

Cartographier la diversité des pratiques de RC : un pari ambitieux

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commande initiale

définir la recherche-création

R-C



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un premier constat

- le terme recherche-création (R-C) n'a pas d'équivalent strict en langue anglaise
- il y a un foisonnement de termes pas tout à fait équivalents en anglais :

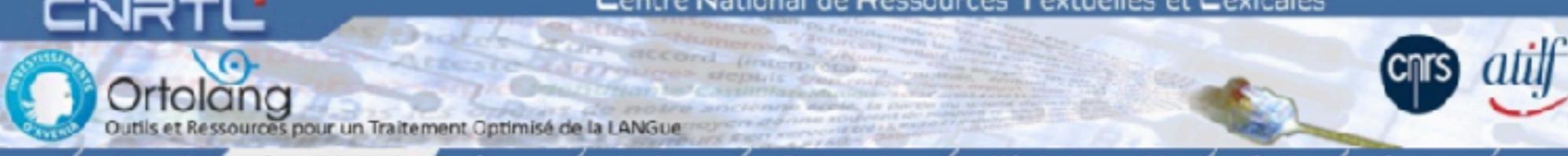
practice-led research
practice-based research
practice-based research in the arts
artistic research
studio-based research
creative practice
creative research
art and design research
arts based Research
creative arts practice as research
creative arts research
practice as research

creative arts enquiry
creative practice research
arts-based educational research
practice as research
performative research
creative practitioner's research
art-informed research
practice through research
practice-oriented research in the arts
research through creative practice
research-through-practice
artistic research

- il y a plusieurs acceptations pour le même terme français



qu'est-ce que définir ?

CNRTL Centre National de Ressources Textuelles et Lexicales

 Accueil Portail lexical Corpus Lexiques Dictionnaires Métalexicographie Outils Contact

Morphologie Lexicographie Etymologie Synonymie Antonymie Proxémie Concordance Aide

Entrez une forme définitir Chercher

options d'affichage catégorie : toutes

DÉFINIR, verbe trans.

A.-

1. Rare. **Fixer les limites**. Synon. *circonscrire, délimiter* :

- 1. Qu'on la restreigne ou qu'on l'étende dans une certaine mesure, qu'on la **définisse** d'une manière ou d'une autre, selon le génie ou les nécessités des temps, il n'en est pas moins certain que la terre que l'homme cultive lui-même lui est aussi personnelle que son vêtement. SAND, *Histoire de ma vie*, t. 2, 1855, p. 343.
- 2. L'état des postes étalé devant leurs yeux, ils comparèrent les distances par Genève et Lausanne. Un arc de cercle **définissait** le lieu géométrique des pays possibles. MALÈGUE, *Augustin*, t. 2, 1933, p. 427.

2. Caractériser un individu donné, animé ou inanimé. *Éprouver je ne sais quoi de pénible que je ne pouvois définir* (GENLIS, *Chev. Cygne*, t. 2, 1795, p. 202). Flaubert, *je le définirais d'un mot : un homme de génie... de province* (GONCOURT, *Journal*, 1862, p. 1197). Il faut craindre toujours de définir quelqu'un (VALÉRY, *Variété IV*, 1938, p. 98) :

- 3. Car, si je méritois qu'on me **définît**, on pourroit me **définir** un homme qui, quand il dit quelque chose de bien, fait toujours le contraire de ce qu'il dit. SAINTE-BELIVE, *Volupté*, t. 2, 1834, p. 192.

- *Emploi pronom. réfl. Rien de plus malaisé que de se définir et de se résumer en personne* (SAND, *Hist. vie*, t. 1, 1855, p. 2). *Me définir, c'est-à-dire me limiter* (BARRÈS, *Barbares*, 1888, p. 241).

3. P. ext.

- **Établir avec précision**. *Définir la méthode; être défini par décret*. Synon. *déterminer, fixer*. Elle s'en alla sans qu'Isabelle ait pu définir un objet à cette visite (DRUON, *Gdes fam.*, t. 1, 1948, p. 191). Il faudra bien qu'un de ces jours « *L'Espoir* » définisse son programme (BEAUVIC, *Mandarins*, 1954, p. 22) :

- 4. L'ordre de mission que je lui donnai [à Moulin] réglait cette composition, **définissait** le rôle du Conseil et précisait la nature des rapports qui le liaient au Comité national. DE GAULLE, *Mémoires de guerre*, 1956, p. 91.

- *Emplai pronom. à sens passif. Ainsi la politique capétienne se précisait et se définissait* (BAINVILLE, *Hist. Fr.*, t. 1, 1924, p. 61).



définir le verbe définir

- définir, c'est répondre à la question « qu'est-ce que ? ».
 - définir, c'est séparer, distinguer, délimiter, fermer, clôturer (Aristote)
 - définir, c'est regrouper des choses, des phénomènes qui apparaissent hétérogènes dans le monde sensible en des existants qui ont un lien de parenté antérieur à leurs différences accidentelles (Platon)
 - définir, c'est mettre à jour l'essence, la nature ou l'en-soi de la chose ou du phénomène
 - définir, c'est instituer un statut théorique à une chose ou un phénomène
 - définir, c'est gommer le contexte et la matérialité de cette chose ou de ce phénomène
- ▶ définir, c'est abstraire, c'est réduire



la composante recherche (R)

distinguer entre **la recherche inhérente à la démarche artistique**
et
la recherche-création en milieu académique

« La recherche, qu'elle porte sur les matériaux, les techniques et les savoir-faire, ou sur les thèmes et les idées cristallisés dans l'œuvre, impose aussi ses contraintes et procédures qui s'ajoutent et orientent le déroulement de la création. »

Poissant, L. (2015), Méthodologies de la recherche-création. Archée

« [...] the instrumental perspective [...] involve research into a specific use of materials in visual arts, dramaturgic research into a theatrical text, or even the current fad of applying information technology in artistic practice. In all such cases, theory or theoretical research, just like the body of technical knowledge, is used in the service of artistic practice.

Borgdorff, H. (2012), *The conflict of the faculties : perspectives on artistic research and academia*, p. 36



la recherche et la création artistique



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des arts
et des lettres
du Québec

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RECHERCHE ET CRÉATION

Date limite d'inscription : En tout temps

Aide à la recherche, à l'écriture, à la création d'œuvres
et à la réalisation de projets favorisant l'évolution de la
démarche artistique ou littéraire.



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la recherche et la création artistique



Conseil des arts
du Canada

Canada Council
for the Arts

FINANCEMENT INITIATIVES ENGAGEMENTS PLEINS FEUX RECHERCHE À PROPOS

Financement / Subventions / Explorer et créer / Recherche et création

Recherche et création Explorer et créer



La composante Recherche et création du programme Explorer et créer soutient les premières étapes du processus de création. Les artistes, les groupes et les organismes artistiques du Canada peuvent présenter une demande afin de développer et de créer des œuvres. Les subventions apportent un soutien à la recherche, à la création et au développement de projet.



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la composante recherche (R)

distinguer entre la recherche inhérente à la démarche artistique et

la recherche-création en milieu académique

« Le travail théorique qui accompagne celui de création lors d'un projet de recherche-création [...] doit reposer sur un cadre théorique documenté scientifiquement et être argumenté à partir d'un savoir partagé par la communauté savante. [...] doit prendre appui sur une méthode scientifique rigoureuse afin que les résultats qui en émanent puissent être diffusés dans des canaux de diffusion savants et ainsi contribuer au développement des connaissances. »

Stévance, S (2012). À la recherche de la recherche-création : la création d'une interdiscipline universitaire. *Intersections: Canadian Journal of Music / Intersections : revue canadienne de musique*. 33(1), p. 6.



la composante recherche (R)

distinguer entre la recherche inhérente à la démarche artistique et

la recherche-création en milieu académique

« Art practice qualifies as research when its purpose is to broaden our knowledge and understanding through an original investigation. It begins with questions that are pertinent to the research context and the art world, and employs methods that are appropriate to the study. The process and outcomes of the research are appropriately documented and disseminated to the research community and to the wider public. »

Borgdorff, H. (2012), *The conflict of the faculties : perspectives on artistic research and academia*, p. 43



la recherche-création



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du Canada Government
of Canada

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Conseil de recherches
en sciences humaines



Canadä

Recherche

Au sujet du CRSH ▾ Financement ▾ Résultats des concours ▾ En connexion avec la société ▾ Salle de presse ▾

Accueil ➤ Financement ➤ Définitions

Recherche-création : Approche de recherche combinant des pratiques de création et de recherche universitaires et favorisant la production de connaissances et l'innovation grâce à l'expression artistique, à l'analyse scientifique et à l'expérimentation. Le processus de création, qui fait partie intégrante de l'activité de recherche, permet de réaliser des œuvres bien étoffées sous diverses formes d'art. La recherche-création ne peut pas se limiter à l'interprétation ou à l'analyse du travail d'un créateur, de travaux traditionnels de développement technologique ou de travaux qui portent sur la conception d'un curriculum. Le processus de recherche-création et les œuvres artistiques qui en découlent sont jugés en fonction des critères d'évaluation du mérite établis par le CRSH.



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la recherche-création

Fonds de recherche
Société et culture



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Choses recherchées changent le monde

English

Bourses et
subventions

La recherche

Partenariat

Le FRQSC

Par recherche-création, le Fonds désigne toutes les démarches et approches de recherche favorisant la création qui visent à produire de nouveaux savoirs esthétiques, théoriques, méthodologiques, épistémologiques ou techniques. Toutes ces démarches doivent comporter de façon variable (selon les pratiques et les temporalités propres à chaque projet) :

1) des activités artistiques ou créatrices (conception, expérimentation, production, etc.)

ET

2) la problématisation de ces mêmes activités (saisie critique et théorique du processus, conceptualisation, etc.).

Considérant qu'il n'est pas de recherche-création sans allées et venues entre l'œuvre et le processus de création qui la rend possible et la fait exister, le Fonds pose comme principe que les activités artistiques ou créatrices et leur problématisation sont réalisées par une même personne (volet individuel) ou groupe de personnes (volet équipe).

Selon le Fonds, une démarche de recherche-création repose dès lors sur :

- l'exercice d'une pratique artistique ou créatrice soutenue;
- la problématisation de cette pratique créatrice ou artistique;
- la transmission, la présentation et la diffusion des expérimentations menées ou des résultats obtenus dans le cadre de projets de recherche-création, quelle qu'en soit la nature, auprès de la relève étudiante, des pairs et du grand public.



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la composante création (C)

distinguer entre **la recherche-création artistique, médiatique ou littéraire**

et

et le recours à la création dans un contexte de recherche de recherche-intervention/action

« [...] la problématique de la recherche en pratique artistique est directement liée à la nature de cette même pratique qui va et vient continuellement entre, d'une part, le pôle d'une pensée expérientielle, subjective et sensible et, d'autre part, le pôle d'une pensée conceptuelle, objective et rationnelle. »

Gosselin, P. (2006). *La recherche création pour une compréhension de la recherche en pratique artistique*, p. 29.



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de recherche-intervention/action

« [...] artistic practices and creative processes are themselves the most suitable instruments of artistic research. It also implies that the most effective way of articulating, documenting, communicating, and disseminating the research results is not the dominant discursive one, but the way that uses the medium itself as its mode of expression. One need not deny the inescapability of language to still give primacy to the art itself in the research process and as the research outcome. Discursive expressions may accompany the research, but they can never take the place of the artistic ‘reasoning’. At best, they can ‘imitate’, suggest, or allude to what is being ventured in the artistic research, or can be employed in a post hoc reconstruction of the research process. »

Borgdorff, H. (2012), *The conflict of the faculties : perspectives on artistic research and academia*, p. 69



la composante création (C)

distinguer entre la recherche-création artistique, médiatique ou littéraire et

le recours à la création dans un contexte de recherche de recherche-intervention/action

« Plusieurs chercheurs (Eisner, 1998 ; Ellis et Bochner, 2000 ; Richardson, 2000a, 2000b) ont encouragé l'exploration de manières alternatives de conduire et de mettre en forme une recherche ethnographique et reconnaissent le riche éventail de présentation des résultats, lequel comprend le récit autoethnographique, la fiction ethnographique, le poème, le texte dramatique, les fragments mixtes, le récit encadré ou « pris en sandwich » par un argumentaire de forme traditionnelle, le récit stratifié alternant le fictionnel et le théorique, le texte polyvocal, le collage de courriels, le montage de conversations, l'échange épistolaire, la partition scénique, le scénario, la satire, le calligramme, et même les multiples narrations possibles d'une expérience partagée. [...] Sur le plan épistémologique, les pratiques analytiques créatives se rattachent au paradigme postpositiviste [...]»

Fortin, S. (2000). *Danse et santé : Du corps intime au corps social*, p. 226



la composante création (C)

distinguer entre la recherche-création artistique, médiatique ou littéraire et

le recours à la création dans un contexte de recherche de recherche-intervention/action

« Investigators are invited into considering the entire range of communicative expression in the arts and entertainment world - graphic arts, video, drama, dance, magic, multimedia, and so on **as forms of research and presentation**. Again in moving towards performance the investigator avoids the mystifying claims of truth and simultaneously expands the range of communities in which the work can stimulate dialogue. »

Gergen, M. et Gergen, K., (2003) Qualitative Inquiry: Tensions and Transformations, p. 582.

« Accepting the concern of traditional qualitative researchers about the ‘performance turn’, it is possible to argue that a **third methodological distinction is emerging** : [performative research] »

Haseman, B. (2006). A Manifesto for Performative Research. *Media International Australia incorporating Culture and Policy* (118), 103.



la composante création (C)

distinguer entre la recherche-création artistique, médiatique ou littéraire et

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▶ Le tournant performatif en sciences humaines et sociales :

- autoethnographie
- écritures créatives
- pratiques analytiques créatives
- diffusion créative



la composante création (C)

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le recours à la création dans un contexte de recherche de recherche-intervention/action

Peter de Vries¹

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csc.sagepub.com


Conscience explores ethical issues surrounding the use of a research participant's words (transcribed from interview) that the researcher (me) has used to craft a previously published research poem. As a piece of critical arts-based research, these issues are explored through poetry.

Sleeping at night wasn't always
difficult
but now
being a midcareer academic
it's beyond difficult; it is plain
illusive some nights
and only caffeine
and a brisk early morning walk
can save new days.



la composante création (C)

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LE TEMPS D'UNE SOUPE

Jeudi 16 novembre de 17h à 21h

Vendredi 17_Samedi 18 et Dimanche 19 de 15h à 21h

ATSA, Quand l'Art passe à l'Action présente une édition Paradis Fiscaux de sa mécanique relationnelle, invitant les passants à participer à des duos spontanés de conversations pour réfléchir à la manière dont ces derniers affectent notre vie en commun.

L'expérience, scellée par la création de [portraits poétiques](#), prend son sens collectif par leur diffusion dans l'espace public. Chaque déploiement est unique car le menu de conversation offert est composé par les habitants du territoire. Pour Pas d'Radis Fiscaux, un menu spécial Inéquité fiscales et législation de complaisance vous sera offert !

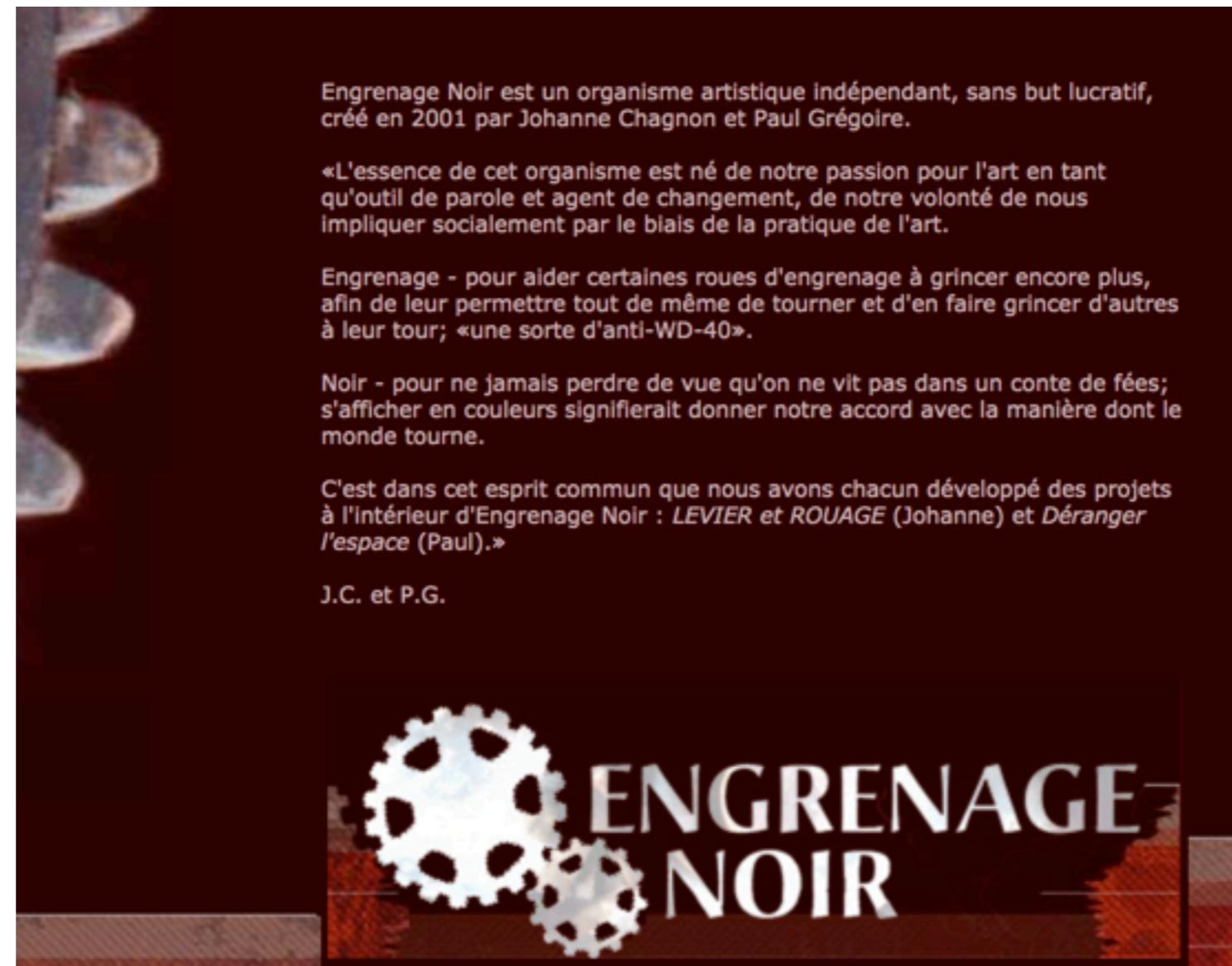
Le Temps d'une Soupe a réalisé à ce jour 2033 [portraits poétiques](#) à Montréal, en France, en Autriche et en Angleterre.



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le recours à la création dans un contexte de recherche de recherche-intervention/action

« Art based research (ABR) is a rapidly growing methodological genre. ABR adapts the tenets of the creative arts in social research in order to make that research publicly accessible, evocative, and engaged. »

Chilton, G. et Leavy, P. (2015). Arts-Based Research Practice: Merging Social Research and the Creative Arts. Dans Leavy, P. (dir.), *The Oxford handbook of qualitative research*, p. 403.



la composante création (C)

distinguer entre la recherche-création artistique, médiatique ou littéraire et

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- education (Barone et Eisner 1997; Macleod et Holdridge 2006; Burge 2016)
- creative arts therapies (Biggs 2012; Beer 2015)
- music therapy (Aigen 2005)
- nursing and other health sciences (Boydell 2012)
- war-affected children (Akesson 2014)
- etc.



définir par la nature

▶ la R-C est un champ, un domaine

- fields of creative and design research (Allpress 2012, p. 5)
- emerging field of artistic research (Arlander 2010, p. 7)
- vibrant, active field of practice-as-research (Babbage 2016, p. 48)
- emergent field of artistic research (Borgdorff 2012, p. 6)
- in the field of research-creation (Chapman et Sawchuk 2012, p. 8)
- the field of practice-led research (Farber et Makela 2010, p. 9)
- the field of artistic research (Schwab 2012, p. 4; Frisk 2013, p. 51; Wesseling 2010, p.70)
- emerging field of practice-led research (Hamilton 2010, p. 39)
- The emergence of the field of practice-based research (Hughes 2006, p. 284)
- the field of practice-based research in the visual and performing arts (Paltridge 2011, p. 245)



définir par la nature

▶ la R-C est une discipline

- la recherche-création est une discipline à part entière (Baril-Tremblay 2013, p. 13)
- the value of discipline-specific creative practices as distinct and effective modes of knowledge production. (Allpress 2012, p. 2)
- creative and practice-led disciplines (Bacon 2015, p. 7)
- The emergence of the discipline of practice-led research (Barrett 2007, p. 1)
- the emerging discipline of artistic research (Bolt 2016, p. 130)
- practice-led research [...] within the low consensus disciplines of the arts faculty (Brook 2012, p. 1)
- [...] a range of disciplines in which practice-led research is deployed, (Makelä et Farmer 2010, p. 3)
- the articulation of a discipline-specific practice as research approach (Nelson 2013, p. 183)
- in the context of creative and practice-led disciplines, (Niedderer 2007, p. 1)
- research practices that are inherently discipline-centered in the arts and humanities whereby practice-led research in the arts is considered an area of inquiry that is important in its own right (Sullivan 2006, p. 47)



définir par la nature

▶ la R-C est une discipline

« The notion of ‘discipline’ has become contested not only in the case of artistic research but also in other areas of contemporary research. When you ask a question about ‘disciplines’, you are really enquiring about traditional disciplinary academic research, whereas a lot of advanced academic research nowadays challenges the notion of ‘discipline’ – it is postdisciplinary or transdisciplinary research. Artistic research is better understood as something that represents this kind of border violation, rather than being a new discipline alongside other art-related disciplines. »

Borgdorff, H. (2012), *The conflict of the faculties : perspectives on artistic research and academia*, p. 177



définir par la nature

▶ la R-C est une pratique



le tournant de la pratique

- ▶ une approche postmoderne, non représentationnelle et centrée sur la performativité

« The widespread ‘turn to practice’ in many disciplines in the late twentieth century was clear indication of a major shift away from logocentric and modernist paradigms. »

Smith, H. et Dean, R.T. (2009). *Practice-led research, research-led practice in the creative arts.* p. 123.

« The ‘practice turn’ in the humanities and social sciences not only sheds light on the constitutive role of practices, actions, and interactions. Sometimes it even represents a shift from text-centred research to performance-centred research, whereby practices and products themselves become the material-symbolic forms of expression, as opposed to the numerical and verbal forms used by quantitative and qualitative research. »

Borgdorff, H. (2012), *The conflict of the faculties : perspectives on artistic research and academia*, p. 155.



qu'est-ce qu'une pratique ?

- ▶ une pratique est une activité incarnée et inscrite dans une configuration matérielle singulière

« [...] practice theorists conceive of practices as embodied, materially mediated arrays of human activity centrally organized around shared practical understanding. The point of the qualifier ‘embodied’ is that, [...] the forms of human activity are entwined with the character of the human body. Practice theorists who highlight embodiment typically believe, further, that bodies and activities are ‘constituted’ within practices. »

Schatzki, T.R. (2001). Practice theory. Dans Schatzki, T. R., K. Knorr-Cetina et E. v. Savigny (dir.), *The practice turn in contemporary theory*, p.11.

« Practice theory also joins a variety of ‘materialist’ approaches in highlighting how bundled activities interweave with ordered constellations of nonhuman entities. Indeed, because human activity is beholden to the milieus of nonhumans amid which it proceeds, understanding specific practices always involves apprehending material configurations. »

Schatzki (2001), p.12.



problématique

si définir, c'est gommer la matérialité, la vitalité, la concrétude, la situation d'une chose ou d'un phénomène

et

qu'une pratique est une activité incarnée et inscrite dans une configuration matérielle singulière

comment faire une sommation de la diversité d'une pluralité de pratiques singulières ?

▶ notre réponse :

- en les inscrivant dans un espace
- en les cartographiant



considérations épistémologiques

« [le schème cartographique relève d'] une pensée « spatialisée » et « spatialisante » [...] une pensée des différences irréductibles plutôt que de l'unification sous des principes et des lois ; une pensée qui n'appréhende les phénomènes que par leurs manières multiples de se disperser dans des rapports extérieurs, et non en les rassemblant dans l'intérieurité d'une essence ; une pensée qui affirme la répartition des distances et la coexistence des hétérogènes plutôt que leur subsomption sous des rapports d'identité. »

Sibertin-Blanc, G. (2010). Cartographie et territoires : La spatialité géographique comme analyseur des formes de subjectivité selon Gilles Deleuze. *L'Espace géographique*, 39(3), p. 225.

« Contre une conception essentialiste de l'identité logique et ontologique, Deleuze [et Guattari dans Mille Plateaux en 1980] construit un concept de cartographie qui articule une logique empiriste des « relations extérieures » et une pratique non représentationnelle du savoir. »

Sibertin-Blanc, G. (2010), p. 226.



considérations épistémologiques

« Cartographier n'est pas seulement une technique savante de représentation graphique d'un espace préexistant au moyen d'un code de projection et de transcription symbolique. C'est d'abord une activité vitale, impliquée par tout processus pratique, naturel ou culturel, individuel ou collectif ; c'est ensuite une manière de concevoir un régime de savoir impliqué par ces processus. »

Sibertin-Blanc, G. (2010), p. 229.

« En somme, « tout entière tournée vers une expérimentation en prise sur le réel » (Deleuze, Guattari, 1980, p. 20), elle [la carte] livre une figure pragmatiste du savoir. Elle n'est pas un instrument de réflexion mais de mobilisation ; elle n'est pas un moyen de reproduire une réalité supposée préexistante, mais un opérateur d'exploration et de découverte créatrice de réalités nouvelles. »

Sibertin-Blanc, G. (2010), p. 229.

« [...] simultanément, vivre et penser en cartographe impose de renoncer aux catégories de l'essence, pour promouvoir une analyse sensible à la fois à l'immanence et à la contingence du réel. »

Sibertin-Blanc, G. (2010), p. 230.



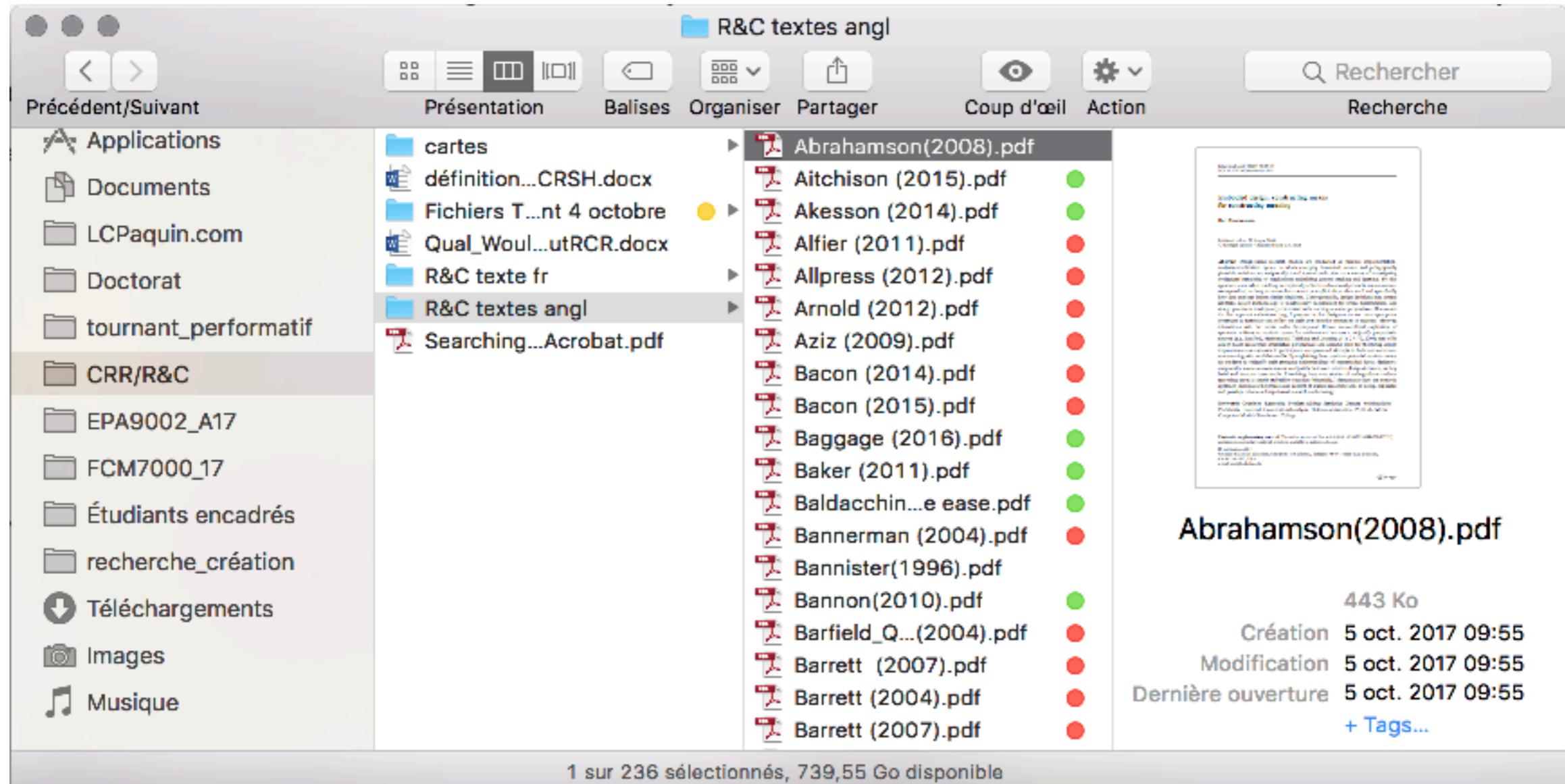
considérations méthodologiques

► cartographier la « littérature » sur la R-C

- constitution d'un corpus de textes
- référencement des items du corpus
- forage à partir des expressions
- première sélection des résultats
- accès au document
- identification d'un passage pertinent
- préparation de la citation
- insertion dans la carte



constitution d'un corpus



- format des fichiers : **PDF**
- Nomenclature des fichiers : **Auteur (date)**



référencement des items du corpus

R_C.enl

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Author	Year	Title
Abrahamson	2008	Embodied design: constructing means for constructing meaning
Aitchison	2015	Writing the practice/practise the writing: writing challenges and pedago...
Altier	2011	Critical Practical Analogy: A Research Tool for Reflecting and Making
Arlander	2010	How does Artistic Research Change us?
Arlander	2011	Artistic research in action : proceedings of CARPA 2 - colloquium on ar...
Arnold	2012	Practice Led Research: Creative Activity, Academic Debate, and Intell...
Austin	2016	Artist's Reflections on Preparing and Performing the Arts-Based Research...
Aziz	2009	Shifting the frame: from critical reflective arts practice to practice-bas...
Babbage	2016	Active audiences: spectatorship as research practice
Bacon	2014	Journaling – a path to exegesis in creative research
Bacon	2015	Practice-led research, the ethnographer and unearthing knowledge: or...
Baker	2011	Queering Practice-Led Research: Subjectivity, performative research...
Bannerman	2004	Reflections on practice as research: the university, the artist, the rese...
Bannister	1996	Beyond the Ethics Committee: representing others in qualitative research
Bannon	2004	Towards creative practice in research in dance education
Barrett	2004	What Does it Mean? The Exegesis as Valorisation and Validation of Cr...
Barrett	2007	Experiential learning in practice as research : context, method, knowledge
Barrett	2014	Situating creative arts research as 'successor science'
Barrett	20...	Practice as research approaches to creative arts enquiry
Batty	2016	Constellations and connections: the playful space of the creative practi...
Baxter	2008	The Necessity of Studio Art as a Site and Source for Dissertation Research
Beer	2016	From Embedded to Embodied: Including Music in Arts-Based Music Th...
Beyes	2011	The ontological politics of artistic interventions: Implications for perfor...
Biggs	2006	Hybrid texts and academic authority: the wager in creative practice research
Biggs	2004	The role of the artefact in art and design research editorial
Biggs	2012	Research Into Practice and Auto/biography: A Study of Kinship
Biggs	2008	Eight criteria for practice-based research in the creative and cultural in...
Biggs	2004	Learning from Experience: approaches to the experiential component...
Bilbrough	2014	Opening Gates and Windows The Ethics and Aesthetics of Making a Do...
Biron	2015	Authorship, Aesthetics and the Artworld: Reforming Copyrights Joint A...

Author: Abrahamson, Dor
 Year: 2008
 Title: Embodied design:
 Journal: Educational Studies in Mathematics
 Volume: 70
 Issue: 1
 Pages: 27-47
 Start Page: 27
 Epub Date: 2008-01-01
 UCAM: Abrahamson, D. (2008). Embodied design: constructing means for constructing meaning. *Educational Studies in Mathematics*, 70(1), 27-47. <http://dx.doi.org/10.1007/s10649-008-9137-1>



forage à partir d'une expression



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première sélection des résultats

The screenshot shows the Adobe Acrobat search interface. The menu bar includes Acrobat, Fichier, Edition, Affichage, Fenêtre, and Aide. A search bar at the top right contains the text "Recherche avancée". Below it, a button labeled "Réorganiser les fenêtres" is visible. The main area displays search results for the query "practice based research dans R&C textes angl". It shows "80 documents avec 487 occurrences". A "Nouvelle recherche" button is present. The results list includes several PDF files by authors like Maci..., Baker, Bannerman, Barfield_Quinn, and Barrett, with their titles such as "Maci...: baggage (2010).pdf" and "Maci...: Baker (2011).pdf". A specific document, "Maci...: Barrett (2007).pdf", is expanded to show its content. A portion of the text from this document is highlighted in blue: "of practice-based research projects is that personal interest and experience, rather than objective 'disinterestedness'". The interface also features a "Tri par :" dropdown set to "Classement par pertinence".



accès au document

The screenshot shows a desktop environment with two open windows. The left window is a search interface titled 'Recherche avancée' (Advanced Search) with the query 'practice based research dans R&C textes angl'. It displays 80 results, with one document, 'Macil... Barrett (2007).pdf', expanded to show its content. The right window is a PDF viewer showing the same document, with a portion of the text visible.

Recherche avancée

Rechercher : practice based research dans R&C textes angl

Résultats : 80 documents avec 487 occurrences

Nouvelle recherche

Résultats :

- Macil... Baggage (2016).pdf
- Macil... Baker (2011).pdf
- Macil... Bannerman (2004).pdf
- Macil... Barfield_Quinn (2004).pdf
- ▼ Macil... Barrett (2007).pdf
 - ↳ of practice-based research projects is that personal interest and experience, rather than objective 'disinterestedness'
- Macil... Barrett (2007).pdf
 - ↳ of practice-based research lies in its capacity to generate personally situated knowledge and new ways
 - ↳ that practice-based research has for extending and articulating our capacity to discover new ways of
 - ↳ of practice-based research projects is that personal interest and rather than objective "disinterestedness" motivates
 - ↳ states. Practice-based research methods are again INTRODUCTION shown to be emergent, moving between theory, and
 - ↳ of practice-based research methodologies and narrative methods that are appropriate for situating and articulating the
- Macil... Batty (2015).pdf
- Macil... Biggs (2004a).pdf

Tri par : Classement par pertinence

Barrett (2007).pdf

where strategies are not pre-determined, but emerge and operate according to specific demands of action and movement in time (Bourdieu 1990). Michael Grenfell and David James note that Bourdieu is in accord with Polanyi in suggesting that culture and the material relations that make up our objective reality can only be grasped through the activity of human agents. The acquisition of knowledge may thus be understood as a cognitive operation, or 'sense activly' involving relations between individual subjectivities and objective phenomena. The latter include mental phenomena – knowledge and ideas (Grenfell and James 1998: 13).

The emergence of qualitative research methods in the social sciences and related disciplines (Alvesson and Sköldberg 2000; Denzin and Lincoln 1994) and accounts of experiential learning challenge the traditional notion of scientific objectivity. David Kolb (1984) for example, has demonstrated that in learning, discovery starts from one's own lived experience and personal reactions. Learning takes place through action and intentional, explicit reflection on that action. This approach acknowledges that we cannot separate knowledge to be learned from situations and experiences in which it is used. Situated enquiry or learning demonstrates a unity between problem, context and solution. A general feature of practice-based research projects is that personal interest and experience, rather than objective 'disinterestedness' motivates the research process. Recognition of this permits us to articulate more clearly, the contexts, methods and value of knowledge derived from artistic research, and to validate the subjective, emergent and interdisciplinary research methods of studio enquiry, that I have argued (Barrett 2006), constitute the innovative dimension of practice as research.

Case studies dance, creative writing and visual art
The case studies presented here, draw on contributions to the recent publication entitled. *Practice as Research: Approaches to Creative Arts Enquiry*



identification d'un passage pertinent

The image shows two overlapping Adobe Acrobat windows. The left window displays a search interface with a search term 'practice based research dans R&C textes angl' and results for 80 documents. The right window shows a document titled 'Barrett (2007).pdf' with page 6 of 11. A blue box highlights a section of text from the document:

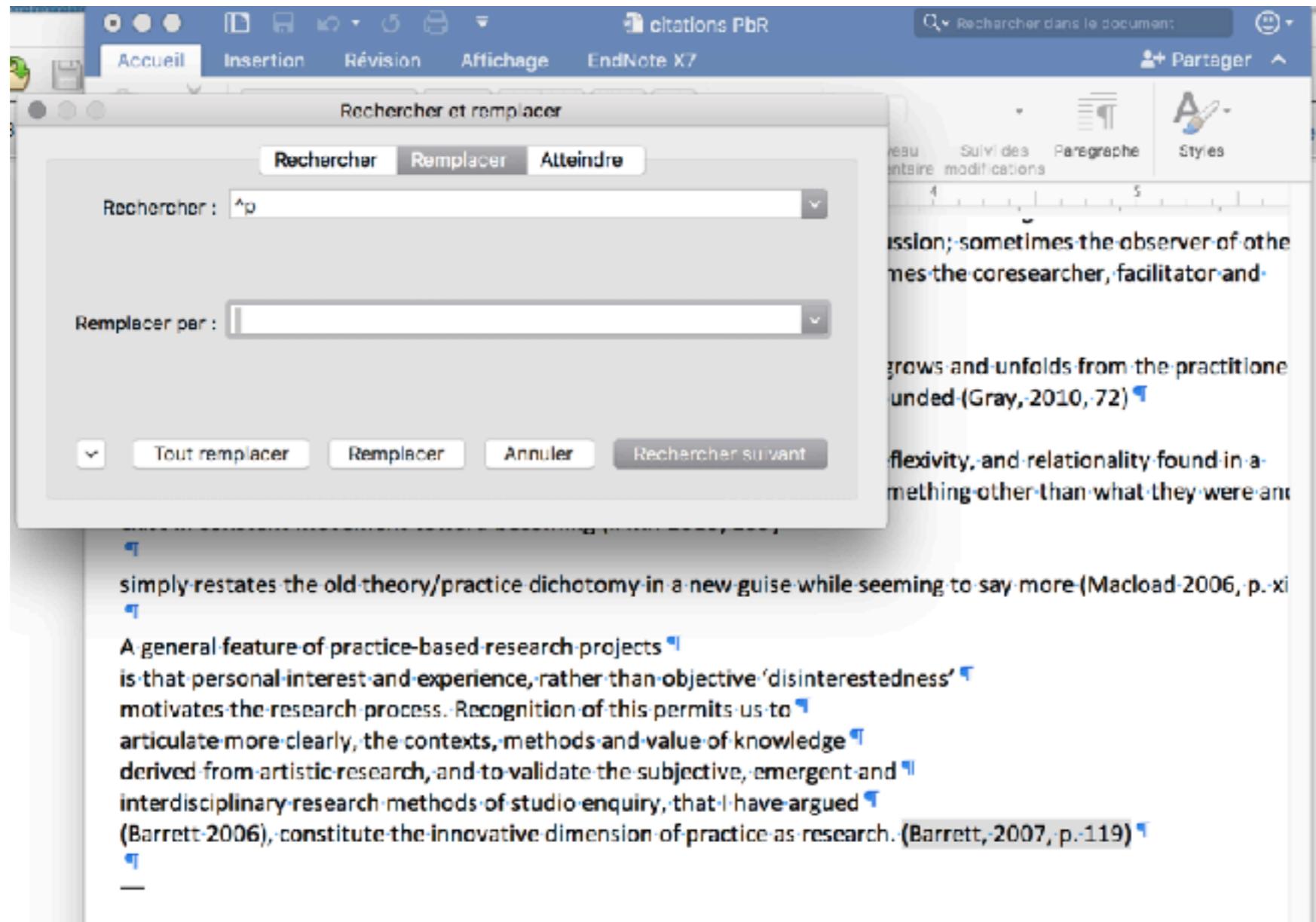
activities and objective phenomena. The latter include mental phenomena – knowledge and ideas (Grenfell and James 1998: 13).

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Case studies dance, creative writing and visual art
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préparation de la citation

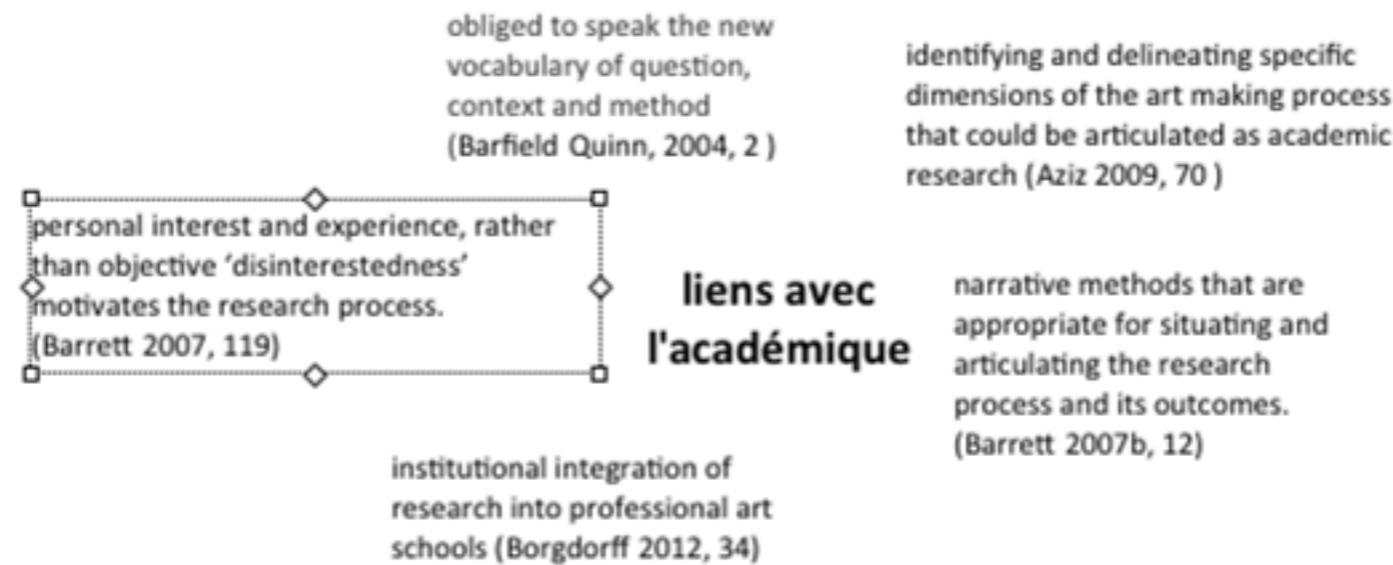


- édition + analyse
- retrait des sauts de pages
- insertion de la référence



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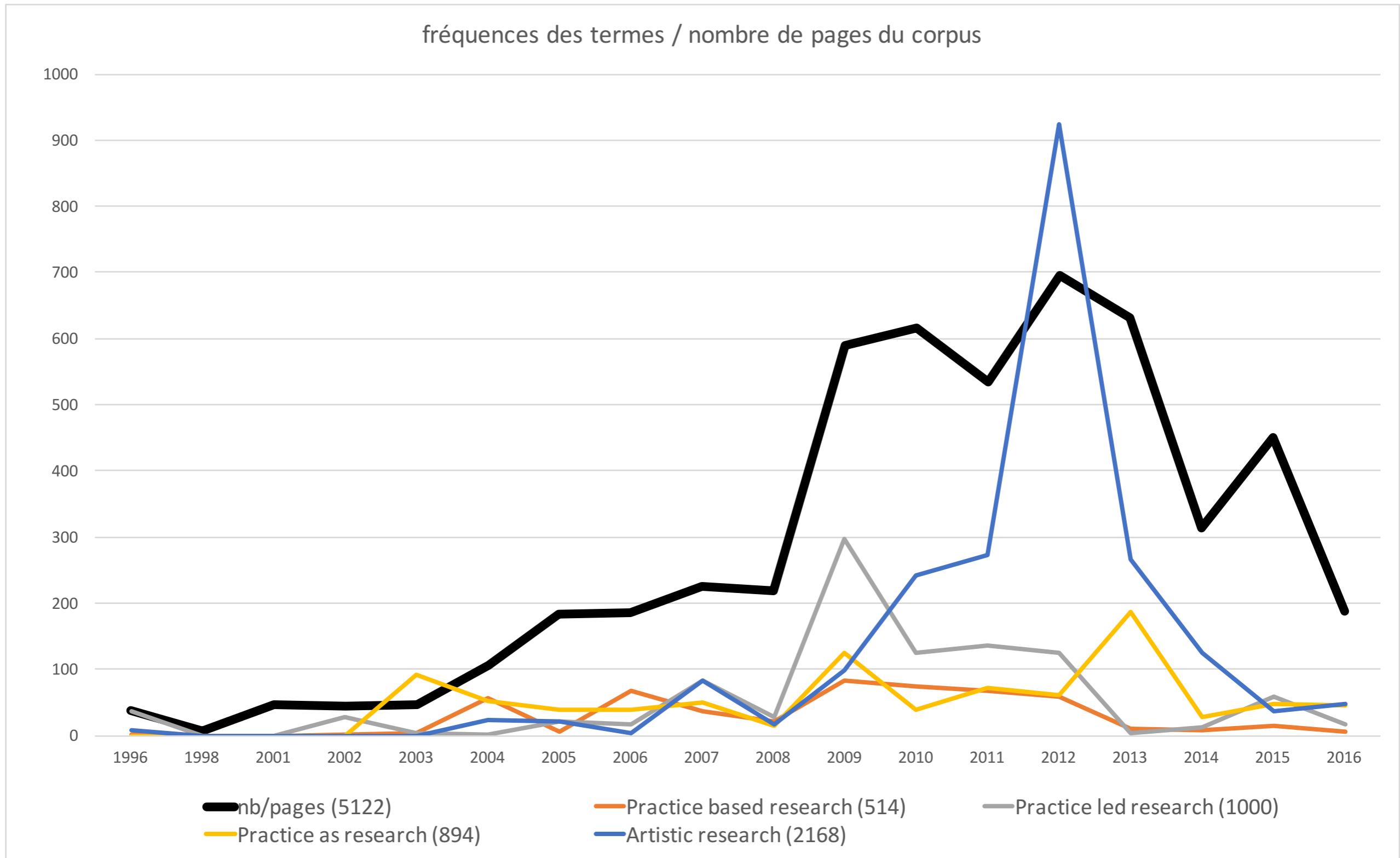
The claim to creative production as a mode of knowledge acquisition can be made in two ways. First, it can be claimed that whilst this is the case, under normal circumstances the new knowledge acquired remains tacit. The job of research, we might argue, is to make this knowledge explicit. [...]. Second, [...] wish to claim that the works of creative production stand as both justification and communication of the knowledge acquired. Under this view, the goal of creative production and research are indistinguishable: creative production is research. (Nimkulrat, O'reiley 2009, p.78)



Practice based Research PbR



cartographier les occurrences



Evaluation / Evaluation

experiencing these works is usually necessary for a full understanding of the contribution to new understanding (knowledge) that the practitioner is making. For that reason, the role the works play in evaluation is vital (Candy 2011, 11)

Reflection is a meta-cognitive strategy of active exploration which facilitates the understanding of "experience-based action and decision-making in practice" (Dewey cited by Schneider 2006) explores reflection as "active, persistent and careful consideration of any belief or supposed form of knowledge in the light of grounds that support it and the further conclusions to which it tends". A practitioner engages with their practice in a [unexpected] arises and an attempt to provide an unexpected outcome" (Schön 1983:26). (Doman Laurie 2010, 45)

Réflexivité / Reflexivity

The concept of reflexive practice (Schön 1983) provides a link between action research and practice-based research. Schön is concerned with an individual's reflection on his or her own professional practice as distinct from the early forms of action research which were concerned with situations more broadly. (Candy 2006, 19)

Reflexive practice is further broken down, by Sullivan, into four parts: first, critical reflective practice yet [...] informed by discipline knowledge and research expertise; second, continuous reflection on information gathered during the process; 'so as to review conceptual strategies used and consider other approaches'; third, entering into dialogue with that information, so that the significance of meanings derived from the process is subject to debate as 'a dialectic between the researcher and the researched takes place'; fourth, active questioning of 'content and contexts as problematic situations are revealed within particular settings' (Sullivan 2005, 100-101). (Babbage 2016, p. 49)

the epistemology of knowledge in practice-based 'research' is one where knowledge is played between a 'poetic' work and its written exegesis, and as a written text (i.e. as a signified practice that is non-written) an exegesis can be said to sit upon the paradigm of permeability through time. (Mercalq 2009, p.112)

be structured around reflection according to a format that could include "identifications of issues, concerns and interests to be worked within the project" (Scrivener 2010:1), a review of "theory, knowledge and information relevant to identified issues, concerns and interests" (Scrivener 2010:1), reflection on process production and a summative reflection that "recontextualizes/re-frames issues, concerns and interests in response to material produced" (Scrivener 2010:10). (Doman Laurie 2010, p. 44)

The exegesis becomes a framing device, a lens for understanding the project and its various contexts [...] would have to provide:

- a statement of intent outlining the problem or question to be addressed;
- a contextualisation of the enquiry in respect of the location or environment of the study; within the discipline(s) and of theory and in relation to the researcher's own work previous to the study;
- an outline of the method/process followed including ethical considerations where applicable.

Thus, the researcher would have to provide a self-reflection on the project. (Doman Laurie 2010, p. 44)

i. Research which is initiated in creative practice in the visual and performing arts, where questions, problems, challenges are identified and formed by the needs of creative practice and practitioners;
ii. Research that is carried out through both creative practice and the practice of scholarly writing, i.e., using methods familiar to both practitioners and academics;
iii. Research that has its primary focus on developing conceptual, practice-based and formal inquiries that progresses knowledge in the project's designated field. (Partridge 2011, p.245)

the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies. (MCNRF 2008, p. 29)

designed, articulated, and documented with both discursive and artistic means. (Borgdorff 2012, 55)

Caractéristiques / Characteristics

the situatedness of artworks and art practices also raises the question of the situatedness of practice-based research done within them. (Borgdorff 2012, 148)

as a method or as a mode of communication for experiential content (Biggs, 2004b, 1)

Critique / Criticism

activities or processes undertaken as part of creative arts practice (Aiziz 2009, 79)

simply restates the old theory/practice dichotomy in a new guise while seeming to say more (MacLeod 2006, p. xii)

The claim to creative production as a mode of knowledge acquisition can be made in two ways. First, it can be claimed that whilst this is the case, under normal circumstances the new knowledge acquired remains tacit. The job of research, we might argue, is to make this knowledge explicit [...] Second, [...] wish to claim that the works of creative production stand as both justification and confirmation of the knowledge acquired. Under this view, the goal of creative production and research are indistinguishable: creative production is research. (Nimkulrat, O'reiley 2009, p.78)

Critique / Criticism

Within a phenomenological ontology, it is understood that there is only one source of certainty: the embodied experience (Reynolds 2005). Embodiment refers to the plethora of (not necessarily conscious) ways in which beings experience with varying levels of consciousness (Reynolds 2005). Phenomenological thought generally focuses on the description of reality as it appears to the individual; in other words, individual understanding is proposed as the basic structure of experience (Moustakas 1994:10). (Doman Laurie 2010, p. 45)

reflection on practice as part of a research design can be traced to Husserlian philosophy (Doman Laurie 2010, p. 44)

practice-based research deems permit submission of the creative practice in conjunction with a written piece (thesis, essay) as a variable length for a research degree. As per the HRC definition, the problem is that while they specify the formal relationship between practical and written work, they remain silent about the intrinsic relationship of the two, i.e. about how the two parts relate with regard to the embodiment and communication of knowledge. (Niedderer, 2007a, p. 3)

how artifacts and their visual presentations can be combined with textual presentations to demonstrate? how knowledge may be embodied in artifacts and their creation; and² how artifacts and their creation may be contextualized/a research process as outcome and a method respectively – the epistemological challenges for this form of research. (Nimkulrat, 2014, p.28)

Research includes the production of some kind of description of what is new or what has been discovered or created [...] the text that accompanies the work may indeed illuminate new apprehensions of a new way of creating apprehensions that one can claim as the new knowledge produced (Candy 2011, 3)

compressing [...] results (i.e., an original fingering strategy) into a formal, academic document. Due to conventional academic research requirements (e.g., didactic, preceding research, establishment of a theoretical framework and research method, and expression of results as statements), the research came to alter the institutional needs of universities (Berridge 2007, 8).

The strength of this model is described as 'the breadth of language that can be used and the way in which it can conform with the institutional needs of universities' (Berridge 2007, 8). It is argued, however, that the Context Model is disadvantageous in its failure to address the relationship between the two main elements of the PhD (Berridge 2007; Milich 2006). (Partridge 2011, p.250)

In the Context Model the written component outlines the research question and the research findings from or within which the creative component has arisen (Berridge 2007, 8).

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Thus, the researcher would have to provide a self-reflection on the project. (Doman Laurie 2010, p. 44)

Caractéristiques / Characteristics

identifying and delineating specific dimensions of the art making process that could be articulated as academic research (Aiziz 2009, 70)

practice is seen as interacting in the research context and the subjects are, the theory-infused analysis, theories, methods and habits of the field, different ways of seeing, cultural forms and structures. (Nimkulrat, O'reiley 2009, p.73)

iii. Research that has its primary focus on developing conceptual, practice-based and formal inquiries that progresses knowledge in the project's designated field. (Partridge 2011, 245)

the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies. (MCNRF 2008, p. 29)

designed, articulated, and documented with both discursive and artistic means. (Borgdorff 2012, 55)

non-discursive, performative and artistic qualities. (Borgdorff 2012, 54)

obliged to speak the new vocabulary of question, context and method (Barfield Quinn, 2004, 2)

institutional integration of research into professional art schools (Borgdorff 2012, 34)

personal interest and experience, rather than objective 'disinterestedness' motivates the research process. (Barrett 2007, 119)

narrative methods that are appropriate for situating and articulating the research process and its outcomes. (Barrett 2007b, 12)

the valuation of the form in which the problems have been resolved can be one of the keys, so that it will be very important to be able to count on the visual information that allows them to comprehend/understand better which are the keys of the technique that's been developed. (Perez Lopez 2007, p. 71)

the role of the creative artefact described as the research output, presenting and containing not only new knowledge but also new forms of knowledge. The knowledge said to be contained in this artefact needs to be considered as 'self-referential & Knowles 2005) and geared towards understanding rather than explication (Sullivan 2005); showing a fundamental underpinning in phenomenological discourse as a qualitative research strategy (Sokolowski 2000:85). Concepts such as phenomenological intentionality and the understanding of embodiment and the lived world (Dobson 1992) provide an ontological context for reflection to grapple with and validate the potentially tacit and subjective knowledge (Moustakas 1994:99) so contained. (Doman Laurie 2010, p. 40)

The process of generating practitioner knowledge arises from sources that are often unique to the individual and are embedded in tacit understandings that require externalisation; (Candy 2011, 7)

capacity to generate personally situated knowledge and new ways of modelling and externalising such knowledge while at the same time, revealing philosophical, social and cultural contexts for the critical intervention and application of knowledgeoutcomes (Barrett 2007b, 2)

From Aristotle's perspective, theoretical knowledge is knowledge in search of answers, moving towards essences or truths, whilst the productive is concerned with making, and the practical is concerned with judgment (Smith 1999).

All three classifications consist of explicit knowledge or knowledge that is "articulated, recorded, formal, systematic" (Durant- Law 2003:3) and tacit knowledge - that "personal context-specific knowledge that is difficult to formalise, record or articulate" (Wiana cited by Durant-Law 2003:3). Both practical and productive knowledge involves the assessment of the character of practical reasoning not associated with the positivist deductive or inductive modes of reasoning, on the basis of the argument that the rationality of a practice directly influences its epistemological legitimacy (Fales 2004:1). (Doman Laurie 2010, p. 43)

Critique / Criticism

simply restates the old theory/practice dichotomy in a new guise while seeming to say more (MacLeod 2006, p. xii)

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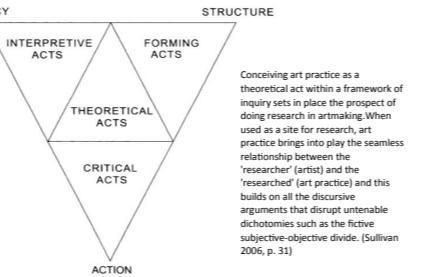
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Critique



Interpretive research acts build on the rich conceptual traditions associated with image making whose purpose is to open up dialogue between the artist and viewer, and among an interpretive community whose interests may cut across disciplines. The linguistic turn of postmodernism has done little to disrupt the easy equation that separates art practice and its 'reading' from the double role of encoding and decoding visual forms. Interpretive acts open up the space among the artist, artwork, and the setting as different interests and perspectives are embraced. New understandings result as they are filtered through the interpretive community of art writers and theorists. (Sullivan 2006, p. 32)

A series of research acts [...] is organized around three elements that characterize studio processes as a cultural practice, namely structure, agency and action. Art practice involves giving form to thought in a purposeful way that embodies meaning and this is negotiated in many contexts. (Sullivan 2006, p. 29)

That paradox ensures that performance practice as research – defined as the uses of practical creativity as reflexive enquiry into significant research concerns (usually conducted by “artists/scholars” in universities) – will present both highly specific and very broadly applicable results. Its concerns may be defined by the languages of particular disciplines, but the paradox also ensures this type of research will always resist becoming a single discipline as its projects proliferate insights, understandings, knowledges that, over all, will be part of many disciplines. Similar tendencies prompted Dwight Conquergood to propose performance studies as an *antidiscipline*. A similar move for performance practice as research would claim it as a transdiscipline. Implying that, most typically, it will generate procedures and protocols relevant to research in many and disciplinary fields. Thus performance practice as research more precisely defines itself as method and methodology in search of results across disciplines: a collection of transdisciplinary research “tools.” Boundless specificity produces precise methodological opportunities generally and a plethora of insights, understandings, knowledges relevant to a wide range of disciplines specifically. (Kershaw 2009, p.5)

Enjeux / Challenges

One of the foremost issues with creative practice as research can be the notion of subjectivity. The ‘truth’, validity, and worth of the project may be brought into question when a work has no basis in preestablished and prelegitimized theory. (Ryan 2005, p. 7)

The aesthetics of performance practice as research are highly sensitive as they automatically spark off major issues regarding, for example, standards and virtuous, rigorous protocols and creative unpredictability, inadequate resources and the nature of appropriate infrastructures. The underlying dynamic producing these issues aligns with the ‘questions or ‘hunches’ conundrum outlined above. Because ‘hunches’ – or, more conventionally, ‘intuitions’ – problematize the well-worn modernist oppositions between mind and body, spirituality and materiality, theory and practice, arts and science, and so on, and can issue in aesthetic forms that confound these distinctions – either through the complex economies of ‘production/finish’ or even in hopes to prove a thing of beauty is a truth forever. Hence contemporary performance practice as research generally may patently fail to conform to the schemas of modernism through its principal defining feature: a radical diversity of approaches producing an incongruous field. (Kershaw 2009, p. 115)

Considering art practice as research can be looked at in two, seemingly opposing, ways. On the one hand, the identification of an inquiry or a problem is the fuel generating one’s art practice. On the other hand, one’s art practice generates an area of inquiry or a problem within the field. In short, one can look at art-practice-as-research as an area of inquiry or problem solving that generates ideas for making things, or as a process of making things that identifies an area of inquiry. In my experience, however, there is often a bit of both. (Baxter 2008, p. 8)

Because art is inherently reflective and reflexive, practice-as-research activity may be identified with an activity in key and necessary aspects. But, more typically perhaps, practice-as-research is marked as distinct from art per se, by differences of degree rather than kind in such matters as intention and context. The reflective and reflexive intent of practice-as-research is directed within and at the academy rather than within and at the artworld itself, even though the boundary between domains may be increasingly blurred. (Nelson 2006, p. 112)

Réflexivité / Reflexivity

Through such re-doubling, artistic practice is able to install a reflective distance within itself that allows it to be simultaneously the subject and the object of an enquiry. In this way, practice can deliver in one proposition both a thought and its appraisal. (Schwab Borgdorff 2014, p. 15)

The creation of embodied knowledges has been most frequently invoked by practitioners as an object of their practice. This ‘knowing how’ is placed in opposition to the conscious cognition of ‘knowing that’. The epistemological historigraphy of this position can be traced from Cartesian dualism through to many later thinkers, including Heidegger’s nineteenth-century work on acoustics (Reber 1995:15), Heidegger’s existential philosophy of dasein—or the knowledgeable being in the world; Merleau-Ponty’s Gestalt-informed phenomenology; Polanyi’s post-critical philosophy (1958/1974); Lashley’s work on cerebral organisation and behaviours (1956); Chomsky’s studies of language acquisition and use (1972); Searle’s constructions of social reality (1995); and of course Schön’s management/ marketing work on the reflexive practitioner (1993). (Piccini Kershaw 2004, p.88)

poststructuralism fosters a sceptical and radical mode of thought that resonates with experimentation in arts practices insofar as play is a method of inquiry, aiming not to establish findings by way of data to support a demonstrable and finite answer to a research question, but to put in play elements in a bricolage which afford insights through deliberate and careful juxtaposition. (Nelson 2006, p. 109)

Épistémologie / Epistemology

phenomenology, like post-structuralism, has emerged as an influential conception that comes concomitantly with the rise of ‘practice-as-research’. The sub-branch of existential phenomenology derived from Heidegger’s *Sein und Zeit*, 1927, particularly as taken up by Maurice Merleau-Ponty, emphasises, amongst other things, a life practice of becoming (as distinct from being), and the embodiment of thought rather than the Cartesian discrete mind. In some ways paralleling post-structuralism, Merleau-Ponty blurs category boundaries and emphasises slippage and ‘in-between-ness’. But his particular emphasis is upon incarnate perception as an ‘inter-twining’ (‘*l’entrelacement*’, 1969) in which experience is perceived through the body and its immersion in the world. For Merleau-Ponty, perception is always incarnate, context-specific and apprehended by a subject, and thus any knowledge or understanding is achieved through an ‘encounter’ in a subject-object inter-relationship. (Nelson 2006, p. 110)

À propos... / About...

Cartographie des thèmes reliés au mot-clé «Practice as research» à partir d'un corpus de plus de 200 articles. / Mapping of themes related to the keyword “Practice as research” from a body of more than 200 articles

Cartographie (en cours) de la recherche-création, Louis-Claude Paquin et Cynthia Noury
Version : 13 novembre 2017



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PaR involves a research project in which practice is a key method of inquiry and where, in respect of the arts, a practice (creative writing, dance, musical score/ performance, theatre/ performance, visual exhibition, film or other cultural practice) is submitted as substantial evidence of a research inquiry. (Nelson 2013, p. 9)

The impact of practice as research is still to be fully understood and realized. It can be argued that the generative capacity of creative arts research is derived from the alternative approaches it employs—those subjective, emergent and interdisciplinary approaches—that continue to be viewed less favourably by research funding assessors and others still to be convinced of the innovative and critical potential of artistic research. That studio production as research is predicated on an alternative logic of practice often resulting in the generation of new ways of modelling meaning, knowledge and social relations is still a relatively foreign idea [within] the wider university research community. (Barrett 2007a, p. 3)

A general feature of practice-based research projects is that personal interest and experience, rather than objective ‘disinterestedness’ motivates the research process. Recognition of this permits us to articulate more clearly, the contexts, methods and value of knowledge derived from artistic research, and to validate the subjective, emergent and interdisciplinary research methods of studio enquiry, that I have argued (Barrett 2006), constitute the innovative dimension of practice as research. (Barrett 2007, p. 119)

Caractéristiques / Characteristics

implies that practice, in and of itself can be considered research (Bannerman 2004, p. 65)

the proposed inquiry necessarily entailed practical knowledge which might primarily be demonstrated in practice – that is, knowledge which is a matter of doing rather than abstractly conceived and thus able to be articulated by way of a traditional thesis in words alone. (Nelson 2013, p. 9)

As the subjective is seen as always operational, and as knowledge can only ever be situated within a context, the arguments against practice are again cantily altered. The knowledge that is intrinsic to a research outcome cannot be generalised without erasing the postpositivist discourse. (Bannerman 2004, p. 66)

Dewey tells us that knowledge, gained by the artist through everyday living and activity, is instantiated into the artwork through creative practice. Though more intensified, the process of artistic enquiry can be likened to what is described by Dewey as: the flow of experience that runs its course to closure or fulfilment through processes of adjustment to our environment and objects in the world. In artistic experience, as in everyday experience, ‘action, feeling and meaning are one’ (Dewey 1980, 35). Experience involves interaction as a response to discord or lack of adjustment. In the flow of experience occurring in the everyday, or in artistic practice, a problem can be said to emerge when there is a lack or absence of adjustment to surroundings. Initially, such experiences are aesthetic, since they involve sensory responses which are then qualified with emotion, a process by which positive or negative value is attributed to experience. From this, conscious intent or thought emerges. The process of meaning and value in artistic practice (and the contemplation of art) is therefore necessarily experiential. (Barrett 2007, p. 116)

In his critique of science, Latour points out that, as new technologies of reproduction of inscriptions increase, the volume and rate of circulation of inscriptions also increase; this in turn, speeds up the spread errors or inaccuracies that are carried by them. Through this process of displacement and circulation, knowledge becomes less and less tied to real conditions. The circulation of inscriptions results in the displacement of experience in favour of representation and discourse. It can thus be argued, that artistic research which draws predominantly on lived experience and more direct engagement with materials and objects, provides a crucial alternative mode of knowledge production compared with the scientific method described by Latour. (Barrett 2007, p. 117)

Exégèse / Exegesis

the assessment of practice as research [...] should not privilege the written exposition by assessing the commentary/explanation and avoiding the practice itself. This is often the triumph of context over text, and by text in this instance, I mean the practice and the finished work itself. (Bannerman 2004, p. 67)

In this doctoral work there is clearly a requirement for the presence of the traditional literary mode of communication, often a commentary or critical analysis. (Bannerman 2004, p. 67)

all possible distributions of research across art and writing are perfectly acceptable; the point to be made here is only that some of those are less artistically owned than others and that academic frameworks may distort practice if they do not allow for a self-determined negotiation of writing. Moreover, it should also be said that the writing of academic texts may, in fact, be one element of an artistic practice. Artwork and text are non-correlated variables that can both be used for the exposition of practice as research. (Schwab Borgdorff 2014, p. 18)

Where the experience of performers is in a mode of tacit knowledge, or the perceptions of visiting ‘experiencers’ are solicited, it may be that a simple form of documentation of them giving witness to their experience contributes to the overall insight afforded by the piece. (Nelson 2006, p. 112)

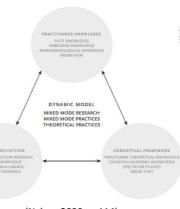
A pattern of reflexivity emerged that became the process through which the research study emerged. The reflexive cycle involved making, reflecting and acting on the reflections – and often a messy combination of these. This reflexive pattern so prevalent in my art practice served my research as I contend with multiple processes and layers such as data collection, analysis and interpretation that interacted simultaneously as an ongoing exchange. The reflexive cycle seemed to be a central component, not only in my own practice, but in the artists that I was studying as well. Reflexivity also seemed to be the cycle of action and reaction that enabled my art practice as research method to work in concert with other research methods. (Baxter 2008, p. 14)

Documentation / Documentation

Some research outcomes are processual, meaning that it is in the processes of generation, selection, shaping and editing material in practice. These processes and insights may be documented in notebooks, sketchbooks, photographs, on video and even in related artworks and practices. (Nelson 2006, p. 112)

Donald Schön’s work on reflective practice and his notion of ‘knowing-in-practice’ extends our understanding of the process of experimental discovery that is central to practice as research. It involves reflection-in-action and reflection-on-action, processes through which the researcher is able to ‘surface and criticize the tacit understandings that have grown up around the repetitive experiences of a specialised practice, and make new sense of the situations of uncertainty or uniqueness which he may allow himself to experience’ (Schön 1983: 61).

The notion of ‘knowing-in-practice’ can also be understood in terms of Michael Polanyi’s account of ‘personal knowledge’. It could be argued that both of these terms are interchangeable with the notion of experiential knowledge. Polanyi argues that positivist and objective philosophies that underpin modern science obscure the fact that knowledge belongs to human agents who engage personally in their knowledge. (Barrett 2007, p. 117)



Practitioner knowledge is both a necessary and sufficient condition for arts practices but it is only a necessary condition for practice-as-research since research sufficiency may lie in sustained and structured reflection to make the ‘tacit knowledge’ explicit. (Nelson 2006, p. 112)

Connaissance / Knowledge

Jumping through time, the schism between body and mind inaugurated by Plato was endorsed, though on very different terms, in the early seventeenth century by Descartes’ retreat in the ‘cogito’ (‘I think therefore, I am’) into the mind as the sole locus of certain knowledge. Some practice-as-research (PaR) projects that advance the idea of ‘embodied knowledge’ pose a challenge, as we shall see, to the privileging of mind over body in the Western intellectual tradition in respect of the locus of knowledge. Furthermore, the project of bodily dissemination of knowledge from one community to another – for example the passing on of a movement vocabulary in the workshop from one dance or physical theatre community to another – challenges the dominance, if not virtual exclusivity, of writing (or other codified symbolic language) which has long since established itself as the appropriate means of storage and distribution of knowledge. (Nelson 2006, p. 106)

The outcomes might be said to constitute performative essays which invite an experiential re-conceptualising, and thus at least afford substantial new insights, and even new knowledge. Such projects run a course betwixt and between rational argument and embodied knowledge and in so doing explore a liminal space favoured by a number of practice-as-research projects. The inhabiting of liminal space in itself poses a conceptual challenge to the clear categorical boundaries of Aristotelian logic. The case for such praxis (theory imbricated within practice) is not only that it effectively makes arguments but that the arguments are better made in the praxis [...] rather than in writing. (Nelson 2006, p. 108)

The research in its totality yields new understandings through the interplay of perspectives drawn from evidence produced in each element proposed, where one data-set might be insufficient to make the insight manifest. In sum, praxis (theory imbricated within practice) may thus better be articulated in both the product and related documentation, as indicated. (Nelson 2006, p. 115)

Méthodologie / Methodology

With the notion of ‘exposition’, we wish to suggest an operator between art and writing. Although ‘exposition’ seems to comply with traditional metaphors of vision and illumination, it should not be taken to suggest the external exposure of practice to the light of rationality; rather, it is meant as the re-making of practice in order to artistically move from artistic ideas to epistemic claims. (Schwab Borgdorff 2014, p. 14)

The methodologies are broad. In the context of dance, they might comprise: the generation of dance and/or movement studies to investigate, for example, the validity or range of a particular dance analytic concept; experimentation in the practice of, say, teaching dance to test the validity of theoretical insights about that practice; practical studio experimentation to evaluate the relevance of certain somatic theories to dance performance; creative artistic activity as a research methodology, and research product, in its own right. (Rubridge 2005, p. 4)

