

(i.e., educate my audience)

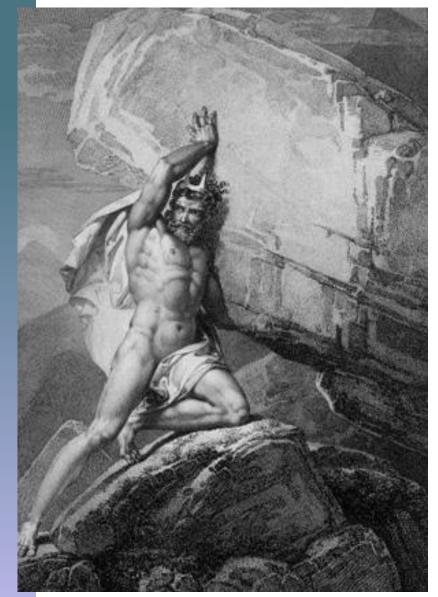


## Solution

before I could justify and define the project, I had to define art practice-based research (i.e., educate the audience)

## Challenge

not enough space (word count) to do both



Friedrich John. *Sisyphus*. <u>Philosophy Now</u>. (Public Domain)

## IS THIS GREEK TO YOU? Solution

before I could justify and define the project, I had to define art practicebased research (i.e., educate the audience) **Challenge** not enough space (word count) to do

#### Solution

incorporate the definition of art practice-based research into the rationale and description of the project itself



## Takeaway

 leave time for multiple drafts and assume that your audience knows nothing of your area of expertise



## Takeaway

- leave time for multiple drafts and assume that your audience knows nothing of your area of expertise
- use a reader to go over your text and simplify / clarify



#### Takeaway

- leave time for multiple drafts and assume that your audience knows nothing of your area of expertise
- use a reader to go over your text and simplify / clarify
  - whenever possible, travel with a professional communications writer and editor (with whom I was)



Personal photograph of Terry Dove (Dove Communications), Kardamyli, Greece, 2023. Used with permission.

#### THANK YOU

The Douglas College HiPE Committee

The Research and Innovation Office (RIO) Dr Richa Dwor Laura Sandve

The Office of the Dean, LLPA Dr Manuela Constantino



Photograph of pomegranate fruit. Wikimedia Commons.