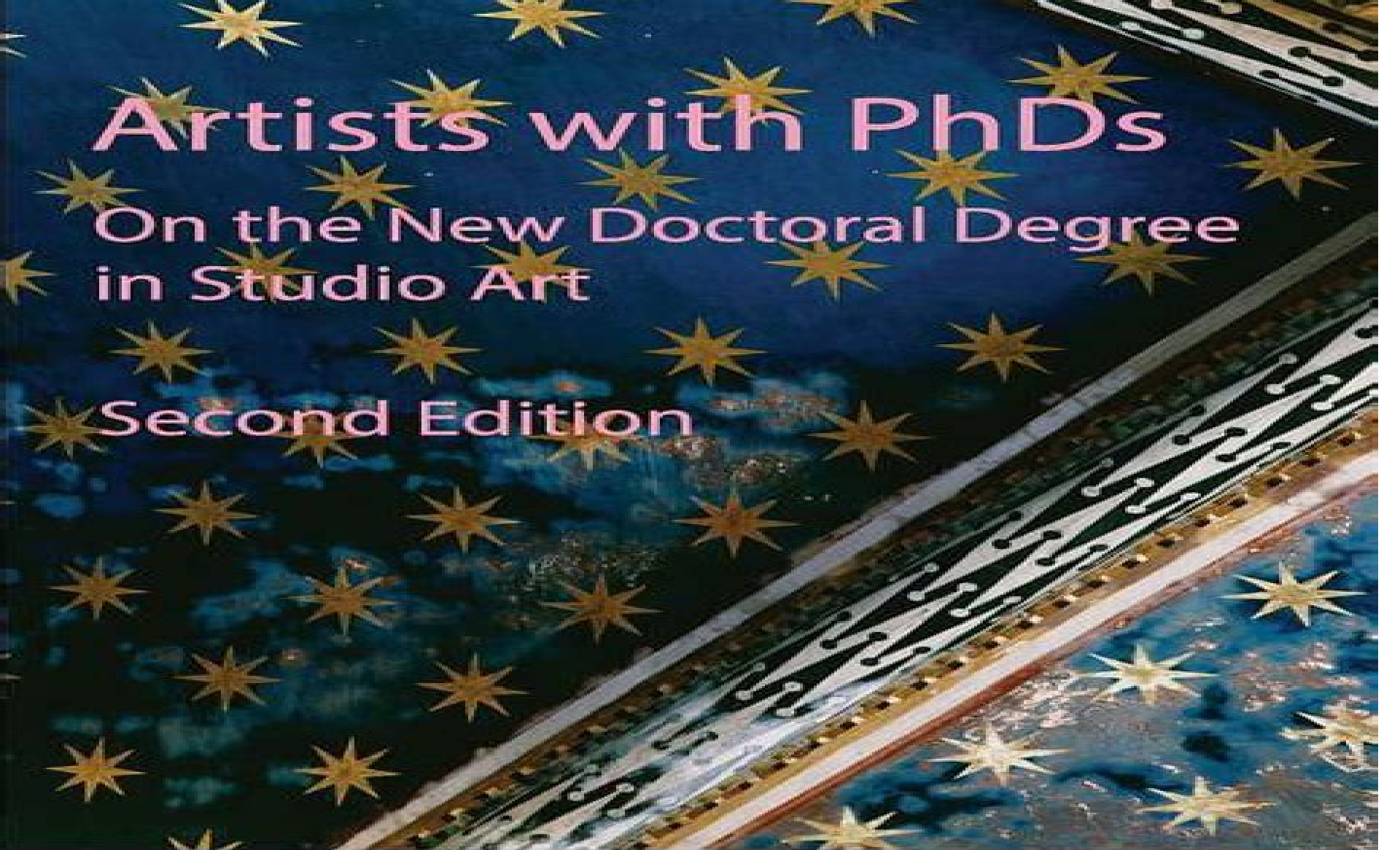




Artists with PhDs

On the New Doctoral Degree
in Studio Art

Second Edition

Edited by JAMES ELKINS

Artists With Phds On The New Doctoral Degree In Studio Art

James Elkins



Artists With Phds On The New Doctoral Degree In Studio Art:

Artists with PhDs James Elkins, 2009 This book is the second extended edition of the first of its kind It is a resource to help people artists teachers administrators and students assess and compare programs for a new PhD in Studio Art

Transatlantic Reflections on the Practice-Based PhD in Fine Art Jessica Schwarzenbach, Paul Hackett, 2015-08-11 Once the US was the only country in the world to offer a doctorate for studio artists however the PhD in fine art disappeared after pressures established the MFA as the terminal degree for visual artists Subsequently the PhD in fine art emerged in the UK and is now offered by approximately 40 universities Today the doctorate is offered in most English speaking nations much of the EU and countries such as China and Brazil Using historical political and social frameworks this book investigates the evolution of the fine art doctorate in the UK what the concept of a PhD means to practicing artists from the US and why this degree disappeared in the US when it is so vigorously embraced in the UK and other countries Data collected through in depth interviews examine the perspectives of professional artists in the US who teach graduate level fine art These interviews disclose conflicting attitudes toward this advanced degree and reveal the possibilities and challenges of developing a potential doctorate in studio art in the US

Art History and Visual Studies in Europe, 2012-06-22 Reflection on the history and practice of art history has long been a major topic of research and scholarship and this volume builds on this tradition by offering a critical survey of many of the major developments in the contemporary discipline such as the impact of digital technologies the rise of visual studies or new initiatives in conservation theory and practice Alongside these methodological issues this book addresses the mostly neglected question of the impact of national contexts on the development of the discipline Taking a wide range of case studies this book examines the impact of the specific national political institutional and ideological demands on the practice of art history The result is an account that both draws out common features and also highlights the differences and the plurality of practices that together constitute art history as a discipline

Doctoral Research in Art David Forrest, 2018-02-02 **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

Art, Research, Philosophy Clive Cazeaux, 2017-04-11 Art Research Philosophy explores the emergent field of artistic research art produced as a contribution to knowledge As a new subject it raises several questions What is art as research Don t the requirements of research amount to an imposition on the artistic process that dilutes the power of art How can something subjective become objective What is the relationship between art and writing Doesn t description always miss the particularity of the artwork This is the first book length study to show how ideas in philosophy can be applied to artistic research to answer its questions and to make proposals for its future Clive Cazeaux argues that artistic research is an

exciting development in the historical debate between aesthetics and the theory of knowledge The book draws upon Kant phenomenology and critical theory to show how the immediacies of art and experience are enmeshed in the structures that create knowledge The power of art to act on these structures is illustrated through a series of studies that look closely at a number of contemporary artworks This book will be ideal for postgraduate students and scholars of the visual and creative arts aesthetics and art theory The Open Access version of this book available at www.taylorandfrancis.com has been made available under a Creative Commons Attribution NonCommercial No Derivatives 4.0 license <https://www.taylorfrancis.com/books/9781315764610> Reclaiming Artistic Research Katayoun Arian, Lawrence Abu Hamdan, Carolyn

Christov-Bakargiev, Stephanie Dinkins, Sher Doruff, Em'kal Eyongakpa, Ryan Gander, Mario García Torres, Liam Gillick, Natasha Ginwala, Sky Hopinka, Manuela Infante, Euridice Zaituna Kala, Grada Kilomba, Yo-Yo Lin, Cannupa Hanska Luger, Sarat Maharaj, Emma Moore, Richard Mosse, Rabih Mroué, Christian Nyampeta, Yuri Pattison, Falke Pisano, Sarah Rifky, Samson Young, Katarina Zdjelar, 2024-04-24 This expanded second edition of *Reclaiming Artistic Research* explores artistic research in dialogue with 24 artists worldwide reclaiming it from academic associations of the term Embracing artists dynamic engagement with other fields it foregrounds the material spatial embodied organizational choreographic and technological ways of knowing and unknowing specific to contemporary artistic inquiry The second edition features a new text by the author and four new artist dialogues to reflect on the changing stakes of artistic research in the wake of the global pandemic a widespread reckoning with social justice the growing role of artificial intelligence and the urgent reality of climate change LUCY COTTER 1973 Ireland is a writer curator and artist She was Curator of the Dutch Pavilion 57th Venice Biennale 2017 and Curator in Residence at Oregon Center for Contemporary Art 2021-22 The inaugural director of the Master Artistic Research Royal Academy of Art The Hague Cotter has lectured internationally most recently at Portland State University She holds a project residency at Stelo Arts and Culture Foundation 2023-24 *What Do Artists Know?* James Elkins, 2012 Brings

together historians philosophers critics curators artists and educators to ask how art is and should be taught Explores the theories that underwrite art education at all levels the pertinent history of art education and the most promising current conceptualizations Provided by publisher **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 *Artistic Experimentation in Music* Darla Crispin, Bob Gilmore, 2014-10-07 Essential reading for anyone interested in artistic research applied to music This book is the first

anthology of writings about the emerging subject of artistic experimentation in music This subject as part of the cross disciplinary field of artistic research cuts across boundaries of the conventional categories of performance practice music analysis aesthetics and music pedagogy The texts most of them specially written for this volume have a common genesis in the explorations of the Orpheus Research Centre in Music ORCiM in Ghent Belgium The book critically examines experimentation in music of different historical eras It is essential reading for performers composers teachers and others wanting to inform themselves of the issues and the current debates in the new field of artistic research as applied to music The publication is accompanied by a CD of music discussed in the text and by an online resource of video illustrations of specific issues Contributors Paulo de Assis ORCiM Richard Barrett Institute of Sonology The Hague Tom Beghin McGill University William Brooks University of York ORCiM Nicholas G Brown University of East Anglia Marcel Cobussen University of Leiden Kathleen Coessens Vrije Universiteit Brussel ORCiM Paul Craenen Director Musica Impulse Centre for Music Darla Crispin Norwegian Academy of Music Stephen Emmerson Queensland Conservatorium Griffith University Brisbane Henrik Frisk Malm Academy of Music Bob Gilmore ORCiM Valentin Gloor ORCiM Yolande Harris Center for Digital Arts and Experimental Media DXARTS University of Washington Seattle Mieko Kanno Royal Conservatoire of Scotland Andrew Lawrence King Guildhall School of Music and Drama London Royal Danish Academy of Music Copenhagen University of Western Australia Catherine Laws University of York ORCiM Stefan stersj ORCiM Juan Parra ORCiM Larry Polansky University of California Santa Cruz Stephen Preston Godfried Willem Raes Logos Foundation Ghent Hans Roels ORCiM Michael Schwab ORCiM Royal College of Art London Zurich University of the Arts Anna Scott ORCiM Steve Tromans Middlesex University Luk Vaes ORCiM Bart Vanhecke KU Leuven ORCiM

Collaborative Learning in Media Education Marcus Leaning, 2015-03-27 Introduction Collaborative Learning in Higher Education Media Education Programmes Marcus Leaning vii Section 1 Thinking Collaboratively Chapter 1 Framing Collaboration in Media Education Marcus Leaning 3 Chapter 2 Programming Collaborative Learning Bex Lewis 21 Chapter 3 Exploring the Use of Collaborative Learning in an Experientially Designed Student Undergraduate Programme A Case Study Melanie Gray 39 Section 2 Social Media Technologies and Collaboration Chapter 4 Empowering the Learner Liberating the Teacher Collaborative Lectures Using New Technologies Dan Jackson and Richard Berger 59 Chapter 5 Student Wiki Pages Online Collaboration in a Networked Learning Environment Einar Thorsen 75 Chapter 6 Structures for Digital Collaboration and Interaction Lisa Stansbie 89 Section 3 Collaboration In and Out of the Classroom Chapter 7 Stories Streams A Problem Based Design for Student Led Collaboration and Peer to Peer Teaching Across Media Practice Modules Paul Bradshaw Jonathan Hickman and Jennifer Jones 103 Chapter 8 Programming Collaborative Learning Jem Mackay and Karl Phillips 117

Handbook of Arts-Based Research Patricia Leavy, 2019-02-27 The handbook is heavy on methods chapters in different genres There are chapters on actual methods that include methodological instruction and examples There is also ample attention given to practical issues

including evaluation writing ethics and publishing With respect to writing style contributors have made their chapters reader friendly by limiting their use of jargon providing methodological instruction when appropriate and offering robust research examples from their own work and or others

Design as Research Gesche Joost,Katharina Bredies,Michelle Christensen,Florian Conradi,Andreas Unteidig,2016-04-25 Are there differences between design practice and the practice of design research What alliances between text and artefact are possible in the search for new knowledge How does design research translate and transform theories and methods from other disciplines Is design research moving towards becoming a formal discipline and if so would this really be an advantage 16 international authors address these four different aspects in the form of personal statements and 19 researchers share their reflections based on their experience of having carried out a practice based PhD This book investigates the status quo of things in the multi faceted and constantly evolving field of design research and outlines the elementary issues faced by researchers The compendium is a survey of a fast growing field and at the same time provides pointers for personal orientation With statements from Uta Brandes Rachel Cooper Clive Dilnot Michael Erlhoff Alain Findeli Bill Gaver Ranulph Glanville Matthias Held Wolfgang Jonas Klaus Krippendorff Claudia Mareis Mike Press Elizabeth B N Sanders Arne Scheuermann Cameron Tonkinwise Brigitte Wolf

The Bodies We Are (Not) Antje Velsing,2024-02-05 In Western neo liberal society the human body is increasingly used as an identity project and designable object Antje Velsing investigates these specific roles of the body and develops choreographic strategies for becoming unfamiliar to the own self and play as two means for emancipating the body from the neo liberal imperative of optimization and control Theoretical and practical artistic perspectives are in constant dialogue throughout this study It uses the choreographic field as a gray area between theory and practice to imagine propose and rehearse an alternative approach to the body

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 Cartography and Design Explorations Towards the Pluriverse Satu Miettinen,Enni Mikkonen,Maria Cecilia Loschiavo dos Santos,Melanie Sarantou,2022-12-19 This edited volume uses an interdisciplinary approach to art and design that not only reframes but also repositions agendas and actions to address fragmented global systems Contributors explore the pluriverse of art and design through epistemological and methodological

considerations What kinds of sustainable ways are there for knowledge transfer supporting plural agendas finding novel ways for unsettling conversations unlearning and learning and challenging power structures with marginalised groups and contexts through art and design The main themes of the book are art and design methods epistemologies and practices that provide critical interdisciplinary pluriversal and decolonial considerations The book challenges the domination of the white logic of art and design and shifts away from the Anglo European one world system towards the pluriverse The book will be of interest to scholars working in art history visual studies arts based research and design studies The Open Access version of this book available at www.taylorfrancis.com has been made available under a Creative Commons Attribution Non Commercial No Derivatives 4.0 license

Design School: After Boundaries and Disciplines Paul A. Rodgers, Craig Bremner, 2019-07-15 By examining the contemporary situation of the Design School from a global perspective this book explores how the structure of design learning and teaching research and practice is being transformed by a number of internal external and contextual factors and the implications of these factors for future iterations of the Design School Exploring contemporary design education this book asks whether Design Schools are shaping a new type of designer or if tomorrow's designers will emerge from other professions such as business health care education and computing where design thinking is now regularly applied The book is proposed at a time when governments and markets across the world are reshaping education In a time of rapid and intensive change it looks internationally at the shape of the Design School of the future The book has been developed from a series of summits that explored the future of the contemporary Design School informed by international perspectives from high level invited speakers from design education culture and industry who were asked How can a Design School in the age of the Anthropocene best prepare future designers for this complex world How can the Design School maximize the potential opportunities suggested by this future uncertain world at a time of rapid and intensive change Having changed the planet how should the Design School react to the planet changing us The three summits reflect three significant turns in the contemporary Design School The first focused on the current issues surrounding the Design School from the academic perspective The second summit examined the increasingly intensive relationship between industry and Design Schools The third summit focused on the increasingly close relationship between the Design School and the Cultural Sector The book includes essays from the expanding landscape of the Design School including educational providers the design museum sector the international design festival circuit and influential practitioners engaged in design education The essays in this book provide a valuable comprehensive examination of the future of the Design School and render a unique forecast of its probable trajectory

The Routledge International Handbook of Practice-Based Research Craig Vear, 2021-12-30 The Routledge International Handbook of Practice Based Research presents a cohesive framework with which to conduct practice based research or to support manage and supervise practice based researchers It has been written with an inclusive approach with the intention of presenting deep and

meaningful knowledge for the benefit of all readers This handbook has been designed to present specific detail of practice based research by outlining its shared traits with all forms of research and to highlight its core distinguishing features into a cohesive principled and methodical approach To this end the handbook is presented in five sections 1 Practice Based Research 2 Knowledge 3 Method 4 The Practice Based PhD and 5 Practitioner Voices Each section begins with a leading chapter that outlines each of the distinct areas as they relate to practice based research This is followed by a series of contributing chapters that discuss pertinent themes in more detail Practitioners from a broad range of backgrounds will find these chapters helpful research students or final year graduates will be introduced to the principled nature of practice based research PhD researchers embarking on a research project or are in the flow of research will find this guidance supportive professionals such as designers makers engineers artists and creative technologists wishing to strengthen their research into their practice will be guided through the principled and focused nature of practice based research supervisors managers and policy makers will benefit from the potential and rigour of practice based researchers in the pursuit of new knowledge

Theorizing Visual Studies James Elkins, 2013 This forward thinking collection brings together over sixty essays that invoke images to summon interpret and argue with visual studies and its neighboring fields such as art history media studies visual anthropology critical theory cultural studies and aesthetics The product of a multi year collaboration between graduate students from around the world spearheaded by James Elkins this one of a kind anthology is a truly international interdisciplinary point of entry into cutting edge visual studies research The book is fluid in relation to disciplines it is frequently inventive in relation to guiding theories it is unpredictable in its allegiance and interest in the past of the discipline reflecting the ongoing growth of visual studies

Arts-Based Research Jan Jagodzinski, Jason Wallin, 2013-04-19 A provocative book an important book jagodzinski s and Wallin s betrayal is in fact a wake up call for art based research a loving critique of its directions jagodzinski s and Wallin s reference is the question what art can do not what it means Theirs is an ultimate affirmation that uncovers the singularities that compose and give consistency to art not as an object but as an event Their betrayal consists in an affirmation of life and becoming positing a performative machinics of the arts which is in absolute contraposition with the hegemonic discourse of art and as an object of knowledge and representation This does not only concern academia but also politics and ethics an untimely book that comes just at the right time Bernd Herzogenrath Goethe Universit t Frankfurt am Main Germany author of *An American Body Politic A Deleuzian Approach* and editor of *Deleuze Pedagogies Against the State*

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