

research in the arts

SOPHIE BUNGE, 22.01.2025

what do they have in common?



Img 1:
Leonardo Da Vinci
(artist/scientist)



Img 2:
Ludwig van Beethoven
(musician)



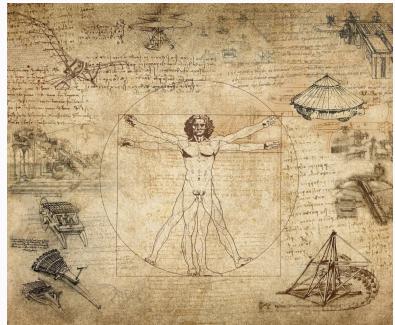
Img 3:
Marie Curie
(scientist)



Img 4:
Zaha Hadid
(architect)

Image 1: (Leonardo Da Vinci, 2023. [academiastudioitalia](#))
Image 2: (Beethoven (n.d.), [Topartprint](#))
Image 3: (Maria Curie (n.d.). [GEO](#))
Image 4: (Zaha Hadid. (2016). [Frankepost](#))

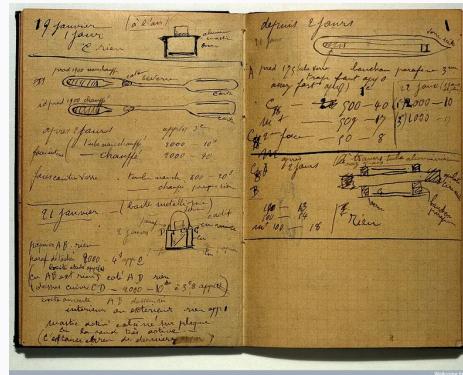
> research through making and experimenting



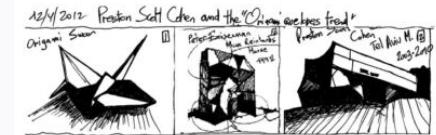
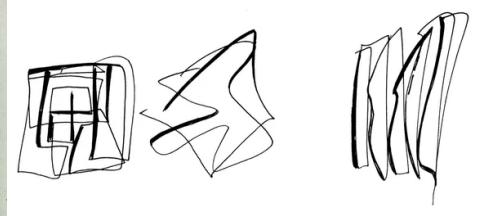
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Image 5: (Myartstyle - Bilder Werke von Leonardo Da Vinci Vitruvianischer. (n.d.))
Image 6: (Ludwig van Beethoven 5th Symphony Classical Sheet Music White Artwork. (n.d.))
Image 7: (Radioactive Notebook. (n.d.). Kknews)
Image 8. (Sketches. (n.d.). Archdialog)

structure

- 01 about the book ~ 2 min.
- 02 chapter 3
The production of knowledge ~ 4 min.
- 03 chapter 2
pleading for plurality ~ 4 min.
- 04 chapter 23
Evaluating quality in artistic research ~ 4 min.
- 05 discussion ~ 15 min.

The Routledge Companion to Research in the Arts

The book is structured into three principal sections:

- **Foundations**

Groundwork of arts-based research

- **Voices**

Diverse perspectives across disciplines & cultures

- **Contexts**

Evaluative frameworks that shape artistic research

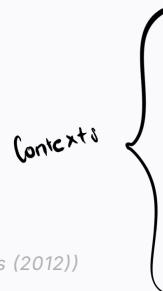
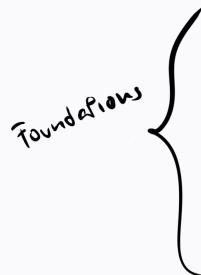


Image 9: (Cover Title of „The Routledge Companion to Research in the Arts (2012)“)

practice of the "not-yet-knowing"

HENK BORGDORFF, P. 61

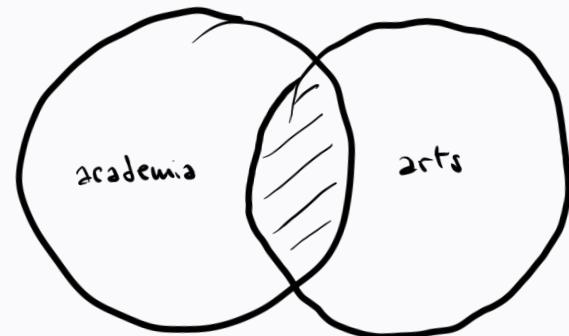
chapter 3

Overview

- Title: The production of knowledge in artistic research
- Author: Henk Borgdorff
- **Key Points:**
 - Artistic research first aim is not to generate new knowledge.
 - Focus more providing a specific articulation to understand:
 - thinking in,
 - through and
 - with art.

what is artistic research?

- Connection of two domains: art and academia
- Understanding the world thinking **in, through** and **with** art.
- Unfinished thinking.



"to see is to think"

QUOTE BY GRAEME SULLIVAN, P. 99

chapter 2

Overview

- Title: Pleading for plurality: Artistic and other kinds of research
- Author: Søren Kjørup
- **Key Points:**
 - Various approaches to knowledge production.
 - The artifact serves as the primary research output.
 - Artistic research is conducted by artists, leading to multiple ways of approaching a concept.

"before the museum"
Jo-Anne Duggan



Image 10: (*Paris Street; Rainy Day*, 1877, n.d.)

"before the museum"

Jo-Anne Duggan



Image 10: (*Paris Street; Rainy Day*, 1877, n.d.)

"before the museum"

Jo-Anne Duggan

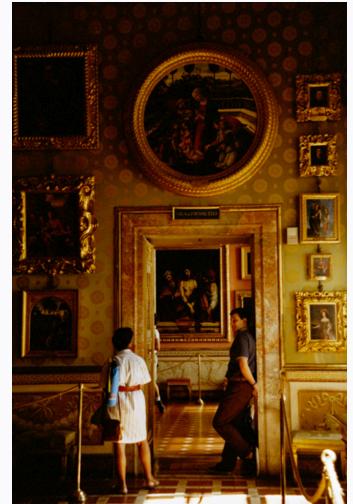
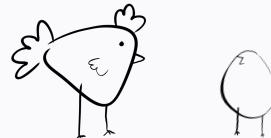


Image 11: (Duggan. *Beyond the Surface: the contemporary experience of the Italian Renaissance*, 2033)

what was first, the artifact or the research?

TO THINK ABOUT



art as moral and ethical instructor

PROJECT PRESENTATIONS

chapter 23

Overview

- Title: Evaluating quality in artistic research
- Author: Michael Biggs and Henrik Karlsson
- Key Points:
 - Challenges of judging non-traditional art in academics.
 - Art needs to spark conversations (e.g. about norms and ethics.)

"rest energy"

by Marina Abramović & Ulay

- A performance about complete and total trust.



Image 15: (Marina Abramović and Ulay. Rest Energy, 1980)

"rhythm 0"

by Marina Abramović

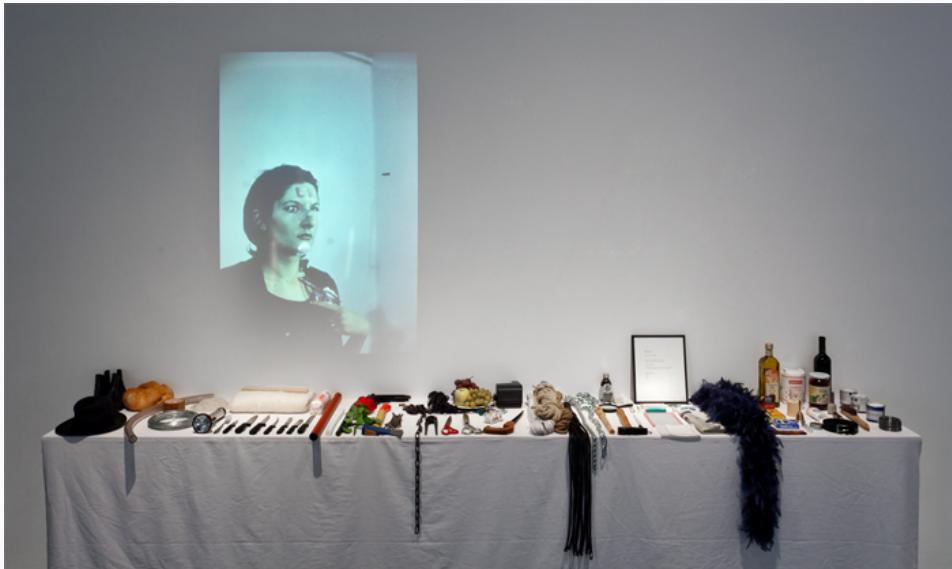


Image 16: (Marina Abramović. Rhythm 0, 2014)
Image 17: Marina Abramović. Rhythm 0, 1974)

"rhythm 0"

by Marina Abramović



Image 18: (Marina Abramović. From the „Early Year“ to „The Artist is Present, 2014)
Image 19: Marina Abramović. Rhythm 0: A Slide Show, 1974)

But... Why?

But... Why?

- The creation of a platform to discuss art:
 - To what extent should art push societal boundaries?
 - How far can art go in challenging societal norms before it crosses a line?
 - Can art ever be too controversial for its own good?
 - What do different generations think about these acts?

→ Art is a powerful tool to create new knowledge.

to take home

- Where curiosity converges with critical thinking, new possibilities emerge.
- Embracing the unknown unlocks new horizons for creative exploration.
- Diverse mediums become our tools to communicate and realize our vision.

what's in it for ctech?

Strong intrinsic interests with high goals.

what's in it for ctech?

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Creativity is our strongest tool.

what's in it for ctech?

Strong intrinsic interests with high goals.



Creativity is our strongest tool.



But... baby steps are okay!

let's talk!

START OF DISCUSSION

sources & figures

Image 1: *Leonardo da Vinci*. (2023). Accademiastudioitalia. <https://accademiastudioitalia.com/de/leonardo-da-vinci-genius-of-art-and-engineering/>

Image 2: *Beethoven*. (n.d.). Topartprint. <https://www.topartprint.com/de/artists/Stieler/art-print/4308/Beethoven-mit-dem-Manuskript-der-Missa-solemnis.php>

Image 3: *Marie Curie*. (n.d.). GEO. <https://www.geo.de/geolino/mensch/3420-rtkl-weltveraenderer-marie-curie>

Image 4: *Zaha Hadid*. (2016). Frankenpost. <https://www.frankenpost.de/inhalt.kunst-und-kultur-koenigin-der-kurven-architektin-zaha-hadid-ist-tot.21002feb-2053-4579-949f-f5d58d7acb52.html>

Image 5: *Myartstyle - Bilder Werke von Leonardo Da Vinci Vitruvianischer*. (n.d.). Amazon. <https://www.amazon.de/Myartstyle-Vitruvianischer-LeinwandBilder-Kunstdrucke-2044-1/dp/B08962F17Y>

Image 6: *Ludwig van Beethoven 5th Symphony Classical Sheet Music White Artwork*. (n.d.). Saatchiart. <https://www.saatchiart.com/en-de/art/Digital-Ludwig-van-Beethoven-5th-Symphony-Classical-Sheet-Music-White/984876/9866947/view>

Image 7: *Radioactive Notebook*. (n.d.). Kknews. <https://kknews.cc/zh-hk/science/96kenab.html>

Image 8: *Sketches*. (n.d.). Archdialog. <https://archdialog.com/>

Image 9: *The Routledge Companion to Research in the Arts*. (2012).

Image 10: *Paris Street; Rainy Day, 1877*. (n.d.). Flickr. <https://www.flickr.com/photos/tabor-roeder/4816444169>

Image 11: Duggan, J.-A. (2003) 'Beyond the Surface: the contemporary experience of the Italian Renaissance', PhD thesis, University of Technology Sydney.

Image 12: IrishExaminer.com. (2020, 28. Mai). Student faked mental illness. *Irish Examiner*. <https://www.irishexaminer.com/world/arid-20099873.html>

Image 13: *Bältesrum*. (2016). Omkonst. <https://www.omkonst.com/15-odell-anna.shtml>

Image 14: *Epilog*. (2016). Omkonst. <https://www.omkonst.com/15-odell-anna.shtml>

Image 15: *Marina Abramović and Ulay. Rest Energy*. 1980. (n.d.). MoMa. <https://www.moma.org/audio/playlist/243/3120>

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Image 17: *Marina Abramović. Rhythm 0*. 1974. (n.d.). MoMa. <https://www.moma.org/audio/playlist/243/3118>

Image 18: *Marina Abramović: From the "Early Years" to 'The Artist is Present*. (2014). Serpentinegalleries. <https://www.serpentinegalleries.org/whats-on/marina-abramovic-early-years-artist-present/>

Image 19: *Rhythm 0: A slide show*. (1974). Imdb. <https://www.imdb.com/de/title/tt1132426011>

how would you determine the quality of a performance,
an installation, or a creative process?

DISCUSSION

should there be limits set to artistic actions and/or creations?

DISCUSSION

do you think artistic research is important and why?

DISCUSSION