DIVERSE KNOWLEDGES, DIVERSE METHODOLOGIES

ARTISTS RESEARCH

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Artists’ Research?

Artists research.

Photo credit: Sandra Cowan
Research Cycle

1. Research question
2. Searching for information
   I. Identify main concepts
   II. Brainstorm for keywords/search terms
   III. Consult reference resources
   IV. Select your search tool(s)
      - Books? Articles? Theses & dissertations?
       Primary or secondary sources? Other materials?
3. Evaluate what you find
4. Conduct research & analysis
5. Thinking, writing, revising
6. Citation
7. Publication / Knowledge mobilization
From Katrin Niglas Combining Quantitative and Qualitative Approaches
http://www.leeds.ac.uk/educol/documents/00001544.htm
Mary Kavanagh, *Nine Minutes, Thirty-eight seconds* (graphite drawing); *Exhale / Eleven* (blown glass), 2014
people.uleth.ca/~mary.kavanagh/exhale/index.html
Phew, Donna Akrey, 2012

Stick to Reach the Switch to Turn off the Sun, Donna Akrey, 2013
Marlene Creates, Stones, England, 1980

Marlene Creates, from Walking and No Walking, Alberta, 2000

www.marlenecreates.ca
“There has also been little recognition, endorsement and validation of the processes and outcomes of studio-based enquiry as scholarly activity and research alongside other disciplines in the University.”

(Barrett, p. 2)
“[Artists] find themselves in institutions where scholarly forms of publication have been dominant, and where new bureaucratic exercises, such as the imposition of “metrics” to measure and evaluate academic research across disciplines, threaten to introduce mechanisms that will impose new forms of standardization. These new metrics, at least in our experience, typically model and evaluate academic “outputs” with measures that are rooted in the sciences, and which favour traditional academic publications that are properly “indexed,” as a way to calculate the relative value of research. As such, much time is spent both defining and defending research-creation practices as a valid form of academic inquiry.”

(Chapman & Sawchuck, p. 7)
“Creative productions constitute knowledge in a different, but culturally equivalent, way to other forms of transcribed research findings, such as academic journal articles, scholarly books, mathematical formulae, research reports, studies, theses, etc.”

(Chapman & Sawchuck, p. 21)
“Research-creation can thus be read as a methodological and epistemological challenge to the argumentative form(s) that have typified much academic scholarship. In research-creation approaches, the theoretical, technical, and creative aspects of a research project are pursued in tandem, and quite often, scholarly form and decorum are broached and breeched in the name of experimentation.”

(Chapman & Sawchuck, p. 6)
WHAT ARE WE TALKING ABOUT?

- Practice as research
- Arts-based practice
- Arts-based research (ABR)
- Research-creation
- Creative arts research methodologies
- Studio-based research
- Art-based inquiry
Barbara Lounder, *The Other Gallery*, 2007

www.barbaralounder.ca
“Time and the photographic document became the subject of the work, but walking became central to this as a methodology.”

Don Gill, 2018

“So walking itself, I’ve come to understand, is a methodology and a form of research. So it’s a mode of moving through the landscape and experiencing that landscape in different ways.”

Ernie Kroeger, 2018
“Walking, in particular drifting, or strolling, is already – within the speed culture of our time – a kind of resistance. Paradoxically it’s also the last private space, safe from the phone or email. But it also happens to be a very immediate method for unfolding stories.”

(Alýs in Burgon p. 3)
“We need to shift from thinking about methods as processes of gathering data towards methods as a becoming entangled in relations”

(Springgay & Truman, p. 84).
Guy Debord, 1955 Psychogeographic guide of Paris
Bibliography


Thank you!

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June 4, 2018 – Writing On Stone, Alberta
Photo credit: Sandra Cowan