PRACTICE AS RESEARCH
APPROACHES TO
CREATIVE ARTS ENQUIRY

Edited by

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FOREWORD

This study emerges from critical engagement and reflection on studio-based research by artists and other researchers in the field, across several creative arts disciplines. It poses the following questions: What knowledge can studio based enquiry reveal that may not be revealed by other modes of enquiry? What implication does artistic research have for extending our understandings of the role of practice-based enquiry and multiple intelligences in the production of knowledge? How can the outcomes and broader applications of artistic research enhance understandings of practice as research beyond the discipline?

The elaboration of the methodologies, contexts and outcomes of artistic research presented here, is aimed at promoting a wider understanding of the value of practice as research. Contributors have focused largely on the processes rather than the products of enquiry. They have also emphasised the dialogic relationship between the exegesis or research paper and studio practice in their respective arts disciplines—design, creative writing, dance, film and painting—demonstrating that practice as research not only produces knowledge that may be applied in multiple contexts, but also has the capacity to promote a more profound understanding of how knowledge is revealed, acquired and expressed. Successful research projects are examined as "case studies" in order to explore the knowledge and other outcomes of studio-based enquiry and assess how creative arts research methodologies may lead to more critical and innovative pedagogies in research training. The aim of this book is to contribute to such pedagogies, to provide artists with models and approaches for staging and conducting creative arts research and to situate studio enquiry more firmly within the broader knowledge and cultural arena.

Estelle Barrett

INTRODUCTION
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Art as the Production of Knowledge

This study is the outcome of extensive reflection on the training and practice of studio-based research in university Creative Arts programmes. It is aimed at extending understandings of the processes and methodologies of artistic research as the production of knowledge and assessing the potential impact of such research within the discipline and the broader cultural arena. The emergence of the discipline of practice-led research highlights the crucial interrelationship that exists between theory and practice and the relevance of theoretical and philosophical paradigms for the contemporary arts practitioner. This book also aims to reveal and identify additional criteria for assessing quality research in the field. In the final chapter of this study, I discuss Richard Dawkins' concept of the meme as a useful way of understanding the importance of replication as a measure of what constitutes robust and successful research. We propose that artistic practice be viewed as the production of knowledge or philosophy in action. Drawing on materialist perspectives, including Martin Heidegger's notion of "handlability", our exploration of artistic research demonstrates that knowledge is derived from doing and from the senses. We demonstrate further, that practice-led research is a new species of research, generative enquiry that draws on subjective, interdisciplinary and emergent methodologies that have the potential to extend the frontiers of research.

Many of the contributions to this study, constitute a third order replication of completed creative arts research projects emerging from reflection on both the studio practices and the written accounts (exegeses) of successful research projects by the artists/researchers themselves in response to the question: "What new knowledge/understandings did the studio enquiry and methodology generate that may not have been revealed through other research approaches?" The research projects to be considered cover several creative arts disciplines: Design, Creative Writing, Dance, Film/Video, Painting and Theatre. In addition, a number of chapters examine philosophical and conceptual frameworks that are specific to creative arts research as a discipline and also situate art practice as the production of knowledge within broader theoretical and research paradigms. Included at the end of this volume, is an *Appendix* to assist practitioner-researchers in the staging, designing and

writing up of their practice as research projects. This section outlines the approach to research training that underpins the pedagogy from which many of the case studies presented here have emerged.

Despite some recognition of output of creative arts research in terms of the development of national criteria and the establishment of other equivalences related to funding and higher degree by research examinations, it continues to be relatively difficult for artistic research projects to gain national research grant funding. There has also been little recognition, endorsement and validation of the processes and outcomes of studio-based enquiry as scholarly activity and research alongside other disciplines in the University. Problems arise in comparative evaluation because artists themselves have tended to be somewhat suspicious of theory and reticent in discussing their work. Moreover, creative arts research methodologies and outcomes are sometimes difficult to understand and quantify in terms of traditional scholarship. Indeed, what may be argued constitute the very strength of such research—its personally situated, interdisciplinary and diverse and emergent approaches—often contradict what is expected of research. This results in a continued devaluing of studio-based enquiry and research activities in relation to the more familiar practices of other disciplines.

A growing recognition of the philosophical and knowledge-producing role of the creative arts in contemporary society needs to be extended both within and beyond the discipline. In order to achieve this, the implication of creative arts practice in the production of knowledge and as a *mode* of knowledge production is an aspect that I believe, can be more clearly elaborated in arts education and research training and applied more generally in pedagogical approaches in other disciplines at all levels of the university. A review of the methods and outcomes of the research projects to be discussed indicates that the situated and personally motivated nature of knowledge acquisition through such approaches presents an alternative to traditional academic pedagogies that emphasise more passive modes of learning. The innovative and critical potential of practice-based research lies in its 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 knowledge outcomes.

A sharper articulation of a number of aspects of research in the creative arts may also help to establish studio-based enquiry more firmly within the broader field of research and scholarly activity. These include: the relevance that practice-based research has for extending and articulating our capacity to discover new ways of modelling consciousness and designing alternative methods of research capable of generating economic, cultural and social capital; the implication that creative arts research has for extending our understandings of the role of experiential, problem-based learning and multiple intelligences in the production of knowledge; the potential of studio-based research to demonstrate how knowledge is revealed and how we come to acquire knowledge; the ways in which creative arts research outcomes may be applied to develop more generative research pedagogies and methodologies beyond the discipline itself. It seems appropriate that these themes be

addressed through an evaluation and analysis of successfully completed creative arts projects—not only of the outcomes of these projects, but also the processes and methodologies through which the outcomes were produced.

Experiential Learning and Knowledge
Philosophies elaborating the relationship between art and knowledge, and in particular, between research, practice and alternative modes of logic and knowing also pertain to pedagogical approaches variously understood as experiential, action or problem-based learning. Moreover, methods adopted in studio-based research often correspond with the aforementioned approaches to learning and hence, may have specific application for the refinement and extension of such pedagogies. Articulation of these connections should provide clearer frameworks for research and research training in the field of creative arts.

Because the approaches of studio enquiry often contradict what is generally expected of research and are not sufficiently fore-grounded or elaborated by artistic researchers themselves, the impact of *practice as research* is still to be been fully understood and realised. 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 in the wider university research community. Rather than attempting to contort aims, objectives and outcomes to satisfy criteria set for more established models of research, I believe there is a need to generate appropriate discourses to convince assessors and policy-makers that within the context of studio-based research, innovation is derived from methods that cannot always be pre-determined, and "outcomes" of artistic research are *necessarily* unpredictable. Facilitating meta-research and publication of discourses that demonstrate how the dynamics of the circulation and consumption of the art product outstrip the logic of economic exchange and conventional understandings of what constitutes cultural capital is also an ongoing concern of creative arts researchers. Publication of such discourses will contribute to a greater understanding of the philosophical dimension of artistic practice and its ineluctable relationship with philosophical and theoretical paradigms.

Because of the complex experimental, material and social processes through which artistic production occurs and is subsequently taken up, it is not always be possible to quantify outcomes of studio production. Louise Johnson (2004) suggests that there is a need to re-conceptualise and expand notions of cultural capital in order to more fully appreciate the value and impact of the arts. Drawing on the work of Pierre Bourdieu and Anne De Bruin, Johnson provides a framework for more closely aligning contexts of production, consumption and scholarly research in the creative arts. She suggests that greater emphasis on such affinities in the discourses of artistic research and in research training may lead to the development of

additional *qualitative* criteria for measuring the value of creative arts research and for understanding its approaches and methods. Johnson's elaboration of the notion of "embodied cultural capital" is specifically relevant to my argument concerning the innovative and generative potential of artistic research methodologies.

Situated Knowledge: The Subjective and the Personal in Creative Arts Research
Within the field of science, there is a growing recognition that restricting enquiry to those things that can be exactly measured would mean denying many of the benefits of alternative modes of enquiry (Eisener 1997). Since creative arts research is often motivated by emotional, personal and subjective concerns, it operates not only on the basis of explicit and exact knowledge, but also on that of tacit knowledge. An innovative dimension of this subjective approach to research lies in its capacity to bring into view, particularities that reflect new social and other realities either marginalised or not yet recognised in established social practices and discourses. Pierre Bourdieu argues that tacit knowledge and the alternative logic of practice underpins all discovery; and yet the operation of this logic is often overlooked because it is subsumed into the rational logic of discursive accounts of artistic production (Barrett 2003).

Though not explicit, ineffable or tacit knowledge is always implicated in human activity and learning (Polanyi 1969). It refers to embodied knowledge or "skill" developed and applied in practice and apprehended intuitively—a process that is readily understood by artistic researchers who recognise that the opposition between explicit and tacit knowledge is a false one (Bolt 2004). This notion of intuitive knowledge is closely related to what Bourdieu has theorised as the logic of practice or of being *in-the-game* where strategies are not pre-determined, but emerge and operate according to specific demands of action and movement in time (Bourdieu 1990). Bourdieu's theory of practice suggests that culture and material relations that make up our objective reality can only be grasped through the activity of human agents (Bourdieu 1977). The acquisition of knowledge may thus be understood as a cognitive operation or "sense activity" involving relations between individual *subjectivities* and objective phenomena which include mental phenomena—knowledge and ideas (Grenfell and James 1998: 13). Bourdieu contends that because knowledge of the condition of production comes *after the fact* and occurs in the domain of rational communication, the finished product, the *opus operatum*, conceals the *modus operandi* (Bourdieu 1993: 158). In his explanation of how the alternative logic and processes of practice are subsumed into rational analysis of the product and are thus often forgotten, Bourdieu exposes the basis upon which the ongoing privileging of positivistic and instrumentalist approaches to research persists.

In moving beyond traditional objective/subjective, empirical/hermeneutic binaries that have tended to separate the arts and humanities from the sciences, Bourdieu examines the relational aspect of knowledge and the way in which different paradigms of research imply underlying assumptions about the character of knowledge. Positivistic or empirical approaches emphasise universal laws, whilst hermeneutics acknowledges individual understanding, subjective interpretation and a plurality of views. Both approaches and categories of knowledge have their place and co-exist. Within this schema, the researcher is required to articulate knowledge which is robust enough to be objective and generalisable, but at the same time accounts for individual subjective thought and action. (Grenfell and James 1998: 10).

In his monograph, *Material Thinking*, Paul Carter (2004) helps to extend understandings of the subjective and relational dimensions of the artistic process. He describes this process as one that involves a decontexualisation from established or universal discourse to instances of particular experience. In staging itself as an artwork, the particularity of experience is then returned to the universal. Carter suggests that "material thinking" specific to artistic research creates a record of the studio process as a means of creating new relations of knowledge subsequent to production. Another useful term for understanding the emergent aspect of artistic research and the dynamics of the circulation of artistic products, is Barbara Bolt's notion of "materialising practices" which implies an ongoing performative engagement and productivity both at moments of production and consumption (Bolt 2004). Rather than constituting a relationship between *image* and text (implied by Carter's material thinking), *materialising practices* constitute relationships between process and text—of which the first iteration is necessarily the researcher's own self-reflexive mapping of the emergent work *as enquiry*. A dialogic relationship between studio practice and the artist's own critical commentary in writing of the creative arts exegesis is crucial to articulating and harnessing the outcomes of these materialising practices for further application.

An elaboration of the subjective nature of the artistic research process can also be found in the principles of problem or action-based learning. A basic premise of such pedagogies is that knowledge is generated through action and reflection. Various approaches to problem-based learning share a number of common features, which are of relevance to creative arts research. Firstly, the acquisition of knowledge in such approaches, involves learner-centred activity driven by real-world problems or challenges in which the learner is actively engaged in finding a solution. The experiential approach (Kolb 1984) 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 in which it is used. Thus 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. This is an advantage to be exploited, since in terms of the acquisition of knowledge, artistic research provides a more profound model of learning—one that not only incorporates the acquisition of knowledge pre-determined by the curriculum—but also involves the revealing or production of *new* knowledge not anticipated by the curriculum. As such, studio-based research provides an heuristic model for innovative practice–based pedagogies at all levels of university learning—one that provides a rationale for the integration of theory and practice as a basis for research training at undergraduate level both within and beyond creative arts disciplines.

Emergent Methodologies

Subjective approaches in artistic research are implicated in and give rise to a second feature of practice as research: its emergent methodologies. Martin Heidegger's notion of "praxical knowledge" or what he theorised as the material basis of knowledge, provides a philosophical framework for understanding the acquisition of human knowledge as emergent. His work also provides a rationale for applying emergent approaches in research. Praxical knowledge implies that ideas and theory are ultimately the result of practice rather than vice versa. Drawing on Heidegger, Don Ihde extends this idea through his elaboration of "technics", which he refers to as: 'human actions or embodied relations involving the manipulation of artefacts to produce effects within the environment (Ihde 1990: 3). These "effects" broadly understood as "knowledge" emerge through material processes. Because such processes are (at least in part) predicated on the tacit and alternative logic of practice *in time*, their precise operations cannot be predetermined.

The broader concept of emergence has more recently been studied by thinkers who are concerned with understanding the relationship between physical events and mental phenomena, and who have replaced the notion of "materialism" with that of "physicalism" (Beckermann 1992: 1). Central to the work of such thinkers, is the theory of emergent evolution which asserts that as systems develop, their material configurations become more complex. A further claim of such theory is that, once a certain critical level of complexity is reached in any system, genuinely novel properties—those that have never been instantiated before—emerge. These emergent effects are not predictable before their first occurrence. (Beckermann 1992: 15-29). Irrespective of whether one subscribes to this paradigm of thought, the idea of emergent evolution provides a useful model for understanding emergent methodology in creative arts research.

It is Bourdieu however, who advances a more compelling explanation of emergent process as both an aspect and strength of the subjective dimension of research. He suggests that reflexivity in such research involves not only a focus on the validation of data and outcomes, but also the positioning of oneself in relation to other fields in order to reveal the character and sources of one's interest. In this research context, reflexivity demands that both the researcher and her/his methods be submitted to the same questions that are asked of the object of the enquiry (Bourdieu 1993: 49). Since the researcher's relationship to the object of study (material or mental) is of central concern in practice-based methodologies, they are in accord with Bourdieu's notion of reflexivity. As a result of this reflexive process, methodologies in artistic research are *necessarily* emergent and subject to repeated adjustment, rather than remaining fixed throughout the process of enquiry. We can now argue that because of its inbuilt reflexivity, the emergent aspect of artistic research methodology may be viewed as a positive feature to be to be factored into the design of research projects rather than as a flaw to be understated or avoided. This advantage will be more specifically illustrated in the reflections of artist/researchers presented in this volume.

Interdisciplinarity and Creative Arts Research

An often vexed issue in creative arts research is related to establishing the work in an identifiable location within the broader arena made up of more clearly defined disciplines or domains of knowledge. This issue has given rise to some contention in relation to visual culture. Such debates may also be applied to any of the creative arts areas. (Bal, Mitchell, Elkins, Mirzoeff et al 2003). An understanding of such debates and a grasp of just what is implied by the idea of interdisciplinary enquiry, may be crucial in the design and development of research projects as well as in terms of articulating the significance of research and maximising its outcomes and applications. Scholars—notably Robyn Stewart (2003, 2001) and Graeme Sullivan (2004)—have done a great deal to extend our understandings in relation to the former. What I would like to stress here, is that: just as the material basis of artistic research results in approaches that are necessarily emergent, the subjective and personally situated aspect of artistic research— its *relationality* or what Carter refers to as its capacity to reinvent social relations (Carter 2004:10)—results in research that is ultimately interdisciplinary. Within the context of knowledge-production, social relations are after all, implicated in almost every disciplinary field. How to fully realise and exploit, rather than apologise for this ineluctable interdisciplinary dimension of creative arts research, is a question that needs to be repeatedly fore-grounded in practice as research discourse and training. Roland Barthes' view that interdisciplinary study or enquiry creates a new object that belongs to no one (Newell 1988) provides a rationale for acknowledging the innovative potential of the fluid location and application of creative arts research approaches and outcomes. The juxtaposing of disparate objects and ideas has, after all, often been viewed as an intrinsic aspect of creativity. The interplay of ideas from disparate areas of knowledge in creative arts research creates conditions for the emergence of new analogies, metaphors and models for understanding objects of enquiry. Hence the capacity of artistic research for illuminating subject matter of both the artistic domain as well as that belonging to other domains and disciplines of knowledge.

John W. Rowe (2003) suggests that interdisciplinary research is a critical step in the evolution of research on complex issues. The myth of the solitary scientist in search of truth is anachronistic, and the absurdity of trying to solve problems with inadequate tools is driving moves towards more integrated approaches to research in the sciences and more traditional disciplines. (Rowe 2003: 2). An acknowledgement that the myth of the solitary artist attempting to solve the problems of the world is also obsolete will help to remove major barriers to understanding the philosophical dimension of artistic practice. In order to enhance this process, researchers may need to be less defensive and reticent about their practical approaches and theoretical contexts and more pro-active in inserting creative arts research discourses and methodologies into other disciplinary research arenas. We also need to be more articulate in elaborating how creative arts practice engages with, and can extend theoretical and philosophical paradigms. In summary, the task for studio researchers goes beyond generating appropriate discourses to establish the value of their activities as research to that of taking an interest in the deployment and circulation of outcomes of artis-

tic research beyond the studio process and initial points of economic exchange. This in turn, may open up possibilities for refiguring and expanding what is commonly understood as research, knowledge and cultural capital.

Beyond the Quantum: Rethinking Cultural Capital

Given that the artistic domain has tended to exceed the parameters of knowledge management, a question often raised is: "How can artistic researchers establish identifiable criteria for evaluating both the approaches and methodologies it uses and for assessing the significance and value of its outcomes as research?" Louise Johnson's (2004) investigation of the impact of the arts in so called rust belt cities, which draws on New Zealand economist Anne De Bruin's notion of embodied cultural capital, is pertinent to this question. Johnson suggests that the value of cultural capital is not only dependent on the field in which it is *produced*, but also through the institutional and social contexts in which it is *received* and *circulated*. She identifies several categories of cultural capital: objectified cultural capital, which refers to artefacts or products such as paintings, books, performances, films and other community events; institutionalised cultural capital which refers to those artefacts and activities that are published, funded, commissioned, endorsed and deployed by government and other institutions and the final category, embodied cultural capital, described as the creative abilities talents, styles, values and dispositions of individuals and communities that emerge from, and relate to artistic production and its deployment. This "intangible" form of cultural capital encompasses dynamics of reciprocity operating outside economic exchange, and includes such things as community confidence, pride cohesion and sense of identity. The reconceptualisation of cultural capital along these lines may open new ways of understanding, valuing and measuring the outcomes of artistic research in the future. Of more immediate interest, is the relevance of Johnson's work to my discussion of the features and approaches of artistic research discussed in this book. The notion of embodied cultural capital as talents styles, values and dispositions of individuals not only links contexts of artistic production with contexts of consumption, but also allows us to recast the subjective, emergent and socially relational or interdisciplinary approaches of artistic research in terms of knowledge or cultural capital that is predicated on the generative and performative dimensions of making art.

Overview of Chapters

In the first Chapter Paul Carter considers the emergence of practice-based or creative research and the problem of assessing its value within the context of what he terms "the ethics of invention." Drawing on Danish Artist Asger Jorn's assertion that invention is the science of the unknown and therefore presupposes interest or curiosity, Carter points out that interest is what invention adds when it transforms the status quo. He observes that an important question then becomes: "in whose interest is invention sponsored?" This is an ethical question that is also intrinsically implicated in practice. Drawing on a number of design projects in which he has been involved, Carter reflects on the research process within the context of col-

laboration and broader social relations; relations between the specific concerns of creative practice, *material thinking* and the more distanced and abstract discourses of government and other institutions that influence both the process and applications of invention. Carter's ethics of invention highlights the necessity for a right attitude towards collaboration and the forging of a language that will enhance the possibility of a reintegration of practice-based enquiry with other approaches to research —an integration aimed at extending understandings of the epistemological and social value of invention.

In Chapter Two, Barbara Bolt considers the relationship between studio enquiry and the meta-reflective work of the exegesis in her chapter 'The magic is in handling'. Her application of Martin Heidegger's notion of handlability demonstrates that practice or experience (sense activity), rather than theory is the basis for research and discovery. Drawing initially on David Hockney's investigation into the use of optical aids by artists such as Ingres, and then on her own painting practice, Bolt demonstrates how the "new" is not a quest to be pursued or a self conscious attempt at transgression, but rather, it is the particular understandings that are realised through our dealings with the tools and materials of production and in the handling of ideas.

In Chapter Three, Gaylene Perry's (2004) offers reflections on the studio writing research project for her PhD. This project resulted in the publication, by Picador, of *Midnight Water: A Memoir* (Perry 2004). The work, which combines autobiography and fiction, demonstrates a crucial aspect of creative writing as research. In her reflection on the development of her research, the writer's focus shifts from the tangible artefact (the novel) to what she has subsequently understood as the intangible benefits of the studio enquiry. She has found that the act of creative writing is, in itself, an agent of emotional reconciliation and change; the imaginative act confers empowerment that has real and material effects. Creative writing, permits a collapse between fiction and reality and a reconnection with real life events permitting emotions to be moulded and shaped as reparation and redemption. In this instance, Perry's writing process resulted in the remodelling of her own familial relationships.

A feature of studio-based enquiry is that the method unfolds through practice— *practice* is itself, productive of knowledge and engenders further practice demonstrating the emergent nature of the process. Perry's observations and experience raise questions about "common sense" distinctions made between objectivity and subjectivity, fiction and truth. The real transformation experienced by the writer, suggests broader applications of creative practice for dealing with grief and trauma in the community.

As demonstrated in Chapter Four, personal and subjective concerns also motivated Dianne Reid's dance/film project, *Cutting Choreography: Redefining Dance on Screen*, research completed for Master of Arts at Deakin University in 2001. The project investigates dance as an art form in which the languages and technical processes of film reflect and inform choreography. The work is an attempt to translate the kinaesthetic intimacy of dance onto the screen using montage as the site for the realisation of innovative choreographic form. Reid observes that practice makes tan-

gible the theoretical. Her practice-led research resulted in an externalisation of the dancer's ideas concerning the condition of the aging body in contemporary dance. The outcome of this research included both the development of a new hybrid dance form, as well as the revelation of new knowledge and understandings made possible through this form.

Reid's video and film editing techniques, used as instruments for closer inspection of the relationship between movement and screen space provide multiple perspectives and choices for choreographing dance. The completed work is both an artefact for performance as well as a critical discourse on society's view of ageing. Her research involved practice as a response to lived experience, the temporal, the personal and the collaborative—revealing how new subject matter requires new forms of expression and representation. The research has also shown how the role of choreographer may be extended and demonstrates the potential of film and digital technologies to revitalise choreographic form.

The knowledge-producing potential of practice is again articulated in Chapter Five, Annette Iggulden's reflections on her doctoral research project *"Silence": In The Space of Words and Images* (2003). This research involved the production of a body of paintings through investigation of illuminated manuscripts copied and embellished by medieval monastery nuns in Europe and England. The project emerged as part of the artist's personal response to what she perceives as ongoing constraints placed on women in society and her own particular experience of the imposition of silence in childhood. Iggulden's focus on the copying and visual embellishment of text and margins of illuminated manuscripts revealed a code of visual communication adopted by the monastery nuns suggesting their resistance to the imposition of silence on women in monastic orders. This has hitherto not been recognised or understood by historians.

Iggulden's practice, which initially involved an investigation of the aesthetics of the work of the nuns, resulted in the discovery of "codes" developed through the use of coloured forms abstracted from the shapes of *spaces* in the lettering of the scripts. These "shapes", often appearing in the margins of the manuscripts, have not generally been considered beyond their decorative capacity. Iggulden's research and more principally her *practice* which involved copying sections of script for aesthetic manipulation in her own paintings, also uncovered a more profound intellectual and aesthetic engagement with the contents of the manuscripts by medieval monastic nuns from silenced orders. In addition to contributing to historical knowledge and understanding of these medieval manuscripts, the project provided the artist with an alternative code and a new visual form for exploring and expressing her own gendered identity.

Of the actual research approach and methodological process, Iggulden observes that it was impossible to separate writing and research from the circumstances of her life. The process of discovery elaborated by the artist suggests that that theory is always secondary to intuitive response, and is ultimately sacrificed to the material and temporal demands of making the work and finding a means of expressing previously inexpressible psychological states. Practice-based research methods are again

shown to be emergent, moving between theory, and the changing demands of the artist's physical and psychological states as well as those of material studio processes. At each step, practice itself, determined the direction and method to be followed.

Chapter Six is a reflection by Shaun McLeod on his dance project *"Chamber": Experiencing Masculine Identity through Dance Improvisation* completed for a Master of Arts by practice and exegesis in 2002. His account reveals how the multiple levels at which creative arts research operates can produce an economically viable artefact and at the same time, generate less "tangible" outcomes that have the potential for changing social and cultural discourses and practices. *Chamber* was choreographed by McLeod and performed at Dancehouse in Melbourne in April 2002. McLeod suggests that in this instance, dance as research, is not only a form of entertainment, but can be used as a means of revealing aspects of masculine identity and of modelling internal human conditions in ways not available to other modes of enquiry. The use of improvisation as the main methodological vehicle of investigation provides interesting illustration and extension of Bourdieu's ideas concerning the relationship between institutional structures, intuition, knowledge and research. In this research, dance is used a means of the exploring and articulating experiences which give shape to nuances of masculinity. It also permits a re-embodiment of what has remained unanalysed and unspoken in institutional discourses of the male body. The significance of improvisation lies in its capacity for effecting an ongoing dialogue between the objective and the phenomenal, and mirroring the relationship between theory and practice. In this project, improvisation offered a temporary suspension of the culturally encoded masculine order, providing the performers with a way of externalising socially repressed material derived from pleasure and memory through practice. It also presents the choreographer with an opportunity to select from spontaneously generated moves and images in order to extend choreographic possibilities. Drawing on the alternative logic of practice, and allowing the private self to enact the world through dance, improvisation also extends the cultural, emotional and psychological universe of possibilities.

In Chapter Seven, Kim Vincs' revisits her PhD thesis *Rhizome/MyZone: The Production of Subjectivity in Dance,* (2003). This account emphasises the specificity of Vincs' practice as a research methodology and demonstrates the interaction of theory and practice in the production of knowledge. The project investigates dance as a process of individuation and as an alternative to "ready-to-wear" identities available in mass communication and institutional structures. In this project there is shift from dance as object of investigation, to dance as means of investigating. Dance constitutes a methodology alongside other more traditional and empirical research methods. Practice is presented as an actual method of knowledge-production and thinking.

Vincs observes that knowledge from any field is inseparable from that of other fields. In this project choreography and performance are shown to operate as fields of rhizomic structures that articulate with theoretical domains: out of dance, emerged issues that became objects of investigation; the development of new dance methodologies were subsequently needed to explore those issues. The emergent and "retrospective" methodology applied, permitted conceptual and practical applica-

tion and synthesis of the known with the new, bringing fresh choreographic perspectives and new interpretations to performance. The research reveals how dance can operate as a map connecting elements that could not otherwise be translated or apprehended in isolation. As in other artistic research projects, the personal and the subjective accompany objective processes both in the practice and the writing, conveying an inevitable continuity of the personal and the private within the research process.

Chapter Eight, one of the chapters that focuses principally on the research exegesis or writing, emerges from a direct reflection of the practice as research process by Stephen Goddard. 'A correspondence between practices' consists of meta-commentary on his PhD project, *Lorne Story: Reflections On a Video Postcard*, which examines the imaginary and reflexive space of video storytelling. *Lorne Story* is an autobiographical video memoir, a hybrid form of postcard developed from the director's video notebook. It explores the interface between screen and audience. Referring to the work of Gilles Deleuze, Goddard notes that philosophical theory is a practice in itself. He acknowledges that one of the concerns of research in the discipline is to develop appropriate strategies that link established methodologies in research with emergent methodologies derived from contemporary arts practices. In this project, both studio production and writing become exegetical through their capacity to be used in analysis and interpretation of each other. Goddard shows us that the relationship between practice and reflective writing in artistic research, is not one of equivalence, but of correspondence. In this mutually reflexive process the modelling of another model of consciousness is irreducible and contains a remainder or excess. This excess is a core aspect of the studio-based enquiry. It relates to an alternative logic of practice and to the knowledge-producing capacity of practice as research.

In Chapter Nine, 'creating new stories for praxis: navigations, narrations neonarratives', Robyn Stewart explores the complex interrelationship that exists between artistic research and other research and scholarly paradigms. Mapping is again used as a metaphor to extend understandings of practice-based research methodologies and narrative methods that are appropriate for situating and articulating the research process and its outcomes. Acknowledging the emergent and subjective dimension of artistic research, Stewart describes this method as a process of continuous discovery, correspondence, contradictions, intuition, surprise, serendipity and discipline. Drawing on her extensive experience in artistic research and studio-based research training, she applies the notion of "bricolage" in her explication of approaches in practice as research. These approaches draw on multiple fields and piece together multiple practices in order to provide solutions to concrete and conceptual problems.

One of the difficulties that practitioner researchers often face is related to having to write about their own work in the research exegesis or report. In Chapter Ten, I suggest that this difficulty can be overcome by shifting the critical focus away from the notion of the work as product, to an understanding of both studio enquiry *and* evaluation of its outcomes as a philosophical process that moves between established theory and the situated knowledge that emerges through practice. I draw,

principally, on Michel Foucault's essay 'What is an author' and Donna Haraway's elaborations of "situated knowledge" and "partial objectivity" to explore how we might move from writing "art criticism" to generating a critical discourse of practice-led enquiry that involves viewing the artist as a researcher, and the artist/critic as a scholar who comments on the value of the artistic process as the production of knowledge. In order to ground my discussion in practice, I also refer to the making of Pablo Picasso's *Demoiselles d'Avignon* and a number of commentaries on this ground-breaking work.

In Chapter Eleven, Brad Haseman considers the question of how creative practitioners can take their place at the research table in a way which ensures that the primacy of practice and the embedded epistemologies of practice are respected and valued. He examines three significant innovations made by researchers who are initiating and pursuing their research through practice and draws on a successful practice as research project, Theatre Director David Fenton's Ph.D thesis, *Unstable Acts* as exemplification. Haseman suggests that whilst methodological innovations in the creative arts represent fundamentally different research procedures to those that operate in the quantitative and qualitative orthodoxies, they have significant implications for the whole field of research. These innovations include defining practice-led research, establishing multiple research methods led by practice and proposing alternative modes of knowledge representation. The chapter concludes by arguing for practice-led research to be understood as a research strategy within an entirely new research paradigm—"Performative Research". Taking its name from J.L. Austin's speech act theory, performative research stands as a third species of research which has the potential to bridge the gap between the research expectations of creative practitioners in the arts, media and design and the protocols set by the research industry and learned bodies which define what stands as research and what does not.

The importance of replication and articulation of the slippery relationship between the logic of practice and objective processes is discussed in the final chapter entitled 'The exegesis as meme'. Within the context of this metaphor, the artistic product is viewed as a vehicle for the externalisation of ideas or knowledge. The need to focus on process as well as product in studio-based research is again emphasised. In this chapter, I suggest that Richard Dawkin's criteria for evaluating the success of memes: a capacity for self-replication, fitness or likelihood of being replicated, and fecundity or speed of replication may be applied as criteria for evaluating the success of creative arts research and research outcomes. For example, the capacity for self-replication of creative arts research may be equated with how its methods and outcomes are generalised and applied beyond the particular research context within the discipline. Fitness or likelihood of being replicated may refer to the capacity of the research to be generalised and/or applied in multiple contexts beyond the discipline. Finally, fecundity—the speed of replication required to produce critical mass and stability—may be equated with publication, proliferation and the recognition of research and its broader cultural impact.

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Barbara Bolt is a senior lecturer in Visual Media at the University of Melbourne in Victoria. She is a practicing artist who has also written extensively on the visual arts in both popular and academic publications. Her book, *Art Beyond Representation: The Performative Power of the Image* was published by the UK publisher I.B.Tauris in 2004. As an arts writer, she has been published in Australian art magazines including *Artlink, Eyeline, Craftswest* and *Real Time* as well as in international refereed journals such as *Cultural Review, Hypatia, Womens Philosophical Review* and *Social Semiotics*. Additionally she has had essays on art published in edited books including *Differential Aesthetics: Art Practices and Philosophies: Towards New Feminist Understandings* (Ashgate, 2001) and *Unframed: The Practices and Politics of Women's Painting* (I.B.Tauris, 2004).

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Paul Carter is a writer and artist based at the University of Melbourne, where he is Professorial Research Fellow within the Faculty of Architecture, Building and Planning. His recent publications include *Repressed Spaces: The Poetics of Agoraphobia* (Reaktion Books, 2002) and *Material Thinking: The Theory and Practice of Creative Research* (Melbourne University Press, 2004). In 2005 Melbourne University Press with Miegunyah Press published *Mythform: The Making of Nearamnew*, a richly-illustrated

account of the plaza artwork at Federation Square, Melbourne, a 7,500 square metre ground design made in collaboration with Lab architecture studio, featuring over 70 square metres of engraved text. In 2004 Carter was part of a design team including Taylor, Cullity & Lethlean, Peter Elliot Architects, and James Hayter and Associates that won the Australian Institute of Landscape Architects National Excellence for Planning Award for North Terrace Precinct (Adelaide). He is currently collaborating with Taylor, Cullity & Lethlean on an integrated public artwork concept for parts of the University of Sydney public domain.

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Brad Haseman
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Brad Haseman is Professor and Director of Research for the Creative Industries Faculty at QUT where he has been a strong advocate for practice-led research. He has worked as a teacher and researcher for over thirty years pursuing his fascination with the aesthetics and forms of contemporary performance and pedagogy. Most recently he served as guest editor for a themed issue on *Practice-led Research* for Media International Australia (February 2006) and co-edited *Innovation in Australian Arts, Media and Design* (Post Press, 2004). In 2004 he received a Distinguished Teaching Award for Postgraduate Supervision at QUT and in 2005 co-convened the national conference *Speculation and Innovation: Applying Practice-led Research in the Creative Industries.*

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Annette Iggulden has exhibited extensively throughout Australia. For several years she worked as a sessional tutor and lecturer in arts practice and theory at Swinburne and Deakin University (Melbourne and Warrnambool). Her growing interest in women's silence and the use of words and images in her own practice led to research for a PhD in Visual Arts at Deakin University. Since her art residency at Hill End N.S.W. in 2003 she has explored the notion of a "gendered" landscape. She is also presently working on a project with the Australian National University, Limited Editions and Book Studio (Canberra), to consider the "silence" surrounding the violence of women and another collaborative project with the author Gaylene Perry, on the subject of grief.

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Shaun McLeod is a Melbourne-based contemporary dancer and choreographer who has worked with Australian Dance Theatre (Adelaide), Danceworks (Melbourne) and One Extra (Sydney) as well as presenting numerous independent projects. He has an interest in both structured choreography and improvised dance, but particularly in the interface between the two in live performance. His choreographic work has included *In Visible Ink* (1995), *Cowboy Songs* for the 1997 Bodyworks Festival (Dancehouse, Melbourne), *Chamber* (2001 winner Green Room Award), and *Barely Real* for the 2004 Melbourne Fringe Festival. He also maintains an improvised performance practice with regular performances at Conundrum and he performed in the 2004 Dance Card (Dancehouse, Melbourne). Shaun is also interested in the performance of masculinity in dance. He completed his MA on masculinity and improvisation in dance in 2002. He is a lecturer in dance at Deakin University Melbourne.

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Gaylene Perry's literary memoir, *Midnight Water* (2004), is published by Picador. She has also published numerous short stories, essays and reviews. Gaylene is currently working on a second book, which she will probably categorise as fiction. Stylistically, her writing interests lie in the fissures between fiction and life writing. Gaylene is a lecturer in professional writing in the School of Communication & Creative Arts at Deakin University. Her research interests are currently focused on grief and trauma and the relationships of those concepts to art. She was awarded her PhD in 2001, with her thesis incorporating the novel *Water's Edge* and an exegesis treating the nexus between the creative arts and higher research. Gaylene is concerned with the spaces created by and in collaborative, interdisciplinary artworks, and has been working on a collaborative creative writing/visual arts project with the visual artist Annette Iggulden.

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Dancehouse Melbourne
Diane Reid is a performer, choreographer/videographer who works as an independent dance artist and educator in Melbourne Australia. Dianne was a member of the Melbourne contemporary dance company, Danceworks from 1990-95, was a founding member of Outlet Dance in Adelaide (1987-89). Under the company name **hip sync**, Dianne produces dance screen works and video documents/edits live performance. Her dance video works have been screened at Green Mill Dance Project (1995), Dance Lumiere (1998), Melbourne Fringe Short Film Festival (1999), IMZ Dance Screen 2002 (Monaco), Videodance 2002 (Greece), and Hong Kong Fringe Club (Jan. 2004). In 2003 she created a pilot version of the solo work, *Scenes from Another Life* for the Dancehouse Bodyworks Festival. She lectured in contemporary dance and dance video at the School of Communication & Creative Arts, Deakin University until 2004 when she was appointed Artistic Director of Dance House in Melbourne.

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APPENDIX

Developing and Writing Creative Arts Practice Research: A Guide

Estelle Barrett

The following pages contain notes to assist practitioner researchers in designing and writing of practice as research.

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