

*Mindful Practice: research
and interdisciplinary
dialogues in the creative
industries*

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Critical exercise as mindful practice

- Methodological inventiveness
- Mix of artistic, scholarly, cultural, industrial
- Studio as experimental laboratory
 - Creative interactions
 - Critical analysis
 - Renewal

Research focus on practitioner experience and knowledge

Our lives are elsewhere. Art finds them.

Winterson 1996:59

*Except of course when you are an artist.
Then art **is** your real life.*

de Cosson 2002:np.

Via creative development and live performance events and/in combination with traditional research in the form of discourse and publication. With participants working to establish relationships between disciplines and fields of practice we ... developed research outcomes of benefit to each field. This ensures the integrity of research within fields of praxis as well as working strategically between them.

Eckersall 2002:14

There is no practice without an informed theory, even if it is not fully recognised or acknowledged, and theories are only realised in practices. Methodology only becomes apparent, that is different from the normalised procedures of the discipline, when a different set of questions is posed and demands new ways of being answered.

Pollock

1996:13.

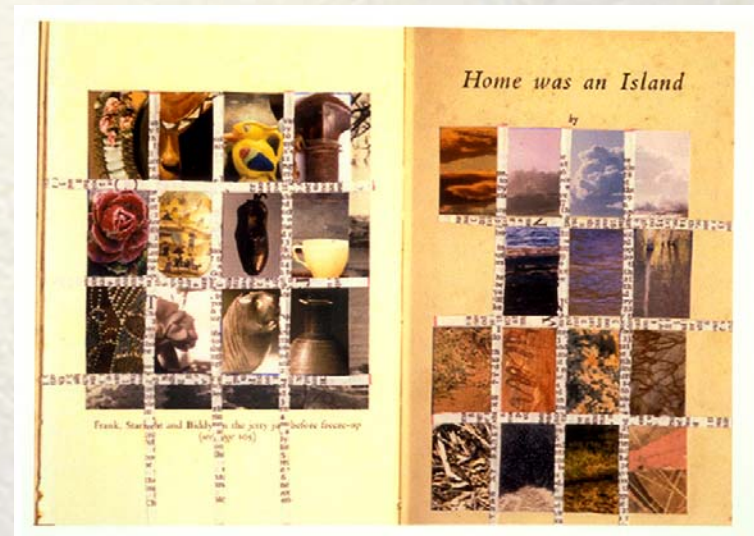
Shelagh Morgan: *Interpretation of Culture*

The conceptual background to the project was based on my childhood memories ... my history locates me as the product of a colonial ideology. Throughout the work I look at my cultural identity as a series of visual autobiographical works. My intention was to produce a visual account of the process of negotiation between self and place that is phrased within the context of post-coloniality. (2000:5)



Shelagh Morgan: *Home was an Island.*

The work I have produced over the last twelve years has moved from a reasonably objective position to a conscious subjectivity. This could be described as a shift from approaching the subject from a supposedly universal reference point to using self to approach the determining forces of such referencing points (p.36)



The art is the content, the stance, the delivery and the performance while the research operates in the preparation and discoveries of the 'findings', whether intended or serendipitous. Both tend to lie beneath the surface or hover behind the scenes but at times, fortunately, scramble to the foreground. Art and research ... can be said to contain parts of each other, and in praxis, form a kind of synthesis.

de Cosson, 2002:12

Towards a multifaceted approach

The process

represents the breaking of many boundaries including the perceptual boundaries between experience and representation, the temporal boundaries between past and present, and the cultural boundaries between individual and humankind

Hoffman Davis (1997:2).

(re)search: Creating intentional meaning

- Process of rigorous planning, documentation, interpretation, analysis

Research is the discovery, developmental, restorative, evaluative function of praxis

de Cosson 2002:np.

- Looking again, using an insider's gaze to create new knowledge

**Abbs (1994:223)Notes that
An individual needs also to have
sense of themselves as part of a
wider community as well as some
mastery of the techniques
involved in the execution of an art
[or design] form if the discipline is
to be fully apprehended and
experienced.**

Experience lies *neither exclusively with the individual (it is not self-expression) nor with the culture (it is not indoctrination) but in the vast, conscious and unconscious web of categories, metaphors, narratives, arguments, icons, interpretations, that draw them all together creating ever new possibilities of thinking, imagining, speculating, apprehending and judging.*

Abbs (1994:223)

Through attention to memory, identity, reflection, meditation, story telling, interpretation, and representation practitioners who share their lived experiences are searching for new ways to understand their practice as artists who research. They are ... topographers representing their questions, practices, emergent understandings, and creative analytical texts. Their work is both science and art but it is closer to art and as such, they seek to enhance meaning rather than certainty. They visualize, create, imagine, represent, picture, install and collage their reflections, interpretations and actions in ways that complement and/or disrupt their written texts.

Irwin (2002:6)

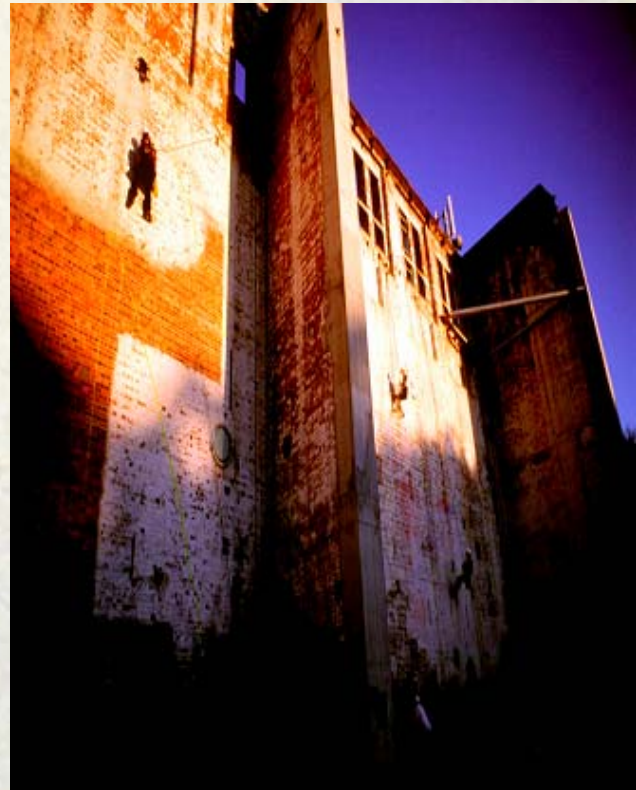
Lisa Anderson: *Writing the City 1: Fictional Cities*

I began informal research several years ago on the intention and unintentional effects of ...mega events on the design of public space, it's perception and understanding. I was interested in the ways that people remembered these specific art events, long after the lights had gone, the sound disappeared and the installation was taken down.



Lisa Anderson: *Writing the City 4.*

For writing the city 4... as part of the festival of ideas I wrote in fluorescent paint, MINE in block style across the façade of the Brisbane Powerhouse Centre for the Live Arts. The final project lasted over the four days ...I invited approximately thirty people to join me on the wall to write their story of place onto the façade within the glowing outline. The artwork was highly performative as the writers abseiled across the façade. This gigantic drawing was about place and about story.



Lisa Anderson: *Writing the City.*

- The creation of artwork as both method and outcome for research is often difficult ... positions me as an artist scoping the creative involvement within the political structures and the physical building surfaces that are the breathing skin and the public spaces of the city. This type of public project leads to the creation of its own myths and stories ... a desire to create artworks that explore the rub of public space against public politic through walking those spaces.

