The Hebrew University of Jerusalem

Syllabus

Art as Research - 20590

Last update 28-07-2019

HU Credits: 4

Degree/Cycle: *1st degree (Bachelor)*

Responsible Department: *Theatre Studies*

Academic year: *0*

Semester: *1st Semester*

Teaching Languages: *Hebrew*

Campus: *Mt. Scopus*

Course/Module Coordinator: *Dr. Diego Rotman*

Coordinator Email: diego.rotman@mail.huji.ac.il

Coordinator Office Hours:

Teaching Staff:

Dr. Diego Rotman

Course/Module description:
  "Art as Research" (or "Performance as Research", "Art Lead Research" among other definitions and approaches) is a methodological approach in academia that relates to creative practice as a reflexive investigation of significant research weight. This practice is usually carried out by an artist-researcher and offers new ways to create and present meaning and knowledge.
In the past two decades, "Art as Research" has become a research track for graduate studies in many universities around the world. At the same time, artistic practice (and in this course - with an emphasis on theater and performance) as a research laboratory is nothing new. This approach is rooted in 20th-century avant-garde movements and the experimental approaches that led to both practice and theory, creating new concepts.

In the frame of this course we will learn about different schools and approaches that worked in this spirit: the Bauhaus in Germany, Black Mountain College in the United States, the theater laboratories of Wladyslaw Meyerhold in the USSR, Jerzy Grotowski and his theater laboratory in Poland, Eugenio Barba and the Odin Theater in Denmark.
In the course we will also discuss the development of a creative-theoretical project that will provide students with tools to experience "art as research".
The work will be done individually or in groups and will deal with a chosen topic. The students will research it, develop a creative-artistic project (performance, presentation, video, radio program, installation etc.) and write a paper that will examine the process and the project in light of the various approaches.

Course/Module aims:
  To recognize and understand the development of the connection between artistic practice and work of research weight.
To become acquainted with the theoretical thought that accompanies this connection.
To examine and analyze "art as research" or "art-based research" projects, their achievements and limitations.
To become acquainted with major artists in the field of theater and performance who used the "art as research" practice.
To experience artistic creative practice as a way of creating knowledge and interpretation.
To trace the history of the connection between artistic practice and research through the work of scholarly artists in academia and beyond.
To experience the development of an art-based research project.

Learning outcomes - On successful completion of this module, students should be

able to:
  Learning a methodological approach in academia that relates to creative practice as a reflexive investigation of significant research weight.

Attendance requirements(%):
  85

Teaching arrangement and method of instruction: A combination of reading texts, frontal teaching, group discussions, laboratory work, artistic practice and writing.

Course/Module Content:
  Art as Research.
Performance as Research.
Bauhaus, Black Mountain College
Theater laboratories (Wladyslaw Meyerhold, Jerzy Grotowski, Eugenio Barba)

Required Reading:
ביבליוגרפיה (פרקים מתוך הספרים הבאים, ניתן לשינויים)

ארטו, אנטונין. התיאטרון וכפילו. תל-אביב: בבל, 1996.

בן-שאול, דפנה. "כל האזרח יישבו בסוכות': הפוליטיזציה של המרחב הביתי בסוכת נצח" בתוך המחלקה האתנגרפית של המוזיאון של העכשווי, לאה מאואס, דיאגו רוטמן (עורכים), ירושלים: האקדמיה של העכשווי, 2017, עמ׳ ???

ויטפורד, פרנק והיילברונר, עודד. באוהאוס. תל-אביב: רסלינג, 2012.

ליפשיץ, יאיר. מסורת מגולמת בגוף : ביצועים תיאטרוניים של טקסטים יהודיים. 2016.

Barba, Eugenio, Ferdinando Taviani, Judy Barba, Richard Fowler, Jerrold C. Rodesch, and Saul Shapiro. Beyond the Floating Islands. , 1986.

Barba, Eugenio. The Paper Canoe: A Guide to Theatre Anthropology. London: Routledge, 1995.

Braun, Edward. Meyerhold: A Revolution in Theatre. Iowa City: Univ. of Iowa Press, 2000.

Diaz, Eva. The Experimenters Chance and Design at Black Mountain College. Chicago: University of Chicago Press, 2014.

Grotowski, Jerzy. Towards a Poor Theatre. New York: Routledge, 2002.

Kershaw, Baz, (editor.) and Nicholson, Helen, 1958-, (editor.) Research methods in theatre and performance. Edinburgh Edinburgh University Press, 2011

Lewis, William W. and Tulk, Niki (2016) "Editorial: Why Performance as Research?," PARtake: The Journal of Performance as Research: Vol. 1 : Iss. 1 , Article 1. Available at: https://scholar.colorado.edu/partake/vol1/iss1/1

Leroux, Louis Patrick. (2012) "Theatre Production, Experiential Learning, and Research–Creation in the Academy: An Anti-manifesto of
Sorts" Canadian Theatre Review, Volume 150, Spring 2012, pp. 97-99
Macleod, Katy, Macleod, Katy, 1948- and Holdridge, Lin, 1951- Thinking through art : reflections on art as research. Routledge, London, 2006.
Schlemmer, Oskar, Moholy-Nagy,László and Molnár, Farkas. The Theater of the Bauhaus. 1961.

Spatz, Ben. "Embodied Research: A Methodology" in Liminalities: A Journal of Performance Studies Vol. 13, No. 2 (2017), pp.1-30

Hito Steyerl, "Aesthetics of Resistance? Artistic Research as Discipline and Conflict", eipcp, 2010. http://eipcp.net/transversal/0311/steyerl/en

Turner, Jane. Eugenio Barba. London: Routledge, 2004.

Al Sharqy, Waseem. "Damascus Theater Laboratory", Meriem Harbi (trans.) in Arab Stages
Vol. 2, Nr. 1 (Fall 2015).

Welton, Martin. 2003. Against Inclusivity: a Happy Heresy about Theory and Practice. New Theatre Quarterly 19 (4): 347-351.

Weiss, Peter. Aesthetics of Resistance, Volume 1. Duke University Press Books, 2010.

 Additional Reading Material:
  Additional and optional reading:
Michael Schwab & Henk Borgdorff, "Introduction", The Exposition of Artistic Research: Publishing Art in Academia, Leiden University Press, 2014.
http://www.researchcatalogue.net/view/60957/60958
Kathrin Busch, "Artistic Research and the Poetics of Knowledge", Art & Research: A Journal of Ideas, Contexts and Methods, Vol 2. No. 2, Spring 2009.
http://www.artandresearch.org.uk/v2n2/busch.html

Tom Holert, "Art in the Knowledge--based Polis", e--flux, issue 3, 2009.
http://www.e--flux.com/journal/art--in--the--knowledge--based--polis/
Dieter Lesage, "Who's Afraid of Artistic Research? On measuring artistic research output" Art & Research: A Journal of Ideas, Contexts and Methods, Vol 2. No. 2, Spring 2009. http://www.artandresearch.org.uk/v2n2/lesage.html
Simon Sheikh, "Objects of Study or Commodification of Knowledge? Remarks on Artistic Research", Art & Research: A Journal of Ideas, Contexts and Methods, Vol 2. No. 2, Spring 2009. http://www.artandresearch.org.uk/v2n2/sheikh.html
Hito Steyerl, "Aesthetics of Resistance? Artistic Research as Discipline and Conflict", eipcp, 2010. http://eipcp.net/transversal/0311/steyerl/en
Biggs, M. and Karlsson, H. eds. A Companion to Research in the Arts, European Art Research Network, 2011.
http://www.artresearch.eu/index.php/category/academy_vienna/
Jonathan Lahey Dronsfield, "Theory as art practice: Notes for discipline", Art & Research: A Journal of Ideas, Contexts and Methods, Vol 2. No. 2, Spring 2009.
http://www.artandresearch.org.uk/v2n2/dronsfield.html
Katy MacLeod and Lin Holdridge, Thinking Through Art: Reflections on Art as Research, Routledge, 2009.
Sarat Maharaj, "Know--how and No--How: stopgap notes on 'method' in visual art as knowledge production", Art & Research: A Journal of Ideas, Contexts and Methods, Vol 2. No. 2, Spring 2009. http://www.artandresearch.org.uk/v2n2/maharaj.html
Michael Schwab, "Editorial statement", The Journal for Artistic Research (JAR), issue 2, 2012. http://www.jar--online.net/index.php/issues/editorial/483
Troubling Research: Performing Knowledge in the Arts.
http://troublingresearch.net/home/events/archive--of--events/

 Course/Module evaluation:
 End of year written/oral examination 0 %
 Presentation 20 %
 Participation in Tutorials 20 %
 Project work 0 %
 Assignments 10 %
 Reports 0 %
 Research project 50 %
 Quizzes 0 %
 Other 0 %

Additional information: