

METHOD/ART

Methods in Artistic Research

A seminar for artistic researchers to discuss their methods

Date of seminar/ 7 February 2019, 10 am – 5:30 pm

Venue/ Witte Zaal, Royal Conservatoire Antwerp, Desguinlei 25, 2018 Antwerp, Belgium

Organizer/ Dr. Adilia Yip – artistic researcher and marimbist/percussionist, Royal Conservatoire Antwerp

Synopsis

This seminar invites artistic researchers of all disciplines to discuss and reflect on method. Method is the framework for the activities undertaken during the research, it *decides* what and how the researcher is going to do: how he/she recognizes particular phenomenon, reviewing the existing theories, data collection and analysis, understanding a foreign practice, describing the tacit and ineffable experience, organizing the arguments and evaluating empirical results etcetera. Method is, therefore, the steering wheel that guides the researcher to unknown territories and knowledge, and the supporter and stimulator to the artistic researcher's intuitive ideas.

Method can take shape through a vast array of approaches, such as experimentation, hypothesis, theorization and creation, while each step is defined by the researcher's aims, position and interests. I argue that artistic research method is idiosyncratic in nature and no two artistic research methods are identical. The configuration of method is always up to the researcher. Same as each culture has their own principles of baking bread, artistic research method can develop from different methodologies, for example, a deconstructive approach, an exploratory-oriented experimentation, or growing out of the clusters between different musical cultures.

Given the *permission* to design our own methods, we are left with various questions and doubts. On sustainability: can we reuse a method in different artistic research domains? If not, are we facing the problem of ambiguity of classifying artistic research method? Or should we embrace diversity without labeling? Other questions concern the practicality, effectiveness and feasibility of method: how do we know this is "the way" that directs us to the answers of our central questions? How do we evaluate the quality of a method? Eventually, is method the element that defines artistic research, and the element that distinguishes research from pure artistic manifestations?

Keynote speakers

Prof. Kathleen Coessens –artistic researcher, pianist and philosopher, Koninklijk Conservatorium Brussels and Orpheus Research Centre in Music

Dr. Michael Schwab – artist and editor-in-chief Journal of Artistic Research (JAR)

Dr. Wei-ya Lin – viola player, ethnomusicologist and artistic researcher, University of Music and Performing Arts, Vienna

Call for contributions

We would like to invite contributions from artist-researchers of all artistic disciplines to share his/her views on research method. The presentation can be in forms of paper presentation, lecture-performance, workshop or video presentation of 20 minutes. You may focus on the key concepts addressed in the synopsis, demonstrate your artistic output to explain your method, or answer to one (or more) of the following questions:

What is method in artistic research?

How do you formulate method?

Can one artistic research method be transferred to other research and remain sustainable in the future?

Can we evaluate the quality of a method?

The seminar will be conducted in English, so we will only accept proposals and presentations in the same language.

The proposal should provide the following information and please send to adiliayip@gmail.com:

- ♦ Name of the presenter and affiliated institute

- ♦ An abstract of 500 words (maximum) to describe the subject of the presentation
- ♦ A short curriculum vitae of the presenter in 150 words
- ♦ One image of the presenter or his/her project (.jpeg)
- ♦ Necessary equipment for the presentation and/or performance

The deadline of submission is **7th November 2018**, and successful proposals will be notified in end December.

Partners



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