

The Art School PhD: What is the problem of knowledge?

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Abstract

This thesis is a comparative study of research undertaken by practitioners in art and design as part of a research degree (PhD, Doctor of Philosophy) in the UK, and was driven by the lack of clarity in regard to how artists make contributions to knowledge. The *Coldstream Report* (1960) is taken as a starting point because it put the art school on a path to the university and created a gap between art practice and its history and theory; a gap that serves as the context and inheritance of research in the arts. Where the discourse of research in the arts can be understood as addressing the problem of knowledge through theory, artists instead engage in a working through of this problem via practice, and therefore completed PhD theses exist as a critically under-used resource. However, it was crucial that this thesis aim at redressing artists lack of ownership in research in the arts on fair terms, rather than develop a model that resolves the problem of knowledge, because any top-down demarcation would only serve to delimit the potential of artistic practice.

The sample employed by this thesis consists of all thirty-two PhD theses produced by artists at Chelsea College of Art and Design from 1998-2013/14 and was supplemented by six 'narrative research' interviews. A basis for comparison was developed through engagement with the sample and used to structure a three-stage 'discursive method,' which was ultimately facilitated by consideration of 'values.' Due to 'values' providing a lens by which the problem of knowledge in the art and design PhD can be understood, an expanded discussion of the sample is proffered in terms of artistic identity, investigative activity and the character of evidence, and what is apparent *epistemologically* and *ontologically*. Consequently, a series of concurrent findings are put forward as a contribution to knowledge: the status of knowledge in research in the arts, evidence of deliberations of value by artists, and the identification of a play of forces in research. The findings of this thesis draw attention to how values are negotiated by artists as part of the art and design PhD, and crucially, claims that is a *moving towards* rather than a *reaction to*, the problem of knowledge, that grants artists ownership of research in the arts.

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Preamble

The question that this thesis asked of the field of research in the arts was, what is the problem of knowledge? Rather than answer this question through theory, as the literature does, a methodology was conceived to study how artists work through this problem via practice, in their doctoral research. This involved attending to how investigation occurs (the production of knowledge) and is evidenced in the thesis (the justification of knowledge). However, it was a crucial realisation that this is only the surface of the issue, as artists respond to the problem of knowledge through negotiations of value. Hence, it was important to evidence how artists in the sample negotiate relations between 'theory' and 'practice,' how they intervene in the representation of their research, and how a play of forces is apparent (a contest around value) in which artists react against and/or move towards the demands of research.

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o Introduction

This thesis is a comparative study of research undertaken by practitioners in art and design as part of a research degree (PhD, Doctor of Philosophy). As an artist on a Masters in Research (MRes) course in 2012/3, there was a palpable sense of confusion over what it meant to be doing academic research as an artist. The way that artistic practice could be used to contribute to knowledge as part of a PhD was contentious, rather than something that clear answers could be given to. When looking to the literature, a number of reasons are given as to why this is the case: there is a lack of corpus or exemplars that represent the research domain, core concepts in art and design have permeable boundaries, there is no epistemology belonging to research in the arts that is distinct from that of the humanities or science, and related to this, research in the arts is a product of educational reform, rather than something which has emerged as an acknowledgement of art as a form of knowledge production.¹ Consequently, research in the arts is ambiguous in its relation to knowledge, and this is despite the development of this kind of research over forty years (in the UK),

¹ Borgdorff (2012: 8) cites a lack of corpus or exemplars which represent the research domain; Scrivener (2011: 61) draws attention to how the concepts of *practice*, *art* and *design* have permeable boundaries, hence definition is a matter of degree; Schiesser (in Quéloz et al 2013: 14) points to there not being an epistemology appropriate for research in the arts that is different from that of the humanities or science. Candlin (1998: 32) highlights the 1992 *Further and Higher Education Act* to argue that research in the arts is a product of educational reform.

the public availability of many successful PhDs of this kind, and the mass of discourse surrounding the topic.² Perhaps though, as Hamilton and Jaaniste assert:

We have advanced past the initial phase of justification and the subsequent phase of speculation about the possibilities of creative practice research. We have reached a third phase, in which we now have a large enough collection of completed projects that have been produced in creative disciplines. This means that it is now possible to map the spectrum of creative research and to draw some conclusions and distinctions. (2014: 254)

Completed PhDs are taken as a critically under-used resource with regards to the composition and definition of research in the arts. Hence, this thesis can be understood as answering Hamilton and Jaaniste's call, by using all thirty-two art PhDs completed at Chelsea College of Art and Design (from 1998 to 2013/14) as a primary source of data,³ with the aim of better understanding the status of knowledge in research in the arts. The lack of attention given to the PhD theses of artists implies a subsequent absence of appropriate methodology for treating them as data. Consequently, the negotiation of a successful methodology (through tests, failures, and adaptation) has been a protracted and crucial feature of this thesis (2.2). Due to the fluid and versatile nature of the methodology, the research has yielded numerous potential findings, and whilst many can only be

² A significant amount of PhD theses by artists (with the accompanying images and videos) are available through the British Library's ethos.com, and nearly all of the art PhDs completed at UAL are now available through ualresearchonline.com. Many projects (doctoral or otherwise) feature as case studies or examples in artistic research literature e.g. Bolt (2008), Elkins (2009), Schwab (2013), Hannula, Suoranta and Vadén (2014).

³ There are thirty-two PhD theses that constitute the sample; in chronological order: O'Riley (1998), Corby (2000), Vaz-Pinheiro (2001), Cartiere (2003), Mencia (2003), Clements (2005), Guptabutra (2005), Tran (2005), Payne (2005), Throp (2006), Sakuma (2006), Bowditch (2006), Cheshier (2007), Astfalck (2007), Okashimo (2007), Lu (2007), Bartlett (2008), Wilder (2009), Huang (2009), Norris (2009), Handal (2010), Adjani (2011), Sullivan (2011), Maffioletti (2012), McPeake (2012), Hjelde (2012), Love (2012), Hewitt (2012), Bradfield (2013), Ross (2013), Ahmed (2013), Lori (2014); see **appendix vii**.

flagged for future research, the articulation of how 'value' frames the problem of knowledge in the art and design PhD is presented as a significant and novel finding. Consequently, this thesis offers a consideration of the PhDs of practicing artists, to show how the specific issues of artistic value that appear in the histories of art are worked through in the context of educational reforms to arts schools in the UK. Contributions to knowledge are being made by artists as part of doctoral research, however there are a number of factors that qualify 'knowledge' in terms of its status (e.g. provenance, commensurability, accessibility, and function). Analysis framed by the question of artistic value provides a way to complete comparative research and offer a more general understanding, bridging a gap in the literature between discourse that offers theoretical resolution and research that articulates problems germane to research in the arts.

o.1 Field of research

Prior to 1992, art and design was taught in polytechnics and art colleges. The 1992 *Further and Higher Education Act* allowed polytechnics to assume university status, while art colleges merged into existing universities. This legislation, along with the first Research Assessment Exercise (RAE),⁴ brought art and design in line with higher education in other disciplines by holding it to the same requirements and assessments, connecting postgraduate activity to funding and thus giving institutions an incentive to offer MA and PhD programmes in the arts.⁵ Candlin (1998: 29-32), Mottram (2009: 12), and Bird (2000) all assert the financial imperative for universities to offer postgraduate study, such that Candlin (1998: 32) claims the PhD is 'in part, a product of educational reform.' This attempt to integrate art and design into a national framework was not without issue

⁴ The Research Assessment Exercise (RAE) was managed by the Higher Education Funding Council of England (HEFCE; replaced by UK Research and Innovation, and the Office for Students in 2018) in 1992, 1996, 2001, 2008, and was replaced by the Research Excellence Framework (REF) in 2014. It was designed to assess the quality of research across sectors and to be used as a basis to allocate funds.

⁵ Whilst postgraduate study in the arts did happen prior to 1992, it was not considered the norm (a point which Bird 2000, evidences). Some PhDs were completed by artists (involving their practice) prior to 1992 at polytechnics, however there were no research degree programmes for art and design in the UK at this time.

(as early RAE documents evidence),⁶ however it is significant to note that there has been a broadly positive development since, with research in the arts now valorised for its interdisciplinary and emergent nature.⁷

'Practice-based' and 'practice-led' are terms that have been used in UK literature (e.g. UKCGE 1997, Rust et al 2007), however these are not conclusive definitions, and as such the term 'research in the arts' is employed in this thesis to refer to research undertaken by a practitioner in art and design as part of a research degree (PhD, Doctor of Philosophy). A list of terms, including their historical introduction, definition and use, is included in **appendix xi**. The term 'artistic research' often appears in discourse, however it will be used here to refer to broader international activity, not bound by the same infrastructure as the UK (governmental, institutional etc).⁸ The wealth of literature surrounding 'artistic research' is shared with 'research in the arts' as a common arena of discourse, however, the UK research degree is distinct for a number of reasons. For example, Elkins (in Wilson and Ruiten 2013: 11) notes that there is a UK model, which is differentiated from Continental, Nordic, Japanese, Chinese, and (lack of) North American model by the 'elaborate structures for the specification and quantification of learning outcomes' and by how close it remains to a scientific model of research.⁹ Additionally, there is a burgeoning area of 'arts-based research,' primarily coming from North America, which can be understood as co-opting 'artistic' process for the purpose of sociological research (e.g. Rolling 2010, 2013). Whilst research in the arts encapsulates art, design and architecture, this thesis considers only the doctoral work of fine/visual

⁶ In 2001 the RAE identified how conventional forms of assessment were inappropriate for art and design (putting it at disadvantage), and that the lack of understanding of the nature, extent, and quality of inter-disciplinary research (prevalent in art and design) inhibited the arts and humanities (RAE 2001).

⁷ The last completed Research Excellence Framework in 2014, credits the art and design sector as 'leader in the elaboration of emergent approaches to knowledge' (through the production of research through practice), and the 'most important for the development of innovative and productive inter-disciplinary research' (REF 2015: 90).

⁸ 'Practice research' is also a popular term used across this context, because it takes emphasis off 'artistic' to include a variety of creative practitioners e.g. Bulley and Şahin (2021a).

⁹ James Elkins (in Wilson & Ruiten 2013: 11) notes that there is a UK model for artistic research, however this model is shared with Australia, Canada, South Africa, Uganda, Malaysia, and Singapore.

artists, for which it is acknowledged that practitioner issues are felt more keenly (Rust et al 2007: 63).

There have been attempts to offer a 'practice-only' PhD for artists in the UK, and some institutions offer Professional Doctorates in Fine Art (DFA) rather than the PhD.¹⁰ This conceivably allows artists to conduct tertiary-level work without some of the demands of the PhD, such as the need to state aims, objectives, methods, and methodology. Historically, the PhD is understood as a *research project* undertaken by a doctoral candidate, which is successfully awarded upon the ratification of a new and significant contribution to knowledge. Research degree programmes may vary in terms of training, mandatory stages, and framework; however, all art PhDs result in a written thesis (usually with an integrated and/or accompanying body of practice). There is an interesting debate to be had on the merits of doing a PhD versus a DFA (and vice versa) for an artist. Whilst commentators such as Elkins (2012: 103-105) proliferate inaccurate notions of the PhD as a niche pursuit rather than a true terminal degree for artists in the UK, this thesis instead offers an evidence-based understanding of 'research in the arts' that can be subsequently be compared to what the DFA offers (4.3).

Research in the arts is a distinct field of inquiry, particular to the UK. It is bound to the structure and ethos of the PhD, and this is often in an antagonistic rather than consolidatory relation to that which is traditionally seen as 'artistic.' Educational reform, research policy, and art school pedagogy are consequently all key to understanding the composition of research in the arts. Additionally, it is prudent to note that 'knowledge' is not only a crucial component of the PhD but is key to how the

¹⁰ The SHARE handbook (Wilson and Ruiten 2013: 41-43) notes differences in international third-cycle education, and comments upon what the Doctor of Fine Arts (DFA) offers in contrast to different models of the PhD.

government manages the research economy.¹¹ Hence, this thesis is of significance not only for the field of research in the arts, but for the integration of that field in existing government mechanisms.

0.2 Research problem

In a formative paper marking the entry of art into the world of academic research, Frayling (1993: 5) adapted Herbert Read's 'famous distinction about art education' to articulate three domains of research in art: 1. research *into* art and design, 2. research *through* art and design, and 3. research *for* art and design. Research *into* art denotes the study of art by non-practitioners (i.e. historical, perceptual, sociological), research *through* art refers to an explication of artistic process (in terms of material, technical detail, and practical experiment), and research *for* art is the 'thorny' one, where claims are made about the artefact embodying thinking that is not necessarily verbally communicable. To extend this a little further, Frayling's distinctions demarcate three domains of knowledge: 1. knowledge about art, 2. methodological knowledge, and for lack of a better word, 3. 'artistic' knowledge.¹² These domains are supported and sustained by disciplinary engagement, where knowledge *about* art is not primarily contributed to or learnt through artistic practice but through historical and sociological work, and methodological knowledge implies a degree of communication that artists are notably resistant to.¹³ We can think of 'artistic' knowledge simply as a domain that artists can participate in, *as artists* (as opposed to doing so as historians, theorists, or

¹¹ The first iteration of the Knowledge Exchange Framework (KEF) by Research England can be taken as evidence of the significance placed on knowledge as commodity, the findings of which were published in March 2021 (Research England 2021).

¹² It is worth noting that Coessens et al (2009: 46) criticise Frayling's (1993) classification as delimiting engagement when it should consist of the potential to open up new fields. However, for this thesis, it is helpful to gesture to a domain of knowledge that artists have a lack of ownership over, rather than defining that domain for the purpose of instrumental policymaking.

¹³ Many commentators note the resistance of artists to the verbalisation of their artwork and practice, for various reasons. For example, Tormey and Sawdon (2008) question the access we have to the experiential content of our activity, which we can accurately verbalise. Similarly, Ward (2010: 141) articulates how problematic it is to make experience concrete.

educators). Given this premise, it is interesting that commentators such as Elkins see the relation of art and knowledge as opaque:

No one knows what knowledge goes into art, or what knowledge comes out of it. And this goes doubly for the new PhD degree in studio art, which has raised some extremely difficult philosophical problems that no one, so far, has made much headway with. (2012: 2)

Despite Elkins (2012: 103) noting that the question of the art PhD 'presents the most interesting conceptual problems' for art, he views it as highly problematic, referring to it as 'the axis of evil.' His critique centres on how UK administrative literature has tied research to knowledge 'in a particular and unhelpful way' and makes claims about how this necessitates a consistent research methodology, reproducibility, and rigour (Elkins 2012: 103-105). Whilst the findings of this thesis refute such claims (because reproducibility is not aimed at by artists in the sample; 3.2.1), Elkins' critique points to the mystery and intrigue surrounding the 'artistic' domain of knowledge and the overwhelming suspicion of the art PhD as something tainted by the neoliberal ideology of the market.

The problem is that the 'artistic' domain of knowledge resists expression as a research culture; as some have pointed out (e.g. Schiesser in Quéloz et al 2013: 14, Biggs 2002), there is no distinct epistemology for this kind of work. This is further complicated by the claim that 'the broadly aesthetic domain of praxis' in art is being colonised by that of academic research (Wilson and Ruiten 2014: 219), and arguments about the absurdity of talking about art through research terminology (e.g. Walker 2004). A question can be posed therefore, as to whether research in the arts is a 'specialised model of the PhD,' of interest only to a minority of artists (Elkins 2012: 105), and which

could therefore be privileging one form of practice whilst marginalising others (Slager in Elkins 2012: 200).

Given these arguments, a problem is apparent: we do not know the epistemology of research in the arts, and to know this would help address fears in the community about a lack of ownership over this kind of research. However, a distinct epistemology for research in the arts is something desired by the academic community, and those in pursuit of it do not acknowledge the volume of labour which constitutes it at a practical level (e.g. Elkins 2012). This thesis accepts the premise that there is a domain of knowledge that lacks adequate definition, however, an appropriate research rationale to address this does not seem to be philosophical inquiry directed at abstract principle, but rather an empirical inquiry aimed at redressing artists lack of ownership in research in the arts on fair terms. An additional problem is thrown up by this however, because art PhDs exhibit a high level of novelty when it comes to practices and approaches, and this makes the concrete comparison of 'contributions to knowledge' a challenging venture. Consequently, whilst this thesis was driven by a conviction to make use of a critically under-used resource, a significant portion of this project was devoted to working out how comparative research that takes PhD theses as data would be possible.

Due to the nature of this problem, a number of audiences and stakeholders are implicated: 1. An academic audience would benefit from a distinct epistemology to focus discourse. 2. An institutional audience would benefit from a way to better manage research degree programmes. 3. Prospective and current doctoral students would benefit from improved clarity over the matter of 'knowledge' (as criteria and expectation). 4. A policy audience would benefit from an evidence-based appraisal to aid managing this doctoral field, as it relates to the potential progression of researchers participating in the UK economy as 'knowledge producers.'

0.3 Existing research in the field

There is a range of work that constitutes the field of research in the arts and pertains to how we think of 'knowledge' within that field. The literature, often shared with artistic research, offers epistemologies, common issues, and genealogies. An extensive consideration of each of these areas will be given in 1.2, but for the context here it suffices to summarise the strengths and weaknesses of each area, as this allows a refinement of the research problem as a gap in knowledge.

While some texts do not aim at reaching any consensus about 'knowledge' in this context but instead try to provoke discussion (e.g. the 2002 Research into Practice conference, Elkins 2012),¹⁴ many others point to sympathetic epistemologies aligned with hermeneutics (Pakes 2004, Mersch 2015), the philosophy of science (Schwab 2013, Pickering 2016), and reflective practice (Scrivener 2000). As individual theories they offer potentially helpful ways to conceptualise artistic practice as a form of knowledge production, and to assuage issues that artists have with research (a topic discussed in Gadie 2015). However, the literature is liable to two criticisms: firstly, none of these offer an epistemology distinct from that of the humanities or science (which would presumably prevent the colonisation of that which is 'artistic'); secondly, the literature can be understood as an attempt to resolve research in the arts through theory, to make it more institutionally manageable in a way that does not acknowledge the achievement of artists (Macleod and Chapman 2014: 148-149).

Some commentators (e.g. Elkins in Wilson and Ruiten 2014: 23) on artistic research cite a lineage from conceptual art, and more generally claim a tradition emerging from Duchamp (e.g. Bippus 2013) to legitimise art as a form of inquiry analogous to that of other disciplines. However, this thesis looks instead to the UK history of the art school, for example Holert's (2009) claim that the

¹⁴ The theme of the 2002 Research into Practice conference was 'knowledge,' where the University of Hertfordshire brought together many international academics to present on the subject.

'Hornsey revolution' in 1968 was the point at which art became responsible for a new form of knowledge production, one that advocates research as an organic part of art and design. More specifically, the work of Fiona Candlin (1998, 2000a, 2000b, 2001) is a crucial source that this research builds upon, as she draws attention to the gap between theory and practice caused by educational reform in the sixties, which she alleges is the context and inheritance of research in the arts (Candlin 1998: 28). Whilst the issue of how theory relates to practice crops up often in the literature (e.g. McGuirk's 2012, claim that it is a fundamental issue), its significance for this thesis is its manifestation in UK art school pedagogy and institutional culture from 1960 to the present.

Research such as de Freitas (2002), Thomassen and Oudheusden (2004), and Andersson (2009) all offer a conceptualisation of knowledge production in creative practice. Whilst the methodologies of these research projects differ, they share a focus on *process*, and use empirical data to argue for a model of research in the arts that involves accurately accounting for what happens in practice. An important point can be drawn from this: a reasonable picture of creative practice as knowledge production is available (as Thomassen and Oudheusden 2004, show) but it is untenable for artists because of how their norms and identity are challenged by such demands. Additionally, the value that Andersson (2009) places on the *necessity* of transparent processes belies an ignorance of artistic sentiment, and how the notion of transparent process has been problematised in the fields of ethnography and sociology, and the history and philosophy of science.¹⁵ The conclusion that can be drawn from the problems of these research projects is that one should be aware of the discourse of research in the arts, because it points to *why* artists resist the norms of academic research. Additionally, it suggests a problem with epistemologies offered in the literature because there can be no general model that accommodates the diversity of artistic practice.

¹⁵ The crisis of representation in ethnography is the theme of *Writing culture; the poetics and politics of ethnography* (Clifford and Marcus 1986). Zammito (2004: 165-168) addresses the crisis of sociological explanation, and Rheinberger (1997) draws attention to the irreducible aspects of experimentation and argues that there can be no logic in the relationship between theory and experiment.

There are several common issues facing artists in research, which are highlighted in the literature of research in the arts (1.2.1.2). Appreciating these issues contributed an interpretive dimension to the methodology of this thesis, and which has been identified as lacking in research by others (e.g. Andersson 2009). Research such as Rust et al (2007), and Hope (2016) are commendable in this regard because they highlight issues rather than aim at producing a model of best practice. Also, they point to a general issue for the field of research in the arts, namely that artists (in particular) need more ownership over the process and outcomes of their research, so that they can become stakeholders in such an endeavour. This again affirms a common argument and fear, that the 'artistic' is being colonised by the academic in research in the arts.

There are several pieces of research that concern the doctoral research of creative practitioners; however, they all differ in scope compared to this thesis, and none aim at the issue of 'knowledge.' For example, Büchler et al (2011) select eight architecture theses in Sweden for study, and supplement such consideration with interviews of students and their supervisors; Paltridge et al (2011) interview and survey an unspecified number of students and institutions in Australia, in regard to the issue of writing for creative practitioners; and Hockey (2003) conducted fifty interviews with creative practitioners undertaking doctoral research in the UK, to uncover the complexity of students' lives. Whilst different in aim to that of this thesis, Büchler et al (2011), Paltridge et al (2011), and Hockey (2003) all point to the primacy of the negotiation of values for practitioners as part of doctoral research. Macleod and Holdridge (2004), and Macleod and Chapman (2014), are closer in some respect to this thesis, as they consider the doctoral research of artists in the UK. Where the former take twenty PhD theses as a sample, the latter use only five PhDs but supplement the consideration of each thesis with semi-structured interviews. What is crucial, however, is that no research offers a method for the detailed study of theses in comparison.

In conclusion, there is a lack of understanding in regard to how the 'problem of knowledge' is met by artists during doctoral research in the UK. An appraisal of existing research points to the need to

appreciate the resistance of artists to academic norms, and consequently how significant the negotiation of values are in the course of doctoral research. Additionally, existing research offers some methodological imperatives, which this thesis adopts: models of research in the arts should not be sought because this would be to constrain artistic practice, and artists require more ownership of research in the arts.

o.4 Research journey

This thesis was driven by an initial question: what is 'knowledge' in research in the arts? Completed PhDs offered a way to answer that question, and as such it was decided that all thirty-two PhDs completed by artists at Chelsea College of Art and Design from 1998-2013/14 (**appendix vii**) could serve as a sample. The rationale for choosing this sample was due to the presumption that a monotechnic art university would represent a higher level of discourse in regard to the theory of art, and because this allows for a significant span of time to be considered in terms of the development of a research culture. Whilst a limited amount of research has employed PhD theses as a sample, none aimed at 'knowledge,' and none offered a method for the detailed study of theses in comparison. Consequently, several initial methods were trialled to help understand how PhD theses could serve as data, and this yielded key methodological insight.

Grounded theory (Charmaz 2014), discourse analysis (Gee [1999]2005), actor-network theory (Latour 2005), 'explicating epistemic justification' (Haack 2009), and a pilot interview according to a 'narrative research' method (Andrews et al 2013) were tested and considered as methods to apply to the sample. Through evaluation of this phase of the research, it was apparent that the 'contribution to knowledge' that artists make cannot be effectively demarcated for analysis. Hence, the question being asked of the sample had to change, from '*what* is the knowledge, and *how* did they come to know it?' to '*how* is the knowledge *represented*, and what *makes* it knowledge?' Additionally, the benefit of conducting interviews with artists about their doctoral research through

a 'narrative research' method was evidenced by how much significant and surprising data came out of the pilot interview, which could not have come from any treatment of the thesis.

To address 'how knowledge is *represented*,' and 'what *makes* it knowledge' in the sample, a highly responsive method was necessitated, which would not unintentionally limit what 'knowledge' is taken to be. Accordingly, a basis for comparison (a 'master list' consisting of a series of tags) was developed through engagement with the sample and used to structure a three-stage 'discursive method.' The sample was divided into three chronological periods, and the 'master list' was read against the theses from the first period of the sample to produce a 'discursive list' corresponding to each thesis. Hence, the first stage of the method consisted of reading ten theses from the first period of the sample against a 'master list' of tags, to produce ten 'discursive lists' that record and interpret how a thesis meets particular tags. This was supplemented by interviewing two authors from the first period of the sample and reading the subsequent interview transcripts against the 'master list' to contribute further to each respective 'discursive list.' By evaluating the 'master list' and 'discursive lists' of the first stage, the 'master list' was refined according to what tags were proving beneficial, and this revised 'master list' was read against the theses from the second period of the sample, interviews conducted with two authors, and eleven more 'discursive lists' produced. The evaluation of this stage again allowed for a refinement of the 'master list' prior to it being read against the theses of the third period. Eleven more 'discursive lists' were produced, and two final interviews conducted with authors from the third period of the sample. To homogenise the data, the 'master list' from the third stage was read against the theses from the first and second period of the sample; hence, thirty-two 'discursive lists' were produced that use the same 'master list' as a basis for comparison.

Through the application and evaluation of the three-stage 'discursive method,' a fundamental tension was identified, between the *description* of a thesis, and the *comparison* of multiple theses. The issue being that the sheer novelty of each thesis resists categorisation (according to a tag), such

that trying to relate how one thesis could be described to the rest of the sample, entailed an unacceptable reduction of what was being achieved by each respective artist. Consequently, it was realised that 'knowledge' in the sample is better described through its reciprocal relation with the values and ethos of those artists. Whilst the novelty of approaches assumed by artists make their research incommensurable to an extent, the notion of value underpins such endeavour, and it is this conceptual shift that allows for the successful comparison of the sample in terms of what is being valued and why.

0.5 Key contributions

This thesis breaks new ground because there is no other comparative study of how the problem of knowledge is negotiated in PhDs by artists, and, furthermore, no current studies that address how values are implicated in this negotiation. By isolating fine art PhDs as a sample, this thesis is able to read the theory and practice distinctions that dominate the general discussion in art and design, against issues of artistic value relating to the historical development of art and the relation of conceptual art to aesthetics.

The literature highlights several norms of artistic practice that contrast to what is expected in academic research (1.2.1.2). It follows therefore that, in research, artists would behave in particular ways to maintain such norms, for example that they would not constrain how their artwork can be interpreted but instead allow it some agency in their research. However, this thesis gives evidence of a substantial grey area because artists account for how their work is experienced by an audience as part of research (3.2.1.2) and go so far as to offer seemingly authoritative interpretations of their work as part of the thesis (3.2.2.2). When construed as a matter of the negotiation of value, it becomes crucial to view this in relation to the notion of research economy (the tools and skills by which one participates in research), because it could be said that research demands the artist be *skilled*. Hence, faced with the expectations of research, an artist would conceivably render their

artistic labour analogous to that of research or assume new non-art skills. For example, confronted with the need to provide evidence for his claims as part of research, Corby (2000: 79) cites engagement with viewers of his exhibition as part of an artistic tradition, which did not constitute an analysis of artwork usage but rather was sensitive to intuitive responses. In contrast, Love (2012: 121) adopts a qualitative method (Gillham 2007) for using questionnaires on viewers of her exhibition and claimed that this affirmed what she wanted to achieve with the work. Corby (2000) can be understood as claiming artistic labour as analogous to that of research and therefore in this respect maintains his identity as an artist. In contrast, Love (2012) adopts new skills to meet those same demands, and this is something she states that she would not normally do (as an artist) and 'would never do it again' (**appendix v: 369**). Hence, implicated in the negotiation of value is an issue of power, which tends to be understood in terms of distinctions between theory and practice, art and research, and aesthetics and science.

This thesis argues that the ownership of research in the arts is not reducible to the valorisation of artistic sensibilities in research, through theory. In other words, giving a top-down account of how that which is 'artistic' can have a meaningful place in research will not make research in the arts unproblematic for artists, because theory and practice distinctions hinder the ontological question of the status of the artwork and the 'work' that it does, in research. Whilst examples can be given of those who deal with power effectively because they 'up-skill' in relation to the objects of their research (e.g. Sullivan 2011, and Bradfield 2013; **3.2.3**), the strategies they develop for doing so are entirely bespoke, and consequently it could be said that artists need to acknowledge their own contest around value, as research. A key finding that this thesis makes in this regard, is the identification of a play of forces in research in the arts, in which artists can be understood as *reacting* against and/or *moving towards* (i.e. synthesising) the problem of knowledge. The tendency to react to the problem of knowledge is attributable to a number of indicators in the sample, such as the prevalence of serendipitous rather than critical moments, the valorisation of art's aesthetic value, and a reluctance to critically consider the division of labour. Hence, this tendency is defined by a

dynamic that models the 'two cultures' debate (Snow [1959]1998), in which the legacy of modernist aesthetics meets its opposition in scientific rationalisations of value, and the explanation of art through the sociology of taste. In contrast, the tendency to move towards the problem of knowledge is attributable in the sample to those who situate their practice as part of research (i.e. attend to the conditions in which it is implicated), and therefore prioritise their agency as a means of raising ontological questions of the status of the artwork and the 'work' that it does. This tendency connects with the legacy of conceptualism, and the postconceptual condition of contemporary art practice (Osborne 2014), by questioning how artistic value is framed by a 'two cultures' debate. Hence it posits that the subject of the work of art in research, is itself the contest around value. In conclusion, this thesis proposes that artists can gain ownership of research in the arts on fair terms by *moving towards* rather than *reacting to*, the problem of knowledge, and this can be achieved by giving artists a roadmap to the negotiation of artistic value, in tandem with changes to the research degree programmes being offered in the UK.

o.6 Thesis summary

The parts of this thesis (**1 Contexts and review**, **2 Methodology**, **3 Findings**) are of considerable length in comparison to other doctoral theses in the arts, and this was necessary for several reasons. In contrast to commentators on research in the arts who claim genealogies from Western contemporary art (e.g. Bippus 2013), this thesis focuses instead upon the institutional history of art education in the UK due to the PhD in art and design being inextricable from that context (**1.1**). The PhD theses of artists proved a difficult source of data to compare, and as such it is advantageous to give an account of how the methodology developed, rather than retroactively rationalise it (**2**). Similarly, **3 Findings**, is extensive because it consists of narratives developed to express the results of the 'discursive method' employed; the intention with this being to address the aim of this thesis

(to understand how artists contribute to knowledge in doctoral research in the UK) whilst respecting the individual achievements of artists in the sample.

1 Contexts and review

Two significant historical events demarcate the historical (1.1.1) from the contemporary context (1.1.2) of this thesis: the *Coldstream Report* (1960), and the *Further and Higher Education Act* (1992). The *Coldstream Report* (1960) is taken as a starting point, because it served as an intervention upon the UK art school that put it on a path to the university. Whilst the reform of art education was envisioned positively, it was implemented controversially, and received poorly because it divided art practice (in the studio) from its history and theory (in the classroom) (1.1.1.1). This exposed the ambiguity of studio teaching and created a contradictory situation in art education, between a society that demands purpose and an art practice that was overtly autonomous (1.1.1.2). The gap between theory and practice was mitigated somewhat by the influence of conceptual and feminist art practices in art education in the 1970s, and the emergence of critical studies as the theory component for art education (1.1.1.3). However, the gap between theory and practice continued unabated, in part because teaching in the studio continued to embody the idea that art cannot be taught. Hence, where the *Further and Higher Education Act* (1992) made art education the preserve of the university and consequently opened the door to research degrees for artists, Candlin (1998: 28) offers a relevant argument: the gap between theory and practice is the context and inheritance of research in the arts. A key part of the contemporary context, which serves as a backdrop to the PhDs completed by artists since the nineties, is how an agenda of instrumentalism was inflicted upon art education (1.1.2.1), and the expansion of the field of art in and outside of its education (1.1.2.2).

In a thesis directed at 'knowledge' it is commonsensical to consider the historical and philosophical development of the concept of knowledge in relation to modern society, and in relation to

normative conceptions of art (1.1.3). Whilst the literature of research in the arts is responsible for a number of theoretical contributions in regard to how we can think of knowledge (1.2.1.1), it was prudent for this thesis to prioritise the common issues that the literature flags for artists in research (1.2.1.2), as this allows for a helpful contrast to the findings of this thesis (3). Doctoral research has been conducted by artists in regard to the topic of 'knowledge,' however a critical position can be taken upon such research, because artistic practice is seen as a limiting factor in regard to the conclusions they draw (1.2.2.1). Other research is also considered, and this is crucial in terms of the methodological imperative such research offers (i.e. not to aim at a model), which has been subsequently adopted by this thesis (1.2.2.2). The historical and contemporary context, and the review of literature and research, allow for the identification of a gap in knowledge, which this thesis addresses: there is no comparative study of how the 'problem of knowledge' is dealt with in the art and design PhD, and which addresses how values are implicated in this negotiation (1.3).

2 Methodology

The methodology developed over five years, through the testing and consideration of a number of methods (2.1). This phase of the research was responsible for a key methodological insight, as the question being asked of the sample of PhD theses changed from '*what* is the knowledge, and *how* did they come to know it?' to '*how* is the knowledge *represented*, and what *makes* it knowledge?' Consequently, a basis for comparison was developed through engagement with the sample and used to structure a three-stage 'discursive method,' which was highly responsive in nature (2.2). The three successive stages of this method further developed the basis for comparing the sample, and through evaluation a conceptual shift was necessitated, from a project focused on the problem of knowledge in the art and design PhD, to a project about how values in the art and design PhD frame a problem of knowledge. Accordingly, the data produced by the 'discursive method' was organised

in consideration of that which appeared value-laden in the sample, and narratives were conceived to express the data, with respect to the potential audiences of this thesis (2.2.4).

3 Findings

Due to 'values' providing a lens by which the problem of knowledge in the art and design PhD can be understood, an expanded consideration of the sample is necessitated, in terms of artistic identity (3.1), investigative activity and the character of evidence (3.2), and what is apparent *ontologically* and *epistemologically* (3.3). These three topics serve as sites to consider how values are reflected in the sample, in regard to what artists do, and claim, as research. Seemingly heterogeneous positions are thus implicated, because while some artists account for the experience of their artwork (3.2.1.2), others deny the evidential character of their practice (3.2.2.1), authoritatively interpret their artworks as part of their thesis (3.2.2.2) and intervene within the structure of the thesis to accommodate artistic sensibilities (3.2.3). The question of the ownership of research in the arts allows for a broader narrative to be drawn across this analysis, as the *non-prescriptive* and *suggestive* relation to a subject of inquiry that is privileged by artists, is construed as a response to the expectations of research (3.3.1). Consequently, a play of forces in research in the arts is identified - the tendencies to react against and/or move towards the problem of knowledge, which express how the negotiation of values during doctoral research relates to the issue of ownership (3.3.2).

4 Conclusion

This thesis breaks new ground because there is no other comparative study of how the problem of knowledge is negotiated in PhDs by artists, and, furthermore, no current studies that address how values are implicated in this negotiation. Within this overall framework, a series of concurrent findings are offered that represent the contribution to knowledge of this thesis: the status of

knowledge in research in the arts (4.1.1), evidence of the deliberations of value that arise when artists deal with the problem of knowledge (4.1.2) and the articulation of the forces at play in such deliberation (4.1.3). The stakeholders for these contributions are considered, as well as how the findings relate to existing knowledge. The limitations of the findings, method and methodology of this thesis are also appraised, and avenues for future research pointed out (4.2). Finally, broader questions raised by this thesis are reflected upon, such as the benefits and drawbacks of the PhD in contrast to the DFA, and what the teleology of research in the arts might be (4.3).

(p. 29) **1 Contexts and review**

(p. 29) **1.1 Historical and contemporary context**

(p. 32) **1.1.1 1960-1990**

(p. 33) **1.1.1.1 The DipAD: an attempt at reform**

(p. 44) **1.1.1.2 Art school pedagogy and culture under the DipAD**

(p. 54) **1.1.1.3 Art education in the polytechnic era**

(p. 64) **1.1.2 1990-present**

(p. 66) **1.1.2.1 The instrumentalisation of art in the university era**

(p. 77) **1.1.2.2 The pedagogy and theory of art in the university era**

(p. 91) **1.1.3 Art and knowledge in society**

(p. 104) **1.2 Review**

(p. 104) **1.2.1 Literature review**

(p. 104) **1.2.1.1 Literature on knowledge**

(p. 111) **1.2.1.2 Common issues**

(p. 111) **1.2.1.2.1 Artistic practice resists rationalisation**

(p. 113) **1.2.1.2.2 Even generic research tools are problematic**

(p. 115) **1.2.1.2.3 The product of research**

(p. 116) **1.2.1.2.4 The assessment of art**

(p. 118) **1.2.2 Research review**

(p. 120) **1.2.2.1 Doctoral research**

(p. 122) **1.2.2.2 Other research**

(p. 132) **1.3 Conclusion/gap in knowledge**

1.1 Historical and contemporary context

The art PhD now exists as the terminal degree in arts education; hence an immediate context for this thesis is the study of the art school in the UK, as this can be used to consider an institutional history of artistic values. While the first publicly-funded art school came into being partly as a result of increasing antipathy towards the Royal Academy in 1835 (Bell 1963: 51-61, Macdonald [1970]2004: 67-71, Quinn 2013: 32-37), it suffices to refer to Candlin's (2001: 303) claim that prior to

1960 art education was seen broadly as professional craft-based training.¹⁶ This changed with the recommendations made by the National Advisory Council on Art Education (NACAE) in 1960 (in what came to be known as the *Coldstream Report*), which sought to introduce a liberal version of art education. The historical context for this research begins at this point in 1960 because the Coldstream reforms are responsible for the invention of the art school as we know it today in the UK (Massouras 2013: 30), putting the art school on a path to becoming part of the university sector, and affecting the relationship of art practice to the history and theory of art. Hence, values particular to UK art schools went through a massive upheaval in the 1960s, and it is crucial to understand the reasons for such changes, as it allows an appreciation of the findings of this thesis.

There are five key texts seen as the canon of the history of art education in the UK (Bell 1963, Macdonald [1970]2004, Sutton 1967, Carline [1968]1975, Ashwin 1975).¹⁷ However, the context outlined here owes a greater debt to the outputs of Tate's *Art School Educated* research project (e.g. Llewelyn 2015, Massouras 2013, Crippa 2014, and Williamson 2011), and theses such as Dennis (2016) and Candlin (1998), because of the nuanced view of art education they provide. The historical interpretation of Candlin (1998: 19, 28) has proved crucial to this thesis, as she draws attention to how the *Coldstream Report* (1960) inadvertently programmed a gulf between the history and theory of art into its education, claiming this problematic relation as the context and inheritance of research in the arts. The context given here serves to investigate and build upon Candlin's interpretation, enriching it through the historical insight of Crippa (2014), Dennis (2016) and Massouras (2013) (in 1.1.1), and extending it through examination of contemporary developments in UK politics, research, and art practice (in 1.1.2).

¹⁶ 'Prior to 1960 art education in England considered design, sculpture and painting to be based on good drawing skills and a firm knowledge of anatomy, composition and perspective' (Candlin 2001: 303).

¹⁷ Romans (2004: 270) problematises the dominance of the collective voice of five books on art education in the UK which 'all offer a substantially corroborative account of the history of art and design education based on their predecessor'. Macdonald ([1970]2004: 60), Ashwin (1975: 8) and Bell (1963: 45-46) describe a history in which Britain was losing out to superior French design and needed art and design education to improve textile design standards. Romans (2004: 275) points out that in fact Britain was in a superior position at the time but was only lagging in the 'fancy silk and ribbon trade'.

In the study of art education, several contexts are normally used (see Llewelyn 2015: 12-14)¹⁸ and a number of prominent debates are recognised (see Dennis 2016: 295),¹⁹ that this research draws on. While methodologies are available to give a rigorous account of history (such as that used by Dennis 2016: 30-40, and Massouras 2013: 12-15), the context outlined here aims to highlight value-laden actions and structures which need to be understood historically, rather than primarily offering a contribution to historical studies of art education. A narrative of changes in and around art education will be given along with pertinent arguments and commentary, however this is tailored to the findings presented in 3. As such, three points of focus are maintained across my analysis of the historical and contemporary context, namely:

1. The kinds of meaning that were/are attributed and valued in art education.
2. How the social function of art was/is negotiated by students, teachers, and the government.
3. How personal interest was/is rationalised by art students.

These three points correspond to the findings claimed by this thesis (in 3), hence 1.1 acts to contextualise the findings. Where 1.1.1 and 1.1.2 consider specific historical periods in the UK, the final section (1.1.3) aims instead to give an overarching account of 'knowledge.' The impetus for this thesis was the question of knowledge as it relates to research in the arts, and it was only through a protracted methodological negotiation that 'values' emerged as an appropriate avenue to address that question. By attending to the contested notion of 'knowledge' in a historical narrative (in 1.1.3), it is apparent that a focus on the values of distinct communities provides a far more useful picture of knowledge in research in the arts than a novel epistemological theory.

¹⁸ Llewelyn (2015: 12-14) distinguishes three contexts for the study of art education: the status of the artist, the place of art theory and the political and financial infrastructure within which art education is organised; and two foundational historical contexts: firstly, the complex pattern of closures, re-naming and mergers that have resulted in the marked enlargement of academic institutions that adopted and delivered the fine art curricula; secondly, the changing pattern of degree and qualification structures.

¹⁹ Dennis (2016: 295) acknowledges a number of prominent debates in 21st century art education: discursivity within art education, theory and practice, and the role of bureaucracy in academic life; these debates centre on issues of types of knowledge, modes of learning, critiques of individualism, academicization of fine art and antagonism with the institution.

1.1.1 1960-1990

Significant historical events in art education in the UK are used to demarcate the historical (1.1.1) from the contemporary context (1.1.2); the *Coldstream Report* (1960) and the inception of the Diploma in Art and Design (DipAD) mark the start of the historical context. This reform of art education was envisioned positively, as giving art schools the autonomy to develop their own approaches. However, the way in which institutions were assessed and granted the status to award the DipAD was notably controversial, and as such institutional survival discouraged risk-taking.

1.1.1.1 discusses the ambitions for the DipAD and the outcome of reform: a mandatory academic component called 'complementary studies.' The crux of the problem this caused, is that it placed practice in the studio, and theory and history in the classroom, dividing one from the other. It can also be seen as the inception of a new economic rationale in the art school, because where previously students finished art education with a proficiency in particular craft skills, the DipAD aimed instead at transferable academic skills.

The ambiguity of studio teaching and practice was exposed by the separation of theory and practice and posed a pressing question for art education as to how students *should* relate to the history and theory of art. 1.1.1.2 considers how reform played out in art schools for teachers and students and the contradictory situation that emerged, between a society that demands purpose and an art practice that was overtly autonomous. The Art Theory course at Coventry, 1969-1973, run by members of Art & Language, provided a crucial and prophetic resolution of this issue, by making artists responsible for their own constructions of theory. However, while their efforts can be aligned with a transition to discursive forms of art education, institutions remained fractured in terms of what art students should learn and for what purpose.

By the early 1970s most art schools in the UK were integrated with polytechnics, and thus the supposed autonomy of the art school came to an end because art education was assessed and administrated alongside other degree-level qualifications. The change of the site of art education

forms the backdrop to several broader changes, which 1.1.1.3 highlights. While conceptual and feminist art practices offered a way to bridge the gap between theory and practice, there was an institutional resistance to such approaches. Instead, in alignment with the expansion of art (to incorporate non-studio practices) and the rise of new forms of theory (i.e. cultural theory and theories of postmodernism), the academic component of art education changed from complementary studies to critical studies. Two problems resulted from this: firstly, while critical studies did provide a way for art students to orient themselves to culture (as agents of social change), teaching in the studio did not generally adapt to these needs and instead embodied the idea that art cannot be taught. Secondly, the theory component of art education (critical studies) was derided by some as being primarily the domain of other disciplines, thus offering the implication that artists are not responsible for theories of art; hence the gap between theory and practice continued unabated.

1.1.1.1 The Dip AD: an attempt at reform

The *Coldstream Report* (1960) is recognised as a pivotal moment for art education in the UK, and it is worth considering why there was perceived to be a need for reform, and how the architects of the reform envisioned it succeeding. The period that followed the *Coldstream Report* (1960) involved a fraught transition to a new form of art education, where reform failed to achieve its aims due to a botched roll-out involving inadequate and resistant infrastructure (Strand 1987: 18, Thompson 2011: 483). The attempt to change the status of art schools set conditions for art education that remain in place to this day, and it is key for this research to understand *how* and *why* art education was envisioned in a particular way, and *how* and *why* reform faltered.

From 1946 to 1960 two kinds of public art education were offered in the UK, the Intermediate Certificate in Arts and Crafts, and the National Diploma in Design (NDD). As Crippa (2014: 35) notes, the system that supported this was distinct in its use of centralised examination through the

establishment of national criteria and appointment of external examiners. However, it was precisely this centralisation that became the primary focus of critique, as it made students conform to a national standard, limiting innovative and creative potential.²⁰ In response to vocal critiques the Ministry of Education formed the National Advisory Council on Art Education in 1959, to reform art education (Strand 1987: 6-8). Rather than being founded solely to address the criticised over-specialisation and under-intellectualisation of the NDD, the NACAE were faced with a long-standing issue, namely the special status of the art school as a place for education, which, nonetheless, did not follow an academy nor university model.²¹ Seen in retrospect, the actions of the NACAE can be understood as replacing the NDD with a new programme, with the intention of creating proper equivalence between art education and university education. As Massouras (2013: 44-47) notes, this was tied to aspirations of the government to achieve a long sought-after relation between art and industry.²² This is problematic however, because as Crippa (2014: 35) points out in regard to the rejection of centralised examination, it was precisely the autonomy of the art schools 'in establishing their curriculum and assessing students' work,' that was understood as achieving higher standards in training professional artists and designers. In a 1957 report the precursor council to the NACAE shared this view, asserting that art schools needed freedom to make more distinct contributions to art education.²³ Thus, the NACAE needed to strike a balance between the individual autonomy of art schools and a national standard of education, comparable to a university

²⁰ In his memoir, educator Robert Medley says that 'the whole business [of the NDD] had become scandalous, for the best students (i.e. the most original and gifted artists) were habitually failed if their work did not match the preconceptions of the examiners' (1983: 221).

²¹ Jones (1975: 61) states that part of the rationale for the NACAE to reform was to reduce 100+ course options for the NDD, 'to rationalise this proliferation into a simpler system within some equalisation of standard and scope.'

²² A desirable relation between art and industry has been pursued by successive governments since the first publicly funded art school in 1835. For further reading on this see Wood's (2008) often-cited essay that gives a broad history of the UK art school from 1835 to the present. Quinn has written extensively on the politics and economics of the 19th century UK art school (2013), and the bourgeois values embedded in the art school as a negation of the academy and the university (2008).

²³ Massouras (2013: 49-50) references the 1957 report of the National Advisory Committee on Art Examinations, who state: 'We believe that, with greater freedom, these schools would increasingly develop their own characteristics and make a more distinctive contribution to art education.'

degree. However, it is this special status that is acknowledged as being a challenge, because it isolates art schools from the aims of higher education generally.²⁴

Whilst the desire of the government for a specific kind of art education was clear (aligned to economic interests), the NACAE had varying opinions on how this government mandate could be met. The painter and educator William Coldstream was appointed as head of the NACAE, however as McLoughlin (2019: 3) notes, he was in fact the eighth choice.²⁵ While the government maintained a cautiousness about artists, Coldstream had a credible reputation because of his attempt to forge a substantial relation between Slade and University College London (Massouras 2013: 40, Strand 1987: 8).²⁶ Coldstream is an important figure because he represented a value system that prized fine art as an intellectually respectable pursuit, and historians of that period such as Llewellyn (2015: 15) note a direct relation between the values Coldstream represented and the high status of early modern arts of design.²⁷ The status referred to takes art as a taste-making pursuit involving standing in upper and middle class society, and relates to a paradigm of art education associated traditionally with the academy model. However, it is notable that Coldstream is also described (by Thompson 2011: 482) as a complex person who was against formalism and binaries and who was against the institutionalisation of art to the extent that he actively avoided developing a BA in Fine

²⁴ Massouras (2013: 50) cites a 1964 panel of artist and educators commenting on the consequences of the *Coldstream Report* (1960) as putting the art school at a remove from the mainstream of higher education.

²⁵ Mcloughlin (2019) points to an interesting narrative behind the formation of the NACAE, where William Coldstream was not a favourite to head up the council. All the other frontrunners dropped out, and Mcloughlin (2019: 3) speculates that the head NACAE position was seen as a poisoned chalice because reform necessitated unpopular course closures.

²⁶ The relation that Coldstream tried to forge between Slade and University College London is linked (by Massouras 2013: 40) to Charles Percy Snow's famous lecture, *The Two Cultures* (Snow [1959]1998), which called the Humanities into Science. Snow ([1959]1998: 7-14) claimed the altruism and 'exemplary moral standard' of science as evidence of its superior epistemology, which the Humanities should aspire to; an agenda shared with the Logical Positivists (Cohen 2001). In 1962 Frank Raymond Leavis challenged this and championed the distinct value of the Humanities (Leavis and Yudkin 1962), inadvertently reinforcing the idea of two separate cultures.

²⁷ William Coldstream was a leading figure of the Euston Road School of painting and taught from this position (as a reputable painter) initially at Camberwell School of Arts and Craft (as it was then known) from 1945, and later at the Slade School of Fine Art as its Principal. The Head of Camberwell, William Johnstone appointed Coldstream and Victor Pasmore as teachers to bring 'the influence of the rather conservative and fine-art oriented Euston Road School to Camberwell, for which it remained famous' (Powers 2019: 158).

Art in the 1950s (Massouras 2013: 42). Additionally, Coldstream understood that the artistic values he represented were being supplanted, as the battle between abstraction and realist figuration (that he championed) had already been won by abstraction (Crippa 2014: 48). In seeming contradiction then, despite Coldstream representing traditional values and a desire for university-equivalent education for art, he firmly believed in the autonomy of the art school and was open to fundamental change in the practice and theory of art.

The agency of Coldstream in regard to the reform of art education is problematised further, as Dennis (2016: 54) points to the artist Victor Pasmore's influence on the NACAE as being far more forceful on the resulting system. Pasmore was a key proponent of 'Basic Design,' which Crippa (2014: 53) describes as an attempt to create a formal system that rejected romantic notions of the artist and existing pedagogies of art. Pasmore (1959: 3) rejected the need for any additional academic training and instead demanded a 'new foundation to the art student's course of studies altogether.' As Basic Design gained traction in the 1950s, it was assumed to be *the* teaching model for art education following reform.²⁸ Studio exercises on a Basic Design course involved rational and analytic methods as a way to counter intuition and self-expressive styles (Crippa 2014: 64) and Dennis (2016: 57) notes that this was an attempt to cut through the anti-intellectual discourse dominant in art education at the time. In advocating this new model of teaching art, proponents such as Coleman (in Pasmore 1959: 1) cited an explicit legacy from the Bauhaus, as it enabled the establishment of a healthy association of art and manufacture, while offering guarantees on the autonomy of the art institution. This assuaged government worries about the usefulness of art students as, at that time, 80% of students wanted to go on to become art teachers instead of becoming professional designers (Ashwin 1975: 76, Dennis 2016: 48), hence Basic Design gave the

²⁸ Crippa (2014: 47-48) notes the similarity in language between the *Coldstream Report* (1960) and descriptions of the Basic Design course. Westley (in Crippa and Williamson 2013: 16) makes a similar argument, but points to how ambiguity in the use of the term 'drawing' in the *Coldstream Report* (1960) could be an invitation to studies of the figure (a traditional approach), or a legitimisation of Basic Design through their use of the Bauhaus Vorkurs (the philosophy that underpins the Foundation course in Art and Design, the preparatory course for the DipAD previously and for the BA in Fine Art today).

promise of producing professional artists that could engage in craft work of benefit to industrial needs.

In retrospect, Basic Design can be understood as a reaction to romantic ideas of the artist that had been previously unchallenged in art education. Whilst it did not have an established pedagogical system (a claim evidenced by Crippa and Williamson 2013: 11),²⁹ one of the lasting impacts of Basic Design was its importation of the Bauhaus distinction between the 'master of form' and 'master of craft': as Massouras argues (in Crippa and Williamson 2013: 22-23), value was placed on the intellectual and perceived artistic qualities of the artist-teacher, rather than teaching experience and expertise. Additionally, Massouras (in Crippa and Williamson 2013: 22-23) notes that one of the most profound impacts of Basic Design was its focus on the subjectivity of the student and their input, where 'art students became increasingly to be considered artists in their own right.' The influence of Basic Design can therefore be seen as placing emphasis on the creative act in the studio, yet a new foundation to legitimise creativity as intellectual and functional was found lacking. Where the studio was postulated above as being a relatively autonomous zone in the art school, we can see through the failure of Basic Design how easily this becomes problematic, because it enforces a division between the studio and the 'non-studio' i.e. the artistic and the academic.

The NACAE released the *Coldstream Report* in 1960, and this set guidelines for a new kind of art education, regrouping existing courses into four main areas: Fine Art, Graphic Design, 3D Design, and Textiles, with Complementary Studies as a mandatory and assessable component going across each area. The report was quite vague about course content, and Massouras (2013: 50-51) states this was done intentionally to allow for the autonomy of individual art schools to set their own

²⁹ 'The balance to be attained between the development of a rational process and nurturing students' self-expression was the subject of fierce debate' in Basic Design, and at a 1956 conference traditional and innovative views clashed: 'On one side, a child-centred model that emphasised the expression of feelings and inner development was represented by educators such as Barclay Russell and Veronica Zabel. On the other side, Victor Pasmore, Harry Thubron, Tom Hudson and Maurice de Sausmarez all agreed that, at adolescent and adult stages, a more objective and rational approach was necessary. Richard Hamilton also shared this radical position in the rejection of self-expression' (Crippa and Williamson 2013: 11).

curriculum, which could then be set to a national standard. The majority of art schools up to this time had no structured teaching of art history (Crippa 2014: 40), and this is why the committee saw a mandatory 15% course component of art history and complementary studies as a necessary part of reform, to 'grant academic credibility to studio practice, providing an equivalent level of education with the university sector' (Crippa 2014: 36). As Strand (1987: 12) notes, these were 'seemingly unexceptionable statements' about the reasonable need for the study of art history in art education, however in retrospect it is easy to see how this implies that art is an activity lacking an intellectual or theoretical dimension, which can be provided through academic practice.

The role attributed to complementary studies evidence how the NACAE envisioned the theoretical component of art education: that it 'should be genuinely complementary and helpful to the main object: the study of art' (Ashwin 1975: 98-99). Notable also, is the 'special place' (the term used in the report) attributed to fine art, which was seen as representing fundamental skills 'underlying all art and design' (Ashwin 1975: 94). Wood (2008: 179) points to figures on the NACAE responsible for this belief, such as Robin Darwin, who claimed that fine art 'has an infinite about it... it can allow them some sort of touch with God... which a saucepan can't.' It can also be aligned with the Bauhaus philosophy that had taken root in art education at the time, because for an education based in creativity, fine art was viewed as fundamental (de Duve 1994: 28). The studio work of the artist was assumed to be key to unlocking the creativity of students, providing an aesthetic training to underlie any specialism in the arts (i.e. fashion/textiles, design). Whilst the structure the NACAE employed inadvertently inflicted a hierarchy between practice and theory in art education (in lieu of a prescribed relation between the two), it seems its members believed that an enriched studio practice would result by *virtue* of an understanding of art history and the broader arts (through complementary studies). Dennis (2016: 65-66) problematises Salaman (2008: 108) and Candlin's (1998: 19) assumption that the relation between theory and practice was tacit prior to 1960, arguing that art education was highly disorganised and non-academic, and in part this can be related to the resistance of art teachers to 'the learning of anything factual' (Macdonald [1970]2004: 375). There

are some exceptions to this, as the Royal Academy, Royal College of Art, and the Slade all had a legacy of art history and liberal studies (Crippa 2014: 40), however it was the general anti-academic attitude that the NACAE wanted to combat in art education, as this was viewed as the biggest obstacle that prevented equivalence to university education. The problem was that fine art and art history was seen as virtuous (allowing a touch with the infinite), whereas design was seen as a trade, limited to the saucepan. Hence the virtuousness of fine art that was so valued by the NCDAD was ironically also what made it difficult to render within the educational frameworks they desired.

The *Coldstream Report* (1960) recommended the Diploma in Art and Design (DipAD) as the new terminal qualification in art education and set-up a new and independent council, the National Council for Diplomas in Art and Design (NCDAD), to administer the award. The NCDAD was formally established in 1961 with the historian John Summerson as its head. Where the NACAE acted in an advisory capacity, and set the blueprint for the DipAD, the NCDAD 'was to be concerned with academic matters, and the approval of courses from an academic point of view' (Strand 1987: 16). Representatives of the NCDAD visited colleges to inspect courses applying for DipAD status, however this process is a matter of controversy, because when the first DipAD courses started, of the 201 courses belonging to 72 colleges that applied, only 61 courses from 29 colleges were approved (Strand 1987: 18).³⁰ This provoked criticism of the seemingly opaque guidelines of the NCDAD, as colleges were refused DipAD status for courses on the grounds of (disputed) academic quality, and if a college had no approved DipAD courses they could not reapply for five years.³¹ The logic behind the DipAD, as conceived in the *Coldstream Report* (1960), was that a far more limited

³⁰ Ashwin (1975: 105-106) describes the three-part process of inspection, which involved only a day or two at the applicant college, noting that this was a potentially hazardous high-speed way of operating, leaving college staff and administration in a 'diploma daze.'

³¹ Strand (1987: 19) notes surprises in the initially successful DipAD courses, where 'one small college, for instance, gained approval in fine art at the first attempt while its much larger, regional college neighbour did not... The Walthamstow College of Art in East London, which had regularly supplied the Royal College of Art with students, particularly in fashion, was likewise unsuccessful at the first attempt'. McLoughlin (2019: 5) points out the extreme exclusivity of the DipAD colleges because the Ministry of Education 'imposed a moratorium of at least five years on the introduction of any new courses. A very few exceptions were made for courses in colleges already running the DipAD, therefore already recognised as able to provide the sort of Liberal studies programme and library support necessary for a DipAD course.'

approval ratio was necessary to set appropriate standards (Strand 1987: 18), however this was contradicted by the mass-approval of courses, which some saw as a 'blatant piece of sabotage' (Thompson 2011: 483). Ultimately, it was the controversial assessment procedures of the NCDAD that led Coldstream himself to disassociate from the reform, because 'there were not enough high-level artist-teachers available to staff the number of schools approved' (Thompson 2011: 483). It is apparent from this, that the DipAD was envisioned as a radical form of art education, which would require a substantial amount of development and refinement by each approved art school. That the government envisioned the DipAD as a qualification equivalent to degree-level to be rolled-out nationally, seems to severely conflict with the developmental period that Coldstream regarded as necessary. In this sense then, the DipAD was not a sufficiently realised course that colleges could provide, and it is no wonder that it 'was the cause of colossal aggravation when it was summoned into being' yet 'represented the biggest upheaval in art education since its distant origins in the nineteenth century' (Wood 2008: 179).

While the NACAE recommended art history and complementary studies as a necessary component of the DipAD to serve as a 'helpful counterpoint' to practice, the report only references the study of major periods and styles, hence colleges had to develop their own curricula reliant on the innovation of newly founded Complementary Studies departments. Problematically, however, the 15% (later going up to 20%) was interpreted by many simply as the mandatory study of art history. The controversy was apparent at the time through an editorial in the *Burlington Magazine* (anonymous 1962: 451), which argued that whilst art history was of general benefit to art students, knowledge of the 'contrast between early, and late, Poussin is always going to be a matter of total indifference.' Hence, art students were seen as being unable to operate to a standard that would satisfy an art historian. Following a review of DipAD courses, the NCDAD released their first report in 1964 (known as the *Summerson Report*), noting that the history of art was viewed by colleges as 'some tiresome extraneous discipline which was being imposed on the natural body of art studies' (Ashwin 1975: 112). The focus of this criticism was that lectures were being given at a remove from the study

of original works, and a lack of attention was given to the social relationships of art. However, it is acknowledged that colleges were presented with a 'new and formidable challenge' (Ashwin 1975: 112), because the relationship of the history of art to its practice had not previously been defined in art education. As apparent from the *Burlington Magazine* editorial, the default assumption of this relationship between art and its history and theory, is simply that whilst a knowledge of theory and history is not *essential* to good practice its benefit is self-evident, and this is underpinned by a belief that such knowledge helps students to generate a better capacity to formulate ideas.

In clarifying the role of art history and complementary studies, the *Summerson Report* (1964) simply expressed that the 'object of these studies is, after all, to encourage insight and understanding rather than the collection of knowledge' (Ashwin 1975: 113). This highlights an important distinction to be made, because the practice of art is taken as primary, and academic studies are presumed to enrich practice and make it of a higher standard. Accordingly, Massouras (2013: 55) notes, that the suggestion of academic studies being necessary implies a lack of intellectual content in studio work, where theory brings intellectual rigour and academic respectability. The crucial point here, is that academic studies did not have a clear pedagogic relation to practice, and it was up to colleges to break new ground and establish that relation in lieu of benchmarks. This brings about an issue where academic studies are self-justifying (made to be a virtue) rather than having a determinate relation to practice; students were expected to be academic simply because of the status of the course, rather than the course extolling a synthesis of practitioner and academic values.³² Reflecting on the basis for the DipAD, Lynton frames how problematic the situation was:

³² Quinn (in Potter 2013: 227) makes a similar argument, noting that art history was intended 'as a model of pedagogic virtue in the art school, not an actual academic subject' and this demonstrates 'the antagonism between virtuous and non-virtuous pedagogy and the descent into "superstitious" divides between studio and non-studio.'

It explicitly invited schools to steer themselves towards their own ideals. To this day I am astonished that this invitation could be made and supported with public money. What the Coldstream people had not realised was how rare ideals are and how few people want to, let alone *can*, steer. Some schools seized the opportunity. To their great credit, many local authorities helped - a gesture of faith that some of them must be regretting now. Other schools imitated the bold ones. The rest just fiddled about nervously, reluctant to permit anything not already tested elsewhere and bearing a stamp of approval from the Summerson Council. What these schools could not understand was that the people on the Council, many of them with personal knowledge of the peculiarities of the nature of art schools, actually welcomed initiative and preferred hearing what schools wished to do to being asked what schools should be doing. (Lynton 1969: 58, emphasis in original)

The astonishment of Lynton is reasonable, given how pervasive the model of 'input-output' is for funding in the arts nowadays - funding is tied to particular outcomes that are viewed as being worth that investment, rather than funding solely on intrinsic merit (an instrumental agenda that will be discussed further below; **1.1.2.1**). The conflicting interests of the NACAE and the NCDAD are perhaps more understandable in light of this; where the NACAE appreciated that the fundamentally speculative nature of art required freedom, the NCDAD held a more reductive opinion of art, and presumed that it could be effectively rendered instrumental. The problem was that when prescribing an academic component for art education the NACAE did not foresee the backlash it would provoke, nor did they realise that this would change the relationship between the practice of art and its history and theory.

The need to raise the standards of art education led to the inclusion of history and theory as a mandatory component, and whilst this was envisioned positively as something for colleges to

approach creatively, the realities of assessment and the necessity of institutional survival prevented this from being realised. While this reflects the intentions and machinations of the NACAE and NCDAD, it is worth also looking at how this was being met on the ground in art schools, where its impact was being felt and dealt with by teachers and students (see 1.1.1.2). Following the arguments of Candlin (1998, 2001), and in particular her claim that the *Coldstream Report* (1960) programmed a gulf between the theory and practice of art into art education (1998: 19), we can see that while this was an unintentional consequence, it served to bring attention to a number of beliefs about art that were being uncritically assumed.³³ Studio work was taught at a remove from the history and theory of art, and whilst artists could be respected as intellectual figures, the perception was that this was not due to art education (something that Frayling in Furlong et al 2000: 57, refers to as the 'Courbet tendency' among artists).³⁴ Related to this is the career of the DipAD graduate, as only a minority would be successful artists in contrast to the majority that would be teachers, whereas the remaining graduates would work in fields unrelated to their art practice. While there is an assumption that artists do not require a knowledge of history to produce good work, for those who would go into teaching or other work, the academic skills a DipAD provided would be of benefit. Thus, we see the inception of an economic rationale in art education, where transferable skills were conferred to assuage government worries about a form of education that does not seem to feed (instrumentally) back into society.

³³ Candlin (1998: 19) is not the only person to have claimed that the *Coldstream Report* (1960) programmed a gulf between the theory and practice of art into its education; Orton (1985: 63) and Ginsborg (1994: 78) also claim this. Rather, the unique assertion of Candlin (1998: 28) is that such a divide between theory and practice is the inheritance of research in the arts.

³⁴ 'I asked quite a number of professional artists and designers of various age groups what the college experience meant to them; people who had been there between the late 1920s and the mid-1980s [...] Their replies were interesting. Some, sad to report, said the college experience meant very little, and bristled when I asked, as if the admission that it had taught them anything would in some way diminish them as artists and designers; as if it were an admission of direct influence. Even talking about it seemed to dent their self-image. And some became quite aggressive: "Of course it didn't do any good, my genius sprang Minerva-like out of my head." I found that a very interesting response: in fact, it was the majority response among well-known artists. They would perhaps have agreed with Courbet when he wrote in response to being asked his views on the value of the Academy: "I deny that art can be taught, or in other words maintain that art is completely individual and that the talent of each artist is but the result of his own inspiration and his own chosen study of past tradition." So there is the "Courbet tendency"' (Frayling in Furlong et al 2000: 57).

In regard to the points of focus that this context serves to substantiate (meaning, function, and interest), we can see that despite the efforts of Basic Design, a version of arts practice as a meaningful activity (with an accepted social function) was not sufficiently realised to combat the notion of art as self-expression. In a movement to raise the standards of art education, the NACAE introduced an academic component but did not prescribe a form of pedagogy, hoping that the autonomy of colleges in this regard would produce distinct approaches. The default position of art as self-expression remained, where the assumption that art students engaged with in studio work was justified in relation to personal interest and moderated through the individual concerns of teachers. Where Basic Design offered the promise of creative skills to benefit industry, the DipAD offered academic skills that would make graduates *generally* better citizens. Hence the social function of art as productive of civilising values (associated with the academy model) was not challenged in principle by the DipAD, although the NACAE clearly desired a new social function for art which would be of economic benefit. A question that remains for this thesis to address, however, is if the PhD in art provides a new social function for art, and if it produces a better artist or generally better citizens.

1.1.1.2 Art school pedagogy and culture under the Dip AD

The *Coldstream Report* (1960) asserted the necessity of academic skill in art education without explicitly addressing how this would relate to or require changes in studio teaching, instead hoping that art schools would work this out themselves. The relation of studio (practice) to classroom (theory) was not agreed upon at any level, and this acted to expose the ambiguity of studio teaching and practice, whilst prompting the question: how *should* art students relate to the history and theory of art? In the first instance, art schools (and their new complementary studies tutors/departments) were lumbered with this question, yet students, the NCDAD, and many others, put forward cases for kinds of art education. By focusing on pedagogy and the perspective of

teachers and students, this section considers the positions that were being taken in the 1960s and how reform was playing out on the ground in art schools.

Basic Design promised a form of art education better suited to government interests, which could counter the anti-intellectual notions of art entrenched in art schools. However, rather than offer a system to deliver the DipAD as an academic qualification, the impact of Basic Design instead seems to have been in the proliferation of a discourse of creativity and anti-traditional sentiment. As Crippa (2014: 32, 52) notes, the *Coldstream Report* (1960) marginalised activities based on observation (such as life drawing) and instead followed a Bauhaus dogma, turning 'the core of artistic investigation... towards the development of personal ideas through rational processes.' The word 'study' was previously common in art education, however Hocking (2018: 167) points to a change in emphasis because Bauhaus philosophy championed modernist discourses of exploration and discovery, and cast creativity as an exploration 'to embrace the challenges of a rapidly changing modern world.' In teaching practice this necessitated a more subjective approach to studio work, and as noted previously above, this can be understood as destabilising the authority of the teacher; Massouras (in Crippa and Williamson 2013: 20) points to how increasingly the foundation of authority for teachers instead became an artistic career. Being a *good artist* was conflated with being a *good teacher*, however in practice this meant that what happened in the studio was ambiguous rather than an embodiment of rigorous pedagogy.

Basic Design was criticised because it did not provide any real synthesis between function and aesthetic and emphasised the aesthetic as a singular pursuit (Sonntag 1969: 396). Additionally, the philosophical basis of Basic Design (that presumes a base visual system that can be learnt) was criticised by the art historian Michael Podro as invalid because art education must proceed from a position of 'not-knowing' (Williamson 2011: 10). We can see then, that whilst Basic Design had a substantial impact on art education, it did not achieve its goals: no new relation between art and manufacture was integrated with art education, and the romanticism embedded in studio practice

continued unabated through the problematic 'subjective approach' to teaching being taken. Both Wood (2008: 179) and Candlin (2001: 303) note that despite the attempt at reform, the traditional sense of art as 'receptacle of civilising values' and the artist as impassioned anti-intellectual still lingered throughout the 1960s.

Aligned to the pedagogic prominence of Basic Design, the default pedagogic method of studio teaching in the sixties became 'blank-slate' learning, which is the idea that a student's preconceptions were to be broken down so that they could learn intuitively.³⁵ A less positive description of this pedagogy is given by Dennis (2016: 21), when he says that art education took place through osmosis: students learnt not through formal knowledge and rules but through the unconscious assimilation of ways of doing from their tutors.³⁶ Complementary studies fits with this model of teaching, as a non-prescriptive activity that maintains the idea of art schools as 'havens of fun and creativity' (Candlin 2001: 305). The notion of the studio as a creative space par excellence gained currency, with commentators such as Fausset (1969: 149) proclaiming that art practice proceeds successfully only through 'shots in the dark,' and advocating for art education that takes feeling and sensation as primary (as opposed to academic study).

A point to focus down upon is the kind of art that was encouraged during this time in art schools. While art history and complementary studies were intended to foster a higher standard of work and an awareness beyond personal interests, they are hindered by the valuing of 'authenticity' as a desired outcome to be seen in students. Dennis (2016: 97-98) points out that authentic work was valued over 'mannered, refined or contrived approaches to art,' and such approaches were to be stamped out despite the difficulty in assessing authenticity, hence leaving a confusing situation for students. Massouras (2013: 84-86) draws attention to the same issue in the art world at the time,

³⁵ An art student in 1956 is quoted (in Massouras 2013: 61) as stating that Pasmore advocated blank slate learning in the way he taught.

³⁶ Dennis (2016: 210) notes how Art & Language in the 1970s targeted Fine Art tutors who appeared to educate by 'osmosis,' 'in which the student is inculcated into a set of values rather than engaged in any kind of substantive education.'

noting how young artists being 'derivative' was sorely criticised, where the careful study of international work was seen as bad practice. The response to this (as Massouras 2013: 86, argues) was an entrenched romanticism – art which springs from pure invention, offering an idea of invention tied to emergence and genius. Grigg (in Hetherington 1996: 15) notes the seeming perversity of this avant-garde position in comparison to other academic subjects, because they 'are rooted in the study of great works of the past and of general principles; only at postgraduate level is personal innovation encouraged.'

In contrast to the view that Crippa (2014) gives of art school in the 1960s as merging practice with discourse, Dennis (2016: 55) claims that the reform led to a 'new insidious orthodoxy of visuality, reducing all artistic concerns to a language of visual expression.' We can bring this back to Candlin's (1998: 19) proposition that the *Coldstream Report* (1960) was responsible for a gulf that developed between the theory and practice of art, because due the lack of a proper bridge between the two, practice in the studio was cast as anti-intellectual and primarily visual. The notion of a bridge (between theory and practice) may be an imperfect metaphor however, because where studio practice is cast as expressive in the absence of a bridge between theory and practice, this itself is a 'theory of expressive realism' (Atkinson 1990). Hence the notion that art has no theory (i.e. bridge) is itself a theory, albeit the 'staple ideology of art school discourse and teaching' (Atkinson 1990: 49). In the absence of teaching that encouraged a relation to discourse or was open to theoretically informed practice, many regressed to a solely visual way of conducting studio work; students *could* engage with discourse, but this was through their own initiative.

The DipAD used academic skills to legitimise the status of the course and therefore implied that art practice in the studio lacked an intellectual dimension, however Orton (1985: 63) points to a counter interpretation; that it was the 'priority, autonomy and prestige' conferred on studio work that 'guaranteed a generally irreconcilable breach between studio and lecture room, practice and theory and history, "doing" and "talking."' This is precisely the hypocrisy that Atkinson (1990: 52-53) refers

to in the presumption that art has a visual language, and thus a prioritisation of the phenomenological 'to the point of the liquidation of the conceptual.'³⁷ It is notable also, that even in the face of potential bridges between theory and practice, such as feminism, teachers were not equipped to properly appreciate or assess this kind of work, hence such approaches were actively discouraged by some staff (Pollock 1985/6: 11). Given that institutional sexism was very apparent (in sociological studies such as *Art Students Observed*, Madge and Weinberger 1973: 35), it seems that art schools were primed for change because the status quo was unbearable for students.³⁸

The impact of reform on teaching and learning in art schools resulted in an atmosphere of 'anomie,' in which there was a disintegration of the norms and values once common to the art school. Dennis (2016: 25) highlights the appropriateness of this term (anomie) and describes how for students there was a breakdown of normal rules, deregulation, and the pressure to follow seemingly unspoken rules instead. It is important also to note the contradiction here because the DipAD was designed as an equivalent to a university degree, which supposes the notion of professionalisation. As Fausset (1969: 149) points out, this led students to desire a practice that has a professional function, which an art education focused on personal expression cannot deliver. This is further problematised due to the precarious status of the professional artist in comparison to say textile designer, because where the textile designer can be proficient in certain skills to gain employment,

³⁷ 'Whilst the notion of visual language doggedly believes in the power of language to fuse with objects of sensory perception, it is forced up against the starkly contrasting alternatives of either having to explain itself, and therefore demonstrating the fusion cannot take place, that the idea of fusion is an idealist phantasy, or lapsing into a kind of sullen and dogmatic historical silence, ignoring the problematic which an allegorical reading of practice would expose' (Atkinson 1990: 53).

³⁸ In the sociological study *Art Students Observed*, Madge and Weinberger (1973: 35) note that students fell into three rough categories of equal size: 'firstly, those whose self-confidence was severely shaken; secondly, those who though confused were not so worried by this; and thirdly, those who had positively gained in confidence and understanding. [The authors were] struck by the fact that in the first group were a majority of girls, and in the last a large majority of boys.' Tickner (2008: 98-99) critiques this situation: 'The goal was no longer manual competence, but the possession of certain kinds of knowledge and the ability to occupy a particular position. The additional ambiguity for female students was that "attitude" – requiring the forceful assertion of one's work and identity as an artist – was at odds with the commonplace assumption that girls were essentially decorative and compliant. Lacking in virility and invention, their destiny was to marry artists, take teacher-training courses, or find some other way to square the circle until they could face the contradictions down.'

the success of the professional artist relies on what Massouras (2013: 65) terms an uncritical attitude sustained by the blind chain reaction of the market. It could be said then, that the DipAD built into art education the promise of art practice as a form of inquiry that could be developed; not only was it assumed that the standards of art generally could be raised through better education, but that artistic practice itself was a form of creative discovery rather than creative production. This implies that the artist finds something out through their investigation, however, this becomes unsatisfactory if the domain of art is the visual and the artwork is primarily an *expression* of the artist, because inquiry is reduced to the psychological. Such a pigeon-holing of art was understandably frustrating given that art education was cast as professional training, yet psychological inquiry was not an easily accessible or assessable criterion of the success of an artwork. Misha Black notes a fundamental change across the 1960s:

The aristocratic concept of the fine arts has been disturbed by the emergence of art forms which were by description 'popular,' by the young artists' wish to produce an art in which the 20th century man could participate and which was not restricted to a self-appointed elite of aesthetes... The students (and some of their tutors) saw clearly that traditional art and craft education did not fit the new situation and they endeavoured to sift out new patterns which would produce graduates to match the emerging condition of art and design. (Black in Piper 1973: 32-33)

Thus, the frustration with an art practice that was overtly autonomous in contrast to a society that demands purpose, could be seen as leading students to desire more from their artistic practice. This connection was also made by Fausset (1969: 149), who states that fine art students were 'looking outwards to social need,' but art colleges could not provide such function and began looking to

universities for 'precarious handholds.' That is to say that art students were beginning to pick apart the presumptions of the DipAD, whilst demanding to be useful and to have a profession.

Students did not react passively to the situation in art education: in 1968 there were a number of protests at art schools, the most famous of which was at Hornsey College of Art (see Tickner 2008; other protests of note were at Brighton and Guildford, see McLoughlin 2019), where students were hostile to a reform that they saw as a form of academic encroachment through mandatory academic assessment (Massouras 2013: 53). After the fact, the protests were labelled as 'confused and cosmetic' (Rushton and Wood 1979: 26-7) and decried as related to misguided concerns with national culture (Wood 2008: 180). However, the criticism students made of the department structure (as proscribing movement between disciplines) proved to be prophetic, as this was a key change that later aided the regeneration of art education in the late 1980s and 1990s (see 1.1.2.2). Also, the students at Hornsey directly note the split of theory and practice caused by having a compulsory and assessable academic component (Crippa 2014: 42), evidencing the legitimacy of their complaints. The paradigm shift in art education is the focus of Crippa's (2014) doctoral thesis, which uses examples such as Roy Ascott's Groundcourse, the Sculpture department at Saint Martin's, and the Art Theory course at Coventry College of Art, to claim that in fact art education in the sixties was defined by the inseparability of artwork from the elaboration, articulation, and delivery of its framing discourse. Crippa's (2014) thesis points out the causal link between the emphasis on rationality and methodological assessment (in the DipAD) that necessitated a recourse to discursivity, whilst also noting that discourse became a way to deal with cultural and artistic imports. Crippa (2014: 32) also makes the novel claim, that this is connected to 'the absence of the shared and objective reference once provided by the study from the model.' Hence, in the argument that Crippa (2014) makes, we see that the purely visual notion of studio practice was being challenged by the administrative structure inflicted by the NACAD.

The Art Theory course at Coventry College of Art, 1969-1973, is a significant focus of Dennis (2016), and gives an in-depth account not only of how Art & Language members strived to push art education into terrain appropriate for contemporary art at the time, but also the sheer resistance they faced from institutional and government bodies in their efforts. This history is important as part of the context of this thesis, because as Dennis (2016: 104) states, the Art Theory course was designed to counter many of the values within art colleges and to push students into a critical position on art education and areas which were the proper domain of other professional fields. Whilst the efforts of Art & Language in this respect were not limited to Coventry but also included Hull and Newport Colleges of Art (Dennis 2016: 190-205), the Art Theory course at Coventry exemplifies the struggle to transform art education into a critical practice. The course directly attempted to exit the modernist discourse that was dominant in art schools, such as the function of 'the look' and how the object constrains our ideas of what art is (Dennis 2016: 70-82). Notable also in the history of Art & Language was their commitment to integrate theory and practice, not only in the sense of avoiding a naïve identification with art history but also how a theoretical understanding took over as a goal from superficial output. It was their desire for an explicit theory-laden-ness of practice, which differentiated it from traditional art school making (Dennis 2016: 147-155). Hence, through the short-lived Art Theory course at Coventry, Art & Language forged a new form of art education, in which the art student was responsible for negotiating a relation between theory and practice in opposition to the 'phantoms of the studio' model that Atkinson (1990) identifies.

Massouras (2013: 54) points out that it was precisely the goals of Art & Language that brought attention to the unsophisticated ontology that the NCDAD used to prescribe how and why objects are produced. A misguided fear of conceptual art as too radical for the institution of art education proliferated among teachers, and ultimately in the historical narrative that Dennis (2016: 232) articulates, it was the simple dichotomy of text and visual that was wielded by the NCDAD to dissolve the efforts of Art & Language. Ironically, as Dennis (2016: 232) quips, three years after their fervent dismantling, it was not problematic to have diagrams and filing cabinets as assessable art

objects. Whilst the battle for reigning paradigm of discourse for art was eventually lost by Art & Language to the academic journal *October* (Dennis 2016: 306),³⁹ the important consequence that Dennis (2016: 67) asserts is the introduction of 'discursive studio practice': there was now a space for reflexive thought or second order thinking about the discipline and its conditions, historical and sociological – giving the means for a critique of both the discipline and institution of art education, which was paralleled within the art world and the rise of institutional critique. While the Art Theory course forged the path for a strain of art education that was to have a lasting impact, it was not until the late nineties that this was truly accepted. Even in the late 1980s, the efforts of Art & Language were still derided as 'pretentious and pseudo-intellectual,' and mostly forgotten in art colleges because the issues they proclaim are 'seldom audible to the outside world' (Strand 1987: 212).

Despite the contrast between pedagogy on the Advanced Sculpture course at Saint Martin's and the Art Theory course at Coventry noted by Tickner (2008: 97), what was common was their rejection of traditional skills and opposition to the idea of self-expression.⁴⁰ Thierry de Duve notes the realisation in the arts following the late sixties:

It had become hard to suppose creativity was the potential of making in general, and equally hard to suppose that creativity was the potential of mankind in general, and equally hard to hope that it could be instilled through propaganda or education... Thus another concept took the place of creativity, that of 'attitude'...

³⁹ Dennis (2016: 306) asserts that if *October* and Art & Language were two paradigms of discourse, 'then *October* won and Art & Language lost outright.' The 'language of *October* has seeped uncritically into degree show statements, press releases, magazine and journal articles etcetera. That this is the case perhaps also means that the opposition Art & Language represented is still both relevant and exemplary' (Dennis 2016: 306).

⁴⁰ 'Students on the Saint Martin's "A" course worked with their given materials, in silence, locked in the studio by tutors who watched but said nothing. Students on the Art Theory course, working with language, were immersed with fiercely articulate tutors in a critique of mainstream, medium-based modernism. Neither course was concerned with traditional "skills" and both were opposed, in their different ways, to the idea of "self-expression"' (Tickner 2008: 97).

neither talent nor creativity were needed to make art but, instead, that 'critical attitude' was mandatory. (de Duve 1994: 33)

The change of terms for art education were not taken up wholesale but rather predominately through the most progressive (and 'most fashionable') institutions (de Duve 1994: 34). This connected art students more broadly to other 'cultural workers,' and helped to coalesce 'a new, strongly politicised discourse about art and its relation to society' (de Duve 1994: 34). It is this discourse that will be discussed in the next section, and which began to take hold in the 1970s and 1980s (albeit different in principle to the efforts of Art & Language) as art schools merged with polytechnics due to government desire for increased standardisation of higher education across the board.

In the history outlined in this section, I have shown that, in Britain after World War Two, creativity became tied to art education as the justification for learning. The personal interest of art students that previously guided their practice became modulated by *creativity* as a sought-after criterion, and this was further problematised by the demand (of artist-teachers) for them to produce authentic rather than contrived artworks. An avant-garde attitude began to seep into the assumptions about what constituted good art in the art school, further problematising how fine art students could relate to the art of others (historical or otherwise) because their work was supposed to be entirely novel. The deep contradictions in what was expected of fine art students and how art education should achieve it resulted in a climate of anomie, and a preference for the visual and creating self-expressive work were defaulted to, in lieu of pedagogy that clearly addressed the modernist discourse of aesthetics it was bound to. An argument can be made that the DipAD engendered the idea that art practice was a form of academic inquiry, however without clear avenues that art students could use to direct their investigation, they were relegated to a psychological and solipsistic domain lacking a conceptual framework to render this meaningful. In

effect, this overwhelmingly dissatisfactory situation primed art education for change, which began to be realised in different ways in the 1970s.

1.1.1.3 Art education in the polytechnic era

The period from 1965 to 1992 is recognised as the polytechnic era in art education in the UK (Llewelyn 2015: 12), in which the majority of art schools became integrated with the assessment structures and administration of other degree-level qualifications within polytechnics. The structure of the DipAD and its supposed equivalence with higher education for other subjects facilitated this integration, however it is of note that the NACAE and the NCDAD attempted (unsuccessfully) to clarify the role of complementary studies and the privileged position of fine art through a second *Coldstream/Summerson Report* (1970). While the dominance of polytechnics as the site of art education ended the autonomy that art schools had enjoyed prior to this dominance, it did not put an end to the reliance on modernist artistic values in art educational contexts e.g. how fine art was equated with cultural virtue rather than social function by the Council for National Academic Awards (CNAA) (Strand 1987: 192). Nor did polytechnics remedy the gap between the theory and practice of art caused by the initial Coldstream reforms. As Candlin (1998: 18-46) asserts, the proliferation of feminist and conceptual art practices offered a way to bridge the gap between theory and practice if it had been taken up in art pedagogy, but due to resistance among administrative and teaching staff to such feminist and conceptual approaches, these 'bridges' were not taken up wholesale in art education. Instead, the successor to complementary studies, critical studies, fulfilled this role and was aligned with the rising popularity of cultural studies, French theory (i.e. Barthes, Derrida, Deleuze, Foucault), theories of postmodernism, and social art history in the UK from the 1970s. Rather than offering a bridge between theory and practice in the same way that feminism and conceptualism had, critical studies gave students a way to orient themselves as cultural producers (Pollock 1985/6: 16). Some artists (such as members of Art & Language)

derided this situation as theoreticians trying to explain art (Harrison and Wood 1992: 916), and thus the implication that artists are unable to understand their own practice as theory. Hence, despite attempts to resolve the gap between theory and practice and the pressure for art students to bridge it themselves, an inadequate synthesis of theory and practice remained in art education at the end of the 1980s. By examining what was happening in and around UK art education in the 1970s and 1980s we can address a pertinent question that this situation raises, namely, *how*, and *why* such a problematic distinction remained between theory and practice.

Coldstream and Pasmore became vilified figures in art education as the architects of reform, and in 1968 the NACAE and NCDAD met to discuss the protests in art schools, setting in action a joint effort that was to be the 'widest consultation on art education ever taken in the UK' (McLoughlin 2019: 1). This resulted in a joint report titled *The Structure of Art and Design Education in the Further Education Sector* (1970), which I will further refer to as the *Coldstream/Summerson Report* (1970). The NACAE and NCDAD were faced with what Jones (1975: 65) deemed diametrically opposed pressures between students and industry, where students wanted a good education and industry wanted the training of skills for professional work. While the first *Coldstream Report* (1960) resulted in mandatory art history as an attempt to close the gap between art school and university, the *Coldstream/Summerson Report* (1970) advocated 'general studies' instead of complementary studies, in which emphasis was placed on facilitating a liberal and broad education in the arts (McLoughlin 2019: 13). Additionally, the importance of fine art as the core of art education was finally superseded, as the *Coldstream/Summerson Report* (1970) acknowledged it as not being 'central to all diploma studies in the design field' (Black in Piper 1973: 31-32). However, rather than being an acknowledgement of the creativity of other disciplines, the quiet dropping of fine art as core study was due to the first signs of economic crisis at the time, which lent power to the industrial lobby (Tickner 2008: 85). Crippa (2014: 45) argues that general studies was an attempt to reclaim the role of the artist as an intellectual, in the tradition of the French and Italian art academies, however this can also be interpreted (i.e. by Quinn 2008: 234) as a 'feeble

interdisciplinarity' that only strengthened practice through the weakening of theory. It is notable that the *Coldstream/Summerson Report* (1970) was still reluctant to advocate for a concrete pedagogic relation between theory and practice, opting instead to define the assessable criteria of complementary studies as the effort a student would make to understand the relation of their own practice to culture (Crippa 2014: 44). Hence the NACAE and NCDAD acknowledged a need for studio work in the DipAD to be seen as intellectual but could/would not advocate a pedagogy to do so, instead noting the need for practice to be situated *in the world* (as related to culture). The attempt at correcting reform through clarification was rejected however, as days before the release of the report the government changed, and the new Minister for Education, Margaret Thatcher, buried the report and made clear her disdain for 'parasitic' art students, seeking to reduce students numbers instead through course closures (McLoughlin 2019: 1-5, Tickner 2008: 82).

By 1970 most of the art schools that offered the DipAD were in the process of integration with polytechnics, and this led to the mass resignation of the NACAE in protest in 1971 (Strand 1987: 142), with Coldstream rejecting the polytechnic as a form of tyranny (Thompson 2005: 219). Against a backdrop of economic instability in the 1970s, Llewelyn (2015: 11-12) notes that discussion was acutely focused on the distinction between art school, academy, conservatoire, and university, with universities now competing for teaching *about* art (i.e. art history) rather than the teaching *of* art. In 1974 the NCDAD published a report on the transition from art schools to polytechnics, which was criticised by Terry Atkinson and Michael Baldwin for a fundamental ambiguity that served to smuggle the art school into the polytechnic without proper rationale (Ashwin 1975: 149, Candlin 2001: 307). The NCDAD then merged with the CNAA - the body that oversaw degree-awarding powers for non-university institutions. This can be understood as an attack on the autonomy of the art school because art was assessed alongside other subjects by the CNAA. Dennis (2016: 28) connects the anomie prevalent in the art school to this transition, arguing that the lack of coherence allowed an occupation of institutions by an administrative mindset. The very structure of the polytechnic contrasted against the needs of the art school, with Thompson (2011: 484-485) claiming

that the management strategy of 'modularisation' common in polytechnics damaged fine art values because administrators could not understand *not-knowing* as a rigorous component of studio practice. In response to the first wave of polytechnic mergers, in 1972 *The Times* reported a London federation of art schools holding talks (Llewelyn 2015: 156), which at the time was met with derision about the improbability of a monotechnic federation (Jones 1975: 62) but would later become the London Institute, and ultimately, University of the Arts London. As pointed out by Wood (2008: 185) due to the deep recession of the 1970s, the role of art in society became an issue within the reactionary politics played by the Conservative government. This served to cement the end of the art school as autonomous, making education answerable to the goals of professional aspiration and economic concerns as opposed to offering a liberal education at a remove from career progression. In 1979 the Conservative government turned to a commercial and market-led model of Higher Education, and as Massouras (2013: 47-48) notes, national need assumed a narrow meaning and education was aligned with industry.

An interesting narrative can be ascertained in the work of the CNAAC throughout this period, as they oversaw polytechnics and desired a closer equivalence between art and other subjects, including at research degree level. In 1978 the CNAAC established a regulation that would allow creative work as part of the submission for a PhD. However for fine art, they note that a Master of Fine Art and Doctor of Fine Art seem more appropriate as it seemed impossible to stretch existing PhD regulations enough to satisfy the Fine Art Board (Strand 1987: 183-184). Indeed, it seems that the Fine Art Board of the CNAAC attempted to uphold artistic values despite the aims of the council; Strand (1987: 192) gives an anecdote where the proposal for a course with 'an avowedly vocational slant' was rejected as 'a prostitution of the high ideals of a fine art course' despite the board being 'unable or unwilling to articulate precisely what a fine art course should be.' However, generally the CNAAC saw themselves as guardians who acted to justify the public tolerance of art education - 'who do not understand what art colleges are doing but allow it and their autonomy if they demonstrate a measurable standard of excellence' (Strand 1987: 213). Consequently, despite the governmental

drive to establish an equivalence across education tied to industry, there was a reluctance to supplant incumbent artistic values although they problematised the definition and management of pedagogy.

Despite (and related to) the oppressive atmosphere caused by polytechnisation, several changes happened regarding who was laying claim to art education and how. Complementary studies served to create a gap between the theory and practice of art in art education because the studio became the site of practice, and the classroom the site of history and theory. Candlin (1998: 18-46) draws attention to how this gap opened the door for bridges needed to connect theory to practice, and this was provided by conceptual and feminist art practices that were proliferating in art schools in the late 1960s, despite these practices not being encouraged by most art tutors at the time.

Conceptual art was being popularised by Art & Language and artists such as Joseph Kosuth (Candlin 1998: 25), whilst a number of influential feminist publications were being released and a network of feminist talks being organised, particularly in London (Williamson 2011: 12). In retrospect, there are crucial reasons why these approaches challenged the status quo at that time. Where conceptual art challenged the primacy of art's visuality through a focus on the previously ignored environmental, philosophical, and social conditions of art (Harrison and Wood 1992: 799), feminist art practice challenged the idea of a universal experience (that excluded women's experience) implicit in the modernist conception of art (Candlin 1998: 22). To think about this in a more practical sense, it is not that feminism offered a fixed integration of theory and practice, rather, 'by engaging with feminism the art practitioner also engages with theoretical, historical and cultural issues' (Candlin 2001: 35). However, these critical positions were not immediately accepted, because as Pollock (1985/6: 11) notes, tutors were unable to properly understand or assess these practices; this even led to the sacking of more radical tutors because of their theoretical stance (i.e. those involved with the Art Theory course at Coventry; Dennis 2016: 206-216). Therefore, whilst bridges between theory and practice existed for art students in the 1970s and 1980s, they were not accepted as such by the institutions responsible for art education because the institutions did not create parity between

studio and classroom teaching i.e. where feminist or conceptual art composed part of both sites. Instead, institutions opted to adapt the 'academic' component of art education to address the gap between the practice of art and its history and theory.

Complementary studies was denounced as the great failure of reform, and as Crippa (2014: 44) asserts, from 1970 art theory began to be taught in its place. However, this was not strictly *the theory of art* but rather seminars about sociological and psychoanalytic topics from cultural studies (Pollock 1985/6: 16). As Thompson (2011: 222) points out, this meant that art students 'know hardly anything about the history of their chosen form of practice, even those fairly recent histories that have helped to shape their own work.' The theory component of art education in the polytechnic era became known as critical studies, and it was not proscriptive – it did not offer a concrete way to make artwork but rather could be thought of as a way for students 'to map their place as cultural producer' (Pollock 1985/6: 16) or simply as a framework to take forward studio work (Williamson 2011: 17). The aforementioned gap between theory and practice can therefore be understood as remaining throughout this change over to critical studies; instead of having a virtuous knowledge of art history, students were given the promise of *function* - a knowledge that allowed them to negotiate and claim their practice as part of the wider social world. In principle, this would be a desirable outcome for the government at the time because it rejects the modernist notion of 'art for art's sake' and opens art up to other *functions*, however it would be some time before this was actualised (by the artworld and the government, and which will be discussed in 1.1.2.1). As Crippa (2014: 45) articulates, the onus was on students to bridge the theory and practice gap, where 'students would increasingly be asked to link the concerns they addressed in their work with those they were engaging with on a theoretical level.' Such demand ties in with the general trend in art education that Crippa's (2014) thesis focuses on, where an engagement with discourse became the norm through the intellectual demands placed on students (through the academic structure of art education) and the discursivity introduced as a teaching method within the studio.

The change of the theory component of art education can be aligned with broader movements in art and philosophy. As identified by Foster (1996: 184), developments in art in the 1960s and 1970s had pushed the domain of art outwards 'into the expanded field of culture that anthropology is thought to survey' (Foster 1996: 184).⁴¹ Known as the 'ethnographic turn' in contemporary art, this put the artist in a quasi-anthropological role, in which an ethnographic authority is presumed as much as questioned - 'an evasion as often as an extension of institutional critique' (Foster 1996: 196-197). We can also think of the 'turn' in relation to the 'expanded concept of art' being claimed by Joseph Beuys in the 1960s (Lucas 1993: 337) and work such as that of the Artist Placement Group in the UK (Elkins in Wilson and Ruiten 2014: 23). In such practices, the artist was no longer simply the producer of objects in a studio but an agent of social change in the world, and their artwork was composed of ideas and social relations as much as visual material.

In philosophy, the examination of modernism's authority in the 1960s bore fruit through the explicit theorisation of postmodernism in the late 1970s and 1980s (Atkinson 2002). The consequence of this for art education, was that critiques of originality, difference, and grand narratives were eagerly taken up, problematising notions of authorship and the gallery system that relied on such notions (Pollock 1985/6: 14-16). This served to expose hegemonic agencies such as the patriarchal structures present in the art school (especially when it came to the assessment of feminist art, Pollock 1985/6: 10), and solidify a suspicion of any claimed authority of historical or theoretical perspectives over art. The pervasiveness of postmodern ideas can therefore be connected to the expansion of the field of art, where the dissolution of the object under conceptual art was pushed further as artists began to assume new practices that could be claimed as artistic labour. Hence, the expansion of art helped to dissolve the studio and non-studio distinction initiated by the *Coldstream*

⁴¹ 'The ethnographic turn in contemporary art is also driven by developments within the minimalist genealogy of art over the last thirty-five years. These developments constitute a sequence of investigations: first of the material constituents of the art medium, then of its spatial conditions of perception, and then of the corporeal bases of this perception – shifts marked in minimalist art in the early 1960s through conceptual, performance, body, and site-specific art in the early 1970s' (Foster 1996: 184).

Report (1960) because an expanded practice was no longer located solely in the studio but in the social world.

The very idea of 'theory' was itself not taken up without resistance, as it was seen as hindering creativity (Crippa 2014: 41). Where critical studies offered a way for art students to justify their practice as a form of cultural production, a counter argument can be made that this theorisation constitutes a recourse to external disciplines to define art in a way that renders it meaningful for a particular (non-art) audience. During the 1970s a split was noticeable between artists (e.g. members of Art & Language) who took up the semiological methods popularised by Roland Barthes, and those who rejected 'the privileging of cultural and artistic avant-gardism through forms of academic specialism' (Harrison and Wood 1992: 916). Art & Language are notable figures championing the ownership of art's ontology by artists; they rejected semiotics and cultural studies as the theoretical approach of 'university art' (Dennis 2016: 26). In targeted rhetoric they denounced theoreticians trying to explain art in the 1970s:

The seeming pomposity with which writers and academics adopted the stance of de-mystifier of the insidiously deceptive world of images for the general public, however, was attacked as a blatant bid to mystify that same audience with a managerial pseudo-science of direct explanatory power. (Dennis 2016: 250)

The distinction between what artists deemed acceptable practices of theorisation was reinforced by the rise of postmodernism: 'in an intellectual world suddenly reduced to competing narratives, literature laid claim to dominance' (Harrison and Wood 1992: 989). While the de-mystification of the ontology and social function of art by external disciplines was decried, it was only Art & Language (primarily through the short-lived Art Theory course at Coventry) who offered a counter

in the art school: that artists are responsible for generating their own theory. Hence, no immediate resolution could be given from within art for the purpose of art education (although perhaps David Bainbridge's later *Fine Art as Social Practice* course could be seen in this vein).⁴² As Dennis (2016: 292-293) notes, the theory-practice dividing lines remained despite critical studies, and so many central contradictions existed that institutional and disciplinary critique became an almost necessary part of art practice and its education. This belies an important point beyond questions of disciplinary ownership: it could be said that the gap opened up between theory and practice is a creative impetus that *defines* art rather than *inhibits* it.

In the aftermath of the first *Coldstream Report* (1960) we can see that the gap between theory and practice initiated, left a vacuum that institutions tried to fill with 'theory' (as critical studies). However, this sustained the gap between theory and practice because it did not offer an amicable synthesis between the two that would address studio pedagogy i.e. how theory *could* and *should* feature in studio work and vice versa. Hence, whilst critical studies could potentially achieve the bridging of theory and practice (with theory as a framework or a means of orienting cultural production), modernist tendencies remained in the unquestioned assumptions of many art schools (Frayling in Furlong et al 2000: 87). Similarly, Wood (2008: 165) laments, despite all the radical rhetoric, the underlying structure of art education has remained much the same since the 1960s. By placing the onus on the student to resolve the complex issue of theory and practice distinctions themselves, it is perhaps no surprise that what often resulted was a highly problematic 'solipsistic attitude and atomised mode of production,' which Dennis (2016: 168) connects to the 'lack of coherence, aggressive individualism and intellectual laziness of teaching.' As de Duve (1994: 39) notes, the model of artistic production in the postmodern paradigm was responsible for good art

⁴² Dennis (2016: 289-290) notes that David Bainbridge (former Art & Language member who was involved with the Art Theory course at Coventry) went on to direct the *Fine Art as Social Practice* course at Wolverhampton Polytechnic/University until 2005. This course had the goal of challenging 'ideas of any kind of aesthetic approach and not to train people to be artists: but to be good cultural receptors – to have some critique' (Dennis 2016: 290).

but 'for the teaching of art it is sterile.' This can be explained in relation to the normative belief among artist-teachers that pedagogy must be speculative and cannot have rules (Brighton in Furlong et al 2000: 82).⁴³ However, this reaches a contradiction because:

In England, the increasing conceptualisation of art and design creativity as something that could be learnt, rather than simply an innate ability or the result of free expression, coincided with the release of the first national curriculum in 1988. The national curriculum prescribed the specific content required to be taught along with the methods for assessment in a range of different subject areas, including art and design (Hocking 2018: 21-22).

Hence, due to the instrumental culture surrounding higher education, art students wanted their work to have a social function but as Craddock (in Furlong et al 2000: 76) argues, this 'is because they haven't done any art history and don't know how ineffectual paintings actually are.' The expansion of art caused a division of practice (resulting in studio and post-studio practice) and undermined the strict distinction of studio and non-studio in art education, which the *Coldstream Report* (1960) had initiated. Art education was still failing to address the gap between theory and practice effectively through changes to teaching, and paradoxically, while the relation of theory and practice could be understood as a productive break, the polytechnic structure demanded that it be resolved within defined pedagogical objectives so that art education could be effectively managed.

⁴³ 'Art practice is a contested area – that which constitutes art is a contested concept and therefore you can't have settlement; you can't have a consensus. It is intrinsic to it, that there are these arguments. Furthermore, the experience, or these part-experiences, are intuitive ones rather than conceptual ones. I'm not talking about a historical natural response. This core characteristic of what we're about means that there isn't some easy enmeshment from which you can start talking clearly about aims and objectives' (Brighton in Furlong et al 2000: 82).

1.1.2 1990-present

The contemporary context is demarcated by the *Further and Higher Education Act* (1992), as it allowed polytechnics to assume the status of universities and for the assimilation of the few remaining art schools into universities. New and existing government agencies exerted sweeping change across Higher Education, further cementing the instrumental agenda desired by preceding governments. The *Further and Higher Education Act* incentivised universities to offer postgraduate courses and PhD programmes, thus marking the inception of a field of research (research in the arts) and the beginning of the sample of art PhDs used in this research (Tim O'Riley, chronologically first in the sample, started his PhD in 1992).⁴⁴ The sample used by this thesis covers approximately 21 years, and the changes to Higher Education and art across this period feature both implicitly and explicitly in the PhD theses e.g. Hewitt (2012) evaluates the cultural policy of New Labour, Hjelde (2012) aligns with the 'educational turn' in art, and Bradfield (2013) critiques the theory of relational art. Hence, the history cited in 1.1.1 informs the sample indirectly, whereas the contexts outlined in 1.1.2 directly influenced the sample to different degrees. Whilst the infliction of an instrumental agenda on Higher Education is a continuation of the existing trend seen in 1.1.1, we can also see in art a continued expansion (and retaliation) in response as it is tied to the 'creative industries' and attributed social, educational, and economic functions by New Labour in the 1990s (1.1.2.1).

⁴⁴ Whilst PhDs by artists were completed as early as the 1970s at Leicester Polytechnic (now De Montfort University; e.g. Stonyer 1978), 1992 is significant as a far higher volume of artists were attracted to doctoral study. Candlin (2000b: 97) states 'until the 1990s PhDs that included an element of practice, or were solely comprised of art practice were virtually unheard of; the RCA is perhaps the only institution that had any long-standing history of such qualifications.' Mottram (2009: 6-15) notes that nine art PhDs were awarded from 1975-1985 and 'appear to focus upon the processes of art-making from the perspective of the practitioner, rather than being historical, anthropological, educational or developmental studies'; and from 1985-1995 only seven out of forty PhDs awarded in fine art appeared to be research *through* practice (akin to what is named in this thesis as research in the arts). This contrasts with approximately sixty-seven of such art PhDs being completed from 1995-2005, although it should be acknowledged that it becomes increasingly difficult to categorise what kind of research this involves: 'there are also examples of theses which are apparently written to accompany studio work, but is uncertain at times whether the contribution to knowledge is enshrined within the art works or within the thesis' (Mottram 2009: 20-21). Hence, I make the claim that research in the arts was conceived in 1992, as the terminal degree in the university for artists.

As I have noted, conceptual and feminist art practices helped to bridge the gap between theory and practice in the art school in the late sixties and early seventies for some students and teachers (1.1.1.3). However, this did not resolve the issue of lingering modernist ideals in the art school, and in the 1980s we see instead the rise of theory (and the movements of postmodernism and post-structuralism), with the language of the *October* art theorist pervading the structures of art at all levels (Dennis 2016: 306). In art outside the institution during this time we see an international paradigm shift caused by what Foster (1996: 184) terms 'a sequence of investigations' concerning the materiality of the artwork, the shared space of artwork and beholder, and the beholder as subject. The result of this was that art had to be described in terms of its discursive network (a parallel movement to the institutional one described by Crippa 2014), and the beholder of art became a social subject; 'thus did art pass into the expanded field of culture that anthropology is thought to survey' (Foster 1996: 184). Indeed, some of these investigations were apparent in the rejections of the art object and the notion of genius during the 1968 Hornsey art school protest (Tickner 2008), and Morgan (2003: 138) also points to community art happenings in Bradford, art and theatre in Leeds, and the Art Theory Course in Coventry, as exemplars of this shift.

We have seen how the reform of art education was envisioned by the NACAE, and how this played out in institutions across the 1960s, causing fault lines in the art school that necessitated critical approaches. The goal of instrumentalisation is a key factor to consider in art education from 1990, as it was more effectively actualised both inside and outside the art school.⁴⁵ Where before we can see the role of academic skills and then critical skills as attempts in principle to instrumentalise art education, we see in the contemporary context a return to 'creativity' because of its economic potential. The government attempted to harness the perceived benefits of art through cultural

⁴⁵ It is worth noting that outside the art school, from the 1974 to the late 1980s, socially-engaged art practices were funded through the community art fund in the UK. However, as Hope (2011: 18-36) details, this became increasingly contentious as state funding rendered the field politically neutral and it was exploited by the state as a safety valve to keep popular discontent within regulated limits (2011: 27).

policy, and while this may now be judged to have been unsuccessful, this changed public conceptions of art.

1.1.2.1 The instrumentalisation of art in the university era

The 1990s saw several interrelated changes in higher education, research funding, and economic policy. Art became a university subject, and art education was overseen by a massively expanded university sector involving bodies for the monitoring and assessment of quality and output. This entailed the integration of art education in state policy, where higher education followed a market-led input-output model (Steers 2009: 128), and art practice became linked to research via funding bodies for universities. This section primarily considers changes to higher education and the implementation of policy that impacted the conception of art and allowed for the emergence of research in the arts. A narrative of the tension between the drive for instrumentalisation (on the part of the government) and the arts can be articulated through this period, bringing into focus a picture of research in the arts as a unique result of UK reform and policy across sectors.

In 1991 the *White Paper (Higher Education: A New Framework; HMSO 1991)* recommended removing the binary line dividing polytechnics and universities, replacing this division with the single category of universities and thus a more efficient singular funding structure. The *White Paper* (HMSO 1991: 15) noted that 'universities have a broad mission which embraces basic, strategic and applied research' whereas polytechnics only conduct applied (and if related, strategic) research that was not offered the same funding from the government. By allowing polytechnics to assume university status, the government could simplify how it oversaw higher education. Whilst some at the time saw this as raising the status of art education, it is more commonly understood as a move to homogenise 'education provision and reduce the autonomy of art colleges,' which has ultimately resulted in the situation that despite the UK offering more fine art courses per capita than any other country, there is a 'sameness' across institutions (Bickers in Rowles 2011: 21).

The 1992 *Further and Higher Education Act* abolished the distinction between polytechnics and universities, with the majority of art schools already within polytechnics becoming departments within universities.⁴⁶ As Thompson (2011: 218-219) details, this entailed a paradigm shift for art education from inside and outside the university; undergraduate work became thoroughly *academicised* and *professionalised* by universities, and external bodies such as the Arts and Humanities Research Board (AHRB; which became the Arts and Humanities Research Council in 2005), the Quality Assurance Agency (QAA) and the Higher Education Funding Council of England (HEFCE; now the Office for Students and Research England, which is a council within UK Research and Innovation) implemented a number of processes and instruments to verify quality and encourage output via incentivised funding. Higher education itself changed from a largely self-regulating sector to 'one that was centrally assessed and regulated,' and Journeaux et al (2017: 231) argue that, in response, art education rejected 'any canon or boundaries that clearly articulate the field of fine art practice.' This is reminiscent of the struggle for the autonomy of the art school in the UK prior to 1992 (1.1.1) and serves to revive studio and non-studio distinctions in the contemporary context of art education, because the field of fine art practice is equated with the studio, as something that cannot be bounded. Whilst the central control of education allows for the realisation of an instrumental agenda, where universities and education can be used more effectively to execute broader economic policies, this meets resistance against the fundamental fluidity of art within such system.

The QAA was formed in 1993 and charged with setting national standards of quality for undergraduate qualifications. A subject review of art and design was undertaken between 1998-2000, resulting in the publication of a benchmarking statement in 2002. Confirming the claim of Journeaux et al (2017: 231), the QAA acknowledged the lack of any universally accepted definition

⁴⁶ The majority of art colleges had been merged with polytechnics by the 1980s, however a minority of art colleges remained independent and were accredited by universities, such as Wimbledon School of Art, which joined University of the Arts London in 2006 and was renamed Wimbledon College of Art (becoming Wimbledon College of Arts in 2013).

of art among the community, instead offering the view that art 'is a creative endeavour which constantly speculates upon and challenges its own nature and purpose' (Buss 2002: 175). However, the QAA also note the progression of teaching, from the predominantly one-to-one teaching apparent in 1988, to 'the articulation of learning outcomes, the development of transparent assessment criteria, and the promotion of reflective learning, not to mention staff-student ratios (SSR's) which have grown from 5:1 to an average of around 25:1' (Buss 2002: 178). In seeming contradiction then, fine art is both an academic subject analogous to other university subjects, and yet it is also true that it is not a discipline because 'it has no "root" or normative rules of procedure' (Thompson 2011: 218). Art education thus involves a fundamental tension between the pervasive instrumental agenda inside and outside the university, and an activity that negates the general application of 'functions' to itself.

While postgraduate study in the arts did happen prior to 1992, it was not considered the norm (a point which Bird 2000, evidences). Candlin (1998: 29-32, 2001: 303), Mottram (2009: 12) and Bird (2000) all assert the financial imperative for universities to offer postgraduate study, as the roll-out of postgraduate courses in fine art constituted a strategy for economic survival. This applies also to research in the arts, which can be understood as emerging primarily as a 'product of conservative educational policy and market-oriented educational reform' (Candlin 2001: 308), rather than as acknowledgment of art pre-existing as a form of research. While the 1996 *Harris Report* concluded on the need for the national characterisation and equivalence of postgraduate qualifications (which was actioned by the QAA), the UK Council for Graduate Education (UKCGE) was founded in 1994 and operated as an independent voice for the postgraduate community. After a large investigation and consultation, the UKCGE published a report in 1997 titled *Practice-based doctorates in the creative and performing arts and design*. The crucial issue for them was the equivalence of research in the arts to PhDs in other subjects, and a case was made that 'practice-based research' could fit in the existing continuum of doctoral research from scientific to qualitative methodology (UKCGE 1997: 15). They recommended the establishment of specific guidelines for disciplines, that could

operate within general regulations that embodied the principles of 'doctorateness' (UKCGE 1997: 15). However, given the fundamental ambiguity of art as a subject, acknowledged in its education, it is perhaps no wonder that no such discipline specific guidelines have ever been established. When the Arts and Humanities Research Council (AHRC) commissioned a review of research in the arts (Rust et al 2007), the same issues remained (this will be discussed further in 1.2.2.3). The desire to formalise research in the arts has had a notable impact on distinctions between theory and practice (in art education) and will be discussed below (1.1.2.2), while such attempts to substantiate it among the international academic community will be discussed subsequently (1.1.3 and 1.2.1.1). In this context also, a continuing narrative of instrumentalisation can be followed in government strategy and policy towards art and research.

Where previously a grants system had supported students, by 1990 it was apparent that this was an inadequate amount of funding (McCarthy and Humphrey 1995, Shackleton 1995). Rather than increase the level of grants awarded to students a loans scheme was founded in 1990 (the Student Loans Company), and students were 'entitled to take out a student loan to "top up" the grant' (Winn 1997: 145). In 1990, it was the government's policy objective to provide more money to students and to make students 'education consumers who would wish to maximise future earnings by demanding courses that would help them attain this goal'; however, this ambition was unsuccessful because it withdrew social security benefits and pushed students to work while studying so that they could support themselves (Winn 1997: 162). Acknowledging the inadequacy of maintenance grants and 'top up' loans for students, and following the *Dearing Report* (1997), the UK government 'implemented a system of means tested tuition fees, and abolished the student maintenance grant, replacing it with student loans' (Journeaux et al 2017: 226), paving the way for additional increases in fees in 2004 and again in 2010. Hence, the 1990s are a critical moment in the history outlined here as it marks the entrenchment of the commercial model of higher education, and an attempt at the instrumentalisation of art education by the government. This is connected to the political goal of 'New Labour' (a reformed Labour party under the leadership of Tony Blair and then Gordon Brown,

in power from 1997-2010), to increase the number of students entering higher education, and making universities inclusive rather than the privilege of the affluent middle class. The consequence of this is noted by Journeaux et al (2017: 226), because it changed the social role of the university, from a focus on delivering a liberal education to that of professional training, where 'students want to get their money's worth of education as customers.' New Labour therefore effectively realised the goal of conservative educational policy developed by successive Thatcher governments under the banner of increasing democracy, by aligning instrumental arts policy with a social inclusion agenda (Hope 2011: 28).

Tony Blair made apparent his government's desire to utilise the 'creative industries,' as he believed a second revolution (following the industrial revolution) was underway, defined by information technology and 'creativity'; this is reflected in the establishment of a 'Creative Industries Task Force' and the National Advisory Committee on Cultural and Creative Education (Cox, Hollands and De Rijke 1999: 5-6).⁴⁷ Hocking (2018: 22) notes that the drive to implement a discourse of innovation and creativity led the government to promote creativity within education ('to build the type of workforce necessary for this new creative economy'), and encourage degree courses such as art and design to foster links with industry. However, despite the ambitions of the government, Schlesinger (2007: 377-378) points instead to a resulting uncritical acceptance of 'creativity' in political discourse and policy, and its use as a buzzword in business to signify innovative products and skills. In an additional complication, in the first benchmarking statement of the QAA for art and design, there was a reluctance to use the words 'creative' and 'imaginative' to describe recommended learning outcomes precisely because of 'the difficulty of using these terms as criteria for assessment' (Buss 2002: 176). Whilst the government envisioned economic progress through innovative actors, we can see that 'creativity' is not a skill that can simply be taught; bolstering arguments from within the

⁴⁷ Cox, Hollands and De Rijke (1999: 5-6) point to a quote of Tony Blair in *The Guardian* in the summer of 1997 as making apparent his government's desire to use the creative industries: 'I believe we are now in the middle of a second revolution, defined in part by new information technology, but also creativity.'

arts historically (for a liberal education), because instrumentalisation is shown in this instance as a flawed logic for such matters. The failure of New Labour was again evidenced by the *Cox Review* (2005), which concluded that the UK's strengths in the creative industries and scientific invention were not being instrumentalised enough 'into consistently world-beating products and services,' and advocated for design as the linchpin between creativity (idea generation) and innovation (the successful exploitation of an idea) (Schlesinger 2007: 381). Additionally, Hope (2011: 32-34) notes that New Labour's agenda was based on methodologically unsound impact studies, which were subject to scathing critiques. Later still, a focus on creativity in art education was perceived to be in decline, because it clashed with the need to focus on key skills and the 'industrial input/output model' now ubiquitous in the university (Steers 2009: 128). Whilst New Labour was unable to fully realise an instrumentalisation of higher education to achieve their goals, they are responsible for changing the language of progress (so that *innovation* is fundamental) and the role of the creative sector within it, especially through their use of new cultural policies.

The impact that New Labour had on the arts was profound; they used 'third way' politics (a synthesis of socialism and capitalism as theorised by Anthony Giddens 1992) to inform their cultural policies. In contrast to the previous Conservative governments who maintained an idea of art tied to high culture, New Labour developed novel ideas about 'the social value and function of visual art in cultural policy' (Hewitt 2012: 23). Through output and actions of the Department of Culture, Media and Sport (DCMS), and Arts Council England (ACE), Hewitt (2012: 24-25) identifies rhetoric that serves to instrumentalise art:

The three rhetorics are: firstly, the rhetoric of art as discursive cultural democracy; secondly, art as an economic driver; and thirdly, art as enabling social amelioration.

Art was used as a tool to drive democratic debate in public space (galleries, museums, institutions), to make deprived areas appear more attractive for investment, and as a means of inspiring citizens to lead better (socially and culturally inclusive) lives. This served to narrow public opinion on art, as art that seemed intellectual was not awarded funding on the grounds of it serving only a small community of theorists and philosophers (a point that Hewitt 2012, evidences). Fiscally motivated functions of art were encouraged by the government, and this changed the public role of art and artists to agents of social change. The 2008 recession and incoming coalition government (of Conservative and Liberal Democrats) in 2010 saw an end to this government encouragement, as university tuition fees were swiftly trebled while policies of economic austerity were enacted, drastically decreasing all areas of public spending. As can be seen in research by Jones (2011: 3), in 2008 jobs and offers of employment for artists dropped 60% compared to the previous year.

Attempts at making art an instrumentalised component of government machinations had an acute impact, as funding was used to encourage a desirable form of art at the expense of art that fell outside such agenda. This serves as an important backdrop to the 'discursive' and 'educational' turns in art discussed below, and underpins the antagonism felt by many in their criticism of any attempt to attribute a social function to art because it contradicts assumed artistic values (i.e. that art must always be fundamentally open in terms of nature and purpose; 1.1.2.2). Whilst the 2008 recession and consequential austerity of the coalition government reduced the exploitation of the arts and culture for third way politics (in such a narrow sense), the terms of discourse for public art remained altered and the rhetorics that Hewitt (2012: 24-25) identified are now commonly held beliefs about the function of art for agencies responsible for funding. It is interesting, then, to contrast the refashioned face of art with its inception and development within the research economy through its place in the university sector. It is also important to note, that while it is common today for PhD students in the arts to pay their own tuition fees, previously the AHRB existed as 'the major single source of funds for doctoral research in the humanities' (UKCGE 2000: 34). Hence for artists confronting the instrumental funding of cultural policies, the stream of

funding for doctoral study provided a freedom to pursue their practice (a finding noted by Hockey 2003: 77-78).

As part of the research agenda for the UK, the first Research Assessment Exercise (RAE) was carried out in 1986 to better allocate funding for research to universities based on the quality of their research outputs. Following the 1992 *Further and Higher Education Act*, the separate councils for university and polytechnic (and college) funding were merged to form HEFCE, who managed the 1992 RAE, and this was the first time that art and design had been included in such assessment. Following the 1992 RAE, HEFCE employed definitions of 'practice-based/-led research' in art and design. This resulted in a new definition of research for the 1996 RAE as:

[...] original investigation undertaken in order to gain knowledge and understanding. It includes work of direct relevance to the needs of commerce and industry, as well as to the public and voluntary sectors; scholarship; the invention and generation of ideas, images, performances and artefacts including design, where these lead to new or substantially improved insights; and the use of existing knowledge in experimental development to produce new or substantially improved materials, devices, products and processes, including design and construction. (RAE 1996)⁴⁸

Such new definition of research, which includes the use of artefacts to provide new insight, was necessary as the existing definition of research provided by the Frascati Manual made only three distinctions, between 'basic,' 'applied' and 'experimental' research, and excluded 'artistic "research"

⁴⁸ The definition of research formulated by HEFCE for the 1996 RAE is a quote taken from a document written by Angela Piccini (2002) for the Practice as Research in Performance (PARIP) network. The link she cites is no longer active and I have been unable to find the exact quote on the current site for RAE 1996 documents (www.rae.ac.uk/1996/index.html). The same definition is also cited in Jewesbury (2009).

of any kind' (Frascati Manual 1994: 43).⁴⁹ A narrative of how the art and design sector has progressed can be ascertained from the literature produced by the RAE audits of 2001, 2008 and the subsequent Research Excellence Framework (REF) 2014.⁵⁰ In 2001, the RAE identified how conventional forms of assessment were inappropriate for art and design (putting it at disadvantage), and that the lack of understanding of the nature, extent, and quality of inter-disciplinary research (prevalent in art and design) inhibited the arts and humanities (RAE 2001). RAE 2008 saw the advancing of scholarly infrastructure which supported (non-traditional) research that integrates critical engagement and cultural production (RAE 2009: 2). The latest completed assessment in the REF 2014 credits the art and design sector as 'leader in the elaboration of emergent approaches to knowledge' (through the production of research through practice), and the 'most important for the development of innovative and productive inter-disciplinary research' (REF 2015: 90). While the latest completed REF (REF 2015: 84 & 85) did note a lack of progression from the RAE 2008 in graphic design, and installation and performance in fine art, excellence was recognised throughout all practice-based disciplines. The Frascati Manual (1963, 1970, 1976, 1981, 1994, 2002) is often referred to for its definition of research, however its ignorance of the emergence of research in the arts necessitated the development of inclusive definitions of research in the UK, for example by the AHRC (Rust et al 2007: 63). Accordingly, it bears consideration here, how the current definition of research used by the AHRC signals a change of focus to process (question/problem, context and method) rather than output (predicted finding), the necessity of explanatory text shows that conventional art outputs alone are still not accepted as evidence of research:

⁴⁹ The Frascati Manual defines three types of research: 'basic research' acquires new knowledge without 'any particular application or use in view'; 'applied research' acquires new knowledge while directed at 'a specific practical aim or objective'; 'experimental development' draws upon existing knowledge to produce 'new materials, products and devices' (Frascati Manual 1994: 50-52).

⁵⁰ The submission deadline for institutions for REF 2021 was November 2020, however the results of the assessment have yet to be published at the time of writing.

Creative output can be produced, or practice undertaken, as an integral part of a research process as defined above. The Council would expect, however, this practice to be accompanied by some form of documentation of the research process, as well as some form of textual analysis or explanation to support its position and as a record of your critical reflection. Equally, creativity or practice may involve no such process at all, in which case it would be ineligible for funding from the Arts and Humanities Research Council. (AHRC 2019: 11)

The position taken by the AHRC is reasonable, given that they are charged with justifying funding through the metrics of impact. If creative outputs are not narrativised (as they are for the REF), the assessment of the quality of the research that they embody become incredibly problematic to ascertain. Hawkins and Wilson (2017: 87) argue that RAE 2008 and REF 2014 evidence that strategies currently used to evaluate research quality 'do not take into account such activities as exhibitions or performances in a variety of public arenas as an "effective sharing" of the insights developed through creative practice.' Hence, Candlin's (2000) criticism of the UKCGE's (1997) recommendations still ring true: art is placed in a hierarchy within academia, where art requires academic communication to legitimise its status as research, and by implication is lacking an intellectual and theoretical dimension of its own. Whilst the theory and practice dichotomy that has hampered art education historically remains in place today (a fact that may imply a misconception, discussed below in 1.1.2.2), a positive picture can be taken from the acknowledgement of the special contribution that art and design research is seen to provide (in REF 2015: 90). As opposed to the outright reduction of art through instrumentalisation, REF 2014 shows an acceptance of the benefits of fundamentally speculative research, which provides emergent approaches and innovative linking among disciplines. Traditional artistic values bound to the products of artistic process require a more substantial shift in the discourse of assessment to be rendered as research,

but the progress otherwise seen inspires some hope for the future. In contrast to ideas of art encouraged by the cultural policies of New Labour, which focused on 'social good,' debates about research in the arts have instead focused on 'academic good.' This point is made by Rachel Hann (2019: 6), who notes that in Nordic PhDs the quality of artistic work is paramount and tied to 'social good' ('betterment of a nation by training established artists'), whereas the REF in the UK encourages instead a consideration of 'academic good' ('developing new and original insights').

The assimilation of art education into the university has involved a narrowing of what such education involves, where expectations and outcomes of students and teachers are specified and subject to assessment. Similarly, such instrumentalisation on the part of the government attempted to clarify (and use) the societal role of art, shifting public understanding of art so that it is no longer primarily the privilege of the middle class and sited in the museum. In the context outlined here, we can see that the creativity valued in the arts proves highly difficult to render in terms of input and output through a managing discourse. The inception of the arts into a research economy offered a potential liberation from the market-bound world of contemporary art, and from funding through bodies such as ACE (that execute instrumental cultural policies). However, while evidence shows a definitive accommodation and acknowledgement of some of the strengths of research in the arts, this is not without incumbent issues surrounding the recognition of particular artistic values, namely: how a social function for art is desired but not at the expense of the openness of art practice itself; and relatedly, how there is a need for art to be an intellectual activity without it being reduced to psychological inquiry. It is worth considering then below, how such issues in this contemporary context have been taken on by artists, students, and teachers i.e. the level at which such policy is enacted.

1.1.2.2 The pedagogy and theory of art in the university era

Challenges to modernist assumptions about art were commonplace by the 1980s, and as a consequence it is perhaps no wonder that the ontology of art in the art school was fractured: art can be a variety of objects or non-objects, art can be in and outside the gallery in different forms, and can involve multiple mediums or a lack of medium. Not to mention that while conceptual and feminist practices offered some bridging of theory and practice from within art, the rise of theory was derided (i.e. by Art & Language members) as an external discipline explaining art, where theory and practice is not bridged so much as practice being overlaid with a framework. Hence art education is faced with the need to negotiate the gulf between theory and practice, or default to the separation of studio work (practice) and general and critical studies (theory). This section considers, firstly, changes in the world of art since the nineties, and, secondly, how art education in the university era changed in response to or in spite of such changes in art. The introduction of the PhD is then considered in this context, as a contradictory qualification representing both the development of contemporary art since the sixties and the institutional struggle between artistic values and the instrumentalism of the modern state. The trajectory of the relation of theory to practice in art and education in art, is of crucial importance to a consideration of research in the arts, as it is often cited as a perennial issue (discussed further in 1.2.1) despite its specific historical relationship to the Coldstream reforms. Accordingly, through consideration of the related contemporary contexts of art practice, 'taught' art education, and research in the arts, we can better understand why the theory and practice divide has not been 'resolved' despite institutional acknowledgement of a dichotomy.

A seismic shift happened in contemporary art at the start of the nineties: the global impact of the Young British Artists (YBAs). The success of this group of artists is important to the narratives outlined here for two reasons; firstly, they represent the realisation of a progressive form of art education (a synthesis of 'the Duchampian tradition of the ready-made and the phenomenological

consequences of Minimalist installation'; Wood 2008: 184)⁵¹ developed by Jon Thompson at Goldsmiths; secondly, due to fervent tabloid coverage of the YBAs (for example, coverage of the 1992 *Young British Artists* exhibition at the Saatchi Collection e.g. Dormant [1992]2014), art became a matter of public discourse and popularised the artist as primarily a generator of ideas (rather than being associated with a craft-based practice). Thus, Thompson paved the way for an art education based on culturally-situated conceptual practice rather than medium-specificity, and the YBAs normalised the notion of art as provocative idea i.e. something to *think* about rather than simply *look at*.

We see a number of related trends and turns emerging from the postmodern conditions set in the previous decades: the socially-engaged arts practice that Bourriaud (2002) conceptualises as 'relational aesthetics,' the general uptake of discursive practices that Ashton (2010) labels the 'discursive turn,' and the appropriation of pedagogy in the 'educational turn' (O'Neill and Wilson 2010). In this context, these are important to focus upon because they provide a recent account of how the relation of practice to theory is evolving in art, and how this often falls into arguments and accusations regarding instrumentalism. The notion of ownership is a running theme throughout this; issues of artistic value have developed over the history outlined in this part of the thesis, and there has been a consistent territorial struggle over artists' right to self-define their activities whilst negotiating an integrated place within the different strata of society.

⁵¹ The course developed by Jon Thompson at Goldsmiths had four key features: 'The first was a basis in a social rather than exclusively individual form: "students were organised in open group structures, seminars became the principal fori [sic]" of the teaching. This "encouraged media to be reconsidered within the broadest frames of reference"; that is to say, the focus was shifted away from a modernist emphasis on the exclusivity of different media, and a synthetic approach was cultivated. No less important was the fact that the art-history component was systematically enriched with "additional forms of intellectual enquiry." The wave of new theory that had increasingly displaced exclusive histories of art, as well as relatively traditional approaches to practice, albeit in an "expanded field" of new media, was incorporated into the teaching rather than being a post hoc add-on. The result was an emphasis on "the cultural situatedness of the individual practitioner" at the expense of a modernist "valorisation of the autonomous and self-willed artist"' (Wood 2008: 184-186).

'Relational aesthetics' is a concept used by curator Nicholas Bourriaud (2002) to describe an emergent trend in contemporary art in the 1990s. Bourriaud draws attention to art that takes 'as its theoretical horizon the realm of human interactions and its social context, rather than the assertion of an independent and private symbolic space' (Bourriaud 2002: 14). This proved to be a seminal text, because Bourriaud was among the first to identify such tendencies at a remove from the 'shelter of sixties art history and its values' (Bishop 2004: 53). The crux of 'relational aesthetics' is that art of this kind has democratic significance, where the function of art is to facilitate public dialogue. Duchamp's notion of the audience as 'co-producer' of the artwork is built upon by Bourriaud, in which the artist's practice actively involves the facilitation and management of certain kinds of exchanges among participants. In a similar vein is the 'dialogical aesthetics' of Kester (2004) that focuses on communicative experience, and the 'spatial aesthetics' of Papastergiadis (2006), which attempts to clarify the function of this mode of practice for curators and artists. These texts evidence the need at the time to identify and explain this supposedly new form of practice.

However, prominent critiques have been directed at Bourriaud's conception of relational practices. Claire Bishop (2004, 2006a) argues that the goal of such practices (as conceived by Bourriaud 2002, and also Kester 2004) is simply to strengthen the social bond, and that this renders art a convivial and self-congratulatory form of entertainment, easily co-opted for such function by government, institution, or business. In contrast, Bishop (2004: 69) argues that good art is political, and that (following Laclau and Mouffe 1985) such democratic function must be antagonistic to be successful. This exemplary work does not allow for an easy relation between art and society to be applied and does not presume a model of harmonious subjectivity of the audience (Bishop 2004: 79). Such criticism is shared by others, such as Ross (2006: 170), who assert that Bourriaud's conception cancels the avant-gardist nature of dissent, because artists are made to constitute the status quo rather than stand outside it. The position that Bishop took up however, was not generally accepted and provoked intense debate. A scathing account of inconsistencies in Bishop's argument was published by one of the artists she derided (Gillick 2006), and prompted a critique from Kester

(2006), which criticised Bishop's privileging of indirectly political art and the naturalisation of 'deconstructive interpretation as the only appropriate metric for aesthetic experience' (which prompted a quick response; Bishop 2006b). Where Bishop attacked passive and wholesome work and proclaimed the need for art to elicit criticality, this was in turn criticised as limiting art to a political dimension. An important point to take from this debate, is that art is involved in a struggle against instrumentalisation, because the attribution of a *function* to art practice is seen as proscribing the meaning it engages with.

Ashton (2010) claims that in the last decade, art has become institutionally discursive (in what he terms the 'discursive turn,' albeit it not being widely acknowledged as such). One of the problems perceived in this 'turn,' is that it has become obligatory to use discursive activities: Fiduccia (2010) argues that artists who do not 'bullshit,' risk coming across as sincere and fey, and similarly Ashton (2010) claims that artists that avoid the discursive are seen as passively aesthetic. Where conceptual artists took cognitive process as their *raison d'être* in response to the modernist privileging of the visual, Ashton (2010) criticises the way that language is used in contemporary art to *ratify* conceptuality rather than *perform* it (as conceptual artists did). Such practices can be seen similarly in the 'educational turn' in art; O'Neill and Wilson (2010: 12) highlight how discursive practices become the 'main event' instead of an accompanying activity for an exhibition, and how these 'discursive productions are framed in terms of education, research, knowledge production and learning.' The foray of the arts into education quickly provokes criticism however: Fiduccia (2010) argues that this is a 'conservative perspective on the function of art' and should be rejected; Ashton (2010) claims that it makes artists do discourse *about* art rather than discourse *as* art i.e. where pedagogy is simply the default language of the failure of art to be its own discourse. We can see in these various 'turns' an attempt to render a rationale for expanded art practice: some use language to claim an intellectual status for their art in lieu of function, whereas others allow their work to converge with pedagogic directives. Again, we return to the issue of the gap between theory and practice, because the 'educational turn' offers a bridging of theory and practice through the

reduction of art to an educational agenda, and the 'discursive turn' provides only a hollow synthesis or risks assuming the position of an explanatory discourse (what Ashton 2010, describes as a deferral of the 'here and now' of experience to the 'there and then' of the seminar). Hence, we see a continuation of themes from the historical to contemporary context, where artists want their practice to be perceived as intellectual i.e. where artwork/practice would appear theory-laden as opposed to lacking an intellectual dimension. However, artists reject that art be instrumentalised to achieve this, in which it would be subsumed to a particular discourse or agenda.

Developments in the world of contemporary art were not immediately taken up in art education however, and in the nineties and noughties postmodern attitudes were still commonplace in the art school. As opposed to an outright rejection of modernist principles, Hardy (2006: 7-8) claims that the impact of postmodernism in art education has involved the addition of the dimensions of interaction and discourse to existing concerns. This zeitgeist involved a resistance to exclusive aesthetics, the deliberate use of ambiguity, a general mistrust of language, and a distrust of anything fixed or absolute replaced with the belief that everything is necessarily plural and in progress (Hardy 2006: 7-9). For Cox, Hollands and Rijke (1999: 8), and Atkinson and Dash (2005: 22-23), the climate in art education offered a means of using art to explore ideas and concepts of relevance to wider cultural experience, and similarly Hardy (2006: 11) celebrates the way that an affirmative postmodernist position maintains the interconnectedness of art with other areas. However, whilst this potential benefit is promising, it proved difficult to realise as a coherent approach to teaching. Addison (in Cox, Hollands and Rijke 1998: 68) points to a reluctance among teachers to engage with postmodern theory, despite it offering an engagement with the historical, critical and contextual dimensions that policy-makers had been demanding for years. As Addison (in Cox, Hollands and Rijke 1998: 68) argues, in practice, teachers allow 'pastiche' as a strategy among students to assuage this demand with the least possible effort. It is worth considering then, with regard to the general adoption of postmodern attitudes in the art school and the normalisation of

discursive practices in the art world, to what extent practices and assumptions in art education have remained or changed.

The belief that art cannot be taught seems to be deeply rooted in the fabric of the art school. While popular texts proclaim it as fact (i.e. Elkins 2001), it is a sentiment echoed by many artist-teachers.

For example, Andrew Brighton states that art education is necessarily ambiguous:

I think art education at the core has to say, 'We do not know what the fuck we're doing.' This is because, if you knew what you were doing, that would presuppose you knew what art was, and once you know what art is, then in a sense you're no longer doing it, certainly in the modern tradition. You're going back to, say, some notion of academic tradition, which there may be arguments for. The cultural energy of art in modern times has been around the idea that art is not something that you can entirely conceptualise and have rules for... (in Furlong, Gould and Hetherington 2000: 82)

Similarly, in summarising the opinion of a number of course leaders, Bickers (in Rowles 2011: 22) notes agreement that art educators do not 'teach' and instead believe that they contrive a particular space and environment for students to develop their practice, while only making strategic interventions to facilitate this: teachers simply give the opportunity for artists to learn to become so. This of course jars with the demands placed on art education by the university; as Thompson (2011: 216) argues, because learning is highly personal and self-directed, teaching input can only be speculative and learning outcomes indeterminate, hence the input-output model used in higher education proves an ineffective form of management. The 'crit' is used in part to meet such demand, as it fosters a critical distance on artworks produced, facilitates self-discovery and

discursive practices (see Rowles 2013: 20-26, for a detailed characterisation), while allowing educators a means to assess the creativity of students (Hocking 2018: 82-83).

Course leaders point to the university climate (of increased student numbers and under-funding) as mandating an education that prioritises individual discovery rather than skill acquisition, and reason that contemporary relational practices negate the effective teaching of skills (Rowles 2011: 13).

However, Rowles (2011: 12) argues that this is highly problematic for students, as they are expected to begin their education with knowledge of art history and a set of skills already in place. The situation described here implies an impasse in pedagogy, where teachers play an encouraging but potentially passive role that allows a normative idea of art to be assumed by students. Perhaps this can be related to the issue that Painter (in Hetherington 1994: 15) notes, that despite the size and status of art education literature, it does not focus on higher education, and instead the literature of art itself informs teaching at this level. Tellingly, Painter (in Hetherington 1994: 15) also points out that many teachers consider this lack of engagement with pedagogic theory a virtue. This can be connected to the historical elevation of the artist as genius by the academy ('a place diametrically opposed to the artisan'; Beech 2019: 160), the myth contained in the critique of the workshop by the academy, and subsequently the modernist critique of the academy embodied in the art school, that art cannot be taught (Beech 2019: 168).⁵² The artist is therefore cast as someone whose work in the studio is mystified as a form of production that cannot be replicated nor understood.

⁵² 'Edward Young, whose 'Conjectures on Original Composition' in 1759 is the principal eighteenth-century English text on genius, characterised the genius as 'the Power of accomplishing great things without the means generally reputed necessary to that end.' What is more, Schiller confirmed in advance Wolff's concerns about how the concept of genius mystifies the production of art when he wrote that 'genius always remains a mystery to itself.' Kant, bridging the two positions, said, 'he himself does not know, and hence cannot teach it to anyone else' [...] His conjectures can be read as a discourse on labour, neither as the ultimate affirmation of labour nor as the embryonic refusal of work but as a specific intervention within the Enlightenment's protracted undermining of the guild system. In my reading, Young is calculated in assigning the genius a place diametrically opposed to the artisan. The magic and mystery, or divinity, projected onto the genius is a capacity constitutively beyond the artisan regulated by the guild' (Beech 2019: 160). 'Courbet and the early modernists advocated that the young painter be neither an apprentice nor a student and should neither turn to the tradition of handicraft nor submit to the sterile protocols of the Fine Arts. However, the belief in the impossibility of teaching was one of the few things that the guild and the academy shared. Although "drawing was not taught there," the Academie was organised around a misperception of the apprenticeship as a merely technical acquisition of skills, referring to the artisans pejoratively as "colour grinders" and "hewers of stone,"

The general dissatisfaction with art education among students, teachers, and artists (Rowles 2011: 13) should therefore come as no surprise. Blame cannot solely be attributed to pedagogic effort however (i.e. the teachers that are suspicious of intellectual content and advocate instead truth to intuition; Grigg in Hetherington 1996: 15), as the artistic values (of personal discovery and creative freedom) that underpin the normative ontology of art in education, preclude the very formalisation of education that university students (in other disciplines) generally benefit from. The onus is placed on students to make the most of art education, and an interesting parallel can be made to the values of artists outside of an educational context: Ginsborg (1994: 78) notes that artistic values are highly disputed rather than given, but it is notable that while some artists settle early and conclusively on working values, for others there is a constant state of non-reconciliation between the specific yet ineffable aura of the artwork and the 'procession of ideas, criticism and analysis' that constitutes their practice.⁵³

When looking to students undertaking higher education in the arts in the nineties, two tendencies were apparent that entail different sets of values. As postulated by Ginsborg (1994: 79-80), the first involves a primarily deconstructive inquiry where critical discourse is the arena of practice, and in the second, inquiry is supplanted by intuition, discovery and spontaneity, and form, technique and process are concerns (instead of any socio-political dimension) within a primarily visual focus.

Recalling the disjunction between the potential of postmodern criticality and what most teaching practice offers, Ginsborg (1994: 81) points to the dominance of the second tendency because modernist self-expression is assumed due to the nature of studio education and thus becomes

whereas the guild regarded the arts not as skills in the limited sense but as mysteries. And, later, the modernist rejection of the academy was based on the misperception that it gave specific instructions on how to produce works of art' (Beech 2019: 168).

⁵³ I have called this paper "coming to terms with values" for the fairly obvious reason that, for some considerable time, artistic values have been highly disputed rather than given. Many artists and students, do seem to settle early and conclusively for working values which give consistent direction to their life in art, or career if you prefer. Others do not, and when asking and re-asking questions of meaning and quality, receive answers that seem, at best, provisional. It is a continuing dilemma, in which the procession of ideas, criticism, and analysis on the one hand, and the aura of the art work, ineffable yet specific, on the other, seem to be in a constant state of non-reconciliation' (Ginsborg 1994: 78).

convention. The situation can be elucidated further in relation to the 'peculiar social ontology' attributable to art, and connected to the eschewal of a number of functions of the artisan, from the studio i.e. processes that can be mechanised or industrialised, the sale of work, and the criticism of, and historical engagement with, art (Beech 2019: 172-175).⁵⁴ Hence, we could say that neither tendency identified by Ginsborg (1994) offers a social function for the artist that can be tied to specific employment, because art education does not train one to produce commercial work, use artwork as commodity in a sales capacity, or to produce texts of art criticism or art history in a disciplinary sense. Consequently, the dominance of the second tendency perceived by Ginsborg (1994), is due perhaps to how such modernist values align with a normative conception of the artist, in which the artist is responsible for producing artworks only, in a way that is not transparent (i.e. the work of genius). Given the situation students find themselves in, the prominence of the second tendency is expectable: students must develop an artistic practice and the connection that it has to other discourses and dimensions are entirely optional. Should they take on such responsibility they have to integrate theory and practice, which runs the risk of them being stuck in the non-reconciliation state that Ginsborg identifies. However, given that Ginsborg identified these tendencies in the early 1990s, and art has since shifted into discursive dominance, the values discussed appear to have partially converged. More recently, educators note that students are agonising over creative decisions rather than risk-taking, and they blame the prominence of conceptual agendas over process-led approaches for this, because students try to resolve an idea

⁵⁴ 'It is not completely accurate to speak of the artisan becoming an artist since the range of tasks performed by the artisan were distributed among a variety of new specialists, namely the art dealer, the academy professor, the art critic and the art historian, as well as the artist. Arguably, the perception that the artisan becomes an artist is premised on the modernist bias of the history of art being a history of works of art which are produced originally by artisans and then by artists. That is to say, the guild artisan is misrepresented as another – allegedly inferior – version of the artist, in the way that the modern craftsman and the artist are regarded equally as isolated producers of works of art, albeit within a hierarchy of practices that privileges the artist' (Beech 2019: 172). 'Although artistic production is not converted into capitalist commodity production and the artist emerges from the scholarly occupation of the Fine Arts into capitalism not by becoming a wage labourer but by becoming an anomaly to both the old regime and the modern industrial system, art is given its peculiar social ontology through historical processes that appear external to it. Art, as it is formed out of the Fine Arts in the eighteenth and nineteenth centuries, defies mechanisation and industrialisation but only by ejecting the mechanised and industrialised aspects of artistic production from the studio' (Beech 2019: 175).

before they begin making (Rowles 2011: 14). Thus, it appears that the state of non-reconciliation has overtaken the comfortable working values of the artist in art education, and this may well be due to the pressure that Ashton (2010) and Fiduccia (2010) note, where non-discursive art practices are perceived as passively aesthetic, and the artist responsible for them seen as hapless and romantic.

While the adoption of the first, discursive, tendency serves to counter some historic problems, such as the patriarchal orthodoxies that the second tendency inadvertently affirms (Burgess and Reay in Hardy 2006: 67), the role of theory as part of art education is still contentious. In the university era of art education, art theory teaching (focusing on cultural studies subjects as opposed to actual art theory) is the orthodoxy, and Thompson (2011: 222) argues that the consequence of this is that students know nothing about the (historic or recent) art histories that have shaped their work. The rationale for this is that students can use the theoretical component of the course to consider their role in society as a cultural producer (recalling Pollock's 1985/6: 65, argument), while being encouraged to supplement their studio work with art history references relevant to their particular interests. The reason proffered for this supplementation by educators, is that art history is not taught because it is seen as oppressive and restrictive for students to measure their own creative value against the canon (Rowles 2011: 13). This excuse seems lacking, however; whilst it reduces the workload of educators it negates the relation of history to practice, and this serves to deepen the gulf between theory and practice bemoaned so consistently. Interestingly, Ginsborg offers a practical solution to this situation:

In theoretical terms too, were theory a living entity in the studios at all, a much more realistic focus would be provided. Instead of going off to do history or theory at the safe and false distance of the seminar room, smaller more realistic subject-specific work could take place. And when will a history and theory course be entirely

predicated in its contents and methodology on the fact that the aspiration of those it addresses is to make art? That's why they came to art school in the first place.

(Ginsborg 1994: 82)

The conception of art education offered here by Ginsborg recalls the artist-focused art history teaching espoused by Michael Podro and Mary Kelly at Camberwell in the 1970s and 1980s (Williamson 2011) and returns us to the question of ownership. Art education in the university era embodies liberating ideals in the freedom offered to students, however, as in the Coldstream reform and polytechnic era this easily lapses into solipsistic inquiry at a remove from any socio-political dimension (or without a substantial relation to it). The artistic value (of self-determination) manifest in the structure of this education places a heavy responsibility on students to negotiate historically unresolved issues on an individual level. As seen in the current subject benchmarking of the QAA (2017: 9-10, 12, 17),⁵⁵ an understanding of the relation of theory to practice is now generally expected: 'the outcomes of art and design practice almost always combine the conceptual, the theoretical and the practical'; albeit there is a lack of detail from the QAA about how this should be achieved by a student. Perhaps then, following Candlin's (1998: 28) assertion that the issue of the relation of theory to practice is the inheritance of research in the arts, the PhD as undertaken by artists (gleaned through the research presented in this thesis) may offer insight that diffuses the unsatisfactory state of art education.

⁵⁵ In the QAA benchmarking statement for the subject of Art and Design, particular relations between theory and practice are assumed as a common feature of exemplary art education: 'The outcomes of art and design practice almost always combine the conceptual, the theoretical and the practical' (QAA 2017: 9); 'Programmes employ a range of methods to engage students with the historical, theoretical, socio-political, economic and environmental dimensions of their disciplines, and to make such dimensions integral to and manifest in student work: In some programmes these aspects are taught through discrete modules, in others they are fully integrated into studio practice' (QAA 2017: 10); 'An honours degree in an art and design discipline also confirms that the holder, in conjunction with conceptual knowledge and understanding, has acquired relevant technical knowledge and practical skills' (QAA 2017: 12); 'Graduates in Art and Design have developed skills in communication and expression through visual and material forms and are able to use visual languages to investigate, analyse, interpret, develop and articulate ideas and information. At least some of their work will be informed by ideas and practice at the forefront of their discipline' (QAA 2017: 17).

In contrast to the BA and MA in Fine Art, the UK PhD is not conceived as a taught qualification and instead is awarded for research. The PhD does not consist of nationally settled and non-disciplinary guidelines however (a point made in UKCGE 1997: 19): the majority of institutions in which art education is located were not universities prior to 1992, hence they adopted guidelines developed by the Council for National Academic Awards (CNAA) for polytechnics, and which did not give inclusive enough definitions for art and design (UKCGE 1997: 20-22). Candlin (2001: 306) argues, however, that rather than new regulations, it is the very acceptance of a PhD for artists that has become an active agent in changing what academic work is; ways of working and types of knowledge that were previously excluded are now authorised in principle, albeit not encouraged through the regulations adopted by institutions. Similar to the Coldstream reforms, which inadvertently implicated a critique of art education by separating theory and practice, Candlin (2001: 309) claims that the proximity of academic to artistic practices in research in the arts will be responsible for a critique of academia. The loosening of academic practice in such re-examination conceivably allows for the iteration of artistic values in the institution, and Dennis (2016: 307) claims that this has now occurred, because research in the arts is responsible for a shift in the relations between theory and practice within the institution, in which subtle definitions of the production of knowledge have emerged and epistemological categories redefined.

The impact of research in the arts can be seen positively then, as the realisation and affirmation of the value of art at the highest level of academic attainment. While commentators often trace a lineage for research in the arts to conceptual and feminist approaches to art, for Candlin (2001: 303) it is also a logical consequence: the institutional acceptance of research in the arts acknowledges that social, historical, political, and theoretical issues are appropriate subject matter for artists. However, there is a resulting problem: the critical agenda that feminism and conceptualism represent may simply become another orthodoxy (Candlin 2001: 303). As we can see in the UKCGE (1997: 16) regulatory recommendations, an understanding of the ways in which theory is related to practice is an institutional expectation rather than an act of dissent on the part of the artist. No top-

down resolutions or 'bridges' between theory and practice are given in such recommendations, and while this allows an artist freedom to negotiate this individually, it opens the relation of theory and practice to a wilful ambiguity easily co-opted by the hegemonic values of traditional academic practice. In criticism of the UKCGE (1997) recommendations, Candlin (2000) condemns the way that the hierarchy of theory and practice is maintained. Because an expository text is taken as necessary, such academic inquiry (represented textually) is what legitimates the status of art practice as research. As Candlin (2000: 98-100) argues, even a theoretical and intellectual arts practice must be presented within an academically conventional study, and this form of communication involves assumptions and codes that practice may not naturally accommodate. Hence, research in the arts appears as a double-edged sword, because whilst it provides a valuable critique of academia (Dennis 2016: 307), it also makes artistic practice liable to academic codification (Candlin 2000: 100).

It is interesting, then, that despite the supposed lineage of research in the arts, and the wealth of doctoral research that has now been conducted by artists in the UK, the relation of theory and practice is still taken as a primary issue for the field (Hjelde 2016: 41). As Candlin (2001) predicted, research in the arts has acted disruptively on research culture: acknowledgement of the interdisciplinary and innovative achievements of the arts (in REF 2015: 90) can be connected to the championing of interdisciplinarity by the government (Stern and Sweeney 2020) and the creative approaches to knowledge exchange expected by Research England.⁵⁶ However, the relation of theory to practice remains unresolved, where the privileging of theory over practice is the default structure of research in the arts and necessitates being actively worked against at an individual level (if an artist wants to uphold particular values). There is a notable contradiction in 'taught' postgraduate art education (at MA level): it seems that there must be a lack of control over this form of education by any formal position (be it an art theoretical or cultural studies perspective), to

⁵⁶ Research England (2020) provide 'funding for knowledge exchange (KE) via the £213 million Higher Education Innovation Fund (HEIF) to support and develop a broad range of knowledge-based interactions between higher education providers (HEPs) and the wider world, which results in benefits to the economy and society.'

allow students to develop a unique practice. At PhD level, the goal of such study is not primarily the discovery of an individual practice but the successful completion and defence of a research project. As a result, the scrutiny that an artist's practice is subject to during a doctorate puts artistic and academic values in tension, and this conceivably prompts the questioning of values that otherwise may go unchallenged.

It must be acknowledged, however, that 'artistic values' are contested, and range from the valued autonomy of the art school (in the legacy of the academy of art, historically; Beech 2019), modernist values (i.e. how fine art was equated with cultural virtue; Strand 1987: 192), studio/fine art values (i.e. how *not-knowing* is a rigorous component of studio practice; Thompson 2011: 484-485), 'critical attitude' and conceptual labour (de Duve 1994: 33), and a plethora of other values relating to the legacies of modernism and conceptualism. Consequently, it is helpful at this juncture to consider 'postconceptuality' as the condition of contemporary art, in which 'contemporaneity is an accompaniment to the more abstract temporality of modernity, and a consequence of its spatial expansion' (Osborne 2014: 23). Artists engaged in the production of contemporary art enact a 'process of temporal production through which time is lived as a self-differentiating set of relations of unification' (Osborne 2014: 23), and therefore it is inadvisable to speak as though there is a set of naturalised artistic values that define the practices of artists in the historical period of research in the arts. Rather, what an artist ascribes value to during doctoral research (e.g. visibility, conceptuality) can be understood as an 'act of disjunctive conjunction' (following Osborne 2014), and it is this notion of 'value' that is crucial, because through the findings chapter (3) this thesis attends to the play of forces that artists are subject to in research in the arts, and by which they assume, and deliberate upon, the value of what they are doing.

The context outlined here points to the tension between theory and practice as an unavoidable facet of contemporary art practice (especially in educational contexts), as any resolution or bridge inadvertently serves as a limitation of the potential of art that easily lapses into an instrumentalism

loathed by artists. While such a problematic can be somewhat of a chimera for 'taught' art education, it exists more reasonably for research in the arts as a potential and ineffable locus of creativity. In accepting this a shift of focus can occur, from the illogical search for a generally resolved relation of theory and practice, to a question of how institutional and governmental policy can accommodate a fundamentally non-disciplinary form of research.

1.1.3 Knowledge and art in society

In contemporary societies it is increasingly difficult to think of 'knowledge' as a singular and abstract concept. Given that the knowledge economy of research is tied to economic growth and notions of national and human progress, it is easy to see that definitions of knowledge dictate who receives funding and why. Hence there is an imperative for disciplines to define their 'knowledge' not only in terms of how it is produced, but also the benefits of that production as outputs inside and outside of a discipline. Where Coessens et al (2009: 167-172) deal with changing definitions to articulate what a 'knowledge society' is, this section instead considers the historical narrative of 'two cultures,' which serves as a backdrop to important changes in regard to the concept of knowledge; showing change from a philosophically authoritative idea to one that admits plural approaches and disciplinary difference i.e. a pragmatic conception of knowledge. The question can be posed then, how this pragmatic conception of knowledge relates to ideas of knowledge seen in art, and how research in the arts sits in relation to the current state of knowledge as this is assumed by the UK government.

A consideration is also given in this section to 'vehicles' for research in the arts: the forms through which knowledge produced by this field is disseminated. For example, where academic journals act as vehicles for the dissemination of the findings of research generally, there is an unusual dynamic in research in the arts in which the majority of such vehicles facilitate discourse *about* the field rather than disseminating findings that come *through* the field. This is important to draw attention to, because it justifies a need for the comparative research presented in this thesis, and also

because it points to a fundamental problem with research in the arts: the lack of a life cycle for the knowledge being produced. Those engaging in research in the arts produce knowledge through their work, but that knowledge is not generally disseminated through traditional channels such as the conference, journal article, and manuscript. Hence it does not have the periodically renewed and sustainable life cycle of other disciplines, in which knowledge is produced, disseminated, added to existing bodies of knowledge, and then used to support further knowledge or subject to scrutiny as a result of additional new knowledge. This point of contention adds an extra dimension to the discussion of 'knowledge' below, as it emphasises that the question that faces us in considering research in the arts is not simply *what* knowledge is but also *who* will be using it and *how*.

The question of 'what knowledge is' has been a primary concern in Western philosophy since its origins in Ancient Greece, and we have inherited a basic distinction between kinds of knowledge from them: *episteme* (abstract or theoretical knowledge; to know *that*), *techne* (procedural or processual knowledge; to know *how*), and *praxis* (practical knowledge; to know *through*). Whilst there seems to be no *definitive* definition of knowledge, there is an important narrative underlying the idea of knowledge - that we have been left with a tradition that Paul Feyerabend (1991: 134) describes as two 'pictures of the world and the role of humans in it,' namely poetry (that provides wisdom but rouses emotions) and philosophy (that provides rational knowledge and creates responsible citizens). Johnson (2012: 143) points to a deeply rooted denial of the status of knowledge to art, because 'Plato notoriously argued for a suspicion of the arts as pretenders to knowledge.'⁵⁷ Whilst Aristotle offered a more positive picture of art as revealing possibilities in contrast to the way science attends to causality,⁵⁸ prominent figures in Western philosophy such as

⁵⁷ Johnson (2012: 143) notes that Plato rejects any claim of the arts to knowledge because 'the arts are not direct representations of the real, but only distant copies (based on images) that offer no knowledge, but only imitations of imitations of what is real', and because art evokes an emotive response that undermines 'the proper functioning of our rational faculties of knowledge'.

⁵⁸ Webb and Brien (2012: 187) discuss how Aristotle argued the opposite point of view to Plato (on the poetry and philosophy distinction): 'poetry – or, more generally, mimetic creative works – do offer clarity and have the potential to generate knowledge, because (as [Aristotle] wrote) an audience's pleasure in mimesis is bound up with the opportunities it offers for learning.'

Kant are responsible for maintaining the Platonic distinction by denying the cognitive content of art ('hence any knowledge potential'; Johnson 2012: 143), thus allowing philosophy to claim knowledge as its domain and define it in terms of rationality.

The distinction between poetry and philosophy, or art and science, can be better understood today as the contrast between the Humanities and the Natural Sciences, where a simplistic distinction denotes knowledge of the physical world as being *discovered* through science (and ratified by philosophers) and knowledge of the human world as something *interpreted* by the Humanities (i.e. through the work of sociologists and historians). When considering this distinction, it is easy to see how a hierarchy between kinds of knowledge can develop, due to government desires for economic output and technological progress. A pertinent question to consider here then, is what ideas of knowledge have the upper hand and why, and how this fits with the current research culture, of which the PhD is a part. Through consideration of a broad historical narrative, this section makes the point that knowledge is a contested concept, the ownership of which involves power struggles for disciplinary survival and deeply rooted values. The art PhD is situated within these debates, and, as such, the artists that undertake a PhD in the UK inevitably take positions with and against ideas of knowledge, research, and society.

As mentioned above, Plato was the initiator of the distinction between poetry and philosophy, which he used to clarify the role of poetry and philosophy in society (claiming that poetry lacked a place in the well-ordered State), whilst separating our emotional from our rational engagement with the world.⁵⁹ As Sardar (2000: 10) notes, this Platonic division is responsible for our vision of the scientist as someone guided by a commitment to truth, and the implication therefore that the natural world consists of incontrovertible facts that can be discovered through scientific method (a

⁵⁹ Webb and Brien (2012: 189-190) quote Plato on admitting the possibility of poetry having a role in his society, however: 'That "sweet friend," mimesis, could not of course prove her title; the divine madness of poetry's origin means that creative practice cannot finally be admitted to the ideal city; emotions and mimesis confound right thinking, and reason must, finally, in this argument, take the premier place.'

privileging of *episteme*).⁶⁰ On the other side of this division is the human world, which lacks the fixed laws of nature and instead must be interpreted to allow us to understand how and why we act.

Frängsmyr (2006: 61) argues that key to the debate about two cultures is the confrontation between classical education and natural science in universities in the seventeenth century, as it was also the beginning of 'modern research policy, because natural science required something more than the humanities: it required resources and equipment.' This is not to say that *two research cultures* were in conflict in the university at this time, because as Frängsmyr (2006: 61) points out, there was no research policy with the attached state funds to fight over. During the period of the Enlightenment (in the seventeenth century), research was directly funded by private sponsors and 'learned societies,' and it was only later that the university became the place for research.⁶¹ An important lineage for the two cultures can also be understood in the pronounced rationalism of the Enlightenment in the seventeenth century, and the subsequent irrationalism of Romanticism in response to its bedfellow, capitalism (Smith in Ashman and Baringer 2000: 151). It was only in 1810, following the educational reform of Wilhelm von Humboldt, that universities became the primary place for knowledge production. Humboldt formed the University of Berlin and the PhD research degree, allowing scholars to specialise in a way the university had not allowed for prior to this, and thus giving birth to the modern era of research, placing 'the university right in the middle of the historical process which eventually would create the modern industrialised nation state – that is, modern western society' (Nybom 2006: 9).

⁶⁰ Sardar (2000: 8-10) discusses the birth of the term 'scientist' in the 1830s where previously they had simply been known as 'natural philosophers'; noting an extensive debate between Ernst Mach and Max Planck about the ideology of science preceding the First World War, and criticisms of science directed for military purpose. Planck was victorious and pronounced an idea of reality as something that is mind-independent, thus 'entrenched the acceptance of a Platonic vision of the experimental scientist guided solely by an overarching commitment to truth' (Sardar 2000: 10).

⁶¹ Frängsmyr (2006: 61-62) offers a narrative about research in the seventeenth century being outside of any national research policy system: 'Galileo was supported by private sponsors, Newton was a professor at Cambridge and supported by the Royal Society, whose president he was for twenty-four years. But they were not funded by a state research policy system. The members of the Académie des Sciences in Paris, on the other hand, had the benefit of a state system, which gave them official posts to enable them to support themselves.'

The dominant idea of knowledge during the early period of this era (in Europe) was positivism: the theory that scientific knowledge is grounded in objective reality. The notion of 'positivism' was coined by Auguste Comte as 'an epistemology and theory of progress,' and was taken up by a number of thinkers in the natural and social sciences in the nineteenth century who agreed 'upon a singular method for attaining valid knowledge, namely, the method of natural science, and a reductive ontology of science' (Zammito 2004: 6-8). It was in response to this hegemony that Willem Dilthey in the late nineteenth century 'struggled to develop an alternative conception of the human sciences grounded in hermeneutic interpretation' (Zammito 2004: 8).⁶² Whilst Dilthey failed to successfully undermine positivism with an epistemology of hermeneutics, it did provoke a response from thinkers at the time, who developed logical positivism in a bid to 'restate, with the full force of dramatically enhanced symbolic logic and semantic theory, all the core epistemological tenets of the positivist tradition' (Zammito 2004: 8). Logical positivism was a philosophical movement in the early 20th century responsible for enforcing a distinction between the contexts of discovery (how something becomes known) and justification (why something is worth knowing) in science. This distinction was used to denote disciplinary areas of study: justification belonged to the philosophers (as an epistemological domain of rationality), whereas the context of discovery was relinquished to historians and sociologists, 'leaving the irreducibly empirical to inquiries in the realm of subjectivity' (Zammito 2004: 13). By maintaining this distinction, the logical positivists asserted the authority of philosophy over science ('dictating what was warranted as valid or justified

⁶² See Mueller-Vollmer (1985: 1-53) for the history of Hermeneutics (a branch of philosophy). The notion of hermeneutics originates from Aristotle's way of dealing with the logic of statements and was historically associated with the interpretation of theological texts. In the Enlightenment, Chladenius developed a hermeneutic theory that tried to systematise the interpretation of texts, which due to its valorisation of rationality can be understood as maintaining the Platonic distinction between poetry and philosophy. It was the work of Friedrich Schleiermacher in the early Romantic period of the late eighteenth century that 'laid the foundations for a new departure,' which Willem Dilthey continued by advancing 'the conception of the organic unity of a work, subscribed to a notion of style as the inner form of a work, and adhered to a concept of the symbolic nature of art which gave rise to the possibility of infinite interpretations' (Mueller-Vollmer 1985: 8-9).

knowledge'; Zammito 2004: 12), and heralded a crisis of Epistemology's authority, because as Ian Hacking (1983: 5-6) points out, they tried to allow science to exist outside of time and history.⁶³

An often-cited moment in the history of the two cultures is the debate between Charles Percy Snow and Frank Raymond Leavis, where each party argued for the superiority of their respective domain. In a 1959 lecture at Cambridge University, Snow ([1959]1998: 1-51) argued that the intellectual life of western society was split into two cultures, two 'polar groups,' with scientists at one end and humanist scholars (artists, writers, sociologists) at the other. Whilst Snow does not talk about either in terms of knowledge, he offers an image of science as altruistic, operating at a 'higher conceptual level,' and of exemplary moral standard, where science is positioned as superior due to its altruistic epistemology (Snow [1959]1998: 12-13) – an agenda shared with the logical positivists.⁶⁴ Leavis challenged this position in 1962, 'asserting the superiority and moral authority of the humanities... highlighting the value of literature in educating the future of British society' (Cohen 2001: 8). The two cultures debate reignited the Platonic distinction, but the epistemological authority provided to the Natural Sciences by positivist philosophy rested on what would be shown to be a flawed foundation.

In *The Structure of Scientific Revolutions* ([1962]1970) Thomas Kuhn problematised the image of science that philosophers were interpreting, showing that scientists seek problems in accordance with the paradigm in which they are situated, whereas a problem from a previous paradigm would not be a valid object of inquiry. Thus, he successfully argued that there can be no timeless logic of rationality as was being inferred by logical positivism through the separation of the context of discovery and the context of justification. The issue that Kuhn raised produced a 'crisis of rationality' (Hacking 1983: 13), and, as a result, the philosophy of science began to take up historical analysis of

⁶³ Hacking notes that Karl Popper and Rudolf Carnap agree 'there is a fundamental difference between the context of justification and the context of discovery' (1983: 5); these terms having been theorised by Hans Reichenbach. Popper and Carnap are criticised because 'they use history only for purposes of chronology or anecdotal illustration... [hence] in an essential way, the philosophies of Carnap and Popper are timeless: outside time, outside history' (Hacking 1983: 6).

⁶⁴ Cohen (2001) alleges that C.P. Snow was in fact a Logical Positivist himself.

science (an 'attunement to its diachronic dimension'; Zammito 2004: 90), and the legitimacy of sociological approaches over philosophical was proclaimed by sociologists associated with the Sociology of Scientific Knowledge (i.e. Barry Barnes and David Bloor). This climate of change precipitated the postpositivist rupture of the philosophy of science, where the crucial distinction between logical positivism and post-positivism became the acceptance or denial of a distinction between the context of discovery and that of justification (Zammito 2004: 12). Whilst there were earlier attempts to bridge these contexts (e.g. Michael Polanyi's 'tacit knowledge,' Mary Hesse's 'naturalist knowledge,' and Mary Douglas' 'implicit nonformal rationality'),⁶⁵ post-positivism sought to completely collapse this distinction to allow for a logic of discovery and culturally constituted values of justification while combatting perceived positivist dogma (Zammito 2004: 13-14).

The general shift from science as product to science as process, and the rise of a more robust naturalist, historicist, evolutionary epistemology, is taken as the great harvest of post-positivism in science studies (Zammito 2004: 122). Whilst this was sparked by Kuhn's ([1962]1970) argument about the ahistorical approach of science studies, Feyerabend ([1970]1993) drew attention to how the method of science is not fixed and secure but in fact relies on experimentation and practice, thus putting an end to the attempts of philosophers of science to establish demarcation criteria for science and non-science, or more and less mature science (Nowotny et al 2001: 56). This impacted science, necessitating 'boundary work' to actively maintain their borders (Nowotny et al 2001: 57).

The shift in assumptions about knowledge production can be understood as a revival of the Aristotelian tradition, within which Wittgenstein is a key later figure, prompting philosophy in particular with developing our understanding of reasoning in action, and 'grounding the claim to truth of the humanities in general' (Pakes 2004).

⁶⁵ Zammito (2004: 125) notes that in the social study of science there was a search for 'a rational reconstruction of the so-called context of discovery... to establish a bridgehead of continuity between discovery and justification in terms of the rationality found in the former.'

Changes to the image of science through post-positivism allowed for the rise of postmodernism in the late 1970s, as it seemed to capture 'the changed character of science,' and questioned the organised pursuit of knowledge whilst undermining the 'implicit enlightenment notions that supported it' (Fuller in Ashman and Baringer: 2000). The mid-1980s saw a crisis of orthodox sociology and sociological explanation (Zammito 2004: 165), and the rise of discourse focused study (a post-structural focus) in its place, which dissolved 'the distinction between social structure and knowledge' (Zammito 2004: 167). It was also characterised by an 'epistemological nihilism' - an 'anti-foundationalist rejection of knowing extra-discursive reality' (Ashman and Baringer 2000: 170). This period allowed for a gulf to form between natural scientists and constructionists (broadly referring to those in the Humanities), the former who 'exhibited an excessive respect for scientific fact' (Hacking 2000: 60), and the latter who were supposedly 'misguided in concerning themselves with epistemology' (Ashman and Baringer 2000: 25). Because of the radical critique of authority that came through postmodernism, the partial convergence of the two cultures under post-positivism again fractured, allowing sides to be taken according to traditional values rather than open discourse. The resulting situation in the 1990s was that scientists were perceived as bunkered down in their dominant ideology of progress, and this was challenged in principle by the pervasive doubt of the truth of such claims by humanist scholars.

In 1996 the fracture between the two cultures again came to a head when Alan Sokal (in his infamous hoax) initiated what became known as the 'science wars,' between the natural and empirical sciences.⁶⁶ Sokal's side (natural science) sought to combat the fashionable

⁶⁶ 'In the autumn of 1994, New York University theoretical physicist, Alan Sokal, submitted an essay to *Social Text*, the leading journal in the field of cultural studies. Entitled "Transgressing the Boundaries: Towards a Transformative Hermeneutics of Quantum Gravity," it purported to be a scholarly article about the "postmodern" philosophical and political implications of twentieth century physical theories. However, as the author himself later revealed in the journal *Lingua Franca*, his essay was merely a farrago of deliberately concocted solecisms, howlers and non-sequiturs, stitched together so as to look good and flatter the ideological preconceptions of the editors. After review by five members of *Social Text*'s editorial board, Sokal's parody was accepted for publication as a serious piece of scholarship. It appeared in April 1996, in a special double issue of the journal devoted to rebutting the charge that cultural studies critiques of science tend to be riddled with incompetence' (Boghossian 1996: 14).

postmodernist/social constructionist discourse responsible for excessive claims upon sociology by the Sociology of Scientific Knowledge group headed by Barnes and Bloor (Zammito 2004: 277), what was claimed to be the shoddy scholarship of postmodernist writers such as Jacques Derrida (Ashman and Baringer 2000: 34), and the supposedly scientifically incorrect work of Bruno Latour's reconstruction of the scientific research process (Zammito 2004: 134). In retaliation, the empirical scientists poked holes in their double standards and lack of reflexivity (Ashman and Baringer 2000: 34), offered historical readings of the irrationality of scientists (such as a flat denial of causality by Weimar scientists) (Ashman and Baringer 2000: 167), and raised the issue of 'which questions we are able to ask at a time, and of how the arrangement of possible questions can be changed' (Hacking 2000: 184). Whilst the natural scientists seemed to be trying to enforce disciplinary fidelity (recalling logical positivisms attempt to assert authority) and stymie any 'overreaching,' the empirical scientists connected with critiques which remain live issues today, such as the contingency of problems in practice.⁶⁷ Whereas the Snow-Leavis debate argued for the superiority of each respective culture, the 'science wars' of the 1990s instead hinged on the argument of whether there was or was not a substantial distinction between science and non-science. What is apparent in this, is that whilst some ideas about knowledge and its production have been successfully challenged, what remains is an imbalanced cultural support for kinds of research tied to provable progress and growth.

When we think about art in relation to the context of knowledge production historically, it could be argued that it has an analogous role to that of science through the philosophy of 'practical knowing' in the tradition of Aristotle (Pakes 2004). Alternatively, Schwab (2008: 86) in his doctoral thesis, takes great care to assert a history of conceptions of art from Plato, through Kant, to Schelling, citing a trend in which there is an emancipation of art in relation to knowledge. Dieter Mersch (2015)

⁶⁷ The contingency of problems apparent through practice is alluded to by Kuhn (1962) and taken up by Feyerabend (1999: 146). This issue is raised by Hacking (1999: 44) in relation to the science wars and has been mitigated somewhat by its conceptualisation in Andrew Pickering's 'mangle' of practice (1995).

also provides an in-depth history of conceptions of art as they relate to epistemology, and points to Heidegger as giving us a lasting idea of art as something 'which opens our eyes and ears'; this being the character of art's relation to truth (Mersch 2015: 98 - 114). Such ideas are apparent as crucial factors in the constitution of art in society today. As seen in **1.1.1.2**, **1.1.1.3** and **1.1.2.2**, art education alludes to the notion of art as inquiry, but this is subservient to demonstrating creativity and having command of an aesthetic. Many commentators note feminism and conceptualism as ways to see the epistemic quality of art (e.g. Candlin 1998), however in conceptualism we see a valorisation of art's autonomy that undermines the wider function of its epistemology, and feminism serves as a critical position rather than an 'artistic epistemology' per se.⁶⁸ The 'relational' style of contemporary art gives more of this promise and has provided the government with desirable functions to integrate as part of economic policy (**1.1.2.1**). Thus, the art PhD is unique, as a contemporary mode of knowledge production with far less basis for disciplinary coherence than others, hence arguments such as that of Reilly (2002), that like sociology before it, art must develop and claim its own distinct epistemology.

In this section we have considered a broadly western context for research, and it is worth also briefly addressing the specifics of the art PhD in the western world. Whilst there are several different cultures which share the term artistic research and contribute to the same discourse, the distinction between their positions will be discussed in **1.2.1.1**. It is pertinent instead to consider in this section the vehicles for research in the arts, because, as previously stated, the forms which should facilitate the dissemination of knowledge produced *through* this field instead appear to be used primarily to disseminate research *about* this field i.e. journal articles in this field predominately consider the nature of research in the arts in the style of a cultural theorist, rather than journal articles acting to

⁶⁸ It can be stated that 'feminist epistemology' is the study of epistemology from the critical position of feminism. Additionally, to quote Lippard (1980: 362), feminist art is not a kind of art but rather a value system. Hence, for the context of **1.1.3**, it can be argued that feminist art does not offer an *artistic* epistemology but a general and multi-disciplinary approach to epistemology. While the epistemological and ontological issues articulated in **3.3** bear parity to feminist epistemology, there are notable distinctions relating to particular artistic values e.g. for many artists their problems in practice do not happen in the world in a way that can be verified through experience (**3.2**).

communicate the research of an artist. This is important to draw attention to, because it points to a fundamental problem with research in the arts: the lack of a life cycle for the knowledge being produced.⁶⁹ When knowledge is produced through academic research, it is ratified through a process of peer review and disseminated in the form of a journal article or manuscript. Hence, such knowledge joins existing bodies of knowledge, and can be used to support further investigation or be subject to critique and refinement according to new knowledge. This is a rudimentary image of the life cycle of *academic* knowledge and can be used to make a simple argument: if research in the arts does not disseminate the knowledge it produces, it cannot fully participate in the research and knowledge economy alongside other academic disciplines.

It is an interesting feature of research in the arts that the findings produced through this form of research do not constitute a significant amount of the literature. Much of the literature instead exists as theoretical and abstract attempts at defining the field, where actual projects sometimes feature as case studies and examples rather than for the purpose of comparison or to draw broader conclusions about the status of knowledge (e.g. Barrett and Bolt 2007, Elkins 2009, Hannula et al 2014, Schwab 2013). Research is undertaken but is not disseminated through traditional vehicles such as conferences, journals, and manuscripts. Part of this is due to communicative modes, where journals and conferences are suited to conveying arguments in the form of academic writing but are problematic for novel blends of creative (be they visual, performative, conceptual) *and* written outputs. This issue has prompted research such as that of Donnelly et al (2013), which resulted in UAL adopting new policy to manage the creative outputs of externally funded research at the university (Donnelly et al 2013: 107-108).

Many journals foster discussion *about* research in the arts (e.g. *Cultural Trends*), rather than disseminating the actual results of this kind of research. While some journals occasionally publish

⁶⁹ This thesis develops the notion of a life cycle for knowledge in relation to Scrivener's (2002) argument that art does not seem to pursue knowledge acquisition or contribute to bodies of shared knowledge, and instead offers apprehensions that allow us to *see* and *be* differently.

artistic or unconventional work and are open to this (e.g. *Journal of Visual Art Practice*, *MaHKUscript*, *Studies in Theatre and Performance*, *Art and Research*), they exist primarily to make contributions to the arts in the form of conventional academic articles.⁷⁰ The *Journal of Artistic Research* (JAR) is exemplary however, as it has an online tool called the Research Catalogue for artists to document their research as an 'exposition,' which can then be submitted to the journal itself; this allows for the curation of image, text, video and audio in creative synthesis. The reason that journals may be reluctant to foster submissions resulting from research in the arts may be due to issues that arise in peer review: as Principal Editor for the *Journal of Arts Writing by Students* (JAWS), I altered our peer review approach to accommodate practice-based work through an evolving set of guidance (see JAWS 2018), however this would often result in a protracted revision stage compared to conventional articles. Rachel Hann (2015) touches on this issue also, arguing that practice research exists largely in the dark and needs to be subject to peer review to clarify scholarly standards and 'ensure the legacy of... knowledge insights.' However, Hann (2019: 7) argues that the first wave of practice research existed 'as a legitimating matrix for artists working within universities,' whereas the second wave 'should instead focus on how these knowledge insights are shared, rather than the argument for who gets to conduct research.' Whilst this is a fair argument about the dominance of artistic sensibility (associated with fine and visual artists) in much of the literature surrounding artistic research and the place of other practitioners in universities, it points to a division in values between the performing arts and what is referred to here as research in the arts.⁷¹ The distinction between these two areas will be addressed in the following section (1.2.1.1), as 'practice research'

⁷⁰ *MaHKUscript: Journal of Artistic Research* featured 'artistic contributions' (in 2018, volume 2), *Studies in Theatre and Performance* started a new section to feature practice research (cited in Hann 2015) and currently accepts 'curated portfolios' (a term used in Hann 2019), *Art and Research* (2006-2010) featured a small amount of artistic work each issue but was predominately theory-driven with high profile articles such as that of Jacques Rancière (2008a).

⁷¹ Bulley and Şahin (2021: 5) use the term 'practice research' to refer to research across all disciplines and note that despite contemporary debates surrounding practice research emerging from social work and the arts and humanities, this form of research 'exists in medicine, engineering, sports science and many other areas.' While Bulley and Şahin (2021: 27) acknowledge some issues for practice research (e.g. the need for a research narrative), they do not consider why this is more of an issue for some areas of practice research over others i.e. why practitioners in the performing arts are able to less problematically theorise and narrativise their practice for the purpose of research, in comparison to fine artists.

converges with a far broader conception of 'practice-based research,' associated with practice across disciplines, in which the values of creative practice are supplanted less problematically with those of academia.

It is apparent then, that traditional academic vehicles for knowledge are slowly accommodating research in the arts, but it is uncertain how effective such initiatives are for that purpose. Due to the lack of discipline specific rules for conducting a PhD in art, each artist engages with the 'problem of knowledge' initiated by the Coldstream reforms i.e. what is the social function of knowledge produced in the fine art studio? We can see in the history outlined here, that a sympathetic picture of knowledge now exists for research in the arts, in which the contexts of discovery and justification are reciprocal, and naturalist epistemology valorised (which acknowledges the importance of norms and values). However, it is also important to note, following the 'science wars,' that more cultural support is proffered for research tied to major social challenges, provable growth, and progress. Hence why it is important to consider the issue of a 'life cycle' for research in the arts. Whilst some journals (such as JAR, and JAWS) attempt to give a platform for artists to disseminate their research, this thesis argues that such initiatives will be limited in success until we understand how the 'problem of knowledge' is engaged with at the level of practice. Such negotiation by artists has proved crucial to attend to, because they make a number of claims about how their contributions to knowledge can be *used*; a function which is characterised as being *suggestive* in relation to existing understanding rather than *prescriptive*, and which privileges the informal dissemination of knowledge (3.3.1). Notable also, is that the peculiar disciplinary ontology of research in the arts precludes methodological coherence, by which we could organise bodies of knowledge (3.3.2). Hence vehicles for academic knowledge are being challenged by research in the arts, and it is necessary to consider how disciplines, institutions and policymakers outside of art and design could more effectively benefit from the knowledge being produced by artists as part of their doctoral research.

1.2 Review

1.2.1 Literature review

While it is necessary to demarcate research in the arts (as UK doctoral research by artists) from 'artistic research' for the context of this thesis, it is apt to note that a common arena of discourse is shared. However, it should be acknowledged that the discourse of research in the arts/artistic research is also criticised broadly as an attempt to resolve what artists do in research, to make it more institutionally manageable (Macleod and Chapman 2014: 147-148); a position that this thesis also takes, and which will be argued below. As such, only an overview will be given in regard to theoretical contributions that have been made to the way we think of knowledge in this context (1.2.1.1). A more prudent engagement with the literature is given in 1.2.1.2, as there are a number of common issues claimed to be facing artists in research. The articulation of such common issues is practical, as it forms a basis upon which the subsequent findings presented in this thesis (3) can be contrasted.

1.2.1.1 Literature on knowledge

The drive to articulate a coherent position on knowledge for research in the arts is a logical aim given arguments that particular disciplines need to articulate their own definitions of knowledge (e.g. sociology; Luhmann 1996: 478). There are a number of commentators in artistic research who cite the need for a distinct epistemology, which is different to that of science or the humanities (Biggs 2002, Reilly 2002, Schiesser in Quéloz et al 2013: 14, Schwab and Borgdorff 2014: 10); and Reilly (2002) points to how a discipline-specific definition of knowledge is crucial because it allows for the proper *ownership* of research (in terms of methods, tools, and rigour). However, recalling the rejection of theory in 1.1.1.3, there is a tension that underlies such desires, in which the supposed benefits of an epistemology for research in the arts are easily maligned as the academic resolution

of the domain of art. For example, Wilson and Ruiten (2014: 219) note anxiety over how 'the broadly aesthetic domain of praxis' is being colonised by that of academic and scientific research; Macleod and Chapman (2014: 147-148) link the generalisation of research in the arts (in literature) to the denial of the achievements of artists; and Scrivener and Chapman (2004) argue that much of 'the contemporary debate on practice-based research is theoretical and abstract,' in contrast to how issues are practical and situated for artists and their supervisors. A tentative conclusion can be drawn then, that the theoretical resolution of the problem of knowledge is equated with the climate of instrumentalism in art and its education (1.1.2) and is perceived as delimiting the potential of artistic practice. Such argument helps to explain why there is a dearth of citation of artistic research literature in the PhD theses of artists, in the sample and otherwise. Nevertheless, for the context here it is helpful to point to how the issue of knowledge has been met in the literature.

Some have broadly expressed how the literature deals with the topic of knowledge, for example, Elkins (2012: 104) points to deferrals of the demands of research through top-down redefinitions of research and uses of hermeneutic philosophy,⁷² and Mersch (2015: 24) maps current discussion in terms of a four-quadrant map, in which, 1. art is and always has been research practice, 2. artistic research is a new kind of art, 3. science is a kind of art but not aware of its immanent aesthetic nature, 4. the demands of research professionalise art and simultaneously converge and put it in competition with science. This thesis aligns with Mersch's fourth point because it posits that an institutional perspective is crucial for understanding how research in the arts engages with 'knowledge'; a stance that is associated with Candlin (1998, 2000a, 2000b, 2001). Other literature is referred to broadly, below, in terms of wide-ranging engagement with the issue of knowledge,

⁷² Elkins (2012: 104) suggests several alternatives to be used instead of alignment with the concept of research (and thus, 'new knowledge' as criterion): 'understanding' and 'interpretation' in hermeneutics, a philosophy of writing, non-conceptual and tacit content, top-down redefinitions, emphasising 'practice,' prioritising the art object as product and expression of research, replacing research with 'doubt,' and emphasising the difference between making and studying.

those who argue for art as research in terms of history and philosophy, and those who offer a relation to knowledge that is not specific to art.

Of a series of biennial conferences at the University of Hertfordshire (running from 2000-2008), it was the 2002 conference that took as a theme the question, 'what is knowledge in art and design?' This brought together international academics and sixteen papers were presented that theorised art as a form of knowledge production, made analogies to scientific practice, and criticised restrictive academic frameworks and dominant ideas of knowledge. The conference can be understood as setting the scene for common themes in the literature in regard to knowledge, because there was no simple answer to the question of 'what is knowledge in art and design' that resolved the issue for research in the arts. In the same vein, James Elkins brought together a select group of academics in 2010 to discuss the same subject, with the discussion presented in the book *What do artists know?* (Elkins 2012). This text is notable for the difficult tasks the group dealt with, such as accounting for all existing types of knowledge (Elkins 2012: 41-43),⁷³ and the volume of literature that they consider e.g. the philosophy of aesthetics and tacit knowledge (2012: 39-57). However, as with the 2002 conference, this was not aimed at reaching any consensus on the subject of knowledge, and instead aimed to provoke discourse because, as Elkins argues (2012: 2), 'no one knows what knowledge goes into art, or what knowledge comes out of it.' Much of the conversation focuses on the possible function and coherence of artistic research as it relates to knowledge, and it is important to note a disjunction between contexts, where for the American context (of Elkins 2012) the discussion of knowledge is an *academic* interest because American arts educators tend to champion the MFA as the terminal degree for artists over the PhD. Research in the arts is viewed negatively, where Elkins (2012: 105) mischaracterises common practice as aimed at 'reproducibility, and a consistent methodology' (a claim which this thesis challenges; 3.2, 3.3). More reasonable is

⁷³ Elkins (2012: 41-43) specifies an expansive list of knowledge types, stating that knowledge has grown beyond the propositional and practical to encapsulate the appreciation of significance, phenomenal, modal knowledge (that something is possible or necessary), knowledge of actuality, moral knowledge, kinesthetic/proprioceptive, concept learning, and knowledge of artwork.

his assertion that research in the arts presupposes a niche form of artistic practice (Elkins 2012: 103-104), as this argument bears consideration given how the identity of the artist is effectively challenged during doctoral study (a claim confirmed by existing research; 1.2.2.3, and the findings presented here; 3.1). This is not to say that research in the arts is as reductive a pursuit as Elkins implies, rather that he points to how the criterion of 'new knowledge' in doctoral research is problematic and potentially constraining for artists in the UK. Another source worth mentioning briefly in this context, is the more recently founded (2019) *International Centre for Knowledge in the Arts*, which brings together European institutions that offer research degree programmes to artists and fosters the discourse and dissemination of artistic research.⁷⁴

In contrast to the predominately speculative discourse above, many commentators in the literature draw attention to contemporary art practices to argue that art is already a form of knowledge production.⁷⁵ For example, Bippus (2013: 127) claims a Duchampian tradition, in which the function of art is equated with an 'artistic-experimental mode of thinking/action that rejects the claims of justification that have been common in Western aesthetics.' Bippus (2013: 124) notes how Duchamp wanted to establish a scientific foundation for his new kind of art; a desire that was also manifest in conceptual art e.g. Kosuth's (1969) attempt to stake out the theoretical terrain of art anew in *Art after philosophy*. Elkins (in Wilson and Ruiten 2014: 23) also cites the emergence of conceptualism as being decisive in the genealogy of artistic research, because the question of art as a form of cognitive activity became central and involved reflection upon the thought processes that making and viewing art entailed. Similarly, Holert (2009) maintains a connection between artistic research and conceptual art, stating that 'research' and 'knowledge' have been key terms for contemporary art since its inception. Interestingly, he highlights the 1968 art school protests in the UK as the point

⁷⁴ The *International Centre for Knowledge in the Arts* hosts webinars through their website (www.artisticresearch.dk/en/about).

⁷⁵ Coessens et al (2009: 118-133) cite a number of historical practices to argue that art is already research (e.g. John Cage, Paul Klee, Jan Fabre, Helen Mayer and Newton Harrison, Allan Kaprow). Similarly, Cramer and Terpsma (2021: 2-3) cite a number of historic examples and commentators to argue that art already consists of a research component, and therefore should not be held to the model of the PhD.

at which art became responsible for a new form of knowledge production, one that advocates research as an organic part of art and design, and which deals with the educational process itself (Holert 2009). This led to changes being necessitated in the conceptual framework of art and its discourse, and the assumption of new social mediums of art i.e. 'talking' as art. Hence, while a relation to knowledge can be claimed in the tradition of Duchamp, it is also pertinent in such discussion to note the importance of the expansion of the field of art and how it impacted art education (1.1.1.3). A contribution that this thesis makes in regard to this topic, is how the gap between theory and practice in the UK art school undermines a relation to knowledge. It is in this respect that Art & Language can act as a precedent for research in the arts because they made the student responsible for negotiating a relation between theory and practice (1.1.1.2), in direct opposition to the 'phantoms of the studio' (Atkinson 1990). Hence, it could be argued that it is not only the relation of theory and practice that is the inheritance and context of research in the arts (Candlin 1998: 28) but also, in the tradition of Art & Language, an imperative for artists to critically *situate* their practice as part of research and thus examine the socio-cultural conditions of production.

There are a multitude of texts within the literature that theorise novel relations to knowledge. For example, Coessens et al (2009: 88-97) consider a deterritorialising relation, Henke et al (2020: 31-35) elucidate 'aesthetic knowledge,' Butt (2017: 135-137) argues for inverted knowledge, Borgdorff (2012b: 44) points to the non-conceptual content of art that invites unfinished thinking, and Maharaj (2009) expresses 'thinking through the visual' as an 'agglutinative mode.' Notable also in this respect, is Schwab's (2013) use of Hans-Jörg Rheinberger's (1997) theory of experimental systems to 'provide common concepts to create a conceptual neighbourhood of research practice,' suggesting a proximity-in-difference between art and science (Schwab 2013: 5). Where above there are those who look historically to art practice for precedents of a relation to knowledge, others take a more philosophical route e.g. Schwab (2008a: 86), Mersch (2015: 98-114). A general criticism can be made of overtly philosophical conceptions of knowledge which prioritise the art-object,

however. For example, texts from the philosophy of art such as Chiari (1977), and Young (2001), focus on the cognitive function of the artwork at a remove from the agency of the artist as a knowledge producer.⁷⁶ Despite rationalisations such as that of Cazeaux (2002) about such philosophical recourse helping artist-researchers 'to establish the epistemic status of their practice,' given that post-medium and deconstructive practices are now commonplace (1.1.2.2), it can be argued that such literature contributes only to one issue facing artists in research: how the artwork can be rendered as the product of a research process.

It is worth noting, finally, those who offer a sympathetic theory of the process of knowledge production for research in the arts. Such orientation is distinguished by an experiential focus and an affiliation with the field of education, which takes as inspiration Schön's (1984) theory of the reflective practitioner; itself influenced by Polanyi's ([1966]2009) theory of tacit knowledge. We can associate such theoretical leaning with the Experiential Knowledge Conference,⁷⁷ and texts that appeal to Schon (1984) as a means to render creative practice as epistemic process (Refsum 2002, Marshall and Newton 2002, Scrivener 2000, Scrivener 2011, Bulley and Şahin 2021a: 12). However, criticisms about 'reflective practice' being a limiting position (Haseman 2006, Schwab 2008a: 92, Ward 2010: 141) support the argument raised in this thesis, that any attempt to resolve the issue of knowledge through theory will be rejected by artists as constraining practice. An explicit methodological perspective that converges artistic research and education is 'a/r/tography' (see

⁷⁶ A crucial flaw in the theoretical effort of Young (2001: 135), is his rejection of avant-garde art because it makes statements, claiming that this imitates the kind of knowledge that science produces; this is referred to as the replacement of illustrative representation with semantic representation. As evidenced in 1.1.2.2, the avant-garde art he refers to is now commonplace, and the representational work that he privileges is viewed unfavourably given that post-structuralist critiques are now commonplace.

⁷⁷ The Experiential Knowledge Conference was first held in 2007 at the University of Hertfordshire, the proceedings of which were published in a special issue of the *Journal of Visual Arts Practice* (2007, volume 6, number 2). This interest-group cite as primary impetus the inclusion of the creative disciplines into research due to the 1992 *Further and Higher Education Act*, where the 2002 Research into Practice conference served to generate interest in the question of knowledge taken up in the Experiential Knowledge Project (2005-2007) at the University of Hertfordshire (see Niedderer and Reilly 2007: 82). A relation was then forged with the Visual Arts Practice Research Group at London Metropolitan University, and academics from both groups founded the conference which continues today. Whilst it is now the purview of the Experiential Knowledge Special Interest Group of the Design Research Society, the 2019 conference does still promote itself to practitioners across the arts, design and architecture.

Sinner 2017: 40-44, for an overview), and although artists participate in this form of research, it makes contributions only to the field of education, and is primarily a Canadian and American endeavour. A similarity can be drawn between 'a/r/tography' and 'arts-based research' (Rolling 2010, Rolling 2013), which can be criticised as literature that co-opts artistic processes as part of sociological methodology in the field of education.⁷⁸ A broader correlation can also be claimed with the more general 'practice-based' literature in the UK that takes as precedent the 'practice-turn' (Schatzki, Knorr-Cetina, Savigny 2001), and appeals not only to art, design, and architecture, but other areas with a history of practitioner research such as engineering, psychology, education and health (as can be seen in the programme of the latest UKCGE conference on 'Professional and Practice-Based Doctorates').⁷⁹ While the pervasive focus on experiential knowledge in the 'practice-based' literature is shared by design research (Cross 2006), it is less so for research in the arts, perhaps due to how 'problem-solving' activity is viewed less problematically for design than art, historically (something that Scrivener 2013, redresses). A general comment can also be made about 'arts-based,' 'a/r/tographic,' and to a lesser extent, 'practice-based' literature, where the co-option of artistic process for the exclusive gain of an external field of research does not help to define research in the arts, and instead plays into many of the fears of academics in the arts regarding the dissolution of artistic values.

Research in the arts poses a number of interesting conceptual issues to which diverse areas of literature directs itself. If it were apparent in the sample (of doctoral research used by this thesis) that a significant number of artists shared a position on knowledge, further study of relevant literature would have been needed. However, due to a lack of correlation in the sample, an exhaustive appraisal of artistic research literature is not warranted; furthermore, the lack of correlation in the sample affirms the idea that artists would reject the blanket adoption of a theory

⁷⁸ Mateus-Barr (2014: 154) states that arts-based research derives from 'an educational observing context as research and borrow the methodologies of the social sciences.'

⁷⁹ The UKCGE holds a biennial conference on 'Professional and Practice-Based Doctorates', see <http://www.ukcge.ac.uk/events/icppd2020-143.aspx>

of knowledge. Consequently, a critical perspective can be adopted on the issue of knowledge for the context of this thesis, to argue that it is the *site* and *practice* of research in the arts that bears further attention. Such orientation acknowledges that the practices and habits of artists (discussed below; **1.2.1.2**) prevent research in the arts from aligning unproblematically with areas such as 'practice-based' research, and that an abstract engagement with issues of knowledge in the literature seeks to resolve the *institutional* status of research in the arts, to the detriment of the achievements of artists who have successfully completed doctoral research.

1.2.1.2 Common issues

Four common issues have been identified in the literature and are cited here as they each suggest reasons as to why a new epistemology for research in the arts is required. In contrast to the literature above (**1.2.1.1**) that aims at 'knowledge,' the common issues below are better viewed as problems facing artists in research. Where developing a definition of knowledge is not something an artist *must* do to achieve their doctorate, the attribution of status to practice and the artwork, and the use of writing and literature reviews, are things that all artists negotiate in research in the arts, in different ways and to different degrees. Additionally, it is prudent to highlight these common issues as they appear in the literature (at the level of theory), as this thesis can subsequently compare and contrast these theoretical arguments to how such issues are met by artists in the sample.

1.2.1.2.1 Artistic practice resists rationalisation

Art education inadvertently maintains the idea that art practice is a creative and intuitive activity because theory is an ill-defined component of studio work (**1.1**). It is this special character of artistic practice that seems to resist adequate description and has led to artistic practice being described as

'amethodological' (Andersson 2009), or simply as something that results in material outcomes that are partially 'non-conceptual and non-discursive' (Borgdorff 2012b: 47). Hence, research in the arts seems to create a tension, because the need to evidence the investigative properties of practice as part of research contrasts with the ineffable character of artistic practice, and as such there is a fear that research reduces creative practice into scientific parameters (Coessens et al 2009: 19).

As part of practice, decisions are made which are not entirely a matter of conscious reasoning and therefore cannot be directly reported. Many disciplines employ a theory of description to rationalise how something comes through practice, for example, a 'problem-solving' model is widespread in design because it renders practice as an activity that tests solutions to a problem. Consequently, this model allows for a causal link to be rationalised between process and outcome, to justify what has been discovered as a discovery e.g. Popper's ([1959]2002) logic of science. However, Scrivener (2011: 68) concludes that after further examination this model 'proves superficial when taking into account the character of artistic practices' knowing.' Hamilton and Jaaniste (2014: 241) confirm this issue as they assert that whilst practice in a problem-solving approach can be rendered commensurate with the 'expectations of deductive, evidence-based claims [...] associated with axiomatic and empirical traditions,' practice in research in the arts 'does not arise from such traditions and we must therefore seek to understand its knowledge claims in other ways.' Key to their argument is that research in the arts is 'evocative' rather than 'effective,' because the artwork is not evaluated as evidence of a finding due to it being 'purposefully poetic and irreducible in its meaning' (Hamilton and Jaaniste 2014: 234). Such line of argumentation in the literature therefore presumes that the artwork defers the investigative status of artistic practice.

Furthermore, it is important to note that intention is a problematic part of artistic practice because artists believe 'the work speaks for itself' (Frayling in Furlong et al 2000: 95) and consequently would not be explicit about their decision-making as this constrains any potential interpretation of the artwork. Additionally, there are problematic assertions (for research in the arts) about what artists

would generally do:

Though they may desire to do so, artists do not have a responsibility to consciously place their work in its historical as well as contemporary context, or to pay their respects to past precedent. That is the responsibility of the art historian, the critic and the teacher (Bickers 2000: 117).

Hence, there are norms of artistic practice pertaining to what is or is not spoken of, which sit in direct opposition to the norms of research practice, and such tension must presumably be negotiated as part of research in the arts.

1.2.1.2.2 Even generic research tools are problematic

Use of literature reviews and writing are common in PhDs across disciplines, however the 'status and value of the written component' is a particular concern for art PhDs (Price in Candlin 2000b). Schwab and Borgdorff (2014: 12) cite the tension between art and writing as 'one of the central problems experienced by both students and their supervisors in [...] degree programmes.' Both Dalley et al (2004) and Lyons (2006) note that writing (in doctoral research) seems at odds with artistic practice due to there being a lack of convention, according to which artists could use writing in their research. Candlin (2000a) links the issue of writing to an anxiety about losing an artistic identity, and this reinforces the issues (cited above), that there are aspects of artistic practice which end up devalued when rendered as research. Additionally, Candlin (2000a: 100) points to how scholarly assessment is predicated on the 'clear separation of theory and practice,' and thus 'concerned with establishing academic legitimacy through form as much as substance.' The issue that such commentators point to is that 'writing' implies a mode of representation that is not

necessarily a normal part of art practice, yet research expects it for the purpose of communication and assessment.

Resolutions are proposed as to how the need for 'writing' can be met, for example, MacLeod (2000) relates the issue of writing to a theory-practice dichotomy, arguing that the thesis/artwork is a better representative of the 'dialectical relationship at the heart of [research in the arts]' compared to the thesis/text. Borgdorff (2012b: 58) goes further still, offering three strategies for the discursive component of the thesis: as rational reconstruction, providing interpretive access, and expressing the conceptual mimesis of an artwork. While this thesis argues that categorising the kinds of writing employed by artists in research is misguided and generally unfruitful, ancillary issues are pointed to instead to help progress the discourse i.e. how production and meaning are made discursive (3.2).

The literature review connotes the idea of an existing body of knowledge to be surveyed, however Scrivener (2002) argues that the literature review of traditional research cannot be analogous to that of creative production, because the body of knowledge about art and artists is 'produced by a separate knowledge acquisition discipline that takes these phenomena as matter for study.' An additional reason for this may be that it is 'more useful to consider practice as an activity that garners and exploits mental and physical resources through thinking, reading, imagining, looking, reflecting, drawing and painting,' rather than practice as being prescribed by a coherent body of knowledge (Scrivener and Chapman 2004). In contrast to this, Mottram (2009: 23-24) derides how some reject the notion of a body of knowledge for artists doing research, because there can be no participation in research without 'benchmarks and its resources on which to base further work.' Hence, there is a disjunction between how art coheres for an artist, in contrast to the field of sociology, for a sociologist, for example.

Issues with the function of the text in research in the arts bare similarity to arguments surrounding

the crises of representation in sociology and ethnography,⁸⁰ however the issue with the literature review seems uniquely significant to research in the arts, suggesting a very different relation to knowledge than that of other research disciplines. An example of this apparent in the sample employed by this thesis, is that authors cite kinds of art (i.e. telemetric art), artworks (i.e. effects of an artwork on a hypothetical audience) and artistic practice (i.e. another artist's intentions or concerns) in the way that other disciplines cite the existing knowledge of the field. There is no *explicitly* agreed interpretation amongst the artist-community that makes these citations comparable to knowledge as such, although there might be a tendency to agree with particular interpretations generally. This eschewal of the attribution of knowledge seems to relate to historic attitudes in art, such as the way artists gain inspiration from other artists rather than cite them as precedent, how the interpretations made by art theorists and historians lack authority (for artists), and how the verbalisation of art is viewed with suspicion.

1.2.1.2.3 The product of research

Beyond Walker's (2004) exclamation that to think of some paintings as a research outcome is 'grotesque,' there are reasonable arguments as to why the artwork does not conform to the norms of knowledge communication or exchange (e.g. Scrivener 2002).⁸¹ However, if we were instead to claim *activity* as the source of communicable knowledge, we would then be making the artwork redundant. This conundrum has not only led to appeals for an alternate philosophy to restore the cognitive value of the artwork (Pakes 2004), but also to claims that we must move past the taboo of

⁸⁰ The crisis of representation in ethnography is the theme of *Writing culture; the poetics and politics of ethnography* (Clifford and Marcus 1986). Zammito addresses the crisis of sociological explanation in *A Nice Derangement of Epistemes* (2004; 165 – 168).

⁸¹ 'Although we may be able to talk of knowledge being conveyed by art this tends to be of a superficial nature that doesn't approach the deep insights that art is usually thought to endow into emotions, human nature and relationships, and our place in the World, inter alia. In short, knowledge does not seem to be the right term for the cognitive states experienced when viewing [an artwork], which are better described as possibilities, or potentialities' (Scrivener 2002).

knowledge transfer in art, to 'think of new forms of causality, economy and teleology for the art and design artefact, within an economy of research' (Barfield and Quinn 2004). While some viewed the issue of practical outcomes embodying knowledge as 'of paramount concern' (Diamond 2004), because of the gradual acknowledgement of a *performative* side to knowledge, the fundamental incompleteness of the artwork (asserted by Borgdorff in Schwab 2013: 117) is now seen as a valuable asset for knowledge production. Consequently however, the status of process is problematised, precisely because research process becomes *coextensive* with the products of research.

In an editorial for the *Journal of Artistic Research*, Schwab (2014) confirms this view of process, and suggests we may need to suspend ideologies that link research to results and allow process to remain active in the mode of its telling such that 'the relation between process and result is an open one.' Hence, in contrast to what an artist would normally do, it seems to be problematic to prioritise the artwork as the outcome of creative practice in the context of research, because the artwork is responsible for possible cognitive states rather than knowledge per se. However, it is also problematic to frame the process of creative practice as the source of knowledge; firstly because art practice resists rationalisation, and secondly, because it detracts value from the artwork. The literature addresses this by pointing to a less restrictive notion of knowledge that is sympathetic to the artwork, and by broadening the role that process may have in relation to evidence. Exclusive definitions of process and product are therefore problematic because they pose a relation in which one either *under-determines* or *over-determines* the other, and this contributes to demands for an epistemology of research in the arts that defers such issues.

1.2.1.2.4 The assessment of art

The process of reviewing an exhibition to cause reflection and development in artistic practice is not taken to be equivalent to the process of peer-review in research (in the view of Barfield and Quinn

2004). Neither is there any convention by which studio practice is related to knowledge, something which Reilly (2002) cites as the reason that more established research methods from other disciplines are incorporated to provide assessment criteria. As noted by Candlin (2000b), the lack of assessment structures seems to be an issue of boundaries:

In the past art that crossed disciplinary boundaries was nevertheless evaluated within art colleges and in relation to their traditions and practices whereas in this instance [of research in the arts,] art is being judged within an academic context and with a different set of expectations in mind [...] The practice-based PhD involves the theory and practice of art being acknowledged as academically valid. (Candlin 2000b)

Accordingly, it could be said that art does have existing ways of distinguishing what is good and of value (from art school pedagogy), however they are in conflict with what research must do to provide knowledge. One solution proffered is that research in the arts must differentiate itself from art, and that a model for this kind of research cannot simply be hybridised 'from the values of the parent community,' because it must be 'faithfully linked to the values of this new distinct community of practitioner-researchers' (Biggs and Büchler 2012: 98). An alternate way of understanding this situation is proposed by Quinn (2015): instead of presuming delimited definitions of *research* and *art* in opposition to one another, we can think of research as a 'paradiscipline' of art.⁸² Both of these ideas, which are engaged with problems of research

⁸² The research 'paradiscipline' of art is 'a set of ideas, aptitudes and approaches to investigative practice that gain their meaning from being aligned with the creative arts disciplines such as fine art, interior design, documentary film and graphic design but which have a transformative effect on these disciplines' (Quinn 2015).

management in arts institutions rather than with the development of studio-based research, propose a solution to the problem of how to make research in the arts academically legitimate.

In contrast to much of the literature, this thesis encounters the problems of research in the arts as they are met by individual artists and seeks to understand them from the *ground up* rather than resolve them from the *top down*. It is the contention of this thesis that the literature of research in the arts is flawed because there is lack of study of examples of doctoral research, and which therefore allows this form of research to remain in a problematic and antagonistic condition. Such tack is necessary because 'studio frameworks' are employed intentionally by artists to problematise academic frameworks; hence it is only with extreme difficulty that such activity can be rendered academically legitimate. It is helpful to view this argument historically also, as the desire to resolve research in the arts by making it institutionally manageable is analogous to how in the Coldstream reforms, art history and complementary studies were employed to resolve the relation of theory and practice (1.1.1). Accordingly, it may be prescient to view the disjunction between art and research as a productive break rather than aiming to definitively resolve it.

1.2.2 Research review

Completed art PhDs not only embody contributions to knowledge, they also exist as investigations into a definition of research and the knowledge it engages with, as Scrivener points out:

For the doctoral student, [research in the arts] involves a double experiment: an experiment aimed at instantiating a mode of [research in the arts]; and an experiment using [research in the arts] to acquire new knowledge and understanding. (Scrivener 2013: 136)

Accordingly, it could be said that all PhDs by artists in the UK contribute to an understanding of what 'knowledge' is in research in the arts, because they engage in an epistemological experiment. However, this is not to say that all UK art PhDs make an *easily defined* contribution to the research problem of this thesis. For example, Arnold (2009) investigates 'new epistemologies of art practice' but refuses to offer conventional conclusions because they are deemed restrictive. This feature of art PhDs expresses the complexity involved in using them as a source of evidence, because this thesis may be looking for something that has not been described, and which is sometimes intentionally non-discursive. As such, only four PhDs by artists (outside of the sample) will be reviewed, and this is because they take 'knowledge' as a primary concern (1.2.2.1). A notable conclusion, however, is that their positions are limited to the specificity of their approach; they highlight common issues but cannot articulate the condition of difference among *epistemological practices* in art PhDs.

Several others have attempted to address the issues facing artists in doctoral research and do so through a plethora of methods e.g. empirical research aimed at creative process, interviews, surveys, 'grounded theory' analysis, meta-analysis of projects, and broad consultations (1.2.2.2). However, it is key that no methodological precedent for the study of theses is apparent. While not all of this research is specific to the context of the UK, and fewer still is aimed exclusively at the problems facing artists (rather than practitioners in art, design, and architecture), a common finding is identified, in which the negotiation of practitioner values as part of research is highly contentious and implicates trade-offs between art and research. Additionally, reviewing such research supports the methodological imperatives of this thesis; namely, that *difference* must be respected by seeking to understand complexity rather than reducing it through generalisations. Hence, an imperative can be assumed, in which it is not appropriate to advocate for an ethics of research in the arts (what artists *should* do in research), nor should any model or methodological standardisation of research in the arts be aimed at.

1.2.2.1 Doctoral research

Doctoral projects of note that take knowledge in research in the arts as a primary concern include that of Christine Arnold (2007), Rob Ward (2010) and Juliet MacDonald (2010); they are all also 'research in the arts' i.e. doctoral research undertaken by artists in the UK.⁸³ It is worth also mentioning Boutet's (2009) PhD thesis, however it was conducted at Université Laval, Canada, and is only available in French. Boutet's (2009) findings are presented in Boutet (2012), which claims from interdisciplinary empirical research into her own studio practice, that art is an epistemological process closer to 'hermetic,' spiritual and experimental ways of knowing (Boutet: 2012: 33). This form of knowing seeks to actualise rather than represent ideas, and involves 'aesthetic thinking' in contrast to inductive or deductive thought (Boutet 2012: 37-38). Interestingly, this aligns with the performative side of knowledge argued for in the literature (1.2.1.2.3), because 'actualisation' and 'performative' are both used in opposition to representation, and to advocate for the research outcome as being coextensive with research process.

Arnold (2007) identifies issues particular to the concepts of 'research' and 'knowledge' in fine art practice, and gives a laundry list of theoretical issues with research in the arts (2007: 52-59), which conforms broadly to the common issues here (1.2.1.2). However, her commitment to a more elusive, new kind of knowledge results in reluctance to provide a substantial conclusion, because it is deemed 'injurious to the maintenance of practice itself' (Arnold 2007: 144).⁸⁴ In lieu of discursive findings as a contribution to knowledge, Arnold (2007: 65) makes an 'intervention into the

⁸³ Another PhD relevant to the issue of knowledge in research in the arts, is Fiona Candlin's (1998). Although it is not primarily concerned with the knowledge of arts research, she asserts that the acceptance of art practice in research will cause a change of the status of academic knowledge, bringing about the acceptance of a provisional form of knowledge, and putting 'academic work into an equitable relationship with art practice' (Candlin 1998: 145).

⁸⁴ Arnold makes clear her commitment to an alternate kind of knowledge: 'As an artist I cannot offer proof of a hypothesis. My observations and tracking of conceptual as well as material processes rely on the symbolic, intuitive and evocative thinking within the practice' (Arnold 2009: 36).

schematic of fine art research/practice as PhD': a text-artwork that forms a significant portion of the thesis.

MacDonald (2010) focuses on observational drawing practice and its characteristics as a form of embodied knowledge, and she articulates a number of 'knowledge-making operations' in practice (2010: 43). However, MacDonald's (2010) contribution to our understanding of epistemological practice seems to be limited, because she situates it within the purview of the philosophical field of phenomenology. An empirical or phenomenological focus provides a sympathetic theoretical basis for artists conducting research, because it sheds 'light on the epistemological value of drawing' (Anderson 2017: 5); and this is apparent in drawing PhDs e.g. Wallis (2003), McNorton (2003), Grisewood (2010), and Baker (2012). The temporal experience of practice is undeniably significant, and whilst phenomenology lends depth to such study, it can also be posited in the context of this thesis as constraining our potential understanding of what 'knowledge' is in research in the arts, because it limits inquiry to the experiential dimension of practice.

Ward (2010: 164) condemns all approaches to producing knowledge through artistic activity that start from a rational basis, because they change the art object into something unfavourable, and make the medium of knowledge linguistic. Citing the lineage of artists such as Duchamp, Magritte and Broodthaers, Ward (2010) puts forward his own approach, which mixes modes of representation to allow the thesis to be legitimate while engendering circumstances for knowledge to be playful 'and art [...] an agency to follow up intentions' (2010: 165). This entails that the arguments employed in the thesis are clear and conventional in form, however he intentionally undermines them through artistic devices deployed in thesis.⁸⁵

⁸⁵ Ward (2010) asserts that his thesis is also the practice element of the PhD: that the practice 'stands for a thesis.' He does so to invoke a paradoxical element to the reader's contemplation of the thesis. Ward also employs text and annotations in the margins of the thesis, to create different effects on how parts of the thesis can be read.

While these projects are contributions to our understanding of epistemological practice particular to research in the arts, they also seem limited due to their being relative to idiosyncratic artistic practices. Each artist cited above has drawn from his or her practice to offer an account of how art relates to 'knowledge.' However, their positions are limited to the specificity of their approach; they highlight common issues that point to a contentious relation but are unable to address the nuance of *epistemological practice* in research in the arts, in terms of its more general institutional and historical context. This signals the need for research that is not construed through the researcher's artistic practice and which can therefore prioritise the historical and theoretical context of research in the arts, and differences among the spectrum of fine art practice.

1.2.2.2 Other research

A consideration is given here to empirical research that aims at addressing the issue of knowledge for artists, research that takes PhDs as a sample, and research that aims at addressing the issues facing artists in doctoral research through primary research, rather than through abstraction (i.e. **1.2.1.1**). Some research is worth addressing initially due to its bias, where scientific values are valorised above those of artists e.g. de Freitas (2002), Thomassen and Oudheusden (2004), and Andersson (2009). Whilst the methodologies of these research projects differ, they share a focus on *process*, and use empirical data to justify a particular model of research in the arts that involves accurately accounting for what happens in practice. Hence, the difficulty that artists have in representing and assigning a status to process (acknowledged in the literature; **1.2.1.2.3**) is ignored in favour of recommendations for *transparency* of process. The other nine cases of research reviewed below do not fall foul of such critique and cover a range of related aims, scope, and methods. Use of interviews is evidenced as a common method, and while three examples are given below of research that take PhD projects as a sample, it is notable that no methods for analysing or interpreting the doctoral thesis of an artist is discussed in detail. While there is therefore no

methodological precedent for the comparison of PhD theses by artists, the research below points instead to how crucial the negotiation of values are for artists in doctoral research. Hence, such research generally helps to rationalise methodological imperatives for this thesis.

de Freitas (2002) used interviews and case studies of postgraduate studio practice in art and design, in New Zealand, to understand how artists and designers acquire knowledge (about concepts, materials, processes and applications), and how they provide an exegesis to account for this process. de Freitas (2002) highlights 'active documentation' as a unique research method for knowledge construction. However, while this may be applicable to practitioners in design, the textual representation of artistic practice as research is a common topic of dispute and is a core tension within research in the arts e.g. Macleod (2000). Thomassen and Oudheusden (2004) recount how they asked postgraduate students in the Netherlands to employ an 'exegesis approach' to account for creative practice projects, in the aim of enabling knowledge creation and exchange. Accordingly, they argue that 'the artefact is an illustration and shows research, the thesis underlies the artefact and describes the connection between the research and the product' (Thomassen and Oudheusden 2004). Andersson (2009: 2) studied the research processes of a group of artists and social scientists to lay 'bare differences, similarities and overlaps between [their] meaning-producing process.' From this study, Andersson (2009: 8-9) claims that to do research, artists must make their mode of production 'methodologically transparent, theoretically positioned and assessable' so that research in the arts and social science can share epistemological and methodological standards. The conclusions of de Freitas (2002), Thomassen and Oudheusden (2004), and Andersson (2009), belie an important point: a reasonable picture of creative practice as knowledge production is available (as Thomassen and Oudheusden 2004 show) but it is untenable for artists because of the points cited in **1.2.1.2**. To expand: it is undesirable for an artwork to illustrate a body of research (this reduces the artwork to something less than art), and neither can it be assessed as the linear result of research, because the status of process is problematic rather than a given. Consequently, the conclusion that can be drawn from the flaws of such research are that

not only should one be aware of the discourse of research in the arts, but also that research that aims at advocating an ethics of research in the arts (what one should do) is flawed from the outset. Additionally, the value that Andersson (2009) places on the *necessity* of transparent processes shows an ignorance of artistic sentiment, and how the notion of transparent process has been problematised in the fields of ethnography, sociology, and the history and philosophy of science.⁸⁶

There are two notable studies from outside the UK that take PhDs in art, design, and architecture as a sample: Paltridge et al (2011) consider PhDs in the visual and performing arts in Australia, and focus on the issue of writing; Büchler et al (2011) consider PhDs in architecture in Sweden, and focus on defining practice-based research as a distinct form of research. Paltridge et al (2011) is the sole published outcome of a larger project funded by the Australian Research Council, which considers an unspecified number of institutions and students in terms of regulations and thesis formats, through interviews and surveys. While they offer three models of writing ('context,' 'commentary strong/weak,' 'research-question') and claim to have 'unearthed schools of preference,' it is important that they qualify that 'there is no evidence that one model represents best practice, nor that one single model should be sought' (Paltridge et al 2011: 252). Büchler et al (2011) presents an investigation funded by the Swedish Institute that took as an initial sample seventy-nine abstracts of architecture PhDs that use 'creative practice' in research. Eight PhDs were subsequently selected from the sample, and each thesis was subject to analysis, alongside semi-structured interviews with each author and their supervisors, with this data treated according to a 'grounded theory' methodology. The focus of their research was how a use of creative practice indicates 'practice-based research,' and conclude that three criteria mark it out as a distinct paradigm of research (Büchler et al 2011: 324).⁸⁷ A key claim they make of relevance to this thesis, is that a 'culture of

⁸⁶ The crisis of representation in Ethnography is the theme of *Writing culture; the poetics and politics of ethnography* (Clifford and Marcus 1986). John Zammito addresses the crisis of sociological explanation in *A Nice Derangement of Epistemes* (2004: 165 – 168). In *Towards a history of epistemic things* (1997) Hans-Jörg Rheinberger draws attention to the irreducible aspects of experimentation and argues that there can be no logic in the relationship between theory and experiment.

⁸⁷ Three criteria indicate research as 'practice-based': '(1) creative and/or non-traditional practice is an integral part of the development of the research, or (2) the conceptualisation of the problem and solution to that

knowledge' underlies the paradigm of artistic research, and relies on the conscious or unconscious negotiation of a distinct set of values; when creative practice is used to mask a lack of integration between the aims of the research and the actions that are undertaken, they argue that this should not be considered 'practice-based research' (Büchler et al 2011: 326). The 'masking' of the negotiation of values, which results in a lack of integration of research and practice, is apparent in the sample used by this thesis (e.g. Vaz-Pinheiro 2001).⁸⁸ However, the way in which 'aims' and 'actions' seem to be dichotomised by Büchler et al (2011) according to the academic and artistic, respectively, appears problematic. Where some creative practice cannot easily be rendered causally in terms of intention and aim, the demand for the integration of aim and action by Büchler et al (2011) is susceptible to the same critique attributed to Andersson (2009), because they presume that practice can be transparent in research without issue; a reason for this may be that Büchler et al (2011) consider only architecture PhDs, which are representative of different practitioner habits and values compared to the PhDs of artists. Additionally, they argue that 'practice-based research' produces knowledge of a different kind, where practice contributes an essential but indefinable component (Büchler et al 2011: 323). Such a lacklustre definition of knowledge points to the difficulty of characterising the kind of knowledge involved in research in the arts in a meaningful way.

Hockey (2003) considers the student experience of those undertaking practice-based PhDs across all disciplines that utilise 'creative practice.' Fifty semi-structured qualitative interviews were conducted with doctoral students, representing twenty-five UK institutions. A 'grounded theory' methodology was employed for sequential collection and analysis until no new interpretive categories emerged (a 'constant comparative method'; Hockey 2003: 84). Hockey (2003: 85-86)

problem is born out of the practice, or (3) there is no conscious distinction or separation between research and practice on the part of the researcher' (Büchler et al 2011: 324).

⁸⁸ Vaz-Pinheiro (2001) could be interpreted as lacking an integration of research and practice, because there is a disjunction between the methodological model offered at the outset (2001: 3) and the practice that is subsequently recounted (2001: e.g. 60).

notes that it was common for creative practitioners to express difficulty with the systematic reflexivity needed for academic research, and remarks that this is compounded by the expectation of analytic documentation because it 'collectively generates a shock and challenge to their artistic identity.' Hockey (2003: 83) aimed at uncovering the complexity of students' lives rather than producing statistical generalisations, and three principal forms of engagement were identified: 1. priority is given to creative practice above research; 2. There is a struggle to synthesise systematic analysis and creative expression, resulting in a technique of neutralisation to cope (where the prospect of attaining an academic career assuages the loss of creative identity); 3. A productive merging is apparent, where both research and practice align with the practitioner's identity (supported by process of conceptualising) and analytic writing is seen as necessary and optimistically viewed (Hockey 2003: 87-88). The second form of engagement that Hockey (2003) identifies bears similarity to the 'masking strategies' identified by Büchler et al (2011: 326), in that creative practice is not made to be an earnest part of the research, where instead the researcher aligns problematically with an academic paradigm of research. It is significant that both Hockey (2003: 83) and Büchler et al (2011: 326) highlight how students are made to negotiate practitioner values in relation to academic values, where the adoption of academic values entails the loss of creative identity.

Bulley and Şahin (2021a: 3) drew upon 'sixty-two contemporary practice researchers, theorists, research support professionals and policymakers,' through face-to-face interviews, questionnaires, surveys, and engagement with the wealth of literature in regard to this field, to produce two reports that answer 'what is practice research?' (2021a) and 'how can practice research be shared?' (2021b). In regard to the topic of knowledge, Bulley and Şahin (2021a: 12-13) emphasise tacit forms of knowing in practice, how a 'research narrative' can be conveyed through text and practice simultaneously, and the importance of 'situation' (situated practice research) and collaboration. Whilst Bulley and Şahin (2021a, 2021b) provide a much-needed overview of practice research in the UK, and point to crucial issues such as the 'research narrative' (2021a: 27-31) and the need for new

models of peer review (2021b: 25-28), they do not adequately acknowledge difference among creative practitioners across the arts (i.e. why fine artists face more challenges in research than designers). Given the scope of their research this limitation is understandable, however, this thesis evidences the importance of the history of art education (1.1) and highlights why research is a contentious prospect for artists in particular due to the process by which value is negotiated (3).

Hope (2016: 74) analyses a sample of seventeen AHRC funded projects to find out how practice is being used or embedded in the research process, and to better understand 'the nuances of different epistemologies and ontologies that underpin diverse disciplinary approaches to practice-research' in relation to non-positivist qualitative methodologies. While Hope's sample does not consist of doctoral research, it bears consideration in this context due to it being a comparative method which aims at nuance. Hope (2016) considers the available outputs and documentation of the projects in the sample, and conducts a meta-analysis using the metaphor of the 'colour wheel' of research definitions. The key conclusion of Hope (2016: 84-85) is that 'practice as research' is viewed suspiciously 'in favour of more established paradigms incorporating arts-based methodologies' (e.g. 'a/r/tography and 'practice-based,' as referred to in 1.2.1.1). Hope (2016: 84-85) argues that to avoid 'co-option and misrepresentation by dominant ways of knowing, validating, and distributing research,' researchers must clarify the orientation of their 'practice in relation to research agendas at micro and macro political levels.' Similar to the findings of Hockey (2003: 83) and Büchler et al (2011: 326), Hope (2016) expresses how crucial the negotiation of practitioner values is in research, and how this can default to academic modes of representation. Where the presumption that practice-based research is a distinct paradigm seems problematic in Büchler et al (2011), Hope (2016: 78) couches such an issue through discussion of 'post-paradigmatic practice,' noting that the dominant model of demonstrating new knowledge constrains the existence of a new paradigm inherent to research in the arts. It is worthwhile to apply such critical perspective to research in the arts, as it entails viewing it as a nascent rather than distinct form of research. Such position

acknowledges that there is a struggle between art and research that occurs for doctoral students, which can involve trade-offs between artistic and academic values.

A piece of research notable for its attention to practical issues is the AHRC commissioned project conducted by Rust, Mottram and Till (2007), which aimed to 'describe the landscape of practice-led research in Art, Design and Architecture' in the UK. They considered a wide variety of data from 'town hall' style consultations, online questionnaires, and examples of practice-led projects from the arts community, the AHRC and NESTA. They found that a number of tendencies were expressed strongly by fine art in comparison to other disciplines: outcomes are left open to interpretation, questions are identified rather than responded to, and a major issue of significance is the nature of outcome or contribution (Rust et al 2007: 41, 63). Rust et al (2007: 63) assert that these tendencies are a 'challenge to the AHRC definition of research, or at least the way the definition is generally interpreted,' and that this situation can be addressed by resolving what kinds of contribution are expected from this form of research, and by establishing practical methods to give the 'practitioner/researcher proper ownership of the process.' Hence, they conclude that the identity of the creative practitioner *should* be respected, through accommodations within research.

In a subsequent article, Mottram and Rust (2008) build upon the AHRC project and focus specifically on practice-led research in fine art, reporting on what they believe to be crucial issues for the field, namely an underdeveloped scholarly infrastructure, and the nature of the contribution made by an artefact (artwork). In considering the outputs of the RAE, and through the analysis of abstracts of completed doctorates listed on the Art and Design Index to Theses (ADIT), Mottram and Rust (2008: 133) conclude that an 'uncritical revisionism' takes place, where activities are relabelled as research due to the difficulty of rendering professional practice legible in such a context. Similarly, they note a 'worrying tendency' that activity is claimed as 'practice-led' by artists without giving due attention to 'the four great challenges of academic work; creating new knowledge; preserving existing knowledge; training specialists; and educating citizens' (Mottram and Rust 2008: 149).

While the sample they use is incomplete,⁸⁹ the issue of 'uncritical revisionism' again points to the inadequate negotiation of values by artists during doctoral study and as part of research assessment generally. In an attempt to reconcile conflicting values, it seems that artistic formats and conventions are overlaid with research terminology rather than outcomes embodying a productive synthesis of academic and artistic practices.

In research funded by the AHRB (before it became the AHRC), Macleod and Holdridge (2004) address the lack of evidence about the form and structure of practice-based research in fine art by investigating the methodological models apparent in doctoral study. Their research took as sample twenty PhD theses, and claim to have identified eight analytical models, however their report uses only three exemplars to 'draw out the implications of such research models for the culture' (Macleod and Holdridge 2004: 158), and to draw 'attention to the nature of each methodological approach' (2004: 165). Accordingly, an account of how they studied the theses is not given, and they state instead that underpinning the study is 'seven years of empirical research into artists' and supervisors' experience of undertaking advanced research in the form of Fine Art doctorates' (Macleod and Holdridge 2004: 156). They note that, as a source of data, research in the arts is complex such that 'quantitative comparisons simply cannot be drawn,' and that the methodological models they evidence are not to be taken as standard models but rather 'as a demonstration of the diversity of appropriate doctoral submissions' (Macleod and Holdridge 2004: 164-165). Additionally, they argue that the standardisation of research methods would actually be detrimental to the research culture (Macleod and Holdridge 2004: 165). Their conclusion they draw, is that current students must be encouraged to study completed submissions to help understand the culture and make it cohere (Macleod and Holdridge 2004: 165-166). When thinking about this conclusion in relation to the sample used by this thesis, it is apparent that theses are being read by doctoral

⁸⁹ The abstracts Mottram and Rust (2008) take as data source are incomplete: they identify forty-two fine art PhDs completed in the UK from 1988-2005 (Mottram and Rust 2008: 148), however this includes only one of nine from the sample used by this thesis completed during that period. This points to the incompleteness of the Art and Design Index to Theses (ADIT), at least at the time of the study.

students.⁹⁰ However, there is a notable lack of citation of theses in the sample, despite the similarity of topics being dealt with e.g. Cartiere (2003) and Handal (2010) both focus on 'place', and Sakuma (2006) and Norris (2009) both focus on space and movement; one exception to this is Clements (2005: 33-34), as he gives a brief overview of relevant doctoral research. The reason for this is likely the degree of novelty of each project, and because artists seem to want to develop a unique approach to research according to their practice and engagement with a topic rather than appearing to repeat (or continue) an existing approach; this can be related to the rejection of instrumentalisation and valuing of originality in art education (1.1).

A final piece of research to address was conducted by Macleod and Chapman (2014); funded by Kingston University, this project looked at five art PhDs, and interviewed the authors of those PhDs, to better understand how 'artist researchers have approached the subject of research enquiry' (2014: 147). Macleod and Chapman (2014) selected their sample according to artists who had an established practice, and 'whose work became of interest during the period 2009-2012' because they demonstrated confidence 'bringing practical and methodological knowledge from the art worlds in which they have worked to a university research culture' (2014: 140). Part of their rationale for examining art PhDs is that 'the growing body of material offering models of art practice methodology and/or generalised art research practice' contributes to the 'climate of instrumentalism' in research in the arts, and this is to the detriment of the achievement of artists in research (2004: 147-148). While it seems that Macleod and Chapman approached the theses in the sample holistically (as no method is described), they detail how the planned semi-structured interviews (2014: 139).⁹¹ The findings they highlight are that: artists do not contextualise their work

⁹⁰ UAL makes it known to research students through their training programme and in the annual research degree handbook, that www.ualresearchonline.ac.uk hosts the majority of completed theses from the university. Each college library at UAL houses physical copies of theses completed at that site (apart from embargoed theses, which are not publicly available), and the 'sign-in' sheets at the front of the theses at Chelsea College of Art & Design evidence that many artists in the sample read theses there e.g. O'Riley (1998) has been read and signed by a significant portion of artists in the sample.

⁹¹ 'The following questions were asked to each artist: (1) Describe your PhD: what is your project? (2) Describe your working process: were there times when it faltered? (3) What are the different parts of the project? (4) Were you looking for a framework? If you were, how did you find one? (5) Did you encounter tensions? If yes,

according to academic conventions, artists struggle with representing and attributing a status to process, and that studio frameworks brought into research resist assessment (Macleod and Chapman 2014: 143-145). A key finding of Macleod and Chapman's (2014: 139) for the context of this thesis is their assertion that the way in which artists use sources (by destabilising the contexts of sources), is the knowledge that artists bring to research (a form of artistic knowledge). While it is difficult to define this 'artistic knowledge' as a form of knowledge that meets the criteria of the PhD, it 'can be identified as an agency, or an active capacity, seeking to procure understanding beyond both academic research and embedded art practice' (Macleod and Chapman 2014: 147). Relevant also to the context of this thesis, is that, rather than explicitly compare PhDs by artists, they 'hope to give an indication of the labyrinthine nature of each research process and to demonstrate how each is made in a different and singular way' (Macleod and Chapman 2014: 139).

The arguments of Paltridge et al (2011: 252), Macleod and Holdridge (2004: 164-165), and Macleod and Chapman (2014: 147-148), support the criticism made here of de Freitas (2002), Thomassen and Oudheusden (2004), and Andersson (2009), in which there is a need for more research that is not used as a vehicle for ideological bias i.e. empirical research that argues for what artists *should* do in research. Generally, this can also be understood as an imperative not to offer models of research in the arts. Such assertion is related to a common finding in the research above, as the negotiation of practitioner values as part of research is acknowledged as highly problematic e.g. Büchler et al (2011: 326), Hockey (2003: 85-86), Hope (2016: 84-85), Rust et al (2007: 63), Mottram and Rust (2008: 133), Macleod and Holdridge (2004: 166), Macleod and Chapman (2014: 143-145). Hence, the institutional context of research in the arts bears further scrutiny in terms of how it constrains what

name them. (6) What enabled you to know when the project was working? Additional questions were asked as necessary. The questions themselves arise from a particular understanding of what it is to practice art research, where conventional divisions between art practice and research practice are questioned. In addition, questions were informed by the authors' experience of PhD supervision, examination and experience in the field of art research, which provides clear indication of the paucity of understanding in the areas of subject formulation and appropriate research process.' (Macleod and Chapman 2014: 139)

artists are able to do as research because this implicates the co-opting of what artists do as research by dominant ways of knowing, and thus the question of ownership raised by Rust et al (2007: 63).

In regard to the methodologies employed above, it is significant that no method is detailed for examining the PhD theses of artists. While 'grounded theory' is employed by Büchler et al (2011) and Hockey (2003), this appears to be applied to interviews rather than the thesis. Additionally, the sample sizes employed are lower than the sample used by this thesis: while a large number of abstracts are considered by Büchler et al (2011), Rust et al (2007), and Mottram and Rust (2008), only eight PhD theses are examined by Büchler et al (2011), twenty by Macleod and Holdridge (2004), and five by Macleod and Chapman (2014). This contrasts to the thirty-two PhD theses taken as a sample by this thesis, which represents the total number of PhDs completed at Chelsea College of Art and Design by artists from 1998-2013/4. While some imperatives are therefore shared between this thesis and the research above, this thesis is novel in scope and ambition.

1.3 Gap in knowledge

This thesis is aimed at the problem of knowledge in research in the arts. The historical and contemporary context (1.1) sheds light on what is at stake when artists are met with the demand to produce knowledge as part of doctoral research. The consideration and critique of relevant literature and research (1.2) affirms the tensions that constitute research in the arts and helps to clarify a rationale for approaching the problem of knowledge through comparative research.

Research in the arts is a product of educational reform, rather than something which has emerged due to the general acknowledgement of art as a form of knowledge production. Hence, rather than elucidating a philosophical account of the epistemology of art, this thesis argues that an examination of art education is preferential. Three focuses were employed in 1.1 to achieve this, where art education in the UK was viewed in terms of the kinds of meaning implicated, the social function being attributed to art, and how the interest/motivation of students is construed. While the

problematic relation of theory and practice is indeed the context and inheritance of research in the arts (as Candlin 1998: 28, argues), this argument can be nuanced by summarising why this gap has remained, below.

The meaning attributed to facets of art education historically are crucial because we have seen a shift in the valuing of studio practice through its relation to academic practices. As part of the Coldstream reforms, institutions were envisioned as approaching the relation between practice (studio making) and theory (academic skills) creatively. Regrettably, the bureaucracy involved in granting institutions the status to award the DipAD led instead to a lack of risk taking and brought attention to uncritical assumptions in art education (1.1.1.1). For art students, a preference for the visual was defaulted to because pedagogy did not address the gap between theory and practice (1.1.1.2). The 'theory' component of art education transitioned from art history to general studies, and became critical studies in the late 1970s, which borrowed more from cultural studies than art theory. Where previously studio work defaulted to psychological and solipsistic inquiry, critical studies addressed this by giving art students a *potential* way to orient themselves socially as cultural producers. However, in art education there was still no prescribed relation between theory and practice i.e. how theory *should* feature in studio work and vice versa. The issue with this, was that the gap between theory and practice allowed modernist tendencies to remain in art education as unquestioned assumptions in the studio.

Following Art & Language, the gap between theory and practice could be understood as a productive break, however this possibility was overtaken by the institutional need to manage art education as part of Higher Education in polytechnics (1.1.1.3). When thinking about this tension in the contemporary context, we see that for taught art education the relation between theory and practice is a perennial issue (albeit also somewhat of a chimera), because any resolution, if formalised, sacrifices the freedom of artists (1.1.2.2). The privileging of theory over practice is the default structure of research (at PhD level), and this necessitates the relation between theory and

practice being negotiated by artists. Additionally, a fundamental difference between 'taught' art education and the PhD, is that the realisation of an individual practice is not prioritised; the PhD scrutinises what is achieved in practice as a research product rather than valorising the authenticity of an artistic practice. As a result, the scrutiny that an artist's practice is subject to during a doctorate puts artistic values in tension with academic values, and thus prompts the questioning of values that may otherwise go unchallenged. However, artistic values are not a given, and research in the arts does not always result in the examination of the process of valuation that occurs. Hence why the notion of 'ownership' is a crucial issue facing artists conducting research in the arts, and something that this thesis attends to as it has been met by artists through their doctoral research (3).

The notion of social function has been crucial to the formation of art education, because where industry desired the *training* of creative skills, the academic skills imported into art education through the Coldstream reforms can be understood as producing generally better citizens (1.1.1.1). The DipAD engendered the idea of art practice as a form of inquiry but relegated it to a psychological domain in the absence of a conceptual framework to render it meaningful in other ways (1.1.1.2). The belief that art cannot be taught, conflicts with the conceptualisation of art education as a form of Higher Education. This is further complicated by the expansion of the field of art from the sixties onwards, which took the beholder of the artwork as a social subject (1.1.1.3). Where art has been instrumentalised as a form of creativity and as a means for social good, participation in the knowledge economy (through doctoral research) offers an alternative. The PhD is ideologically aligned with the instrumentalism of the modern state, but art is involved in a struggle against such instrumentalisation because the attribution of a *function* to art practice is seen as proscribing the meaning it engages with. The crux of this issue is that any fixed resolution of the gap between theory and practice limits the potential of art and can lapse into an instrumentalism that artists reject; at PhD level this can serve as an ineffable locus of creativity, however it conflicts with the institutional management of research as a product (1.1.2.2). Additionally, as seen in 1.1.3,

research does not currently offer the expected liberation of art from other social functions because it does not have a sympathetic life cycle structure for the knowledge produced in research in the arts. To resolve this problematic entails a more complex appreciation of the social function of research in the arts beyond the life cycle of academic research and the desirable social and economic functions of art (1.1.2.1). Hence, it could be said that meaning, function, and interest, are aspects of art construed through its education, which entail tensions between art and research.

When we turn to how the issue of knowledge in research in the arts has been addressed, it seems that the literature deals with it primarily through abstraction and can be criticised as coming from a managerial discourse that seeks to resolve its institutional status (1.2.1.1). However, the literature is helpful for pointing out common issues facing artists in doctoral research (1.2.1.2), as it suggests reasons why art cannot align straightforwardly with more general theories of research such as 'practice-based.' Research into the issue of knowledge has been conducted by artists through doctoral research, however the idiosyncratic approaches adopted seem to constrain the generality with which statements can be made about the epistemological practice of artists (1.2.2.1). Other research that does not use artistic practice is notable, in that the way in which practitioner values are negotiated as part of research is highlighted as crucial (1.2.2.2). This thesis can be understood as adopting the imperatives of other research in this area, where producing models of research in the arts is not something to aim at. Additionally, the historical and contemporary context of this thesis supports such decision because it shows that to offer a model is akin to resolving the relation of theory and practice from the top-down; and this would be tantamount to instrumentalising research in the arts.

In conclusion, this thesis identifies a lack of understanding in regard to how the 'problem of knowledge' is met by artists during doctoral research. The historical and contemporary context is crucial in this respect, as it points to several points of tension between art and academia (i.e. meaning, interest, and function), which are intertwined with the relation of theory and practice in

art and its education. Theory-practice distinctions have been sustained in art education and allow artistic practice to assume an ahistorical guise, in which the ontology of art is assumed rather than examined. The problem with this situation is that it masks a play of forces, because, in doctoral research, when artists valorise the value of practice in relation to theory it easily lapses into the 'two cultures' dichotomy, in which aesthetic value is contrasted to scientific value. Conceptualism already includes a negotiation and/or rejection of the visual/aesthetic, and Art & Language attempted to insert this historical struggle into the discourses of educational reform by questioning the way in which art education inculcates values in students. Hence, it does not make sense to prioritise the notion that research in the arts is a distinct epistemological domain that could be 'uncovered' through the study of doctoral research by artists. Rather, it is advantageous to consider that artists meet the 'problem of knowledge' in doctoral research through the negotiation of artistic and academic values (a process in which values are *conceived*), as this can draw attention to the uncritical aspects of academic practice and allow space for the iteration of artistic values in the institution. Where others have considered a sample of doctoral research, they point to the negotiation of values by artists as significant, however no research takes this as a basis for *comparison*. Accordingly, this thesis acts to address this gap in knowledge through a comparative study of research in the arts, which shows how the specific issues of artistic value that appear in the histories of modernism, conceptualism, and postconceptualism are worked through in the context of educational reforms to art schools in the UK.

(p. 137) 2 Methodology**(p. 137) 2.0 Introduction****(p. 139) 2.1 Summary of initial methods and early findings****(p. 144) 2.2 A discursive method****(p. 146) 2.2.1 First stage****(p. 155) 2.2.2 Second stage****(p. 165) 2.2.3 Third stage****(p. 174) 2.2.4 Identifying findings and organising data****2.0 Introduction**

The initial aim for this research appeared straight forward: to clarify how artists meet the doctoral criterion of a contribution to knowledge i.e. the problem of knowledge in the art and design PhD. To achieve such an aim, it seemed reasonable to try to characterise the 'knowledge' that artists were producing through doctoral research, given that their theses are widely available in the UK.⁹² After the application of initial methods to a sample of PhD theses however (which will be detailed below, 2.1), it was apparent that the 'contribution to knowledge' cannot easily be demarcated for analysis. While the conceptual orientation of the research would change further to focus on 'values' as the research progressed (2.2.3), it is important to state that, as a sample of data, PhDs by artists generally resist being looked at in the same way as PhDs in the humanities and social sciences (i.e. in terms of shared/disciplinary characteristics). As such, there is a fundamental tension implicated in the methodology used by this thesis, between the *description* of individual PhDs and the *comparison* of a sample of PhDs. A protracted methodological negotiation of the research was therefore necessitated, and it is prudent to detail in this chapter how the methodology developed and why.

⁹² University of the Arts London has a repository for research and doctoral theses (www.ualresearchonline.ac.uk), and the British Library has a repository for UK doctoral theses (www.ethos.bl.uk).

The literature of research in the arts is characterised by a wealth of abstract debate, and can be criticised as coming from a managerial discourse that seeks to resolve its institutional status. Hence, there is a clear rationale for the study of theses by artists: to address the prevalence of abstraction in the literature. Additionally, it could be said that we are now in the 'third phase' of research in the arts, as enough doctorates have been completed that the spectrum of such research can now be mapped, and conclusions drawn (Hamilton and Jaaniste 2014: 254). While there is a limited amount of research whose sample consists of PhDs by practitioners (1.2.2.2), there is no adequate precedent for the *study of theses* (i.e. a method that others have used), hence why the development of a method was a challenging feature of this research. Also, the selection and size of samples used by others vary considerably. For example, where Macleod and Holdridge (2004) used a sample of twenty theses by artists to evidence the form and structure of research in the arts, Macleod and Chapman (2014) employed a sample of five theses and subsequent interviews to investigate how artists approach the subject of research inquiry. It was decided that all thirty-two PhD theses completed by artists at Chelsea College of Art and Design, from the first in 1998, up to 2013/14, could function as a sample (**appendix vii**),⁹³ and there were several rationales for this choice:

1. University of the Arts London is a monotechnic arts university. Consequently, the problematic status of art practice in terms of its history and theory is more likely to be acknowledged as a live issue and actively engaged with, whereas the proximity to other disciplines in a polytechnic university may occlude its visibility.
2. Having completed my MRes at Chelsea College of Art and Design, I am familiar with the institution, the history of research centers and groups, and the artists who gained their PhD then proceeded to teach and supervise there.

⁹³ It was decided at the outset to exclude design and non-practice (i.e. art history) PhDs completed at Chelsea College of Art and Design from the sample (see **appendix viii**, for the full list of excluded theses). The reason for doing so, is that research is problematic for artists in a different way and to a different extent than for other practitioners (a point argued in 1.2.1.2, and confirmed by Rust et al 2007: 63). There are two PhDs included in the sample that involve design practice (Okashimo 2007, Astfalck 2007) but due to those authors being explicit about what they produce being considered art they were not excluded. Ross (2012) is also an outlier in the sample, as she claims to be doing education as an artist.

3. Several kinds of art practice are included in the sample e.g. painting, printmaking, photography, performance, video, installation. Hence, while there may be common issues facing artists in research (1.2.1.2), it can be considered whether the kind of practice entails such issues being felt differently.
4. Focusing on one institution over such a period of time factors in the development of a research culture. Additionally, the RAE/REF evidences a positive development in research in the arts since its inception (1.1.2.1), and whilst it can be understood as an index of managerial success, it is interesting to consider whether an analogous development is evidenced in the PhDs across that same span of time.

The methodology for the research developed over a substantial amount of time, through productive failures and adaptations. A number of initial methods were trialled, through which the question being asked of the sample changed from '*what* is the knowledge, and *how* did they come to know it?' to 'how is the knowledge *represented*, and what *makes* it knowledge?' (2.1). Following this conceptual shift, a three-stage 'discursive method' was employed that facilitated the detailed comparison of theses, and which incorporated six interviews with authors (2.2). It is a crucial result of this 'discursive method' that 'values' emerged as a way to frame the problem of knowledge in research in the arts.

2.1 Summary of initial methods and early findings

The methodology presented in this chapter aligns with that of other research (considered in 1.2.2), because a conviction (a methodological imperative) is shared: artists require more *ownership* of research in the arts in terms of methods and modes of dissemination, however no particular model of research in the arts should be offered to address this. In contrast to other research (e.g. Büchler et al 2011), the methodology used here does not presume that research in the arts entails a novel epistemological domain. Rather, the possibility of a distinct epistemology is treated as incidental,

and this thesis does not attempt to substantialise it beyond the play of forces that compose it. Consequently, it has been an important feature of this thesis to identify the problematic status of research in the arts as a historical condition of art practice - a problem introduced by the Coldstream reforms, which entailed practice assuming an ahistorical guise at a remove from its own theory and history (1.1). This problem cannot be solved through top-down solutions because practitioners will not assume the same models of working, and it becomes part of the logic of the PhD that artists *must* engage with either consciously or unconsciously. Hence why Candlin (1998: 19) argues that the gulf between theory and practice programmed into art education is the inheritance and context of research in the arts; this issue becomes necessary to negotiate as an artist conducting doctoral research.

Accordingly, research in the arts implicates a tension between the general and specific, and such tension must be respected when taking art PhDs as a sample of data. As a result, methods of comparative research from communication science are problematic because it is essential that 'the objects of analysis are compared on the basis of a common theoretical framework and that this is performed by drawing on equivalent conceptualisations and methods' (Esser and Vliegenthart 2017: 2). Comparative research requires a theoretical framework at the outset, yet one does not exist to adequately compare how the problem of knowledge is met in the art and design PhD. Because of the lack of existing framework, and due to the methodological imperative assumed for this research (that the achievements of artists must be respected, as a matter of ownership), a basis for comparison must therefore emerge from the study of theses.

Several initial methods were trialled and considered. For example, 'grounded theory' (Charmaz 2014) was applied to five theses from the sample because it offered a method of 'coding' by which the theses could be interpreted and compared. Similarly, 'discourse analysis' (Gee [1999]2005) provided a tried and tested method to apply to the sample and was appealing due to research such as Hocking (2018), which offered a compelling account of art education. However, both of these

methods were ultimately rejected as they provided narrow interpretations only, serving to map the theses and reorganise their content rather than provide critical insight.⁹⁴ Whilst 'actor-network-theory' (Latour 2005) was also considered due to its use by Pickering (1995) to explicate the process of knowledge production, its lack of application for textual analysis is well noted (Venturini and Guido 2013: 6) and could therefore be discounted. The sample was considered informally also, and some shared tendencies were apparent that conformed to a broadly chronological and social reading.⁹⁵ However, through evaluation it seemed that this was superficial, and consideration of the underlying reasons for such similarity was required, whilst attending to contradictions and nuance amongst the sample.

A prolonged engagement with the method of 'explicating epistemic justification' (Haack 2009: 117-139)⁹⁶ provided a crucial insight that allowed for a conceptual shift in the methodology. This method was applied to Paul Ryan's (2009) thesis and used as a basis for a pilot interview, following a

⁹⁴ Marra and Palmer (2008) use a 'grounded theory' method to consider the knowledge production of students, however they can be criticised because they assume a reductive idea of knowledge that the method, and their findings, do not challenge. Zammito (2004: 234-239) offers a similar critique of 'discourse analysis,' claiming it is the end result of a game of 'epistemological chicken' i.e. an endless activity trapped in relativism.

⁹⁵ In the earlier PhDs in the sample, artists seem to either allow art to be subsumed to a scientific model of research (e.g. Guptabutra 2005), adopt academic writing with minimal artistic intervention (e.g. O'Riley 1998, Corby 2000, Payne 2005), or combine these approaches (e.g. Mencia 2003, Tran 2005). In the middle of the period covered, there were a social group of artists at Chelsea who all assumed new kinds of art practice for the PhD (Clements 2005, Bowditch 2006, Cheshier 2007), and put their artworks in a non-discursive relation to their thesis. In the later PhDs, there are a few artists who attempt more radical experiments with the format of the thesis (Sullivan 2011, Maffioletti 2012, Bradfield 2013, Hjelde 2012). There are a number of artists who seem to structure their thesis (and the presentation of their artworks) in similar ways (Guptabutra 2005, Lu 2007, Huang 2009, Handal 2010, Adjani 2011), and it is notable that Professor Toshio Watanabe supervised them all. Additionally, the two PhDs identified as being closer to design practice (Okashimo 2007, Astfalck 2007), are distinguished by their lack of engagement with contemporary art theory discourse; however, it is worth stating that this interpretation of Astfalck (2007) was later qualified during the research (see **figure 5**).

⁹⁶ Haack (2009: 117 - 139) provides a three-stage guide for explicating epistemic justification, beginning with the specification of a proposition (that expresses what is claimed to be known by a person), and it is this proposition that is subject to explication. Following Haack's guide, we assume a (single) state of belief as underpinning that proposition, and we can map the *causal nexus* of that state of belief by specifying the evidence that *inhibits* or *sustains* it. We must first consider evidence that exists as *states* (other states of belief, perceptual states, introspective states, and memory traces; which cannot by definition be contradictory), and then evidence that exists as *content* (consisting of sentences and other propositions; which can be contradictory). From this point, the sum of evidence that sustains or inhibits a person's state of belief (in the explicated proposition), can be evaluated in terms of its epistemological standards: how *favourable* the evidence is, how *secure* the reasons are, and how *comprehensive* the evidence is.

'narrative research' method (Andrews et al 2013).⁹⁷ By evaluating how this approach did not work and why, it was apparent that an artist's 'contribution to knowledge' cannot be effectively demarcated for analysis. Hence, the question being asked of art PhDs needed to shift, from '*what* is the knowledge, and *how* did they come to know it?' to 'how is the knowledge *represented*, and what *makes* it knowledge?' Additionally, the benefit of following a 'narrative research' method for interviews was evidenced by how much significant data came out of the pilot interview, and how surprising this data was, in that it could not have come from any treatment of the thesis.

Consequently, it was decided that a basis for comparison (i.e. a theoretical framework) would need to be developed from the ground-up, and due to variation and novelty amongst the sample, the framework must be highly responsive rather than fixed. Hence, such approach eschews a schema that would unintentionally limit what 'knowledge' is and allows for an engagement with the way in which knowledge is represented in each thesis. This approach constituted a preliminary version of the 'discursive method' that would subsequently be used (2.2). In practice, this began with an eighteen-point list of my expectations of what 'knowledge' in research in the arts consisted of:

1. Disciplinarity
2. Tendencies
3. *Special* knowledge e.g. 'know-how'
4. Bodies of knowledge e.g. literature and practice review
5. Evidence
6. Artworks

⁹⁷ Paul Ryan is one of the supervisors of this thesis, and an artist who completed his PhD (Ryan 2009) at Wimbledon College of Art; hence, not included in the sample.

7. Practice
8. Idea of knowledge
9. Research problem
10. Plurality
11. Form of representation
12. Justification
13. Logic of inquiry
14. Relative knowledge
15. Novelty
16. Epistemic concerns
17. Contribution to knowledge
18. Values

This approach proceeded by reading the sample and noting for each thesis how the points on the list are addressed. Through evaluation of what could be said about these points in relation to the sample, the eighteen-points were refined to provide an initial basis for comparison i.e. a 'master list' consisting of three categories, nine sub-categories, and eighty-three tags (**figure 2**), and which formed the foundation of the three-stage 'discursive method,' described below.

2.2 A discursive method

Having developed an initial basis for comparison, a method could then be structured accordingly.

This method involved reading a 'master list' (comprised of tags) against a thesis to produce a 'discursive list,' which allowed for the documentation and interpretation of how particular tags apply. The responsive aspect of the method was incorporated by dividing the sample into three chronological periods, which were treated in three respective stages.⁹⁸

First period and stage Initial 'master list' (figure 2)	Second period and stage Second 'master list' (figure 4)	Third period and stage Third 'master list' (figure 6)
<i>O'Riley (1998)</i>	Sakuma (2006)	Adjani (2011)
Corby (2000)	Bowditch (2006)	Sullivan (2011)
Vaz-Pinheiro (2001)	Chesher (2007)	Maffioletti (2012)
Cartiere (2003)	Astfalck (2007)	McPeake (2012)
Mencia (2003)	Okashimo (2007)	Hjelde (2012)
Clements (2005)	Lu (2007)	<i>Love (2012)</i>
Guptabutra (2005)	Bartlett (2008)	Hewitt (2012)
Tran (2005)	<i>Wilder (2009)</i>	Ross (2012)
Payne (2005)	Huang (2009)	<i>Bradfield (2013)</i>
<i>Throp (2006)</i>	<i>Norris (2009)</i>	Ahmed (2013)
	Handal (2010)	Lori (2014)

Figure 1. Table showing the three chronological periods of the sample of thirty-two PhD theses, and corresponding 'master list.' Italics indicate that interviews were conducted with those authors.

The initial 'master list' was read against each thesis in the first period of the sample, producing ten 'discursive lists.' Following this, the 'discursive lists' were evaluated in terms of points of comparison that were proving beneficial and those that were less advantageous, and the 'master list' was refined duly, concluding the first stage of the method. For example, the 'master list' for the first stage consisted of three categories, nine sub-categories, and eighty-three tags (**figure 2**), and this was refined to three categories, six sub-categories, and fifty-one tags. The refined 'master list' (i.e. the second 'master list,' **figure 4**) was then read against the theses in the second period to produce

⁹⁸ This method was also informed by my experience as a Researcher conducting domain and taxonomic coding for 'Reading Peer Review,' a research project funded by the Andrew W. Mellon Foundation, which resulted in the outcome Eve et al (2021).

eleven more 'discursive lists,' and evaluated to refine this further into a third 'master list' (**figure 6**) which was read against the theses from the third period. Following this, the theses from the first and second period were read again, but against the third 'master list,' resulting in a homogenous set of thirty-two 'discursive lists.'⁹⁹ Whilst this is a simplification of the process (discussed in terms of each stage below), it is important to note that the basis for comparison evolved through a discursive engagement with the sample.

Interviews were conducted with two subjects from each period, according to a 'narrative research' method (Andrews et al 2013). This method eschews direct, leading questions, and focuses on narratives over 'events' (Andrews et al 2013: 47), where the narrator's story is recognised as a sense-making process constructed from the interactions of the interview, and attention is given to how meaning is negotiated through time, context and form. The interviews were broadly structured according to five themes (*premise, during, thesis, contribution, reflection*), however this was taken only as a rough guide as it was important to allow each interviewee to construct an account of their PhD process, without being led into the way I was conceptualising their research (i.e. through the sub-categories and tags of each 'master list'). Where themes like 'during' consisted predominately of general questions designed to foster the interviewees' narrativisation (e.g. 'how did your project change during the study?'), other themes, like 'thesis,' narrowed down on specific aspects in which the author's rationale was unclear (e.g. 'why were you "dubious" of the strategy of placing your practice at the centre of your thesis?'; in reference to Wilder 2009: 14). This interview method allowed some of the same questions to be posed to the interviewees, while more focused questions about an interviewee's thesis could also be asked according to the 'discursive list' that had been produced for each thesis. Each interviewee was sent an information sheet that detailed the premise and scope of the project, and an ethics form that allowed interviewees the option to omit any part

⁹⁹ Microsoft's 'OneNote' (a note-taking program) was used to record and collate all of the 'master lists' and 'discursive lists' at each stage of the method.

of the interview directly after recording (**appendix ix**).¹⁰⁰ Each interview was conducted during the corresponding stage of the method e.g. O'Riley was interviewed during the first stage of the method because his thesis is in the first period of the sample. Each interview was transcribed and read against the 'master list,' so that the original 'discursive list' for the interviewee's thesis could be added to accordingly, prior to evaluation of that stage. The transcript of each interview is included in the appendix to this thesis (**appendix i-vi**).

The sections below give an account of each stage of the method in four ways:

1. The 'master list' used during that stage.
2. An example of a 'discursive list' from that stage.
3. The rationale for choosing particular interviewees, and interview content of significance.
4. The evaluation of that stage.

Following the three stages, the data was homogenised (revised according to the final 'master list') and subject to strategies to facilitate its narrativisation in this thesis, which **2.2.4** details.

2.2.1 First stage

The 'master list' employed for the first stage consists of three categories, nine sub-categories, and eighty-three tags (**figure 2**). Where the initials of an author appear next to a tag, this indicates that there is a corresponding entry in that author's 'discursive list.' The 'master list' of this stage of the method has ten corresponding 'discursive lists': one for each PhD thesis of the first period. The 'master list' also utilises a key, which lends nuance to how a tag is attributed. When an author's initials appears in square brackets (e.g. [CC]) this indicates that I have attributed a tag on the basis

¹⁰⁰ Permission to conduct the interviews was given by UAL's Ethics Committee.

that it is implied, rather than something the author claims e.g. in relation to tag 1.1.1, the status of videos in Cartiere (2003) seems relative to the notion of visual propositions, however this is not an explicit claim made by the author. When an author's initials appears in braces (e.g. {TC}) this indicates that there is *only* rhetoric to which a tag has been attributed e.g. in relation to tag 1.1.1, Corby (2000: 223) argues for the value of non-verbal and visual knowledge, however the way in which his artworks are presented through his thesis do not appear to valorise this. When an author's initials appears bracketed by asterisks (e.g. *MT*) this indicates that something in the thesis can be taken as the rejection of the tag e.g. in relation to tag 2.1.1.2, Throp (2006: 207) states that she is not concerned with the meaning that her artworks produce but rather the way in which her artworks use affect as content. The glossary (**appendix x**) explains the meaning of the tags in the 'master list' used for the first and second stage of the method. However, it is not necessary to explain them further here because they emerged from the previous methods trialled (2.1) and should be understood as a form of shorthand, which developed into sets of questions by the third stage (2.2.3).

Key: [example] = Not explicit but implied. {example} = Claimed but not apparent after scrutiny.
example = Explicitly rejected.

TOR = Tim O'Riley (1998)

TC = Tom Corby (2000)

GV = Gabriela Vaz-Pinheiro (2001)

CC = Cameron Cartiere (2003)

MM = Maria Mencia (2003)

WC = Wayne Clements (2005)

TG = Toeingam Guptabutra (2005)

JT = John Tran (2005)

AP = Alistair Payne (2005)

MT = Maureen Throp (2006)

1 Disciplinarity/Orientation

1.1 Position as artist asserted; significance is

1.1.1 Accommodation of visual propositions – TOR, MT, {TC}, {GV}, [CC], [MM], {TG}, JT, {AP}

1.1.2 Account of professional practice - TC, MT, TOR, CC, MM, JT, AP

1.1.3 Appropriative use of sources - TOR, TC, GV, CC, MM, WC, TG, JT, AP

1.2 Why is certain discourse used?

1.2.1 Connects to the kind of art being considered – TOR, GV, CC, MM, WC, MT, TC, JT, AP

1.2.2 Provides way out of postmodern relativism – {GV}, MT, JT

1.2.3 No consistent rationale – TG

1.2.4 Connects to the research aim – TOR, GV, CC, MM, WC, [TG], AP, JT, MT, TC

2 Methodology

2.1 Artworks/art practice

- 2.1.1 Artworks are important for how they (stage a contribution/help to build)
 - 2.1.1.1 Effect a viewer
 - 2.1.1.1.1 According to artistic judgement (anticipation of reaction) – TOR, TC, GV, CC, MM, [WC], TG, AP, [JT], MT
 - 2.1.1.1.2 According to audience response
 - 2.1.1.1.2.1 Informal – TC, GV, CC, MM, [WC], TG, MT, [AP]
 - 2.1.1.1.2.2 Formal – TC, [GV], CC, {TG}
 - 2.1.1.1.3 Analysis of artwork usage is explicitly rejected - TC, [TOR], [GV], MM, MT
 - 2.1.1.2 Produce meaning – TOR, TC, MM, WC, TG, JT, *MT*
 - 2.1.1.3 Effect the reader of the thesis – TOR, {GV}, MT, JT, CC
 - 2.1.1.4 Disrupt/elude definition – TOR, TC, [GV], CC, MM, [WC], TG, JT, AP, MT
 - 2.1.1.5 Allow insight into artwork-viewer relation – TOR, TC, GV, [CC], MM, [WC], TG, [AP], JT, MT
 - 2.1.1.6 Allow insight into making/methodology – TC, MM, WC
 - 2.1.1.7 Allow insight into theory – GV, MM, WC, TG, AP, JT, MT, TC
 - 2.1.1.8 Allow emotive insight – CC, MT
 - 2.1.1.9 Play out their relation to discourse – [JT], MT
- 2.1.2 Findings from art practice/making/artwork
 - 2.1.2.1 Recontextualised – TC, WC, {TOR}, MT, [CC], [MM]
 - 2.1.2.2 Not recontextualised – TOR, TC, GV, CC, TG, AP, JT, MT
 - 2.1.2.3 Findings are used to answer the initial research question/problem
 - 2.1.2.3.1 Yes - MT, TC, [GV], CC, MM, WC, [TG], [JT], AP
 - 2.1.2.3.2 No - GV, [MM], JT
 - 2.1.2.3.3 Are used in relation to the research subject (rather than to answer) – JT, GV, CC, TG
- 2.1.3 Understanding through artwork is by
 - 2.1.3.1 Oscillation of recognition and confusion – TOR, TC, [MT], [GV], MM, JT
 - 2.1.3.2 Realisation through experience – TOR, MM, {TG}, MT, TC, JT
 - 2.1.3.3 Indicative rather than testable findings – TC, MM, WC, [TG], AP, MT
 - 2.1.3.4 Reflection – GV, CC, TG, MT, TC, WC, JT

2.2 Format

- 2.2.1 Text and artwork
 - 2.2.1.1 Artwork as conclusion – TOR, JT, [GV], [TG], AP
 - 2.2.1.2 Mostly separate – GV, CC, AP
 - 2.2.1.3 Figures not in body of text – MM, JT
 - 2.2.1.4 Interspersed throughout – TC, CC, WC, TG, MT, JT
- 2.2.2 Methodology for representation as activity
 - 2.2.2.1 None – GV, [CC], MM, [WC], TG, AP, JT
 - 2.2.2.2 Yes - TOR, TC, MT, WC
- 2.2.3 Includes exhibition plan/documentation – TOR, TC, GV, CC, MM, WC, TG, AP, JT, MT

2.3 What isn't evidenced?

- 2.3.1 Activity in relation to methodology – TOR, GV, TG, AP, {JT}, [MT]
- 2.3.2 Findings treated according to methodology?
 - 2.3.2.1 Yes they are – TOR, MT, TC, {GV}, [MM], [WC], {TG}
 - 2.3.2.2 No they aren't – TOR, GV, CC, TG, AP, JT, MT
- 2.3.3 Claims about artworks aren't justified – MM, [TG], [AP], JT
- 2.3.4. Rationale for methodology – GV, [WC], TG, AP, JT

3 Contribution/knowledge

3.1 Contribution

- 3.1.1 Contribution is
 - 3.1.1.1 Methodological – TC, [TOR], {GV}, [CC], {TG}, [AP]
 - 3.1.1.2 Theoretical – {TOR}, TC, GV, CC, MM, WC, TG, AP, JT, MT
 - 3.1.1.3 Practical – TOR, TC, [GV], CC, MM, WC, [TG], JT, AP, MT
 - 3.1.1.4 Unspoken – TOR, CC, MM, TG, TC, GV, JT
 - 3.1.1.5 Alternative to a paradigm - TC, [GV], [WC], AP, MT
 - 3.1.1.6 Explicitly not... – GV, CC, [WC]
- 3.1.2 Contribution is accessible through
 - 3.1.2.1 Shared metaphorically and heuristically – TC
 - 3.1.2.2 Instrumental – [TC], WC, AP, JT
 - 3.1.2.3 Suggestive/not instrumental – TC, GV, CC, MM, WC, TG, AP, MT
 - 3.1.2.4 Experience - TOR, [TC], [GV], {CC}, [TG], JT
- 3.1.3 Contribution is for
 - 3.1.3.1 Own practice - TOR, TC, GV, [MM], [WC], TG
 - 3.1.3.2 Knowledge of - TC, {GV}, CC, MM, WC, JT, AP
 - 3.1.3.3 Community of practice - TOR, TC, CC, MM, WC, JT, AP
- 3.1.4 Findings are
 - 3.1.4.1 Recontextualised – TC, WC, MT, CC, [MM], AP
 - 3.1.4.2 Not recontextualised – CC, GV, TOR, TG, AP, JT, [MT], TC

3.2 Special knowledge (what account of theory-practice is given)

- 3.2.1 Abstract (explicit but non-specific) – TOR, TC, GV, CC, MM, WC, JT, AP
- 3.2.2 Specific (different instances) – TC, {GV}, MT, [WC], {TG}, JT, [AP]
- 3.2.3 Theory is metaphorically suggestive (inspires aesthetic) – TC
- 3.2.4 Discussed but not extended to the reader – GV, CC, MM, [WC], TG, AP, TC
- 3.2.5 The issue is insignificant – JT, [MT]
- 3.2.6 Not resolved/abandoned – GV, CC, TG
- 3.2.7 Abstracted – GV, WC, AP
- 3.2.8 Separated to make them available for others – GV
- 3.2.9 Integrated – TOR, {TC}, CC, MM, MT
- 3.2.10 The thesis performs the question of the text – WC
- 3.2.11 No account – TG, JT

3.3 Character of/position on knowledge

- 3.3.1 Hermeneutic – [TOR], [TC], [GV], [TG]
- 3.3.2 Semiological – TOR, MM, WC, JT, [TG]
- 3.3.3 Empirical – TOR, CC, MM, TG, MT
- 3.3.4 Pragmatic – [TC]
- 3.3.5 Heuristic/Metaphoric – TC
- 3.3.6 Postmodern – [GV], [JT], [AP], *MT*
- 3.3.7 Feminist – {GV}, MT
- 3.3.8 Deconstructive – TC, GV, [WC], AP, MT, {JT}
- 3.3.9 Anti-objective – TC, GV, CC, WC, TG, AP, MT, MM
- 3.3.10 Scientific – {GV}, WC, {JT}, [CC], {TG}, *AP*
- 3.3.11 Know-how – TC, TG
- 3.3.12 Post structural – [TOR], TC, AP, MT, CC, [WC], MM

3.4 Contribution justified as

- 3.4.1 New – [TOR], [GV], TC, CC, MM, WC, AP, MT, {TG}, JT
- 3.4.2 Significant – [TOR], TC, {GV}, WC, AP, MT, [CC], [MM], {TG}, JT
- 3.4.3 Knowledge – TC, {GV}, [MM], WC, [JT], AP, MT
- 3.4.4 None of the above – [GV], TG

Figure 2. 'Master list' used in first stage of the method.

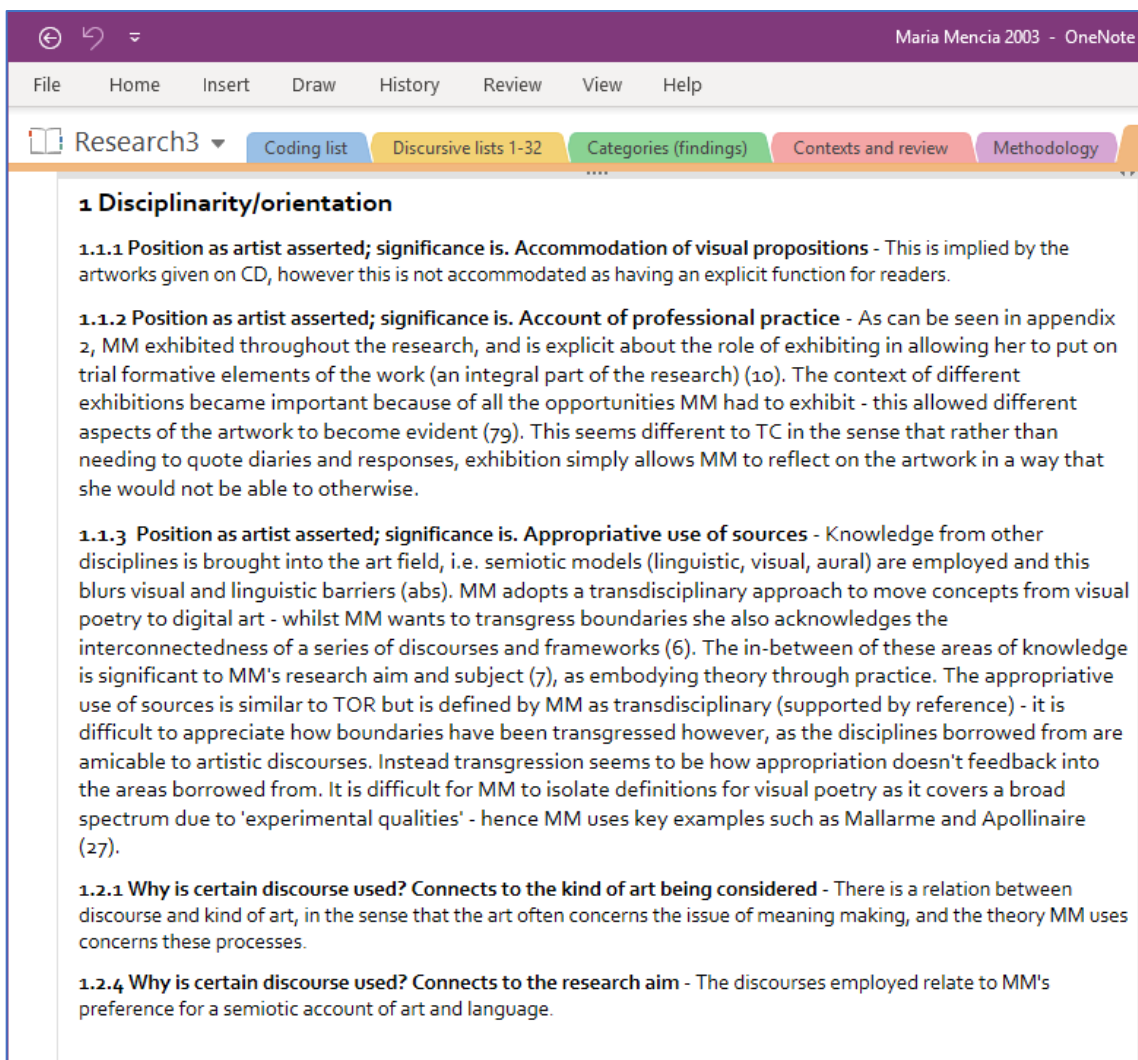


Figure 3: Excerpt of the 'discursive list' used in first stage of the method for Mencia (2003).

Interviews were conducted with Tim O'Riley (1998, **appendix i**) and Maureen Throp (2006, **appendix ii**) during the first stage, and the rationale for choosing these authors was the seemingly opposing kinds of contributions to knowledge they offered. O'Riley (1998) presented artworks as a 'visual conclusion,' offering the reader visual propositions to be interpreted in relation to the constellation of artistic discourse that the thesis provides (1998: 101). In contrast, Throp (2006) makes explicit her contribution to knowledge, in which her final artwork fulfils the theoretical aims of the project (2006: 195). It was a key finding from these interviews that despite the apparent

difference in contributions to knowledge, both O'Riley (**appendix i**) and Throp (**appendix ii**) espoused the same values and reasons for their choices.

When discussing the style of writing employed in his thesis, O'Riley (**appendix i: 299**) criticises how writing (in an academic style) seems to valorise the finality of argument and narrative, and that in his thesis such writing would not be 'particularly reflective of [his] own experience.'¹⁰¹ Rather than simply 'giving evidence of how something works,' O'Riley (**appendix i: 300**) wanted to 'lay bare the methods' in a way that embodies rigour. Throp (**appendix ii: 315**), found a diaristic account of her studio practice too descriptive, and noted that it did not adequately reflect how she was engaging with her theoretical context.¹⁰² Similar to the way that O'Riley used the thesis to 'lay bare his methods,' Throp (**appendix ii: 315**) spent a significant period of her research experimenting to achieve a way to 'write as an artist.' The resolution she developed was to write in a way that submerged the position of the 'viewer' in the space of the artwork, and then to inhabit that space through the writing (Throp, **appendix ii: 315**).¹⁰³ Hence, both O'Riley and Throp engaged in a protracted negotiation of the status of writing; they question the values of academic writing (i.e. truth, objectivity) and experimented with more advantageous forms of writing that valorise what they value, as artists.

O'Riley (**appendix i: 300**) discussed how he did not want to 'close down' or determine what his artworks were doing, and that the thesis was an attempt to uncover the messiness and

¹⁰¹ 'I think it was important for me at the time, and still is really – the way that one works, one thinks... the way that I sort out information... it was very much... I think you can look at things in all sorts of ways, so the idea of their being a kind of chronology, where you could say it's this and then this and then this, wasn't particularly reflective of my own experience' (O'Riley, **appendix i: 299**).

¹⁰² 'I remember Claire Pajaczkowska, who was my director of studies, was wonderfully open, absolutely incredibly open, like "write it as a diary, write it as your own relation to... how you are in the studio..." and that didn't really gel with me, I thought it was too descriptive, I wasn't really getting down to the issues that I felt needed to be addressed... and a lot of this was of course, not just about how I behaved in the studio, or what decisions I made in the studio, it was the whole theoretical history of women as artists, that I was dealing with' (Throp, **appendix ii: 315**).

¹⁰³ 'I describe it in a way but I do describe what's going on. "I now submerge the viewer in the artwork in a space of otherness." So I'm referring to a space of otherness as a theoretical concept. And then I shift further down that page to inhabiting that space of otherness, that as an artist I'm enabling for the viewer. And I just wrote that off in... I suddenly found when I started to write in this way, this approach about the artwork that I was making, in a very, very easy way' (Throp, **appendix ii: 316**).

'connectedness' of the research process i.e. how his practice existed in a reciprocal relation to the theory and history apparent in the thesis. For O'Riley (**appendix i: 302**), this was tied to his belief that he could talk about the 'inside' of the artwork (the form it takes), but not its 'outside' (how others react to it).¹⁰⁴ Similarly, Throp (**appendix ii: 324**) notes that she could describe her intentions and the responses to an artwork if that served to 'open it up,' but this would not be to offer a linguistic rendering of experience as the 'proof' of a particular claim.¹⁰⁵ Both O'Riley and Throp use the term 'proposition' to articulate how their artworks achieve something as research: O'Riley (**appendix i: 304**) states that his artworks act as propositions because they are a suggestion of what his contribution could be, and which requires no more to be said. Throp (**appendix ii: 325**) notes that she hoped her culminating artwork created an 'analytical proposition in its own right,' without requiring a critical essay or parallel account of theory to support it. Both O'Riley and Throp want to maintain the agency of their artworks such that it can still achieve something *unspoken* for a reader i.e. that the artwork acts on a reader in a way not determined through language. What they value as artists takes precedence over academic imperatives to present their research through language, hence the demands of writing are approached creatively to avoid such discursivity being co-opted by dominant ways of knowing.

¹⁰⁴ 'I don't necessarily think I can speak for others. I always felt that it was something I couldn't do, and I wasn't very comfortable at doing it because... in some ways that's admitting, perhaps if there was some way I could change anything, maybe the notion that... you know, you talk about the shared understanding, and criticism or something... I don't... I used to talk about the inside and outside of the work. The inside of the work was ok, I could do that, but I wasn't going to talk about the outside of it [...] Yeah, I thought the work, whatever form the work takes, is the work, and that's what it is. So in a sense, the notion of propositions were like, ok, this is something, and this is it, and how you react to that, or not, is... I'm not going to get involved with that. I suppose, kind of, as an artist trying to keep my self sane, I didn't want to go down that road, because it would have taken me away from what I could do... and even then, it was like, all my time was full... I couldn't really see a way to incorporate that, outside. But maybe, I don't know, PhD Mark II, would be different [laughter]' (O'Riley, **appendix i: 302**).

¹⁰⁵ 'I'm not just making work to see what happens, you know it might take me off somewhere else. It's actually driven to, as an investigation almost. So to get to that point in the end, did enable me to, *Love Stories*, if we get to that piece in the end, did enable me to write in a particular way, that was about how the piece worked, and it's initial premise, what was its intention and whether it did that. So it's not a claim that I can say "here's the proof, this is it," it does remain open and all I can do is describe responses to it, and intentions, and what I hope it can open up, and that can be convincing or not. You know, in terms of a PhD, I suppose [laughter], depending on the examiner, they can trash it, I don't know' (Throp, **appendix ii: 324**).

It is interesting that O'Riley (**appendix i: 298**) notes that whilst his writing and practice were in dialogue in the thesis, if he could do it again, he would have attempted to integrate the two further.¹⁰⁶ Similarly, Throp (**appendix ii: 321**) reflects that she could have exploited her practice more; in particular the way that her culminating artwork had achieved something i.e. the 'formula' by which it worked.¹⁰⁷ When referring to the problematic relation of theory and practice in this context, it would be reductive to dichotomise practice as non-verbal making and theory as its necessarily verbal counterpart. Rather, the theory-practice issue connotes a complex theoretical and social problem created and sustained by art education (**1.1**), in which the intellectualisation and verbalisation of artistic practice is contentious. Consequently, it could be said that O'Riley and Throp negotiated a tentative theory-practice relation, and this was something that was *necessary* because of the need to produce a thesis that consists in part of the written word. To refer back to Scrivener's (2013: 136) claim that artists must engage in a double articulation, firstly to instantiate a mode of research, then using that to achieve knowledge and understanding; it appears that trying to then represent their research as a thesis is a third successive articulation. Where other research argues for the significance of how practitioners negotiate values during their doctorate (**1.2.2**), the interviews point to the writing of the thesis as a crucial moment in such negotiation, in which similar artistic values result in bespoke outcomes.

Several things were apparent when it came to evaluating this stage of the method. For example, the sub-categories 2.3 ('what isn't evidenced?') and 3.3 ('character of/position on knowledge') were

¹⁰⁶ 'When I think about it now... I suppose like most things, you'd do things differently in hindsight. And I think at the time I was very much treating each section... what became a chapter as like as a discipline in itself and a focus. So trying to get a sense of how the whole thing might develop... there was a constant oscillation between here, and you know, having an overview. I think in terms of the role of my own work – my practice work, the non-writing... I think it was always important to do that, and I don't think enough thought was given at the time as to how it would be integrated, and that's one thing I would change, or I would make that much more of a... them being interwoven and connected, because I think it's treated almost as an addendum really, even though that's part of it, it's like a second' (O'Riley, **appendix i: 298**).

¹⁰⁷ 'I did actually take it on board, you could actually see that, and then go and then look at other objects in the same space and come back. I could have exploited that more, I think for the thesis maybe, as almost, evidence, that the piece was doing what I proposed... that it should, though the actual artwork itself, that it came from this formula of... which the PhD was actually about. You know, how is it possible that the artwork itself can do that' (Throp, **appendix i: 321**).

providing scattered and unfocused responses. For 3.3 in particular, this was challenging because the attribution of tags relied on explicit reference to theory/philosophy, which were sometimes incidental or partial rather than a position assumed for the research. The sub-categories 3.1 ('contribution') and 3.2 ('special knowledge is') required adjustment as some of their tags ended up repeating points being made in relation to other tags. It was necessary to extend the bifurcations of tag 2.1.2 ('Findings from art practice/making/artwork') for two reasons: firstly, because Throp (2006) appears to informally disseminate her findings through the curation of exhibitions documented in her appendix, and thus challenges how I could interpret the way in which findings are related to existing knowledge through the thesis (i.e. how findings are 'recontextualised'); secondly, because some interesting correlations were apparent in regard to how findings are related to a research problem - some authors gave an initial problem but the findings they subsequently present appear tangential to such problem, whereas others relate their findings continually back to the initial problem.

Finally, it was apparent through evaluation that sub-category 1.2 ('why is certain discourse used?') was not providing useful or consistent data. This sub-category was conceived in relation to Macleod and Chapman's (2014: 139) assertion that resource-use is a form of 'artistic knowledge'; however, no causal link between 'resource-use' (use of internal or external discourse/theory, artefacts etc) and the kind of contributions to knowledge being claimed were apparent in the first period. This is not to deny Macleod and Chapman's (2014: 139) argument, rather, it is to note that the 'discursive method' could not adequately compare the complex and novel manners in which resources were being used by artists in the sample. Consequently, a different tack was taken, and sub-category 1.1 ('position as artist asserted; significance is') was extended to accommodate a broader

characterisation of the resource-use of an artist in terms of how serendipitous it appeared, or how 'swerves' (an explanation given by O'Riley, **appendix i: 304**) in the thesis were reasoned.¹⁰⁸

2.2.2 Second stage

Following evaluation of the first stage, the 'master list' employed for the second stage consisted of three categories, six sub-categories, and fifty-one tags (**figure 4**). The revised 'master list' was read against the theses of the second period to produce eleven corresponding 'discursive lists.' A new symbol was added to the key also: when an author's initials is underlined (e.g. JL) this indicates that there is a lack of basis for applying that tag e.g. in relation to tag 1.1.1, Lu (2007) seems to offer a textual account of what her artworks do, rather than accommodating her artworks capacity to act otherwise. This symbol was employed to add additional nuance to the method, as it was important to document how some tags were not met, to facilitate further evaluation.

¹⁰⁸ 'I think it was more important to kind of ok, narrate or put a flag in the ground and say ok, I've done this, and I'm going here and then there, and putting another flag. It wasn't so much the pressure to stick to the original problem, but it was more about narrating that movement, that swerve. Whenever I used to talk, I used to think, rather, a lot about swerves, as a kind of image of research, it was important that you could... that you swerved. Do you know Harold Bloom, the literary theorist, talked about 'clinamen' and how as a strong reader of something you would make it your own idea, your own kind of... and that would take you in a different direction. That notion is perhaps, perhaps that idea was important without me realising it, to begin with' (O'Riley, **appendix i: 304**).

Key: [example] = Not explicit but implied. {example} = Claimed but not apparent after scrutiny.
 example = explicitly rejected. example = not apparent.

HS - Hana Sakuma 2006

IB - Isobel Bowditch 2006

AC - Andrew Chesher 2007

JA - Jivan Astfalck 2007

CO - Colin Okashimo 2007

JL - Jenny Lu 2007

VB - Voon Pow Bartlett 2008

KW - Kenneth Wilder 2009

SH - Shu-fang Huang 2009

JN - Jane Norris 2009

ASH - Alexandra Sophia Handal 2010

1 Attitude/Orientation

1.1 Position as artist asserted; significance is

1.1.1 Accommodation of visual (/artistic) propositions – TOR, MT, {TC}, {GV}, [CC], [MM], {TG}, JT, {AP}, {HS}, [IB], [AC], [JA], CO, JL, VB, KW, SH, [JN], [ASH]

1.1.2 Professional practice as a research condition - TC, MT, TOR, CC, MM, JT, AP, HS, [IB], AC, JA, CO, JL, VB, [JN]

1.1.3 Appropriative use of sources - TOR, TC, GV, CC, MM, WC, TG, JT, AP, [HS], IB, AC, JA, [CO], JL, VB, SH, JN, ASH

1.1.4 'Swerving' apparent – IB, [JA], VB, KW, [SH], JN

1.1.5 Opportunism/serendipity – [HS], IB, AC, JA, CO, VB, KW, [SH], ASH

1.1.6 Talking from the position of practice (from a personal position i.e. VB)

1.1.6.1 Explicitly - HS, [IB], AC, JA, CO, JL, [VB], KW, SH, JN, ASH

1.1.6.2 Implicitly - IB, JL, KW, SH

2 Methodology

2.1 Artworks/art practice/activity

2.1.1 Artworks are important for how they (stage a contribution/help to build/what is included as the 'work' of the artwork)

2.1.1.1 Effect a viewer/reader

2.1.1.1.1 According to artistic judgement (anticipation of reaction) – TOR, TC, GV, CC, MM, [WC], TG, AP, [JT], MT, HS, IB, AC, JA, CO, JL, VB, KW, SH, JN, ASH

2.1.1.1.2 According to audience response

2.1.1.1.2.1 Informal – TC, GV, CC, MM, [WC], TG, MT, [AP], [HS], JA, CO, JL, SH, JN

2.1.1.1.2.2 Formal – TC, [GV], CC, {TG}, [JA], CO

2.1.1.1.3 Analysis of artwork usage is explicitly rejected - TC, [TOR], [GV], MM, MT, [HS], [IB], [AC], CO, [VB], [KW], [ASH]

2.1.1.2 The work of the artwork includes - HS, IB, AC, JA, CO, JL, VB, KW, SH, JN, ASH

2.1.2 Findings from art practice/making artwork/research

2.1.2.1 Recontextualised (extrapolated and positioned) – TC, WC, {TOR}, MT, [CC], [MM], [HS], [AC], CO, JL, VB, [SH], JN, ASH

2.1.2.2 Not recontextualised – TOR, TC, GV, CC, TG, AP, JT, MT, HS, IB, JA, KW, SH

2.1.2.3 Findings tangential to the research problem are [what is the agency of the problem]

2.1.2.3.1 Dismissed – MT, TC, CO, JN,

2.1.2.3.2 Followed – TG, TC, [VB], JN, ASH

2.1.2.3.3 Not applicable – TOR, TC, GV, CC, MM, WC, JT, AP, HS, IB, AC, JA, JL, VB, KW, SH

2.1.2.4 What account of activity is given (i.e. anecdotal, evidence, effaced, making, exhibiting, post-hoc)? - HS, IB, AC, JA, CO, JL, VB, KW, SH, JN, ASH

2.1.2.5 Findings are used to answer the initial research question/problem

2.1.2.5.1 Yes - MT, TC, [GV], CC, MM, WC, [TG], [JT], AP, HS, IB, AC, JA, CO, [JL], VB, [SH], JN, ASH

2.1.2.5.2 No - GV, [MM], JT, [JA], [SH]

2.1.2.6 Are used in relation to the research subject (rather than to answer. This implies the lack of a problem, or the ambiguity of the problem) – JT, GV, CC, TG, IB, [AC], JA, JL, VB, SH

2.1.2.7 Findings treated according to methodology?

2.1.2.7.1 Yes, they are – TOR, MT, TC, {GV}, [MM], [WC], {TG}, HS, IB, AC, JA, CO, JL, VB, KW, SH, JN, ASH

2.1.2.7.2 No, they aren't – TOR, GV, CC, TG, AP, JT, MT, [IB], [AC], JL

2.1.3 Understanding through artwork is by

2.1.3.1 Oscillation of recognition and confusion – TOR, TC, [MT], [GV], MM, JT, HS, IB, AC, JA, [CO], JL, [VB], KW, JN, [ASH]

2.1.3.2 Realisation through experience – TOR, MM, {TG}, MT, TC, JT, IB, AC, JA, CO, JL, KW, JN, ASH

2.1.3.3 Indicative rather than testable findings – TC, MM, WC, [TG], AP, MT, [HS], [IB], AC, [CO], [JL], JN

2.1.3.4 Reflection – GV, CC, TG, MT, TC, WC, JT, HS, IB, AC, JA, CO, JL, VB, [KW], SH, [JN]

2.2 Format

2.2.1 Text and artwork

2.2.1.1 Artwork as conclusion – TOR, JT, [GV], [TG], AP, [HS], AC, [JL], ASH

2.2.1.2 Mostly separate – GV, CC, AP, HS, AC, JL

2.2.1.3 Figures not in body of text – MM, JT, [ASH]

3 Contribution/knowledge

3.1 Contribution

3.1.1 Contribution is (and is for)

3.1.1.1 Methodological – TC, [TOR], {GV}, [CC], {TG}, [AP], IB, [AC], JA, CO, KW, [SH], [JN],

3.1.1.2 Theoretical – {TOR}, TC, GV, CC, MM, WC, TG, AP, JT, MT, HS, IB, AC, JA, CO, JL, VB, KW, SH, JN, ASH

3.1.1.3 Practical – TOR, TC, [GV], CC, MM, WC, [TG], JT, AP, MT, [HS], IB, AC, JA, [CO], JL, VB, [KW], [SH], JN, ASH

3.1.1.4 Unspoken – TOR, CC, MM, TG, TC, GV, JT, HS, IB, [AC], JA, [OC], [JL], KW, JN, ASH

3.1.1.5 Alternative to a paradigm - TC, [GV], [WC], AP, MT, [AC], [VB], [JN], ASH

3.1.1.6 Explicitly not... – GV, CC, [WC], IB, [AC], KW

3.1.2 Character of contribution

3.1.2.1 Shared metaphorically and heuristically – TC, HS, IB, JA, [JL], SH,

3.1.2.2 Instrumental – [TC], WC, AP, JT, IB, [AC]/AC, [CO]

3.1.2.3 Suggestive/not instrumental – TC, GV, CC, MM, WC, TG, AP, MT, HS, IB, AC, [CO], [JL], VB, KW, SH, JN, ASH

3.1.2.4 Experience - TOR, [TC], [GV], {CC}, [TG], JT, IB, JA, CO, JL, [VB], [KW], JN, ASH

3.2 Special knowledge (what account of theory-practice is given, and how is it negotiated)

3.2.1 How explicit is the issue (i.e. discussed, addressed, resolved, denied) - HS, IB, AC, JA, CO, JL, VB, KW, SH, JN, ASH

3.2.2 Is there a resolution (i.e. one, multiple, theoretical) - HS, IB, AC, JA, CO, JL, VB, KW, JN, ASH

3.3 Contribution justified as

3.3.1 New – [TOR], [GV], TC, CC, MM, WC, AP, MT, {TG}, JT, HS, [IB], AC, JA, JL, VB, KW, [SH], JN, ASH

3.3.2 Significant – [TOR], TC, {GV}, WC, AP, MT, [CC], [MM], {TG}, JT, HS, IB, AC, JA, VB, KW, [SH], JN, ASH

3.3.3 Knowledge – TC, {GV}, [MM], WC, [JT], AP, MT, HS, [IB], AC, JA, VB, KW, SH, JN, ASH

3.3.4 None of the above – [GV], TG, IB, SH

Figure 4. 'Master list' used in second stage of the method.

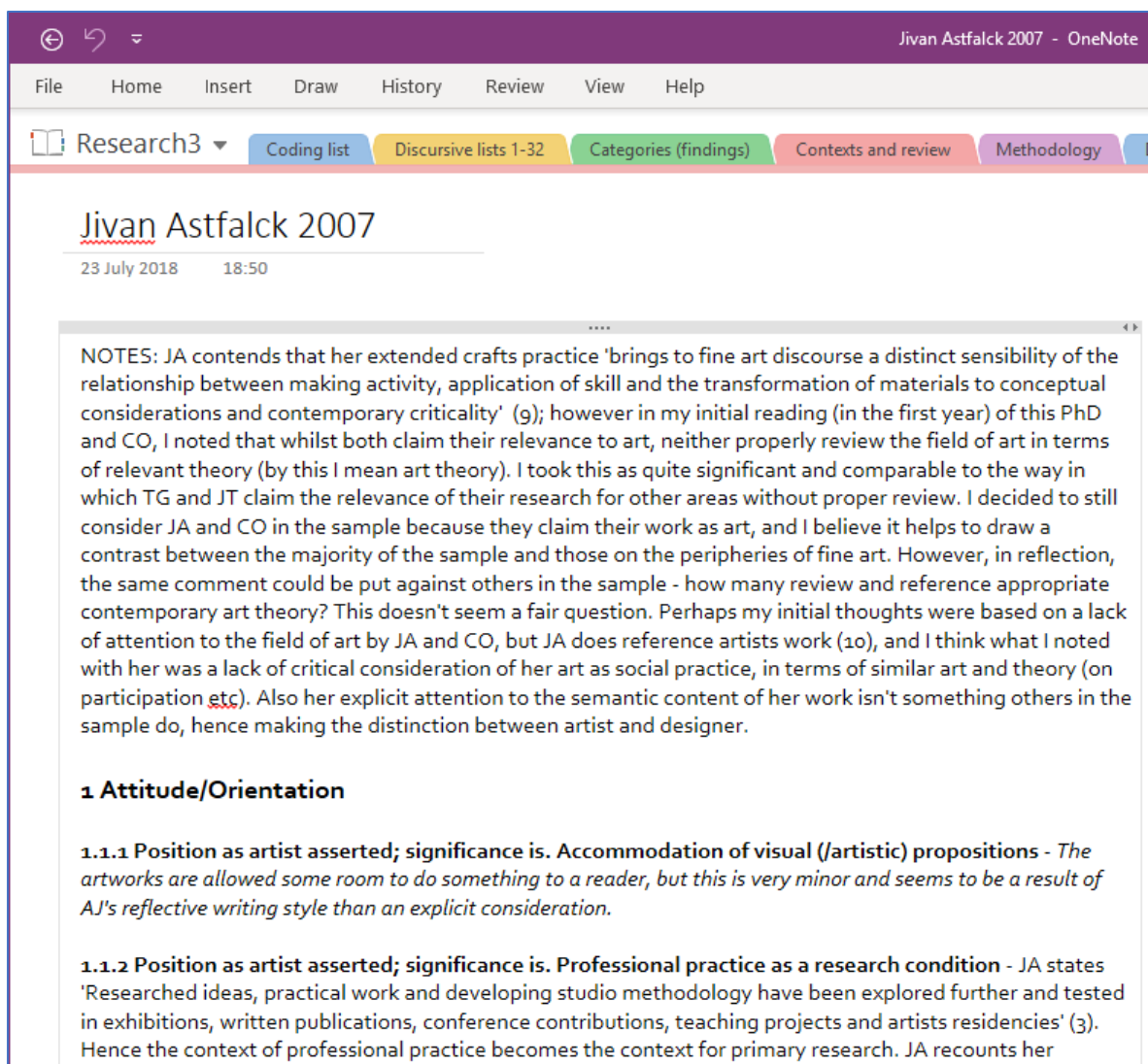


Figure 5. Excerpt of the 'discursive list' used in the second stage of the method for Astfalck (2007).

Interviews were conducted with Kenneth Wilder (2009, **appendix iii**) and Jane Norris (2009, **appendix iv**) during the second stage.¹⁰⁹ Similar to the rationale for selecting O'Riley and Throp as interviewees in the first stage, both Norris and Wilder seemed to take distinct positions in the

¹⁰⁹ Other interviewee-pairings were also considered during the second stage. Bowditch (2006) and Cheshier (2007) appeared similar to each other yet novel in regard to the sample, as they adopted relatively new modes of practice for the PhD, and the artworks in their theses sit in a predominately non-discursive relation to the textual components. Lu (2007) and Bartlett (2008) were also considered, as Lu's thesis appeared similar to others in the sample in regard to how artworks feature (e.g. Guptabutra 2005, Huang 2009, Handal 2010, Adjani 2011; all of which were supervised by Professor Toshio Watanabe), and Bartlett (2008) describes what her artworks do in an authoritative manner (something that is unusual but not unique in the sample, and which will be discussed further in 3.2.2.2). A secondary rationale for interviewing Lu and Bartlett was to include the perspective of non-Western international students. However, none of these potential interviewees were available.

thesis: where Norris (2009) integrates and discusses her artwork throughout the text, Wilder (2009) instead rationalises and inflicts a separation of artwork and textual component. Where it was a key finding in the first stage that despite apparent difference both O'Riley (**appendix i**) and Throp (**appendix ii**) espoused common values and reasons for their choices, this was confirmed again by how Wilder (**appendix iii**) and Norris (**appendix iv**) also offered similar reasoning to each other. Accordingly, it was hypothesised at this stage that there may be common artistic values that are foregrounded in doctoral research, however the negotiation of such values result in seemingly contradictory positions in the thesis.

Both interviewees assumed a position for writing the thesis; where Wilder (**appendix iii: 340**) performed 'a particular kind of academic role' to allow a more ambiguous role for his practice, Norris (**appendix iv: 359**) rejected the notion that 'you would do your practice, and then *write it up*'.¹¹⁰ Neither Wilder nor Norris believed that their art practice should be *represented* by the text, because to do so would be a limiting position. Hence, both voice similar concerns about how their practice is rendered as research, and this resulted in them seeing the writing of the thesis as another stage of the research, rather than the unproblematic *reporting* of their research. This is consistent with O'Riley's (**appendix i: 299**) statement that to give a chronological account of his research activity would not be an honest or rigorous representation of his research, and again supports the idea (conjectured above, **2.2.1**) that writing the thesis is the 'third articulation' demanded by research in the arts.

Wilder (**appendix iii: 340**) explained his reasoning for inflicting a separation between artwork and the textual component of his thesis, noting that his artworks 'weren't ever ways of illustrating a position.' Part of Wilder's (**appendix iii: 343**) objection to an illustrative relation was that 'when you

¹¹⁰ 'I think, there were some people who were doing stuff to do with, colours of glazes on clay or something, I can't remember really, but the idea that you would do your practice, and then *write it up*, you know, I... didn't feel that that was a model that was useful to me... because it felt like people were referring to, although they do all the interesting stuff and then "oh dear, I have to do all the boring bit of writing it up". And to me, it was like eating all your vegetables and then eating something else later, you know. You weren't having the whole thing together' (Norris, **appendix iv: 359**).

locate everything around practice [...] you tell a reader what to think about the practice... and I'm slightly dubious about that.' Similarly, when speaking generally about research in the arts, Norris (**appendix iv: 363**) highlights the balance which needs to be struck so that the research can be understood 'without being explained too clearly.'¹¹¹ Both Wilder and Norris can therefore be understood as valorising *indeterminacy*, in which a reader can approach an artist's PhD thesis with some interpretative agency. Whilst for Wilder this constituted the rejection of determining his practice through language, for Norris this can be seen in her acknowledgement of the benefits of epistemic processes beyond that of traditional 'knowledge.'

An additional point of tension for both interviewees was the implication that the thesis represents the artwork as though it is a product of research (recalling the issue cited in the literature, **1.2.1.2.3**). The reason for their contention is tied to the ongoing and processual nature of their artwork and practice, for example, Wilder (**appendix iii: 343**) notes that doctoral research was responsible for his 'conviction that our works aren't things but [...] processes, performances, or events, entities.' Similarly, Norris (**appendix iv: 356**) articulates how her artworks 'are not necessarily finished, or stuff [that she] would exhibit' because they constitute an ongoing form of thinking rather than the resolved outcome of a research process. While both interviewees reject a representational lens being applied to what they produce as artists (i.e. where their artworks would serve as the outcome of a research process), they are different in respect to how they were willing to let their practice change. For example, Wilder (**appendix iii: 340**) did not want his artistic practice to become an academic practice, whereas Norris (**appendix iv: 356**) transitioned into a more 'theoretical practice' as a result of conducting doctoral research.¹¹² It can be speculated that where Wilder identified as an

¹¹¹ 'I think it's... a richer, more balanced form of research, that is not just, you know, you can talk about the Cartesian split between mind and body, it's not just head stuff, it's knowledge, tacit knowledge, knowledge gained through the doing... through experience, and therefore, is able to articulate stuff that you can't through language. But, I think, it's really important to have those other forms of knowledge, but then to also have it, mesh with, more... traditional forms of writing and language, so that it has ways of becoming, understood, or it has context, within which it can be understood, without being explained too clearly, you know' (Norris, **appendix iv: 363**).

¹¹² 'We showed stuff, some stuff. It didn't really... I mean, it sort of did [laughter]. Didn't really influence it a lot, I think it was more, having discussions around the series, was the most significant thing, for me. As such, I

artist through the activities of making and exhibiting, Norris identified more broadly as a practitioner, whose construction of self was not limited to the exhibiting of work. This is a crucial point to note, because while the sample may be underpinned by a matrix of artistic and academic values, the theses are heterogeneous by virtue of the idiosyncratic negotiations that artists engage in. Hence, despite how the interviewees espouse similar values, when it comes to the negotiation of such values in doctoral research, some are more willing to supplant artistic values than others (a finding that Hockey 2003: 87-88, confirms for practitioners generally).

Several things were apparent when it came to evaluating this stage of the method. Firstly, three tags (2.1.2.7 'findings treated according to methodology?', 2.2.2 'methodology for representation as activity,' 3.2 'special knowledge is') seemed to deal with how an author met the theory-practice issue, in terms of their negotiation of what should be *spoken* or *unspoken*, and how, by the thesis. For example, some authors verbally explicate what their artworks achieve (e.g. Bartlett 2008), others have their artworks appear in the thesis framed by a conceptual dynamic (e.g. Wilder 2009), whilst others privilege the agency of their artworks in the thesis at a remove from explanation (e.g. Handal 2010). Similarly, some authors adopt a strict form of writing throughout (e.g. Wilder 2009), whereas others adopt poetic and experimental uses of writing (e.g. Sakuma 2006). The choices that authors in the sample make in respect of what writing, and practice, do in the thesis seem to exist in terms of a spectrum between what is spoken and unspoken. However, it became problematic for the comparative exercise that there is no correlation in terms of such choice i.e. authors who adopt a strict form of writing do not always choose a corresponding role for their practice. Hence, through evaluation, it was apparent that using tags to describe how 'theory' and 'practice' is *generally* deployed in a thesis provides an ineffective basis for comparison due to the sheer novelty of approaches being employed by authors.

have moved into more of a theoretical practice, as it were. So I think it's sort of an arc, that started back there, and became more interested in, and now it's much more in terms of writing as practice, and, you know, workshops as practice, and things, rather than making things, exhibiting them' (Norris, **appendix iv: 356**).

Whilst it was difficult to generally compare how 'theory' and 'practice' is deployed by authors, tag 3.1.1 ('contribution is (and is for)') was helping to draw attention to how authors weighted the spoken and unspoken in terms of their contribution. For example, Huang (2009) offers a radical conclusion interspersed with blank pages and creative writing but includes rhetoric to help a reader understand it as a contribution.¹¹³ This is similar to O'Riley (1998) (from the first stage), as he offers a visual conclusion but qualifies how the visual work should be understood in elliptical relation to the textual work. Using a different tack, Bowditch (2006: 119) includes an artwork later in the thesis without a preceding qualification, allowing it to work through 'trickery,' and thus in an unspoken sense. Chesher (2007) seems instead to take a middle ground, where many of the artworks included in the thesis are not engaged with discursively apart from the final artwork, which is discussed in theoretical detail to cement his contribution. Hence, rather than describing a contribution in terms of how 'theory' and 'practice' is privileged, it is prudent to attend to how and why the 'unspoken' is wielded in research.

In attempting to characterise the contribution in terms of its accessibility and status (through tag 3.1.2 'character of contribution'), it was interesting how the 'fixed-ness' and functionality of the contribution is often undermined, denied, or negated. Rather than existing as a conventional contribution which is demarcated, evidenced, and its consequences articulated; artworks and/or rhetoric demand that interpretation of the contribution is qualified. Relatedly, opposition to instrumentation was espoused in the theses, and in the second stage this was only being recorded through tags 3.1.2.1 ('shared metaphorically and heuristically') and 3.1.2.3 ('suggestive/not instrumental'). This became a key factor to focus down on going forward, in terms of how the failure to demarcate the contribution is handled in each case.

¹¹³ 'The missing pages are the blanks in the past, and the fuzzy spaces at the present, and may be refilled and redefined in the future. I attempted to discover myself during the process of my travelling and of my textiles. Later, I found my memories with textiles, which apart from the intimate interactions with my mother and relatives, consisted mostly of mass productions; there are more and more unrecognisable recollected image found through my journey, a feeling of losing. The process of my research is like a way of mending my blank memory' (Huang 2009: 165).

Finally, it was apparent that tag 3.3 ('contribution justified as') required adjustment, as it sought to record how authors were justifying their contribution in terms of three normative criteria for doctoral research (newness, significance, and knowledge), however it seemed that other justifications were common. For some, such as Huang (2009), there was a distinct lack of conventional justification in terms of newness, significance, and knowledge, and instead analogous arguments were given about the novelty of the methodology, personal significance of the research, and a hermeneutic meaning (to be expanded upon) rather than knowledge. Similarly, it is the novelty of the methodology as an artistic invention, which is used as justification for the research by Lu (2007: 6), and the unique position of the researcher by both Bartlett (2008: 24) and Handal (2010: 33). Additionally, in the first and second period it was notable that some reject the term 'knowledge'; for example, Chesher (2007: 27) argues that his practice cannot produce knowledge because it cannot step outside of the social to make it an object, Vaz-Pinheiro (2001: 15) derides scientific assumptions about truth, and Guptabutra (2005: 196) recurses to claiming 'know-how' in lieu of a claim to knowledge in her conclusion. Hence, it was necessary to adjust the method to better record the positions that artists were taking through their theses, in a way that aided comparison.

A crucial point that was realised through evaluating the second stage of the method was that the tags were beginning to constrain effective interpretation and therefore delimiting discursive engagement with the sample. For example, while it was fruitful in the earlier stage to consider the degree to which 'findings from art practice' (tag 2.1.2) are made explicit or related to a research problem, during the second stage, other unexpected points were emerging as important also. A similar point applies to tag 3.3 ('contribution justified as'), as better points of discussion were emerging in contrast to the existing tags. The strength of the method was the way in which nuance could be drawn out and discussed to aid comparison, and whilst new tags could be added to record this, it seemed that doing so would be a sub-optimal way to proceed. Hence, while it was rational for the purposes of comparison to use tags, it was the discursive aspect of the method which was

proving more successful. Consequently, to address this and prompt advantageous interpretation, the 'master list' was reformulated, and this will be detailed below.

2.2.3 Third stage

To valorise the discursive aspect of the method, the categories and tags used in the previous stages were pared down to five points and phrased as questions, each with many prompts to broaden their associations (**figure 5**). This change in the method used points which had proved most fruitful thus far as a basis: 1. artistic actions and rhetoric, 2. the agency of the problem, 3. the progression of arguments, 4. the construction and function of the contribution, and 5. the mitigation of academic standards. Through the phrasing of primary and supplementary questions, this 'master list' was conceived as countering the reductive downside of the tags employed in the previous stages. Accordingly, this new 'master list' was read against the remaining eleven theses from the third period of the sample, to produce eleven corresponding 'discursive lists.' This allowed for the discursive aspect of the method to be harnessed, where interpretations could be proffered to help understand the nuance of a particular thesis, in the context of the sample. For some that had a complicated relation to a particular point (e.g. Maffioletti 2012; **figure 6**), an evaluative paragraph was used to summarise and engage theoretically with the content. The evaluative paragraph was also used to think about the nature of a particular point more generally if challenged by a thesis, and to reflect upon how this compared and contrasted to other theses in the sample.

What is apparent as artistic value/standard/habit and how are they accommodated?

- Is the notion of indeterminacy valued, discussed or taken as necessary/unavoidable? Is ambiguity of interpretation allowed for, and is this extended to the research problem and discussion of findings?
- Is a critical position on representation taken?
- Is a disciplinary character apparent? (i.e. Wilder's 2009, negotiation of the overlap between kinds of practice).
- Is the rationalisation or determination of practice avoided?
- Does the thesis use (or speak of) an anti-structure/anti-authorial/anti-representational device?
- Does the methodology extend to the thesis format and representation of/through artworks? Is the agency of the artwork allowed for (explicitly or implicitly), and how successful is any attempt? Do the artworks speak for themselves? What does the thesis allow for? Does it allow understanding for author and/or reader in a certain way (i.e. oscillation)? How is this given in the thesis? Is the theory-practice issue discussed and/or resolved, and what is meant by this for each person (is there personal inflection to this i.e. Norris assuming a 'theoretical practice')? Is there a writing about, with, or without the artworks?

What is the agency of the research problem and what does it delimit?

- How specific or general is the research problem? What relation does it have to the contribution (i.e. loose or filling a gap)?
- Does personal interest dictate the direction of the research? How does the problem change? How much does the personal position/interest delimit what the research is? What is its relation to rationale and contribution? Is there a slant or unexplained aspect to the research concern or direction of the thesis?
- Does the problem not pre-exist (i.e. it is made by the author from personal motives), and does this novel position negate or undermine a relation to existing knowledge? Does the problem entail a position in relation to existing knowledge that allows someone not to give a comprehensive literature review? Are existing bodies of knowledge skirted in some way? Are the sources drawn from in a highly selective manner? Is there a rationalisation/reason/convention/common-sense/standard for selection? Is the use or range of sources unconventional (artistic and multi-disciplinary or inspiration seeking, rather than comprehensive), and/or is this justified in some way? Are sources introduced without respect for contexts (i.e. artworks used based on personal comments)?

What is used to progress the argument/discussion and how?

- Are the findings extrapolated and positioned in relation to the research context?
- Does the research problem make the findings inclusive or exclusive? Why are the findings exclusive or inclusive?
- Can the findings be thought of in terms of dialectical meaning or dialogical meaning?
- Do the findings come from an artwork (and if so, how) or a specified activity? Are the findings not justified in relation to an account of activity or methodology?
- Do the findings answer an initial question or are they explored; are they criticised or assessed?
- Is the significance or justification of the findings negotiated or negated?
- Do the findings come through argument and discussion? How does the research progress in the thesis? Is the thesis an emergent narrative?
- Does the thesis seem more like a discussion than an argument/lit review? Are ideas engaged with in a different way?
- What does the writing do? Is unconventional writing used? What is the character of the writing?
- What is the character of the thesis?
- Is there any allowance for serendipity within or outside of the methodology?
- Is there reasoning or rationalisation offered? (for how the argument progresses and why, such as in Wilder 2009).

What is the contribution, how is it a contribution (how is it constructed), and who is it for (i.e. what is its implied function and use)?

- How can we categorise the conclusion/final result (contribution) e.g. theoretical, practical?
- How is the contribution communicated, and how is it accessible?
- What is claimed as the contribution and what could be taken as the contribution?
- How are others (in communities of practice or a field etc.) expected to use it?
- Are the final findings qualified in some way? When thinking about the kind of contribution, are some criteria avoided (i.e. how a practical contribution avoids rhetoric on significance)?

Are some (academic) expectations undermined, avoided, supplemented or replaced?

- Is there discussion related to the criteria (new, significant, knowledge)? Is the contribution justified explicitly or implicitly in terms of that criteria or supplementary ideas such as evidence?
- Is the contribution justified in relation to the research problem or methodology i.e. in terms of novel position?
- Are any of the criteria undermined (i.e. the idea of historical knowledge, or negation of significance through personal position and lack of literature review)?
- Can the relation struck to literature be characterised?

Figure 6. 'Master list' used in third stage of the method.

Catherine Maffioletti 2012 - OneNote

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Research3 ▾ Coding list Discursive lists 1-32 Categories (findings) Contexts and review Methodology Discu

1. What is apparent as artistic value/standard/habit and how are they accommodated?

MT is acknowledged for her input to intertwine theory and practice in the thesis (2); Stephen Scrivener and Hayley Newman also thanked.

The thesis itself is conceptualised to accommodate CM's research concerns - the thesis develops an approach to representing feminine interiority as a method of fragmentation, practiced by experimenting/testing ways of representing through performing, imaging, plans, diagrams, props, drawing, analysis (17) - this is used to problematise dominant readings and generate alternate kinds of meaning that CM desires (moving beyond a semiotic register to deform such readings).

The problem is situated in and through practice - planning and accounts of artwork are integrated with theoretical discussion - theory is used in practice and vice versa (51). I question whether this circumvents the issue of representing practice (the theory-practice issue) by virtue of necessity? Some representational devices are employed in the thesis - the artworks attempt to suggest compositional relations in a feminine register - to avoid them being ordered through the male gaze (57). There are some strategies that CM avoids i.e. not to put the visible and non-visible in a power relation (61). This ties in with her aim, to not make the (male) gaze the vehicle for her desired meaning. Analogies of theory to practice are made - hence an integration, where practice interjects upon theory (59).

A key/crucial concern is the reception of the research concerns - CM gets to know this through feeling out space, time, language etc. through composing and recomposing diagrams of artwork (199).

The artwork in the conclusion is narrativised, perhaps to demonstrate to a reader (to perform for them) what is significant that is happening here (offering primary evidence of the feminised space) (314).

Evaluation

Practice and theory is acknowledged as an issue and is well resolved, where an integrated relation is apparent in the thesis - theory intertwines practice accounts/insight but this is not taken as problematic it seems, as it seems a necessary way to talk about the research subject. The work of the thesis (its representation) seems crucial for CM, and this can be taken as a theory-practice resolution - the format and devices show a critical stance on representation, which varies throughout rather than being a single integrated approach. Whilst the thesis is asserted as conceptualised, to problematise a conventional reading (17), this seems to be more of a significant qualification for CM to give at the outset, rather than enforced throughout (if it even could be?). It seems to tie in with the methodological positioning

Figure 7. 'Discursive list' for Maffioletti (2012); excerpt showing response for the first point and evaluative paragraph.

Interviews were conducted with Johanna Love (2012, **appendix v**) and Marsha Bradfield (2013, **appendix vi**) during the third stage. Similar to the rationale for choosing interviewees in the previous stages, Love and Bradfield offered contrasting positions in their theses: Love (2012) seems to take her artworks and art practice as research in a straight-forward manner, whereas Bradfield (2013) offers a radical thesis in the form of the fictional transcript of a 'barcamp' (a meeting of experts to discuss a topic) and extensively considers how art can be research. In the previous interviews it was notable that despite apparent difference in the theses the interviewees espoused similar values, however it is crucial that Love (**appendix v**) and Bradfield (**appendix vi**) instead seemed different. Where Bradfield (**appendix vi**) aligns broadly with the other interviewees, Love (**appendix v**) is an outlier. For example, similar to how O'Riley (**appendix i: 300**) approached the representation of his research as a theoretical problem because academic writing could not 'lay bare the methods,' Bradfield (**appendix vi: 387**) noted that to 'really honour the practice entailed understanding [the thesis] as a continuity of the research.' For both O'Riley and Bradfield it was not appropriate to use the thesis to *report* their research (as a thesis would conventionally do), and this necessitated them approaching the thesis format creatively i.e. as a 'third' articulation, in reference to Scrivener (2013: 136). In contrast, Love (**appendix v: 374**) stated that the thesis 'was all about revealing, because I really tried to unpick every thought process involved in the stages of making the work.' Hence, where Bradfield and O'Riley view the representation of their research process as theoretically contentious (a view that aligns with the discourse, **1.2.1.2.2**), Love does not acknowledge such issues and views the norms of research reporting as being less problematic.

It could be said that Bradfield engaged in a protracted negotiation to uphold the values of her artistic practice through her thesis, whereas Love did not see the thesis as negating such values. This may be due to differences in practice between the two, where Bradfield has an expanded form of practice involving different social activities, Love has an image-making practice. Consequently, there is a completely different emphasis on how their respective artworks exist and how they can be represented. Such a distinction may also be related to the emphasis that Bradfield (**appendix vi:**

398) put on the affective dimension of her work, in terms of the 'kinds of experience that [she] couldn't really articulate,' hence it was important that she 'lodge that without necessarily resolving it.' Love (appendix v: 373) is different in this respect, as 'any writing was about practice, and came from interest in [...] practice,' so this position entailed the description and analysis of her work, which could be woven into later arguments.

The accessibility and function of Love and Bradfield's respective contributions to knowledge proved an interesting point of discussion. In the thesis, Bradfield (2013: 449) was careful to qualify the guidelines for dialogic art she offers as a contribution, stating that they should not taken as prescriptive or a model for dialogic art practice. Whilst this could be interpreted in relation to an anti-instrumentational position that is discussed in Bradfield's thesis (2013: 321; and which is common to art and its education, 1.1.2.1), Bradfield (appendix i: 403) notes that in the case of her contribution this was due to how dialogic art operates through a context and 'can't be unhinged from a specific instance.' When discussing possible uses of her research, Love (appendix v: 379) downplayed the role of the thesis, arguing that 'most theses, are pretty inaccessible' and placed emphasis instead on her thesis as the representation of a body of practice (rather than a contribution to knowledge). There was an interesting distinction also between interviewees in regard to what kind of knowledge they thought pertained to research in the arts. Where Bradfield (appendix vi: 407) speculated on the importance of 'knowing-how' in contrast to 'knowing-that,' Love (appendix v: 381) argued that the *interest* of the artist was the crucial characteristic of artistic knowledge i.e. the way that art brings knowledge into being such that it is a rewarding pursuit.¹¹⁴ Hence, whilst Bradfield and Love arrived at different positions through the culmination of their

¹¹⁴ 'It kind of falls into a very current situation where artists' education is under threat through financial, or lack of financial support, which is about, what is art and how is it rewarding... how is artistic knowledge, and... I think it is about something... has to be interesting, and offers a new way of thinking about things. And those things could be... mine is one thing, but they are hundreds and thousands of *things* out there, but new ways of thinking, and as we live our lives... that scientific research offers very different things, and I think art brings knowledge in very different ways... but it must be interesting, it must be rewarding in its own little pocket of information' (Love, appendix v: 381).

research, both are careful to qualify the function of their contributions, and valorise the process of knowledge production over the notion of knowledge as an outcome.

Generally, it seems that Love and Bradfield approach the issue of what should be spoken and unspoken in their research with different attitudes i.e. how they regard the problematic relation of theory and practice. Both offer similar descriptions in regard to how theory relates to practice in their research: for Love (**appendix v: 375**), theory and practice would loop round into each other and were not separate; and for Bradfield (**appendix vi: 405**), it was important that theory does not simply determine practice and vice versa, rather they should 'be understood as operating together, in ways that are reciprocally generative.' However, there is a difference that underlies this, because Love (2012: 88) presents 'practical experiments' that she conducted, recounts them using scientific language (i.e. aim, objective, methodology, apparatus), and describes how a questionnaire she employed for exhibitions 'proves' what her artworks were achieving (Love, **appendix v: 368**).¹¹⁵ In contrast, Bradfield (**appendix vi: 389**) voiced a strong opposition to association with a scientific paradigm, expressing how any mode of working that could be cast as 'verifiable tests' were anathema.¹¹⁶ When thinking about the theory-practice issue as a matter of what one does or does not speak as part of research, it therefore seems that Love privileges *speaking*, and consequently adopts a scientific means of conducting, describing, and framing her research. Bradfield (and the previous interviewees), in contrast, negotiate what can remain unspoken in their research because they believe that not everything should be spoken as artists. For example, we can recall Wilder's rejection of an illustrative relation, and Throp's reluctance to offer empirical evidence. Hence, whilst

¹¹⁵ 'It was a real sort of, "here are the results," and everyone... and it was a sort of overwhelming response, to certain questions about ways of seeing surface and depth through the presence of dust. Again, it was like, this proves, to a certain extent, although it was a limited captured audience etcetera. So it was restricted in that sense but in the questions [...] Yeah, vital, even with that questionnaire. It was always part of me, kind of methodology, to show work and get feedback, to get a response on the things I was making, because it's a practice-based PhD, it's about the work... asking the questions and giving the answers, if you know what I mean' (Love, **appendix i: 368**).

¹¹⁶ 'But there was a tremendous anxiety about proper research, you know, ensuring I guess that there was, that things were almost, what's the word. [Verifiable]. Yes, yeah. And that, for us, was anathema' (Bradfield, **appendix vi: 389**).

a general sentiment may be shared among artists when they think of the relation of theory and practice at an abstract level (i.e. when they describe how theory relates to practice and vice versa in their research), there are differences when it comes to each artists' conception of what they do as research, and the degrees to which such activities can be spoken about.

It may be unfair to say that Bradfield and Love take opposing positions *knowingly* however, as despite espousing some common values they rationalise what is useful and necessary to progress their research in different ways. This was a key realisation in the third stage, as it helped to explain why some artists in the sample assume positions that conflict with what the discourse of research in the arts generally espouses i.e. that the agency of the artwork should not be constrained by the need for explanation in research (1.2.1.2.3). Hence, the reason why Love (2012) would make her artwork a product of research through 'practical experiments,' is simply that she deemed it necessary as part of research. Where Hockey (2003: 83) points to the negotiation of values by practitioners, this can well be described as a 'technique of neutralisation' to cope with the demands of systematic analysis. However, it is also prudent to highlight the two tendencies in art education that Ginsborg (1994: 79-80) identifies, in which the first, conceptual, tendency is attributed to artists who situate their practice through critical discourse, and the second tendency, which can be identified with the legacy of modernism, is attributed to those who deflate conceptual concerns and prioritise the visual. If we figure such tendencies in research in the arts, it helps to explain why Love does not consider what should or should not be spoken in her research in the same way that Bradfield does: Love does not situate her practice through a critical discourse as part of research. This was affirmed through the interviews, as Love (**appendix v**) did not entertain theoretical issues raised in the literature of research in the arts (1.2.1.2) or apply them to her own research. It is important to note here, that Love (2012), along with others who seem similar in respect of not situating their practice through a critical discourse (e.g. Ahmed 2014), use philosophical sources deftly and are not theoretically naive. Rather, the point being made, is that artists do not seem to hold onto their values in the same way, and this leads some (e.g. Bradfield) to intellectualise how

the thesis represents their research and by doing so iterate artistic values, whereas others (e.g. Love) do not take such representation as problematic and import values uncritically.¹¹⁷ This situation exemplifies the postconceptual condition of contemporary art (Osborne 2014) because the value of the aesthetic and the value of the conceptual are the subject of the work of art, but theory-practice distinctions hinder this condition being encountered in research in the arts. It appears that particular issues are therefore 'felt differently' by artists, and this correlates broadly to tendencies in art education (Ginsborg 1994) that bear further consideration in the sample because they entail different ways of conceiving of value in art.

When it came to evaluating this stage of the method, it was apparent that the refined 'master list' (**figure 5**) was facilitating the appreciation of nuance in the theses. Where previously the tags helped to compare and contrast theses through the categorisation of what could be described, the broadening of the 'master list' allowed for a discursive engagement with the novelty of a thesis and a creative approach to comparison. For example, in the first and second stage of the method, the 'findings' of a thesis were described in terms of whether they are empirically evidenced, what the artwork is said to be doing during inquiry, and how findings appear in the thesis. However, in the third stage, it was significant that Adjani (2011: 35) seemed to refute such ways of describing the 'findings' of a thesis, because it was important that he talk *with* his artworks rather than talk *about* those artworks. Adjani could therefore be said to be placing his artworks in a dialogic relation to the textual component of his thesis, and this is a way to mitigate issues identified by the discourse (**1.2.1.2.1, 1.2.1.2.2**) because it does not rationalise art practice or allow writing to determine his artworks.

¹¹⁷ It is an interesting aside that Love (2012: 156) discusses representation in postmodern discourse and offers the following quote from Lyotard (1991: 125): 'when the point is to try to present that there is something that is not presentable, you have to make presentation suffer.' However, Love does not offer any consideration as to how the thesis represents her artwork and practice. Accordingly, it could be speculated that Love deemed her artworks presentable, and therefore did not need to make presentation 'suffer' by modifying the modes of representation of the thesis.

It was interesting also, how Maffioletti (2012) carefully qualifies how she interprets her artworks through rhetoric e.g. 'I think that,' 'I am proposing,' 'perhaps.' It seemed that Maffioletti was naming what her artworks were *possibly* doing to avoid being understood as claiming cause and effect through her research (recalling Bradfield's **appendix vi: 389**, rejection of verification as anathema). Therefore, Maffioletti's interpretation of her artworks and how they were being experienced by viewers were not to be taken as concrete evidence to support a verifiable claim, rather, having made and exhibited the artworks allowed her to say things in a way that she would otherwise be unable to articulate (e.g. 2012: 114). It is in this respect that Love (2012) contrasts to Adjani (2011) and Maffioletti (2012), because she offers interpretations of her artworks without acknowledging an indeterminacy of experience. The distinction between Maffioletti (2012) and Love (2012) appears to be their style of rhetoric; where Maffioletti couches her language to avoid absolute claims, the tests that Love (2012: 80-108) conducts are cast as more definitive due to the scientific language used. Adjani (2011) explicitly writes *with* and *around* his artworks, and whilst in the later chapters of her thesis Love (2012: 142-181) takes her findings up in theory, it seems more appropriate to say that she writes from a position of having evaluated her artwork rather than wanting to be understood as continuing to write *with* it. The relation that Adjani (2011) and Maffioletti (2012) struck to their artworks through writing acknowledge issues highlighted in the discourse (e.g. not to determine practice or the artwork through language; **1.2.1.2.1**), whereas Love (2012) instead seems to repudiate such issues.

In the second stage, it was noted that it was important to understand how the failure to demarcate a contribution is handled in each case. Part of the issue was that aspects of the contribution were sometimes left unspoken or qualified according to a resistance to instrumentalisation.

Subsequently, the third stage of the method facilitated a better appreciation of what is at stake and why, for artists when it comes to their contribution. For example, as part of the conclusion, Maffioletti (2012: 302) takes great care to articulate how she has achieved a feminised experience of art through her research. Rather than using empirical evidence to justify her claim to a mode of

experience, it could be said that Maffioletti affirms such experience through her research and can speak from the *position of knowing* in her conclusion. Hence, it seems that Maffioletti is not putting forward her contribution as propositional knowledge for a reader, and therefore is not asking for a reader to believe that her claims are true. Rather, she makes the case that a kind of experience can be achieved through her practice, because such possibility has been affirmed for her, rather than existing as something that can be verified through testing the work on others. The term *affirmation* seems an apt description for many of the rhetorical qualifications that authors give for their contributions. Instead of the contribution as 'knowledge' (i.e. that the research has led to something being *known*, and which can be represented propositionally), it seems more appropriate to describe the contribution as an affirmation (i.e. that the research has led to something being *shown*). The difference between these two is that in the former, someone can test the proposition to see if it is true, whereas what is affirmed is not necessarily re-affirmed by repeating the same method. Hence, affirmation implies that something has been achieved through an understanding of, and an engagement with, context, and this is far more difficult to justify conventionally.

In conclusion, the third stage of the method facilitated engagement with the novel aspects of the theses of the third period. This was crucial as comparison became a matter of thinking about how particular values are maintained or deferred *through* each thesis, rather than emphasis being placed on comparing and contrasting what could be described *about* each thesis. The 'master list' for this stage of the method (**figure 5**) was subsequently applied to the first and second period of the sample, producing thirty-two homogeneous 'discursive lists.'

2.2.4 Identifying findings and organising data

A problem was posed on conclusion of the third stage of the method: a large volume of data had been produced, which needed to be made accessible in this thesis. A rational way to proceed would have been to consider the resulting data for each point of the 'master list' (**figure 5**), and narrativise

the apparent similarity and difference. However, having learnt from the shortcomings of the first and second stage of the method, it was apparent that comparison based on the categorisation of aspects of the theses alone, would not adequately respect the nuance of each thesis and the achievements of the respective artists. Rather, it seemed better to describe 'knowledge' in the sample through its reciprocal relation with the values and ethos of those artists, and this is what enabled the artistic problem of value to emerge as a question posed within discourses on educational reform. This entails a shift of emphasis from a project focused on the problem of knowledge in the art and design PhD to a project about how artistic values in the art and design PhD simultaneously frame a problem of knowledge and a problem of how to define artistic value after conceptualism. The emergent major theme of 'value' could therefore now provide a lens on problems of knowledge. Another way to say this, is that the PhDs in the sample resist comparison because the sheer novelty of approaches make them incommensurable to an extent, however, by attending to the negotiation of value that underpins such approaches, meaningful and comparative interpretations of the sample can be proffered. Consequently, it was necessary to organise the data of the homogenised thirty-two 'discursive lists' in terms of value-laden aspects of the sample of thirty-two PhDs:

1. Meaning	2. Function/instrumentality	3. Conviction/interest
1.1. Dialogic and dialectic tendencies	2.1. Anti-instrumentation qualifications	3.1. Problem as initial or developed
1.2. Theory-practice issue theorisation/resolution	2.2. Rationalisation of source use	3.2. Findings in relation to problem
1.3. Thesis theorisation	2.3. Novelty or nuance as justification	3.3. Contribution in relation to problem

Figure 8. Table indicating the organisation of data according to what appears value-laden in the sample, using three categories and nine sub-categories.

These categories indicate what was being valued in the sample (of thirty-two PhDs and six interviews), in terms of value-laden action and rhetoric. This thesis does not claim that these categories are *the* values of research in the arts, rather the categories served an organisational function through which more effective interpretation could proceed, and which ultimately enabled the narrativisation of the findings in 3. It is worth noting at this juncture, again, that 'artistic values' are contested rather than given, as this is the postconceptual condition of contemporary art (Osborne 2014). Hence why it was crucial for this thesis to use the notion of value to frame the issues that artists engage with in the sample, in which particular tendencies (concerning what questions artists would engage with) can be construed as different ways of conceiving of value in art. The following chapters (3 **Findings**) attempt to elaborate upon this further, to show how the issues of artistic value that appear in the histories of modernism and conceptualism are worked through in the context of research in the arts.

More can be said about the categories and sub-categories above (**figure 8**) here, as they originate from value-laden action and rhetoric in the sample. For example, **meaning** refers broadly to what was spoken and unspoken by artists as part of research, in terms of how they privileged dialogic relations in their thesis (i.e. writing *with* rather than *about* their practice and artworks), and how they considered the 'third articulation' of their research (the successive stage to what Scrivener 2013, terms the double articulation of research in the arts). **Function/instrumentality** refers to the rhetoric and/or qualifications offered by artists that constitute an opposition to instrumentalisation (e.g. how Bradfield 2013: 449, offers non-prescriptive guidelines), the explanation of how sources are employed in research (e.g. O'Riley's 1998: 5, 'synthetic' approach)¹¹⁸ and how the novelty of the methodology is used as a justification for the significance of research, often to mitigate extrinsic arguments (e.g. Hewitt 2012: 156, claiming that data was yielded from the novelty of his approach,

¹¹⁸ 'The general approach to varying disciplines has been *synthetic* in that I have attempted to combine disparate of differing types of knowledge into a coherent whole. I am aware that such a project is fraught with difficulties, not the least being the problematic isolation of ideas from their specific context' (O'Riley 1998: 5, emphasis in original).

which no other form of research could have produced). Finally, **conviction/interest** refers to how the valued creativity of the artist, often associated with the freedom of studio practice, meets the need for boundaries in research. In the 'discursive lists' a helpful way of engaging with this issue, was how the agency of the research problem in a thesis could be discussed e.g. how Throp's (2006) artworks were consistently related to whether they successfully addressed her research problem.

Writing up this data was not simply a matter of exemplifying and discussing **meaning, function, and interest**, however. Rather, to narrativise this data in an advantageous way, the stakeholders and potential audience of this thesis were considered: the academic audience that dominates the literature, artists undertaking doctoral research, institutions that offer doctoral programmes for artists, and finally the wider UK research economy in terms of its assessment and funding mechanisms. Consequently, the findings are presented (in **3**) through meaningful and accessible narratives, which discuss issues of artistic value in the sample (e.g. how art practice is a contentious method of inquiry, **3.2.1**), and link them to the context (**1.1**) and literature of research in the arts (**1.2.1**).

(p. 178) 3 Findings**(p. 178) 3.0 Introduction****(p. 182) 3.1 The relation of theory and practice****(p. 189) 3.2 Method and evidence****(p. 191) 3.2.1 Art as investigative method****(p. 193) 3.2.1.1 Antipathy to scientific norms****(p. 196) 3.2.1.2 Analysis of the effect an artwork has****(p. 204) 3.2.2 The function of writing****(p. 208) 3.2.2.1 Effacing making****(p. 213) 3.2.2.2 Speaking meaning****(p. 223) 3.2.3 Structural interventions****(p. 232) 3.3 'Contributions to knowledge'****(p. 234) 3.3.1 Epistemology and instrumentalisation****(p. 246) 3.3.2 Methodology and novelty****3.0 Introduction**

Where much of the literature of research in the arts (1.2) can be criticised as attempting to resolve research in the arts through theory, to make it more institutionally manageable (Macleod and Chapman 2014: 148-149), this thesis can be understood as adopting a methodological imperative in response: that models of research in the arts should not be aimed at. Consequently, the findings presented here are not attempts to classify or taxonomise the research in the sample. Rather, the sample is always approached at an angle, to help mitigate the tension between what can be said generally about research in the arts, and the need to respect the individual achievements of artists. Hence, as opposed to the general labelling of the sample in terms of categories or models, this section attends to the deliberations of artists in research, the notion of value that underpin such action, and value-laden rhetoric that is espoused (i.e. issues of artistic value). While the research presented in this thesis was aimed initially at what 'knowledge' is in research in the arts, a turn to 'values' through the methodology (2.2) necessitates an expanded consideration of the sample in

terms of artistic identity (3.1), investigative activity and the character of evidence (3.2), and what is apparent *epistemologically* and *ontologically* (3.3). Accordingly, this part of the thesis serves as a repository, which groups together a wealth of data in terms of lots of issues, to facilitate further study. This is also important as the thesis is unique as a synthesis of cases of research by artists, and helps artists in this field to appreciate the field generally. The question of the *ownership* of research in the arts (as raised by Rust et al 2007: 63) allows for a broader narrative to be drawn across this analysis, and thus the opportunity to pose a crucial argument in relation to the sentiment that research in the arts ultimately sacrifices that which is artistic for the academic.¹¹⁹

Candlin (1998: 28) claimed that the gap between theory and practice caused by the Coldstream reforms is the context and inheritance of research in the arts. Such claim seems to be legitimised by the majority of artists in the sample explicitly discussing and negotiating the relation of theory and practice as part of their doctoral research. By considering such rhetoric however, it is apparent that artists are not simply negotiating a relation between 'theory' and 'practice.' Rather, the negotiation of the demands of the PhD by artists implicates issues of identity, representation, and epistemology (3.1). Crucially, it seems that theory-practice distinctions alienate an artistic approach to value (that Art & Language tried to insert into discourses of educational reform) and tend to be understood in terms of a 'two cultures' debate on value, in which the question of the ontological status of the artwork is not encountered. Through the expression of these issues, we can connect the expectations of doctoral research with the manoeuvres of artists in the sample and set the scene in regard to the struggle between art and research that occurs.

It is perhaps not surprising then, that some artists justify what they can offer in research by contrasting it to that of scientific research (3.2.1.1). However, what proves crucial is whether such

¹¹⁹ The literature of research in the arts is full of expressions of anxiety that art practice is being colonised by the academic (e.g. Walker 2004, Elkins 2012: 103-105, Wilson and Ruiten 2014: 219). The UK 'model' of research in the arts is the focus of such rhetoric because it is alleged to be closer to a 'scientific model of research' and 'involves sizable bureaucratic and administrative oversight, sometimes including elaborate structures for the specification, assessment and quantification of learning outcomes' (Elkins in Wilson and Ruiten 2014: 11).

arguments have recourse to a position in which art is autonomous, as this sustains the 'two cultures' dichotomy of aesthetics vs science. For example, a pertinent issue for artists seems to be the deliberation of what should or should not be *spoken* as part of research (3.2.2). This implicates a historical perspective, because the artist (of the academy of art) was distinguished from the artisan (of the workshop) by the skilling of labour and a relation to commerce (Kristeller 1952: 21-24)¹²⁰; and such distinction remains embedded in art education due to the belief that art practice cannot be known (as 'knowledge-that') and as a result not taught in terms of skills (1.1.2.2). Artistic practice is therefore cast as being antithetical to 'trade' through art education, and this implies a norm that is antagonistic to the demands of doctoral research, in which art practice/artwork either cannot or should not function as method or evidence without mediation. There are a number of forces that affect artists in research, however the way in which an anti-instrumental attitude meets the expectation of a 'trade' relation is particularly helpful to examine because it provides an image of the struggle between art and research that helps to rationalise deliberations in the sample. For example, whilst some artists want to conduct research and maintain the aura of art (3.2.2.1), others seem to sacrifice an artistic valuing of indeterminacy for academic clarity (3.2.2.2). Additionally, we can point to how the majority of the artists in the sample want to convey something *more* through the thesis than would be done conventionally. This is apparent in how artists strategically intervene within the final form of the thesis to achieve a structural incompleteness (3.2.3). It could be posited therefore, that when entering into research artists are faced with demands to change their behaviour, however they react in different ways to this play of forces, and this evidences a debate on value within fine art. For example, where research demands a 'trade' relation, and art education supposes an anti-instrumental attitude, some artists in the sample can be understood as

¹²⁰ Kristeller (1952) considers the systems of art in philosophical treatises, in which the fine arts of pleasure were separated from the mechanical arts, and architecture. This classical historical account and its continuation by Shiner (2001) is challenged by Porter (2009: 6), as he points to alternative views such as Clement Greenberg's assertion that 'the arts finally asserted their autonomy' in the late nineteenth century. However, Beech (2019) gives a far more appealing historical account for this thesis, as he attends to the division of labour in the distinction between academy artist and workshop artisan.

synthesising the two (e.g. Corby's 2000: 221-222, suggestive rather than definitive framework), whereas others do not address this play of forces and have recourse to artistic judgement as subjective knowing (e.g. Guptabutra 2005: 196-197). Hence, one way of reading the interventions of artists within the thesis is a reaction to the *skill* demand of research, and thus a comment upon the politics of research.¹²¹

It is the position of this thesis that the question of the *ownership* of research in the arts, is not reducible to the valorisation of artistic values in research i.e. where the importation of particular values would be resolved through theory.¹²² Rather, it is necessary to question the value system that prioritises aesthetic value and defends its devaluing by science and the sociology of art, in which art is one thing and the explanation of art another. Consequently, a claim is made (in 3.3.2) as to a play of forces in research in the arts, described below as the 'expanded field' and 'phantoms of the studio' tendencies, which are related to the heritages of conceptualism and modernism, respectively, and are a development of, and analogous to, Ginsborg's (1994) identified tendencies in art education. The 'expanded field' tendency is associated with how an artist *situates* their practice and prioritises their agency in research, in which a relation between ontology and epistemology is synthesised and artistic value is iterated. The 'phantoms of the studio' tendency is instead attributable to how an artist acts to defend art from research, where there is recourse to intrinsic justifications that maintain ontology and epistemology as distinct because artistic value is imported in terms of unexamined assumptions in practice. These tendencies are relative to particular indicators in the sample rather than being apparent as definitive positions, however they may model a debate on value in post-conceptualism, and the theorisation of how such dynamic is

¹²¹ Roberts (2001: 3, emphasis in original) argues that the deskilling of the artist is due to the prominence of immaterial labour following Conceptual art: '*Artistic skills find their application in the demonstration of conceptual acuity, not in the execution of forms of expressive mimeticism.*' Hence, artists are faced with the demand to be *skilled* in research, rather than merely demonstrating conceptual acuity.

¹²² The literature of research in the arts successfully valorises artistic values in research through theory (e.g. Pakes 2004, using Gadamer's hermeneutics to resolve the status of the art object in research; Schwab 2013, using Rheinberger's 'experimental systems' to equate artistic and scientific endeavour) but such resolutions do not appear to be taken up wholesale by artists.

manifest in the sample allows for a development of the discourse of research in the arts; the limitations of which will be considered in 4.2.

3.1 The relation of theory and practice

It is a crucial claim of this thesis that PhDs by artists are not disciplinary and thus refute the use of a common theoretical framework for comparison. That artists in the sample refer to the same theory-practice issue but do not negotiate it in the same way, validates the methodology adopted by this thesis, in that it articulates what is at stake for artists in research despite differences in outcome. As such, it is important to consider what is said about the theory-practice issue by those in the sample, to aid further elucidation of *what* is being valued and *why*.

The relation of theory and practice has been a crucial issue in the history of the art school in Britain since the 1960s, brought about by the attempt to raise the scholarly standards of art education through the imposition of academic skills during the Coldstream reforms (1.1.1). Where Fluxus serves as an example from the art world in regard to an engagement with the issue of how theory relates to practice,¹²³ in the context of this thesis it is Art & Language who are torchbearers for engagement with the issue because they engaged with language as the institutional condition of art education (1.1.3). Art & Language set the ideal terms of engagement with the issue, in which the role of theory is to be worked out through practice rather than pre-ordained by any hegemony because this only serves to limit and disadvantage practitioners. However, the chance to put an artistic approach to value in the context of a debate on research was missed, because art education did not develop accordingly, and instead the relation of theory and practice appears as a perennial issue, sustained in part by the belief that art practice cannot be taught and hence not *known* (in

¹²³ Fluxus is an international collective of avant-garde artists and composers, founded in 1960. They can be understood, generally, as a significant response to the issue of how theory relates to practice from the art world, because they opened 'up the definitions of what art can be' (Tate 2021); they elude definition and defy discursivity because they question 'the *very logic* in which discursivity is embedded' (Lushetich 2014: 2-3, emphasis in original).

terms of established skills) (1.1.2.2). This appears to change during doctoral research, as most artists in the sample discuss the relation of theory and practice explicitly in their thesis.

Describing the problem simply as 'how practice relates to theory' (and vice versa) implies practice as the intuitive, creative act of making, and theory as the academic, rational act of writing, however, to do so gives imprecise expression to a range of activities and leads us back to the 'two cultures' position. For example, how artmaking and the artwork (practice) relate to bodies of knowledge in and outside of the field of art (theory) is problematic, as rationally, this act of contextualisation can only be offered explicitly through language; a hierarchy is therefore implicated with respect to how art is constituted as a field of knowledge (through practice) in comparison to other fields (where practice is effaced or rendered linguistically). Both Norris (**appendix iv: 359**)¹²⁴ and Hjelde (2016: 41-42) point to the significance of the relation between theory and practice for the wider art PhD community, and Norris (**appendix iv: 360**) notes that the community at Chelsea College of Art and Design provided a higher level of discourse for artists in this respect.¹²⁵ The theory-practice issue appears as a fundamental problematic for research in the arts, hence it is not surprising that many in the sample discuss it explicitly. However, arguments in the literature often discuss it as an abstract issue, which is to reduce its social significance. What is at stake is not simply how artists establish a relation between theory and practice, but rather how artists *negotiate* what should be

¹²⁴ 'I don't think [the relation of theory and practice was an issue for me] actually, I think I came to a natural, swinging stride with it. Although, certainly at the beginning, of doing my PhD, there was a lot of debate, in the community, about the value of practice-based PhDs, and whether they were even PhDs, and there was a lot of soul searching around this... I didn't experience it as a problem, I just found it that both were sort of fuel to each other, and sort of allowed me to progress. And that's sort of why, I did the PhD to improve both parts of my practice' (Norris, **appendix iv: 359**).

¹²⁵ 'I think, this is where the Chelsea seminar was particularly useful, because the level of debate, and discourse, was really helpful, in setting a sort of standard... I don't know, a standard of intellectual engagement, I don't know if that's the right phrase, but... more advanced PhD researchers would help by discussing the stuff, would help lift, I think, people who were just starting, you know. There was a really good community spirit, and people, I felt that it was supportive enough, even though there was rigorous discussion, it was supportive enough for people to present areas of difficulty, so that their peers could contribute, and help resolve, make suggestions, help resolve issues. So I think in terms of the rigour, that the seminar series, I found, I mean, not everybody came, but I found it particularly useful' (Norris **appendix iv: 360**).

unspoken and spoken as part of research, because it implicates how they can make art in the context of research.

Many of the authors in the sample discuss how their 'practice' (understood broadly as a form of making i.e. their artistic practice) is related to 'theory' (understood as literature/discourse/philosophy, but also more generally as writing) as part of their research activity. It seems to be a common statement expressed slightly differently by each author, that practice and theory were two activities that feed into each other as part of the research, and this is seen in O'Riley (who claims an elliptical relation between the two, 1998: 4), Clements (a see-saw process, 2005: 17), Payne (a cyclic relation, 2005: 296), Norris (a symbiotic relationship, 2009: 16), Maffioletti (theory is used in practice and vice versa, 2012: 51), Love (practice visually questioned theory to propose new questions, 2012: 182) and Lori (reflection is embodied in both, 2014: 19). Norris (2009: 16) is notable for a particularly helpful description, in which she states that working out the relation between theory and practice was a matter of negotiating space, where aspects of the relation could be added to the research or discounted according to the momentum or balance it provided.¹²⁶ This description by Norris draws attention to how this relation plays out during the research, and how it is negotiated on an individual basis according to a number of factors relating to each artist's practice and their research concern, or more generally, their personal approach to writing and making. While this resulted in Norris (**appendix iv: 356**) developing what she deems a predominately 'theoretical practice,' which did not produce artworks that could 'stand on their own' without text, no two artists in the sample could be said to have adopted the same relation of theory to practice.

¹²⁶ 'The project has evolved as a close symbiosis between theory and practical visual research. It has become an experience aptly similar to learning to walk: taking a step with my practice foot which then directed my theory footprint, which in turn informed the next practice step. Learning to research in this way has reminded me of early experiences of learning to negotiate space. My conceptual framework has evolved from a direct experience of travelling through and filming spaces and reading whilst travelling. Particular theories and issues have been added or discounted in terms of the balance or momentum they brought to the project's progression' (Norris 2009: 16).

It could be said that many in the sample felt the need to describe the relation of theory and practice abstractly, to justify practice as an investigative activity with intellectual import. O'Riley seems to confirm this, as he felt that *having* to negotiate the relation between theory and practice was the result of being an artist conducting doctoral study (**appendix i: 303**); the issue demanded resolution so that O'Riley could do research *as an artist*.¹²⁷ The implication in this statement being, that it was a pressing issue for O'Riley (1998) to have his work as an artist recognised as research, without changing it in a way that he felt would be inappropriate. In a similar vein, Astfalck (2007: 5) argued that the relation between theory and practice is problematic, precisely because there is a lack of methodology available for studio practitioners. Hence, what is lacking, is a way to relate theory to practice that feels appropriate to artists in the context of research. Sakuma (2006: 5) offers a further elaboration of the issue, when she claims that if she did not try to negotiate the relation of theory and practice, a reader would be more likely to make simplistic readings or over-theorise the content of the research. Through this statement, Sakuma draws attention to how artists are implicated in the communication of their research, in which a pressing issue is not just the clarity of their argument but how they can effectively steer and guide the reader in terms of interpretation. What can be inferred from these statements, is not simply that artists are pushed to negotiate the relation of theory and practice as a result of the composition of the PhD, but that this negotiation implicates issues of *identity* (how they can remain an artist), *epistemology* (how they can come to know something), and *representation* (how the research activity and what has been discovered can be communicated). However, it seems that distinctions between theory and practice lead to an alienation that sustains the 'two cultures' debate on value in research in the arts, because it hinders

¹²⁷ 'It seemed important that, ok I was doing this, so I needed to somehow square those activities, if you like. So there wasn't really an institutional kind of pressure to... somehow talk about that kind of relationship, but it seemed important... if that's not... in a broader sense, like how... I suppose I was always thinking about, if you think about working as an artist, or as a curator, historian... I always felt that research could extend a different way of looking at art, or you know, it could embody a different practice. So you're not necessarily subject to the demands of the market, or the various art world... but this was different, a different opportunity, it provided another way to work as an artist. So you know, squaring those two seemed to be important' (O'Riley, **appendix i: 303**).

the negotiation of the ontological status of the artwork in research and an artistic approach to value, as set out by Art & Language.

While many in the sample give an abstract account of their theory-practice relation, or note why it was necessary to resolve, others criticise the basis of such a relation. For example, Throp (2006: 206-207) claims that the 'false opposition' between theory and practice is ended in her research, and Adjani (2011: 18) claims that he uses the thesis 'to posit at least the idea and the possibility of transcending such a conventional divide.' A related claim is made by Vaz-Pinheiro (2001: 2), that it is not necessary to assess the interconnection of theory and practice in her research, because this would only serve to instrumentalise her research so that others could assess similar practice. It is apparent then, that the theory-practice issue maintains the negative connotations which Candlin (2000) referred to in her critique of the UKCGE (1997) guidelines for doctoral research. Artists in the sample express disdain at the assumption that theory and practice are distinct, and thus in a relation which can easily be skewed in favour of the textual and academic. Bradfield (**appendix vi: 405**) points to this as a social issue, in which the relation of theory and practice can easily be fetishised and dichotomised due to a lack of confidence in one's practice or vice versa and asserts her own belief that theory and practice operate together and can be 'reciprocally generative.'¹²⁸

¹²⁸ 'Definitely, I think it's an ongoing issue, but I also feel like, we... it's a bit like the RF3 [the document assessed by research staff to approve a doctoral candidate's project; usually within the first year of study], we do have a tendency to fetishise it, in ways that I think are not productive. So I think if we could just actually, you know... I'm so fascinated by reciprocity, and it has a lot more teeth throughout the thesis, and so if you begin to think about theory as practice and practice as theory, you have them doing different kinds of work, it's not just about them informing each other but in some way or another they can be understood as operating together, in ways that are reciprocally generative. That, for me, is much more nourishing than this idea that, oh, you know, theories are just really hard but some of them are really important, and also, you know... it's the death of art. So I suspect that, we need more... we just need different conversations around this. [...] I think there's a lot in that. I think the other thing is, that, we tend to latch onto theory when we're... when we don't have enough confidence, that the art... that the practice, in a way, is already theorised, if you know what I mean. So that seems, you know... when I see people sort of, just, they kind of, they're white-knuckling it through theory, I often wonder, if there's that sort of connection there, and what it would mean if they were more confident in the practice... and that I also have very little time for those that are just so confident, that are overly confident in the practice, and they just sort of think, oh they have no regard for theory. And I think, you're missing out. There's so much bounty there, that could enrich the practice. So yeah, I think for me though, that this idea of understanding theory as practice, is probably really generative, which is a little bit different from thought as practice. I get a bit upset when I hear people saying, "oh, you know, it's my thought that's my practice", because actually it's very different to be, convening a barcamp, and thinking about that as

Many in the sample share Bradfield's belief in the reciprocal nature of 'theory' and 'practice' activities (e.g. Sakuma 2006: 75, Wilder 2009: 13), however it seems that this takes on additional significance due to the need to produce a thesis/argument (of which part is necessarily textual). We can see this in Hjelde's (2012: vi-vii) assertion that because the thesis (i.e. the textual component) is often privileged over the practice, she wanted to subsume the practice to the thesis and make it 'stand in' the thesis. Such deliberations are common in the sample and appear to be related to the fear that practice will need to be reduced so that it can be rendered an understandable part of the thesis; this seems to be analogous to a rejection of an 'illustrative relation' among artists in the sample. We see this in Corby's (2000: 152) claim that the theory (used in his thesis) has a metaphoric rather than illustrative relation to the practice, where it acts to inspire part of the aesthetic of his artwork. Similarly, Norris (2009: 17) states that her 'practice should not simply illustrate concepts but should drive and challenge [her] ideas.' We can see this also in the assertions of Wilder (2009: 13): 'the sculptural installations I construct do not "illustrate" a preconceived theoretical position'; and Lori (2013: 19): 'practice does not aim to illustrate the written theoretical component of the thesis.' A similar positioning regarding the artworks is given by Sullivan (2011: 8), in his assertion that the relation between video and text 'is not illustrative but constitutive of the first part of an aesthetic moment,' and Cartiere's (2003: 37) note that a 'misconception is that the practice illustrates or applies the theory. Another, is that theory should describe practice.' This is also apparent in the recommendation Throp's (2006) supervisor made for her writing: to write up the theory and then show 'artworks that illustrate it'; something Throp (**appendix ii: 321**) came to reject.¹²⁹ In a more minor sense, we also see it in Hjelde's (2012: 118) argument that the images in 'site three' of her thesis, 'are not intended as illustrations that amplify what is describable' rather

practice, and thought as practice. But if you're doing theory, and you're in dialogue with all these other, voices and perspectives, and you're really trying to understand how your particular approach relates to this body of knowledge, then I think that can be very interesting' (Bradfield, **appendix vi: 405**).

¹²⁹ 'So you know, back to Michael Newman's insistence that I don't write in that... that I just write theory, and then here are some artworks that illustrate it. How to come on to that relation to writing up... you know, just came with trial and error' (Throp, **appendix ii: 321**).

they are 'specifically employed to conjure up a sense of the material, relational and temporal aspects of this project.' We see in these statements a similar appeal to a form of communication that does not prioritise that which is *textually communicable*. Hence, artists do not want their practice and artworks to have a causal relation to the theory and philosophy they engage with, as this would act to determine the possible interpretation of their practice/artwork. Rather, it seems that they desire a more ambiguous relation that causes reflection on the part of the reader, to contemplate their work through a less determined relation to arguments and theory presented in the thesis. Whilst this raises the ontological question of the status of the art object within the activity of reading, such negotiation often lapses into a valorisation of aesthetic value as opposed to a consideration of the system of value itself, and this will be elucidated through examples in 3.2.3.

Bradfield (**appendix vi: 406**) again points to an interesting social issue regarding this rejection of illustration, as she notes how difficult and rare it is for someone to successfully illustrate a theory through practice; what this issue really concerns is how theory is *considered* and *worked with*.¹³⁰ As such, the apparent opposition to illustration can be read as a more general antipathy to how certain modes of representation are privileged by the notion of the thesis. Where the necessity of the text implies a hierarchy of visual and textual, the rejection of an illustrative relation demands that the status of artwork/image/practice is *raised to an equivalent level*. This can be a challenging venture for artists, for example both Adjani (2011: 175) and McPeake (2012: xvi) claim that they did not feel that they were allowed to subvert the thesis format due to UAL Handbook regulations. Recalling Candlin's (1998: 28) claim that the theory-practice issue is the context and inheritance of research in

¹³⁰ 'I mean that whole question of illustration, that's super, super fascinating... because, I just think it is quite a lazy question... and it's also really demoralising, because if you look it's actually very rare that people manage to illustrate theory, and sometimes, when you've got emerging practitioners who that's... because they've got that... they don't have the confidence in their practice, they think, "well, that's what I've got to do", to be serious. Then, actually, it can be quite interesting, how they misrepresent, or, but... you know, you have to be able to have that conversation, to appreciate that sort of, the value, of the error, if you will. But I feel this is another whole issue where, I feel like, I benefited tremendously for instance, from doing this thing called, *reading Foucault* – I read Foucault, and now it's inconceivable that my students would read Foucault. They might read, you know, a very particular chapter, on a very particular subject... but the idea of really trying to get to grips with Foucault or Bakhtin, you know, I read *a lot* of Bakhtin, a lot of it I never used, but it was really about trying to understand, who this interlocutor in my world was, Bakhtin' (Bradfield, **appendix vi: 406**).

the arts, it does seem correct to say that the relation of theory and practice is something that artists are obliged to negotiate to participate in the institution of research. Universities employ theory and practice distinctions to manage art education, and whilst this raises issues of *identity*, *epistemology*, and *representation*, these are issues that can be resolved at an institutional level (i.e. by offering the DFA instead of the PhD to artists). Hence, it is crucial to emphasise that, artists engage in a process of value conception, either knowingly or not, which is part of a complex play of forces. Moments of agency within this play of forces seem to be obfuscated by theory-practice distinctions, as such distinction implies that the value of art is aesthetic (emotional, ahistorical, unspoken) because it is contrasted to the value of science (knowledge, certainty, measurable progress). Consequently, an art and science dichotomy takes conceptual precedence over the question of the ontological status of the artwork in research, through which the system of value itself would also be questioned, and this thesis acts to redress this by continuing to examine issues of artistic value below.

3.2 Method and evidence

When we think about how *method* and *evidence* feature in research in the arts, we can relate this to the theory-practice issue above, in terms of how activities undertaken in the context of research are subsequently reported. Implicated in this is not only how the making of art is an intellectual and investigative activity analogous to research, but how the artwork can be rendered as a facet of inquiry, given that emphasis is placed on the networks of meaning and social relations it produces (in which a framing language or recourse to pedagogical imperatives are necessitated; **1.1.2.2**). To render art practice or the artwork as inquiry is to communicate what is happening during either activity; this is an act of *making discursive* that we can see in education in group crits and research journals (that students at BA and MA level are asked to produce), or in the art world in gallery blurbs and historical texts, which do not have to be written by artists themselves. As mentioned in **1.2.1.2**, in research in the arts, the issue is that such communication is derided as a reduction of what

happens in practice and can make the artwork redundant in its prized ability to act on others.

Practically, a decision would also have to be made as to how the artwork and the 'work' that it does, can be represented through the thesis (the document which is examined), and if image, video, audio, and text is sufficient to do so. Hence, attention to the discourse of research allows for the examination of particular negotiations that potentially go beyond theory and practice distinctions to raise questions of how and why value is conceived differently i.e. what work the artwork could or should do as part of research.

Many differences are claimed in the sample, as to how what artists *could* or *should* do as part of research (a matter of *identity*), contrast to a normative paradigm of quantitative scientific research. While being careful not to create a straw man out of science through ignorance of scientific practice, we can consider how inquiry in the sample is contrasted to notions of verification, testing, clarity, and authority (3.2.1.1). By examining assertions made in the sample regarding these issues, a better picture of art practice as investigative method can be given (compared to what categorising the apparent methods in the sample would offer), which help to express the kind of findings being produced, and the relations to existing knowledge being struck. It follows from the discourse of research in the arts (1.2.1.2), that artists would not attempt to analyse the effect of their artwork on an audience. The reason being that this would instrumentalise the artwork, in which a determinate relation is struck between artwork and effect and thus acting to constrain the agency of the artwork. Additionally, to analyse the effect of the artwork is associated with the bureaucratic assessment procedures of funding bodies, something decried in contemporary art (Hewitt 2012). However, the sample provides substantial grey area to this theoretical issue, showing that many potential positions can be taken which do not seem to contradict aesthetic values and protocols (3.2.1.2).

A common assertion in the sample was a reluctance to represent the artwork textually - to name what it could be for others, and thereby speak its meaning and constrain its agency (3.2.2). Some in

the sample carry such logic further, as they efface their research process to negate it being used as a basis for interpreting their artworks (3.2.2.1). While the majority of artists in the sample do not want to constrain how their artworks are interpreted, it was interesting that a minority speak authoritatively about their own work, and 3.2.2.2 considers how and why this was done. The issue of writing is a key component of the theory-practice issue regarding negotiating an appropriate role for *theory*, however it is important also in respect to how *practice* is privileged in the thesis. It was apparent in the sample that demands are made of the reader beyond what would be expected of a conventional academic thesis, in which they are implicated in an affective engagement that stands in relation to other content. Interesting divergences were apparent among the sample regarding this, as artists intervene in the structure of the thesis, and 3.2.3 examines the commitment and rationales involved.

3.2.1 Art as investigative method

Historically, in Europe and Britain, the fine artist of the academy was contrasted to the guild workshop artisan by a relation to trade, in which the artist, supported through patronage, concerned themselves with virtue i.e. 'the high principles of beauty and taste,' whereas the artisan was skilled in handicraft and commerce (Beech 2019: 166). The genealogy of the artist is important to bear in mind here because such distinction remains embodied in art education, and this historical lens provides the impetus to analyse the labour of research in the arts, in which artists assume or reject relations to trade through the assumption or rejection of new skills. Where research is a trade by virtue of it having established skills with a social and economic function, art lacks such determinate relation because art education does not connect the learning of skills to successful practice (1.1.2.2), and the social and economic function of art is not fixed (1.1.2.1). What an artist would generally do (as an artist) thus conflicts with what a researcher would generally do, and this necessitates the negotiation of values and skills in research in the arts.

The notion of a scientific paradigm of research alludes to the confirmation of hypotheses and knowledge of a community, which bases a field on established knowledge about a subject that can be contributed to or revised according to new research. While nobody believes that the scientific method involves a set of rules to follow mechanically to always produce true results, the *vaguer* 'method of science' is said to refer to 'making conjectures, developing them, testing them, seeing how they stand up in the face of evidence,' and this is used not only by scientists but 'historians, detectives, investigative journalists, and the rest of us' (Haack 1997: 500).¹³¹ The assumptions of such method contrast to the value-laden rhetoric of artists in the sample, however, regarding what they can and cannot offer from their research process. It can be argued from the findings presented here, that in research in the arts the 'method of science' is supplanted by research processes that privilege *nuance* in lieu of testing conjectures. For example, artists in the sample claim that the way in which they use their art practice cannot be measured or assessed in fixed terms, and that whilst they interpret such process, their interpretations feed into what they can *show* rather than primarily what they can *claim* (because 'showing' signifies a form of presenting that does require certification through language; Henke et al 2020: 48). Additionally, the established knowledge that constitutes the structure of a subject of research (and dictates *good* questions for it), appears to be replaced in research in the arts with a belief in the continual discussion of a subject which cannot be fixed or assumed as final. While this is not a distinction between art and science, it expresses how artists do not usually take established knowledge as a basis for research because they claim instead to attend to that which usually passes without comment; as Rogoff (2021: 46) argues, this form of research 'always [constitutes] an opening gambit rather than an ending lament.' Artistic practice is employed in research as a means of investigation and there are numerous qualifications asserted in the

¹³¹ Coessens et al (2009: 49-50) cite four components as the horizontal axis of scientific method: isolation, control, exclusion of the observer, analysis and formulation; and four phases that constitute the vertical axis of the methodical process: 1. Observation, data gathering, and description of phenomena. 2. Formulating 'a research question and hypothesis that anticipates an answer.' 3. Testing of hypothesis through experimental process. 4. Evaluation, in which 'the results are tested both against the original hypothesis and the research subject.'

sample as to the nature of it as a method. However, the notion of a method producing findings in a verifiable sense is roundly rejected by artists in the sample as being antithetical to the aesthetic value of art; a point that further supports the claim that theory and practice distinctions hinder ontological questions. What is apparent instead is a turn to novel notions of 'inquiry' and 'findings,' which implicates a politics of research that is not easily resolved in a way that benefits artists.

3.2.1.1 Antipathy to scientific norms

We see a shared avoidance of association with a quantitative paradigm of research in Corby (2000) and Hewitt (2012); where Corby (2000: 2) notes that the findings which his artworks produce are *implicative* and not *testable*, this is because the veracity 'of artworks are not quantifiable in the scientific sense (what makes a single artwork more or less successful than another is not measurable).' Similarly, Hewitt (2012: 15) states that the artworks he produces are not to be considered as fieldwork to test and draw quantitative results, upon which general conclusions can be based (as in social science research). An interesting explanation of what Hewitt's (2012: 15-16) artworks *are* doing in the research is given, where they act through intervention and 'agonism' (a concept from Mouffe and Laclau 1985), and are *not* reflexive tests where the context of making is a concern but rather, they realise ideas that can then be considered as part of the research. While the rejection of the context of making (by Hewitt) is a stance that others assume by effacing their research process (below; 3.2.2.1), we can see in these statements that artworks are not used instrumentally and, as such, they cannot be measured or assessed in fixed terms.

The issue of what the artwork can or cannot be responsible for becomes more complex when we consider those who qualify their intention with art practice. For example, in his conclusion Wilder (2010: 170) is careful to state that he does not attempt to give categoric answers or imply a universality of experience, rather he hopes to demonstrate the *potentiality* of artistic approaches to research i.e. to affirm what artists can achieve in research. We can see in relation to this Adjani's

(2012: 176) assertion that the thesis makes no attempt to interpret his artworks 'and by implication the intent of the author.' It follows from these examples then, that artists do not want to claim the interpretative agency of others, to support any idea of generalised experience (related to the effect of an artwork), or to demystify the artwork through interpretable intention.

Similar assertions indicating a selective desire for indeterminacy are apparent in the sample. For example, Norris (2009: 47) aligns with a position in which visual apparatus is used to *dazzle* and *distort* rather than offering a clear perspective 'on the truth of the external world.' We can see this in relation to how Chesher (2007: 96) argues that rather than aiming to understand (and thus objectify) social practices (which he takes as a subject), we must consider how his form of documentary-making acts to intervene in those practices to make 'ambiguity and their contingency explicit, and therefore opening possibilities of thinking and doing otherwise than the hegemony of the average allows.' What is shared between these two positions is an attraction to that which is *hidden* and *unspoken*, that passes without comment usually but to which artists want to draw attention. Norris (2009) and Chesher (2007) want to complicate our understanding of urban travel and social practices, respectively, and do so by working to problematise rather than clarify those subjects. Through unorthodox interventions into seemingly academic subjects of inquiry, novel findings are produced that stand in contrast to normative constructions of those subjects.

However, the use of unorthodox interventions points to a fundamental qualification regarding how art practice can act as a method, because art practice is used intuitively to problematise a context, rather than acting in a predetermined manner to achieve something in that context. Mencia (2003) is interesting in this respect because, despite discussing her intentions with artworks, accounts of audience reception, and what the import of such artwork are for her research, she denies that this work constitutes an 'attempt to attain any specific result' (Mencia 2003: 11). Instead Mencia (2003: 104) offers the value-laden assertion that art, 'while not necessarily transparent, has to be compelling.' Similarly, Sakuma (2006: 5) states that she avoids stating her own opinions about her

research subject through her artwork, where instead her work engages 'with these issues in a more subtle yet provocative manner... by using a strategy which involves the act of pointing to things and the act of displaying things.' It is important to consider in relation to this how Sakuma (2006: 5) cites her alignment with a critical stance on representation common in contemporary art, in which a deliberate vagueness is sought by artists. Rather than art practice acting as a method with a predefined function akin to a form of *testing*, what we see instead is that art practice is employed in a fundamentally creative fashion that is better described as *experimentation*. Where *testing* can be understood as providing propositional evidence to speak *authoritatively* about a subject, *experimentation* expresses a looser engagement with a subject that prioritises the interpretative agency of the researcher and that of the reader. Such investigative preference in the sample appears a value-laden choice, where instead of offering propositional arguments from research, artists appeal to inductive evidence (that which allows a reader to draw their own conclusions rather than being given them) and utilise the affective power of their work to act upon a reader. This non-authoritative relation to a research subject, seen in the use of *pointing* rather than *stating* (by Sakuma 2006) and *compelling* rather than *transparent* (by Mencia 2003), allows for novel and less predictable understanding to emerge.

The qualifications of art practice in research above appear to show a pervasive valuing of indeterminacy, and this is also apparent in assertions such as that of Clements (2005: 49): some questions are fundamentally unanswerable but are nonetheless interesting to discuss; and the emphasis Ross (2012: 92) places on the importance of discussion as an inherently valuable process, rather than good or bad depending on content. Such assertions undermine the notion of a fixed body of knowledge and instead proclaim the benefits of inquiry that does not aim at any final understanding but is still of value. We can relate this to statements made by artists in the sample i.e. Norris (2009, **appendix iv**) and Throp (2006, **appendix ii**). Firstly, Norris (**appendix iv: 356**) notes that her artworks changed in status during the research, where they were important for *moving her thinking on* and would not necessarily constitute finished artwork that could be exhibited

or 'stand up' in relation to others' work.¹³² Secondly, Throp (2006: 186) states that her artwork gives 'no answers, no self-knowledge made final, only a possibility of exchange with the other at a level in excess of what can be said.' Throp (**appendix ii: 324**) also discussed how her artwork enabled her 'to write in a particular way' but did not offer evidence to support propositions, rather all she could do 'is describe responses to it, and intentions, and what [she hopes] it can open up, and that can be convincing or not.'¹³³ Hence, the artworks allow things to be said but not propositionally or causally i.e. where investigation, evidence and conclusions are rationally linked. Thus, the fundamentally fluid notion of knowledge that artists assume in the sample, aligns with an ambiguity apparent in the investigative processes employed. It could be said therefore that a continual and ongoing (rather than finite or divisible) process is appealed to, which is not encumbered by the investigative structure of *aim-method-conclusion*. Additionally, it is the agency of the artist that is key within this, to reflect upon a situation in a way that defers existing understanding and assumptions.

3.2.1.2 Analysis of the effect an artwork has

The examples mentioned in the preceding section are notable, in that inquiry occurs, where the artist acts as the interpreter of that process and proceeds in *novel* fashion to communicate what is of value. A key conclusion is that no shared logic of investigation is apparent, because the artist makes novel decisions that constitute the methodology; this contrasts to a normative notion of

¹³² 'Yes, I mean, I think... I don't know, really. I think I was more... interested in, my thinking, as it were. I think my work wasn't as, you know, as strong, as my thinking, if I can say that... and that's something I've come to, understand, after having finished a PhD, and through doing my research now, is that I make things, to think, you know, I don't think to make. So it's another form of thinking, making is another form of thinking for me. And the outcomes are therefore, are not necessarily finished, or stuff I would exhibit, or would be... you know, stand up or in conversation with, other practitioners work so much... is that it helps move my thinking on, and then I write and stand up. The writing becomes the thing that is, much more developed and useful in the public sphere' (Norris, **appendix iv: 356**).

¹³³ 'So to get to that point in the end, did enable me to, *Love Stories*, if we get to that piece in the end, did enable me to write in a particular way, that was about how the piece worked, and it's initial premise, what was its intention and whether it did that. So it's not a claim that I can say here's the proof, this is it, it does remain open and all I can do is describe responses to it, and intentions, and what I hope it can open up, and that can be convincing or not. You know, in terms of a PhD, I suppose [laughter], depending on the examiner, they can trash it, I don't know' (Throp, **appendix ii: 324**).

methodology as something communicable and repeatable. However, it makes sense that if claims are made about *what the artwork is doing*, one could then use the exhibition to observe if a desired/predicted reaction is achieved, to verify the finding being claimed. The problem with such action is that it implicates issues cited in the literature of research in the arts (1.2.1.2), namely that to claim propositionally what the artwork is doing is to reduce/determine its agency, and that the artwork cannot function effectively as a vehicle of propositional knowledge communication (hence it does not make sense to do so). Therefore, the literature entails that analysing the effect of an artwork is not something an artist would *want* to do, and anecdotally this is a position that artists hold to (e.g. Wilder, **appendix iii: 341**).¹³⁴ It follows that artists conducting research would reject any method that analyses the effect of their artwork on an audience for such reasons, but this is not the case, as there is a negotiation of such analysis by many in the sample. This provides the opportunity to scrutinise what artists will or will not do as part of research, in contrast to what researchers generally do.

The strongest example of a contradiction of the idea that artists would not analyse the effect of their artworks is seen in Okashimo (2007). In seeking to investigate what constitutes a 'contemplative place' in art and to create such an effect through his practice, Okashimo (2007: 131-134) conducted videoed, informal interviews with viewers of his work. This was done to verify 'if the experience they had was contemplative and that a meaningful sense of calm was felt' (Okashimo 2007: 105). While this method of verification was only used on one of the three case studies that Okashimo presents in the thesis, it stands in stark contrast to the presumed value that artists place in *not analysing the effect of their artwork*. However, Okashimo appears as an outlier in the sample in this respect, and this can perhaps be related to how he is closer to a designer by profession rather

¹³⁴ 'I kind of felt pressure from my peers, you know, other people doing PhDs, because they were saying, you know, "why are you doing that," "aren't you interviewing people about the artworks?," and to be honest, I kind of really object to being... I hate being questioned with those questionnaires, you know, when you got to see an artwork – "what did I think?" For me, I'm very slow, and I take quite a long time to process that information, and I don't tend to find that information particularly valuable...' (Wilder, **appendix iii: 341**).

than a fine artist.¹³⁵ Additionally, this tactic is not used consistently in his research, as he claims recourse to 'radical empiricism' (Seamon 2000), where 'understanding arises directly from the researcher's personal sensibility and awareness rather than from the usual secondhand constructions of positivist science' (Okashimo 2007: 22). Despite using a survey for one of his artworks, Okashimo (2007: 104) insists upon the importance of his role as the interpreter of this data through 'intuitive analysis,' hence the interviews provide *support* for his claims rather than being presented as the *verification* of his claims in the thesis.

Where Okashimo (2007) uses a method of interviewing to verify the effect of his artwork, others in the sample use different data to evidence the effect of their work. For example, Guptabutra (2005) cites a review of one of her exhibitions as evidence of her achieving her aim (2005: 89), and uses direct quotes from, and interactions with audience members (2005: 166-177; citing an anthropological methodology for fieldwork), to evidence that her artworks impact how a viewer understands time. Guptabutra (2005) does not cast such evidencing as a method of verification explicitly, and most of the discussion about the reception of her work involves an *informal* observation and discussion about the possible (and thus hypothetical) experience of viewers (e.g. 2005: 89-92). Astfalck (2007) also cites direct quotes from the audience of her work (e.g. 2007: 115, 135), however she notes that this was part of the 'methods of measuring audience reception' used in the museums and publicly funded galleries she exhibited in, as part of their institutional evaluation reports (Astfalck 2007: 13). In contrast to Guptabutra (2005), Astfalck (2007) does not cite such data as evidence of her achieving a particular effect; rather, such data is considered as supplemental and noted in terms of confirming her expectations of the work (Astfalck 2007: 135). In relation to the idea of skills, we could say that Okashimo (2007) assumes the skills of a researcher by using

¹³⁵ It is worth noting that while Okashimo (2007) appears closer to a designer by profession as opposed to fine artist (describing himself more recently as a 'landscape architect and sculptor,' creating commissioned work; Yabuka 2017), he claims the role of artist in his thesis and that what he produces be considered as artwork (Okashimo 2007: 18-19), hence why he was included in the sample whilst other designers were excluded (see **appendix viii**).

interviewing as a verification method, whereas Guptabutra (2005) and Astfalck (2007) opt instead to adapt activities from their professional practice (informal observation and institutional evaluation, respectively) for the purpose of evidencing. While both positions could be interpreted as devaluing the aesthetic experience of the artwork by making it determinable to a concept, the difference is that Okashimo (2007) locates his research problem beyond the domain of art because he uses non-art skills to engage with it.

Some uses of audience as data appear to be more *anecdotal* in nature i.e. how both Corby (2000) and Love (2012) use questionnaires to survey viewers of their exhibitions. Corby (2000: 79-80) cites his surveying as part of an artistic tradition (e.g. exhibition visitor books and the discursive context of the group crit), and argues that this was not an analysis of artwork usage but sensitive to intuitive, theoretical and technical responses.¹³⁶ Similarly, Love (2012: 121) references a questionnaire being used for one of her exhibitions (citing Gillham 2007, for methodology), and whilst this audience feedback affirmed what she wanted to achieve with the work, she notes a reluctance to do such a survey: 'it was not a normal part of an exhibition, that I would usually do, and I would never do it again' (**appendix v: 368**). Hence, where the discourse of research in the arts implies that artists would not analyse the effect of their artworks on an audience, the sample points to this being a more complex issue than saying 'no' to analysis. For Corby (2000), the issue is that analysing artwork usage is a limiting position, whereas Love (2012) deemed it a necessary but novel means of affirming what she wanted to achieve with her work. It should be noted though, that only Corby (2000: 79) considers verification as an issue with conceptual consequences for artists, and this

¹³⁶ 'Rather than employ a methodological model examining statistical/analytical patterns of artwork usage, it was felt that a format should be employed sensitive to a broad range of responses: intuitive, theoretical and technical. This concern with recording insight and reflection was felt to be more in sympathy with the visual art bias of the research and may be considered to be both within the tradition of the exhibition comment book, and the art school "critique," whereby a discursive context is provided within which differing and not necessarily connected issues are raised. Mechanisms employed to record audience feedback to the work changed through time: conversations with users were noted in the log, email correspondence conducted, and observation of project usage, at different times, all played a part in building up a record of audience response. The approach was anecdotal and informal, fitted to the changing contexts and directions of the work and the variable conditions offered by differed exhibition contexts' (Corby 2000: 79-80).

is apparent in his assertion that his methodology 'was felt to be more in sympathy with a visual arts bias.' Where Love (**appendix v: 368**) noted some aversion to the idea of the questionnaire in her interview, it is apparent that she employed this skill to proceed in the context of research, and it is not something she would normally do as an artist.¹³⁷

The notion of the research economy is important to consider here, as we can think of it as referring to the tools and skills by which someone normally participates in research. When thought in relation to research in the arts, it could be said that artists do not have access to the research economy in the way that a sociologist would, because the training of certain skills are not a part of art education. When confronted with the need to provide evidence as part of research, this appears to necessitate claiming artistic labour as analogous to research labour (e.g. Corby's 2000:79, use of the exhibition comment book and art school critique) or the learning of new skills (e.g. Love's 2012: 121, use of questionnaires). An interesting example of this is also seen in Vaz-Pinheiro (2001: 52), in which her use of 'social types' from cultural theory literature reaches a limit because she 'lacks the tools to explore individualities adherence to norms,' and instead, she explores the risk and fallacy of typologies. Rather than learn new skills, Vaz-Pinheiro (2001) has recourse to critique (a consideration of risk and fallacy) as a tool that is both part of the research economy and a normal part of artistic labour in the art school (made necessary by the contradictory nature of art education, **1.1.1.3**). However, it is important to note that Vaz-Pinheiro (2001: 52) states that truths cannot emerge from this activity, and as such she *presents* instead of *interprets*. A development of the notion of 'trade' can be offered here then, because it could be said that the sample allows us to appreciate how the norms of art practice and the expectations of research conflict, which result in the need to learn new skills or to render the norms of art practice as part of the research economy. Where Guptabutra (2005), Astfalck (2007), Corby (2000) and Vaz-Pinheiro (2001) act as 'normal'

¹³⁷ 'It really helped... it was not part of a normal exhibition, that I would usually do, and I would never do it again. But it... yeah, because it was asking people to analyse something in a very different way than you would when you just go to see a show, and look at artworks, and interrogate them more internally or verbally, so this was a real... "what happens when? How do you see?"' (Love, **appendix v: 368**).

artists because they claim artistic labour as research (with Vaz-Pinheiro noting the consequence of this i.e. that she does not provide 'truths'), Okashimo (2007) and Love (2012) assume new skills to act as researchers would generally do.

We can compare the position of those above to that of Mencia (2003), who uses her artworks to test and understand how viewers of artworks apply linguistic-visual conventions, with the aim of disrupting such conventions in favour of open readings. While Mencia (2003: 38) observes how an audience interacts with her artwork and gives accounts of this in the thesis, this is explicitly not analysed because questionnaires are rejected as *too leading* for participants (2003: 11). Instead Mencia (2003: 11) argues that observation of the audience informs her 'artistic judgement,' and that rather than constituting a transparent and repeatable method it is an intuitive approach anchored in artistic knowledge. We see a similar position taken by Maffioletti (2012: 1), who aims at destabilising the dominant mode of looking at artworks ('phallogocentrism') to suggest a new feminised experience of art that shifts the register from *gazing* to *touching*. Maffioletti documents her making and exhibiting and discusses and plans what she wants to achieve and avoid in this work, where the thesis allows her to gradually conceptualise and offer an 'active structuration' of her contribution (2012: 218). What is important for the argument being made here, is that whilst the experiential effect of Maffioletti's artwork is crucial, and she does observe and recount audience interaction with her work (e.g. 2012: 248), she is reluctant to *name* and *determine* the experience of a viewer (i.e. to make a claim about what the artwork is doing, which is verified by the experience of a viewer). Instead, we can see that Maffioletti (2012: 114) uses qualifying language to cast her claims as suggestive e.g. 'to potentially disrupt,' 'I think that,' 'perhaps though'; and it could be said that in lieu of verification through experience, the process of making and exhibiting allows Maffioletti to *say* things that she would otherwise be unable to.

A compelling analogy can be made to Throp (2006), who notes in her interview (**appendix ii: 321**) that when exhibiting her culminating artwork, *Love Stories*, she witnessed evidence that it had

disrupted the way in which the artwork-viewer relation functioned (which was her research problem).¹³⁸ Having witnessed this allowed Throp to explain and theorise what had been achieved through the work, and she comments that it 'was almost a gift' because it confirmed that it had worked 'without laboriously thinking, how do I?' (**appendix ii: 321**). While Throp laments that more could have been made of this 'proof' ('I could have exploited that more, I think for the thesis maybe, as almost, evidence, that the piece was doing what I proposed'; **appendix ii: 321**), she notes that it would have been misguided to interview exhibition visitors and present that as the verification of her claims in the thesis, when instead she should write from the position of knowing herself, because that is 'the responsibility of the artist' (**appendix ii: 322**). Similarly, Wilder (**appendix iii: 340**) noted in his interview that while he would have been happy to discuss the reception of his artworks with people, this felt inappropriate to try to evidence in the thesis.¹³⁹ We see in his conclusion (Wilder 2009: 182), that while outlining the functions of his artworks in terms of research (his *findings*), these are not claimed as having been observed when he exhibited the work. Rather we can say that Wilder is able to make such statements from the position of artistic judgement, as to the experiential effect of his artworks, and is careful to qualify that this does not 'imply that the experiences are somehow equivalent' (2009: 170).

Both Mencia (2003) and Maffioletti (2012) appear to see the notion of verification as a conceptual issue which they acknowledge through argument (Mencia) and through qualifying phrasing

¹³⁸ 'For people then, it seemed to me, refused to take on board an account of their own... which I don't think I really did write up in there [the thesis], what, the work of the artwork, really... and a fixed relation to that viewing relationship, of how we experience the artwork. And it was disruptive of that [...] Yeah, exactly. There would be a refusal to move and to shift, and to break down strict boundaries of... yeah, subject formation. And then to see that it was possible, so that's what I think... I could have written more, maybe interestingly, on people's responses... that in fact it did work. I think because it was so emotional, the imagery was so emotional, and maybe in that way that was almost instinctive, how I chose the particular movies... you know, how I found... I had no formula. I was looking for sort of love scenes, or a relation between... that worked emotionally and knew they had that impact for the viewer. You know, the movie working in that way' (Throp, **appendix ii: 321**).

¹³⁹ 'I kind of, I kind of felt... like, resistance to doing that [including accounts of his research activity]. I would be quite happy to talk to people about it but somehow... you know, it is quite an academic thesis, you know, there is a proposition, there is an argument there, and to a certain extent I think I was playing a kind of role... and I quite liked playing that role. I was kind of serious about it, but actually I realised I was performing a particular kind of academic role, with a, you know... and I quite enjoy that' (Wilder, **appendix iii: 340**).

(Maffioletti), demonstrating reluctance to *speaking the experience* of a non-hypothetical viewer. This contrasts to some of the other examples above, which whilst using audience experience anecdotally, do not offer any qualifying rhetoric that acknowledges the verification of experience as inappropriate. We can see in these examples then, that only Okashimo (2007) seems willing to determine the experience of his artwork to evidence his claims, whereas the others may engage in analogous activities but appear to qualify such a position through an informal or anecdotal use of evidence e.g. Guptabutra (2005), Astfalck (2007), Corby (2000) and Love (2012). It can be said then that the *verification of experience* is antithetical to an artistic sensibility and is avoided when doing research. *Artistic judgement* can be used to speak for the experience of the artwork, but artists are careful not to imply that such experience is universal or that their artwork can act instrumentally (to always achieve a particular kind of experience). Such ethos could be related to the legacy of the academy, in which a relation to trade is eschewed to maintain notions of the artist (as 'genius,' in a Kantian sense) i.e. someone responsible for an experience, which cannot be made determinate to any concept.¹⁴⁰ We could say then, that whilst the creative practice of artists in research may be cast as a form of inquiry evidenced as testing, this association is often incidental rather than indicating that creative practice is a research method. It is interesting that some in the sample appear less aware of 'verification' as an issue with conceptual implications for artistic practice, and this could support the notion of divergent tendencies for artists in education (as identified by Ginsborg 1994).

To cast these examples back onto the notion of research economy, we can see that 'artistic judgement' problematises the rendering of artistic labour as part of the research economy. The crux of this issue is that artistic judgement stands in for the evidence that others had generated through artistic labour (e.g. Corby 2000) or the use of new skills (e.g. Love 2012). This shows that for some artists (e.g. Throp 2006 and Wilder 2009) there are limits to what artistic labour they want to claim

¹⁴⁰ Kant asserted that a judgement of taste (e.g. that an object is beautiful) can only be made on the basis of the feeling of pleasure in response to an object, independent of any determinate concept or rule for that object (Gruyer 2014: 11). For Kant, genius is the ability to produce that for which no determinate rule can be given, hence genius is the source of art and aesthetic ideas (Gruyer 2014a: 14-15).

as research. The judgement power of the artist supplants the judgement of others, and this denies an evidential character to aesthetic experience. However, we can also relate this to an assertion made by O'Riley (1998: 6): 'An artist cannot be expected to account for how his or her work may affect its audience but he can effectively anticipate and structure the relationship between the two.' Accordingly, it could be said that, generally, artists do not want to claim the content of aesthetic experience as their *epistemological domain* but rather the interventions they make within the form of such experience. The expectation in research, to provide evidence for claims, throws this issue into sharp relief because it implies that the experience of artwork be made discursive for such purpose. The divergent responses exemplified above can be related to a historical understanding of the art school, in which the valorisation of artistic judgement and the assumption of new ('research') skills inadvertently maintains the legacy of the academy, because it is to assert that which is the proper domain of the artist as being antithetical to trade. Where art education allows for the continuity of an ontology of art through tacit studio pedagogy, its contact with 'research' acts as a break that necessitates artists asserting an ontology in research in the arts. Such interpretation connects the struggle between art and research (for doctoral students) to historic values embedded in art education and allows for a critical perspective on the ownership of research in the arts (a topic that will be revisited below; 3.2.2.1, 3.2.3.2 and 3.3.2).

3.2.2 The function of writing

As a requirement of doctoral research, a thesis must be submitted, and whilst the thesis can consist of 'practice' (as images, videos, exhibitions etc) a written component is mandatory for all PhDs, of which the minimum at University of the Arts London is 30,000 words. However, this does not mean that all the theses in the sample offer 30,000 words in the form of an academic argument. Many in the sample voice opposition to an academically conventional style of writing, for example, Vaz-Pinheiro (2001: 40) condemns academic discourse and attempts to use it creatively to surpass the

hegemony of the written word. Similarly, Hjelde (2012: 23) notes the 'dominance of the word' and acts to redress it through her thesis in a number of ways (which will be discussed below), and McPeake (2012: 9) is critical of how writing can act to objectify, and works to counteract this in the thesis.¹⁴¹ There is a suspicion of the way in which text represents, and (following the issues cited in **1.2.1.2** and **3.2.1.1**) what seems to be a more general antipathy due to how text is privileged above visual and performative expression. In the sample of doctoral research considered, the negotiation between determinate and indeterminate, spoken and unspoken, visual and textual, takes a variety of forms. The reader of the thesis takes on a special significance in this negotiation, as the thesis is not simply the report of a research project, but rather the thesis requires the interpretative agency of a reader to fully realise what is being conveyed.

Throp (**appendix ii: 315**) expresses how difficult it was to write what had happened during the practice in the thesis; one of her supervisors advocated writing up her practice in the form of diary entries but this failed as it was too descriptive and did not allow an engagement with the history and theory from which she was working.¹⁴² The key to negotiating a way to write for Throp (**appendix ii: 315**), was to acknowledge the problematic academic expectations of the PhD and meet them not as a theorist or academic, but 'as an artist.'¹⁴³ A key explanation of the issue of

¹⁴¹ 'The process of writing felt very much like it objectified the condition and worse still, that it objectified myself and the other artists in question (those I had interviewed or cited). Through writing, or as a consequence of writing, we became observed "things," objectified, almost like animals or insects. This had an impact on the work, undermining it, or at least raising an ugly question mark. Was the practice of making artworks itself only an exercise to demonstrate competencies and was the writing just a method to evidence such competencies? Writing was going some way to undoing the credible nature of the research or diluting or weakening the few claims I was making. Finding a voice is the last part of the reflective process, so it had to be found. With this problem in mind I discussed the project with friends and colleagues and found that I could more easily tell the story orally, quite literally giving the project a voice. Speaking aloud about my work (though at times circuitous or tortuous) seemed to offer some resolution to areas that I could not articulate using typical discursive modes of academic writing'; excerpt from the introductory 'self-interview' in McPeake (2012: 9).

¹⁴² 'I remember Claire Pajaczowska, who was my director of studies, was wonderfully open, absolutely incredibly open, like "write it as a diary, write it as your own relation to... how you are in the studio..." and that didn't really gel with me, I thought it was too descriptive, I wasn't really getting down to the issues that I felt needed to be addressed... and a lot of this was of course, not just about how I behaved in the studio, or what decisions I made in the studio, it was the whole theoretical history of women as artists, that I was dealing with' (Throp, **appendix ii: 315**).

¹⁴³ 'I would almost write theory, because working through the theory I had to almost rewrite it, and of course there was a lot of slopping my written account on the desk of Michael, saying "you're not a theorist," "you are

writing was given by Norris (**appendix iv: 359**), as she rejects the idea that you could do your practice and then simply 'write it up,' and denies that the artworks exist as the tracing of ideas (2009: 136). We can see then, that similar to arguments in the literature of research in the arts (**1.2.1.2**), writing is an issue because there is a lack of convention by which one writes as an artist, and as such artistic identity is at risk. While writing is problematic it is not cast as a wholly negative demand, however. For example, O'Riley (**appendix i: 298**) noted that the writing took on a productive relation to his practice when conducting the research.¹⁴⁴ Norris (**appendix iv: 358**) too, reflects on the necessity of a synthetic relationship between writing and practice in her research, a stance that Lori (2013: 11) also asserts.¹⁴⁵ The value of indeterminacy and ambiguity in art is often claimed but 'writing' appears to provide a useful counterweight in doctoral research, and it is the balance between making and writing (i.e. theory and practice) which the artist needs to negotiate in a way that feels appropriate. Hjelde (2012: xvii) points to the crux of the issue when she states that whilst there is a 'need to articulate, share and engage critically with this production and its outcomes' it is important to acknowledge the thesis is not a linear argument, because 'under the smooth page lies apparent opposites sustaining a variety of relations.' Hence, we see a conflict

not a theorist," "don't engage with this stuff as a theorist." That was really, really, really difficult for me. How then, to address, or account for, or make some kind of relation to these very important discourses that meant a great deal to me. And certainly, I don't... I never saw myself as that scholarly... so it wasn't a shock, you know, I know I'm not a theorist [laughter]. I can't, there's no way I can write in that manner. And that academic expectation for a PhD, was sort of problematic. How do I write this, if I'm not a theorist? Also, I'm not contributing to feminist psychoanalytic theory... I'm excited by it and it meant a great deal to me but I'm not really contributing directly to that as an academic. I'm contributing to it as an artist' (Throp, **appendix ii: 315**).

¹⁴⁴ 'I think it was this general... maybe it was my own feeling, to kind of hit the buttons in terms of the rigour and coherence and focus. How the non-writing fitted into that was always a little... I was always a little uncertain about that. I suppose looking back at that now – you see things in a particular way, and perhaps the experience of doing that was slightly more fluid. But there was definitely... I suppose I treated the research, the writing work, as a... stuff that was interesting – stuff that I could use for my non-writing practice, I suppose. So I would see it as a kind of resource, as a pool of knowledge, and trying to explore that. And perhaps I would use that, and then I would look at my work and think, well you know, ok... perhaps using to suggest what could be explored in the writing' (O'Riley, **appendix i: 298**).

¹⁴⁵ 'The practice does not aim to illustrate the written theoretical component of the thesis. Rather it dictates the nature of the beast, which has opened up fields of a race, gender and sexuality enquiry. It has led me to engage with both feminist discourse and race politics, where the written component is a tool which helps to think through the theoretical implications of the practice and further articulate my concerns and ideas to viewers and readers, respectively, of this practice-based investigation' (Lori 2013: 11).

between the need to communicate the research process and the desire not to over-simplify and reduce it.

The artists in the sample negotiate the status of the text in different ways and produce different forms of writing as a result, for example where Throp (2006) and Lori (2014) appear to offer broadly *reflective writing on* their artworks, Corby (2000) and Clements (2005) use their writing to cast the production and interlocution of their artwork as a research method in and of itself. However, any attempt to categorise the forms of writing employed by artists in their thesis is complicated further by the many qualifications proffered in regard to *speaking for* the artwork, experience, and making. The multifarious positions apparent as a result, repudiates classification as a strategy, and, as such, it can be concluded that attempting to definitively categorise the sample is unlikely to further discourse in research in the arts. Consequently, a better way forward is firstly to point to how some artists efface their research activity (3.2.2.1), and secondly to how some artists act to determine the meaning of their artwork in the thesis (3.2.2.2). These are issues with theoretical significance, in which the former offers a position that might be useful to current doctoral students struggling with the issue of over and under-determination (1.2.1.2.3). The latter bears relevance as it contradicts seemingly artistic norms (regarding not constraining the meaning of one's artwork), hence this allows us to further consider seemingly divergent tendencies in the sample. These issues also bear consideration in relation to the history of the art school, because they again flag how artistic labour is often cast as being antithetical to the acquisition of skills. Hence, similar to the conclusion of 3.2.1.2, the reason that artists efface their research process or determine the meaning of their artwork can be seen historically: where the former could be understood as maintaining the legacy of the academy by mystifying process, the latter refutes such a legacy but incidentally rather than as a direct criticism of it.

3.2.2.1 Effacing making

Some in the sample opt to efface the making activity of their artistic practice in the thesis and offer reasoning as to why this was appropriate for them to do. For example, Adjani (2011: 123) states that he does not want to discuss most of his artworks extensively in the thesis, because the artworks only offer 'temporary glimpses' into the process of his research, and as such he wants to *engage* with them rather than *explain* them (recalling his assertion that one can talk *around/with* the artwork but not talk *about* the artwork; 2011: 35). Reporting the research process seemed inappropriate to Adjani, where instead the thesis became a place to bring together and present ideas; hence, the thesis becomes the 'context of discovery.'¹⁴⁶ As Adjani (2011: 19) says, the thesis is a 'moment of crystallisation' of the flow of ideas that constituted the research; 'a polyphonic narrative that emphasises a plurality of being.' Where the analysis of an artwork's effect implicates a question of identity (according to the division of 'artistic' and 'research' labour; 3.2.1.2), we see here that the expectation to account for research activity causes a similar deliberation. While some artists give an account of their artistic production and do so unproblematically (e.g. Guptabutra 2005), for others it conflicts with what they would generally do as artists (e.g. Wilder 2009). Hence, the expectations of research are responsible for particular deliberations which entail some artists taking positions such as effacing making. What is interesting, however, is that these deliberations do not appear universal, and seem to relate to personal ethos, albeit associated with some recognisable artistic values e.g. that the agency of the artwork should not be constrained.

Another way of describing this effacement of process in the sample is to say that some are reluctant to *explain* their artworks within the research, where instead it appears that the writing of the thesis subsumes the experience of practice as part of the research. Huang (2009: 4) articulates this special

¹⁴⁶ Reichenbach distinguished the context of discovery from the context of justification in 1935 (see Schiemann 2003: 237, for a detailed account of uses of these terms by Reichenbach) to argue that the '*generation* of a scientific idea is irrelevant to the *evaluation* of that idea' (Zammito 2004: 13, emphasis in original); and this distinction was popularised by Popper ([1959]2002). Kuhn ([1962]1970) is responsible for the most prominent attack on this distinction, and which caused the post-positivist rupture of the study of science (1.1.3).

role for the writing, as she notes how the thesis, as a record of her creative activity, works to convey the textures of memories in material and immaterial means. Key to this explanation is how Huang's (2009: 41) thesis acts to recollect her ideas and clarify her 'delicate course of discovery,' and to contextualise her fragmented ideas in a non-linear manner of narration (2009: 92-97); this bears similarity to Adjani's (2011: 19) assertion that his thesis acts to 'crystallise' his dynamic research process. A similar position is taken by Handal (2010), who is distinguished by her reluctance to explain what the artworks are doing in the thesis and what their import for the research is (in terms of what insight they are responsible for *specifically*). Instead Handal (2010: 59) integrates her experience of visiting Jerusalem with historical facts, memories, and stories from her oral and written history work, where her art practice is conceived in terms of 'interventions' that reveal a 'counter imagination of Jerusalem' (2010: 2). Handal (2010: 42) notes that she 'realised it was not sufficient to "write-up" the thesis,' as she had to acknowledge the activity of writing as a facet of the research itself, because it is not simply a passive matter of reporting the research process but an activity by which ideas take shape. As such, she experimented with different ways of writing, before settling on the notion of the thesis as the 'situated knowledge' of her personal and cultural position as an artist; citing Donna Haraway (in McDowell and Sharp 1997) and bell hooks (1999) as reference for this choice (Handal 2010: 41-42). We can see then that the artistic practices of Adjani (2011), Huang (2009), and Handal (2010) are subsumed to the thesis, where the activity of 'writing-up' was problematic to the extent that they had to engage creatively with it to acknowledge it as a research method in its own right. Another way of saying this, is that in lieu of a 'report' of the research, the thesis exists as an account of artistic judgement, in which the agency of the artist supplants an empirical research perspective. This raises the question of *value* because rather than being passively subsumed to an academy model (in which social function is errant; Shiner 2001: 13), an artist is faced with the need to act with agency and decide how to respond to the forces they are subject to and the discourses they are implicated in i.e. instrumentalisation, decolonialism.

Wilder (2009) seems to hold the same position as Handal (2010), as he makes clear in the introduction to the thesis that whilst his artworks 'are undoubtedly part of the research process... they are intended to be experienced *as* artworks, rather than *as* research' (Wilder 2009: 13). As such, the artworks are included in the thesis but are selected to sit in relation to a particular chapter, with an image and short descriptive text, to get the artwork 'to stand on its own terms' (Wilder 2009: 14). In explaining his rationale for the final form of the thesis, Wilder (**appendix iii: 340**) discussed how the inclusion of artworks in a thesis implies that they act to *illustrate* an argument, and this was what he wanted to avoid; his practice did not act solely to investigate the research concerns, and to talk about it as such would be to mistakenly give the impression that the thesis completely encompasses the practice 'as though there was nothing outside of that.'¹⁴⁷

For Adjani (2011), Huang (2009), Handal (2010) and Wilder (2009), rhetoric is used to make clear that the thesis is not a report of the research activity, because by implication this would be to present artistic practice as a method i.e. a tool that produces evidence which can then be reported in terms of propositions. The artists make clear the importance of practice, but it is the more general experience from practice which is used to write the research in the thesis, rather than the thesis analysing moments from practice per se. Where examples such as those of Corby (2000) and Clements (2005) consider their artworks in the thesis according to an explicit rationale, the examples above instead exclude such rationale intentionally. As such, it can be said that what is

¹⁴⁷ 'Maybe I felt a little precious about that – they were personal points in my development that I somehow... I didn't want to reveal all, in a way... I felt that they... I said it, I think, in the preface, quite strongly, that actually the artworks exist outside of the PhD, they weren't ever ways of illustrating a position... what was driving them included some of the questions, definitely that were emerging within the... and actually the ambiguity about where the artwork is became much more focused while I was doing the PhD, but nevertheless there were other drivers, that had nothing to do with the PhD, and I felt that was important, for me. You know, it was my practice, and it overlapped with the PhD, but the PhD... I never wanted to completely encompass my practice as though there was nothing outside of that. And I think that is quite a tricky issue, about... I mean, some people take the opposite position, where the PhD is kind of an *expression* of their own consciousness etc. and the battling, you know, and they write that down. But I don't know, I never felt that I wanted to do that. So the writing about... I tried to adopt a very, almost a terse language about how I talked about my practice, almost in Donald Judd kind of way, using quite simple sentences, quite descriptive, quite, you know, restrained, kind of minimal in the way of talking about the works. And I think that was a deliberate, you know, a conscious position that I took' (Wilder, **appendix iii: 340**).

significant from their artistic practice (during the research) is accommodated in the thesis through their artistic sensibility rather than through a transparent methodology. This aligns with the notion of under-determination (discussed in 1.2.1.2.3), where findings presented are not connected to an account of the process from which they emerged. Hence, it could be said that the *context of discovery* supplants the *context of justification*, because rather than give an account of how a hypothesis is tested (context of justification), the thesis becomes the site of hypothesis conception (context of discovery). Borgdorff (in Schwab 2013: 113) argues that this is a sympathetic notion of inquiry for research in the arts, because it clarifies 'how knowledge is constituted in and through practices.'¹⁴⁸

The act of 'writing-up' research is notably problematic for the majority of the sample, but we see it take on a different significance for those above. For Adjani (2011), Huang (2009), Handal (2010) and Wilder (2009), the act of writing the thesis becomes a point of contention to which assertions of value are made, where writing becomes a key facet of the research itself. While for Wilder (2009) this involved keeping his artworks predominately *unspoken* (in terms of their import for the research), Adjani (2011), Handal (2010), and Huang (2009) make explicit how the writing process is crucial as a sense-making and decision-laden process, in which their judgement power therefore denies the context of justification. Hence, there is a less of a basis for scrutinising claims they make from practice because they do not offer evidence in the form of propositions e.g. 'I know that the artwork does x because y.' A particularly helpful analogy offered by Adjani (2011: 35) is that while artists reject writing *about* their artworks, they can be better understood as writing *with* their artworks i.e. embodying a dialogic relation to their practice. Where in 3.2.1.2 we could see that it was only Okashimo (2007) who appeared to make a distinction between what *could* or *could not* be spoken in his research (where everything could be spoken apart from the creative aspect of his

¹⁴⁸ 'As the context of discovery becomes liberated, practices and things take the places of theories and mental states. Embodied, situated, and enacted forms of cognition become more important to our understanding of research than world-mind representations and detaches modes of rationality and objectivity' (Borgdorff in Schwab 2013: 113).

reflective practice), for everyone else in the sample the important negotiation appears to be between what *should* or *should not* be spoken.

A critical point to argue here is that the multifarious positions apparent in the sample relate to shared issues construed through each artist's ethos regarding what they believe is appropriate behaviour (for an artist). While these shared issues can be understood as they are defined in discourse/theory (i.e. the agency of the artwork should not be constrained; **1.2.1.2**) and in relation to the history of the art school (i.e. what happens in the studio resists explanation because it embodies genius; **1.1.1.3**), they are responsible for divergent deliberations and take on different significance for artists in the context of research. As such, we could say that Adjani (2011), Huang (2009), Handal (2010) and Wilder (2009), share a similar ethos regarding what they felt they could say about their methodology: it was necessary for them to exclude an account of making as they did not want their work to be propositional (to facilitate a context of justification). This contrasts to most of the examples in **3.2.1.2**, where evidence of the effect of the artwork was offered and hence an empirical stance assumed, albeit a notably soft version in which evidence does not verify but is rather informal or anecdotal. The agency of the artist to decide what they have permission to do, and what discourses they want to be considered in, is key throughout this, and will be discussed further below (**3.3**).

3.2.2.2 Speaking meaning

The majority of artists in the sample are vocal about not 'speaking' for their artworks in terms of the meaning they have for an audience/beholder. It is O'Riley (1998: 27) who cites Kosuth and Wittgenstein (in Kosuth 1994) to argue that it is precisely the 'unsayable' character of an artwork which is its value, because it is this quality of the artwork that relates directly to the work's reception within the viewer's cultural framework rather than the 'fact' of the artwork (its material expression). Consequently, O'Riley (1998: 102) presents his artworks in a 'visual notes' section at the end of his thesis so that they are 'open to interpretation within the constellation of ideas developed by an artistic discourse.' A similar position is apparent in how Mencia (2003: 104) asserts her artworks as fundamentally open and compelling rather than transparent, how Hewitt's (2012: 153) artworks act to encourage idea formation in an audience rather than serving to espouse his ideas, and how Sakuma (2006: 5) uses her artworks to display and point to things rather than explaining or stating them (because this is more subtle and provocative). We can also relate this to Throp's (2006: 207) lack of interest in the meaning of her artwork, Astfalck's (2007: 137) avoidance of explaining (and thus *reducing*) the meaning of her work, the necessary ambiguity and incompleteness claimed for Vaz-Pinheiro's (2001: 145) work, and Guptabutra's (2005: 5) desire for aspects of her work not to be perceivable as predetermined. Through such claims these artists valorise the ability of the artwork to catalyse a process of contemplation for others, a process that can go beyond what the artist could simply *say* themselves. More so, the artists do not appear to interpret their artworks, perhaps because as O'Riley (1998: 5) states, 'this would be of limited interest.' Instead they seem to adhere generally to Adjani's (2011: 35) statement, in which writing *with* rather than *about* one's artwork is preferable.

The avoidance of speaking for the artwork appears to be a normative value for artists in the sample and otherwise. It is interesting to consider how this relates to the historical context of the art school, especially in regard to the legacy of the academy. As discussed in 3.2.1.2, the fine art academy was

distinguished from the workshop by the duties of the artist and the artisan, respectively, where the artist concerned themselves primarily with matters of taste, and the artisan concerned themselves with the mastery of handicraft skills and matters of trade (Roberts 2001: 2, Beech 2019).¹⁴⁹ We can relate this distinction to the historical and contemporary context of this thesis (1.1) because the gap between theory and practice, inflicted by the Coldstream reforms, supports a demarcation of the studio and the non-studio. Hence as part of art education, artists have a domain at a remove from social demands (studio/practice) and which consequently resists being explained or rationalised, whereas the non-studio (classroom/theory) acts to broker social functions through the imposition of academic skills (1.1.1.1). Additionally, we can associate the rejection of speaking the meaning of artwork with a turn away from modernism (Guptabutra 2005: 195-196), and the rejection of seemingly academic ways (e.g. art historical) to talk about what art does (1.1.1.2). The theory-practice issue becomes more multi-faceted in the contemporary context due to imposed social functions from outside the arts (1.1.2.1), and by virtue of incumbent issues in art pedagogy, which maintain ideas of the artist as genius rather than connecting fixed and learnable skills to practice (1.1.2.2). However, by simply not speaking for the artwork it could be said that artists maintain the studio and non-studio distinction, and therefore import the legacy of the academy into research in the arts. This is not to say that any artists knowingly valorise an academy tradition, rather, that it is a norm for artists to privilege the *potential* and *unspoken* effect of their work instead of assuming such effect as susceptible to the direct transmission of knowledge. Therefore, this norm upholds a distinction used historically to separate artists from the artisan/craftsperson, and which potentially hinders the participation of artists in the knowledge economy.

When we turn our attention back to research in the arts, it is apparent that research antagonises this artistic norm (not to determine meaning), because outputs of research are generally facilitated

¹⁴⁹ Where Beech (2019) locates the art and design dichotomy in the distinction between the taste-making of the academy artist and the skilled handicraft of the workshop artisan, Roberts (2001) instead points to the rise of the readymade in the 1920s as being responsible for the deskilling of the artist in contemporary practice.

by transparency rather than indeterminacy. Hence, it is important to bear in mind that the majority of artists in the sample negotiate a way to conduct research without speaking directly for their artwork (e.g. as in 3.2.1.2 and 3.2.2.1), however, it is interesting that some in the sample seem to contradict this norm by offering statements about the meaning of their artwork. This appears in the theses of Tran (2005a, 2005b), Lu (2007), Bartlett (2008) and Love (2012) as a form of *authoritative interpretation* on the part of the artist. For example, Tran (2005a: 76) makes clear statements about what his artworks deal with:

With the images of Aikawa village, figs. 3.19 and 3.20 of the space left by the demolition of the Tie Xi factory district are a response to the two-fold vision of a nostalgic return to rural life and the promise of a technological utopia. They act as a kind of visual excavation, in which the narrative which once overlaid the sites is revealed as essentially empty. Figs. 3.21, 3.22 and 3.23 deal with a third aspect of the utopian Manchurian vision, namely, the modern metropolis.



Fig. 3.19 *Tie Xi district, Shěnyáng No.1*



Fig. 3.20 *Tie Xi district, Shěnyáng No.2*

Figure 9. John Tran. *Tie Xi district, Shěnyáng No.1 and No.2* (n.d), as they appear in Tran (2005b: 35).

It is in this respect that Lu (2007) is similar, because she states explicitly what her artworks *do*. Additionally, rather than casting her artworks as a rational investigation of the research, they are put in a *loose* relation to the research concerns.

In the video *...itching* I show that the reaction to memory upheaval is similar to the itching and scratching relationship. I suggest that the more one thinks, the more one remembers; in a similar way, the more one scratches, the more one itches (Lu 2007: 110).



[Fig7.3] *...itching*, 2000

Figure 10. Jenny Lu. Still from the video *...itching* (2000), as it appears in Lu (2007: 110).

Despite Bartlett (2008: 79) citing a preference for the open-ended and inclusive character of art, she also appears to offer seemingly authoritative interpretations of her artworks in the thesis:

Blue Mao represents a process of identification with the internalised struggle of the literati in China today, where “a thinker in traditional China was above all an expounder of texts”. It begs the question of the spectacle and the spectacular and conjectures that the spectacle as part of the myth is premised on the spectacular and the ideologically empty (2008: 40).



Figure 11. Voon Pow Bartlett. *Blue Mao* (2005), as it appears in Bartlett (2008: 38).

We see in these examples how Tran (2005a), Lu (2007) and Bartlett (2008) efface the process of making, which would frame their artistic practice as asking questions *through* the artwork. Instead, it is the artworks themselves that are reduced to a textual statement in the thesis, and any indeterminacy of meaning and experience is not acknowledged. Hence it could be said that these artists assume the role of the critic of their own work, rather than claiming *artistic judgement* akin to others in the sample (3.2.2.1). A similar position is taken by Love (2012: 187) in her conclusion:

My original contribution to new knowledge is through the employment of a visual contradiction between two visual languages, which generates a new perceived space, a rupture, between illusory and tactile surface, between the clarity of a near, real surface, and the indistinct illusion of a distant exterior world. It enables me to create a sense of space within an image, in a way more resonant with my own experience: more fractured, open and complex than a more coherent photographic image, and one that offers an arena within which to contemplate themes of perception, time, memory and mortality.

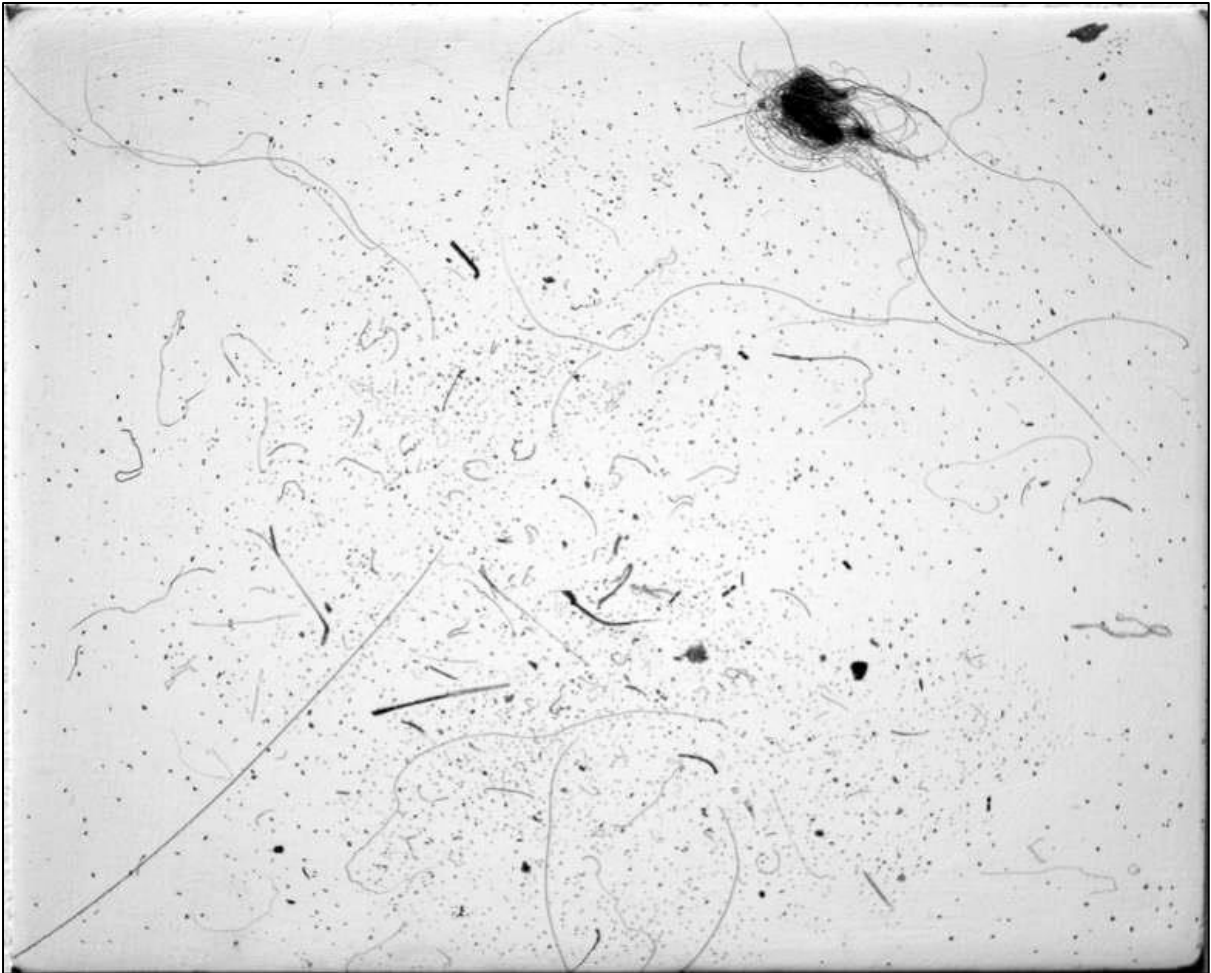


Figure 12. Johanna Love. *Gefallener Staub III* (*Fallen Dust series*) (2011), graphite pencil on gesso copper plate, 10 x 14cm, as it appears in Love (2012: 135).

Whilst Love does give a careful account of her process of making and discusses the theoretical import of her practice in thematic chapters (2012: 160-181), what is shared between Tran (2005a), Lu (2007), Bartlett (2008) and Love (2012), is an explanation of the meaning of the work, where such interpretative effort on the part of the artist is not qualified or addressed. The question can be posed then, as to why some artists are averse to speaking the meaning of their artwork in research, whereas others seem to do so unproblematically. Where Mencia (2003: 55) states that her artworks provoke questions but not necessarily answers, it could be said that the four examples here imply that their artworks offer verbal propositions and hence the opposite.

Many examples were given in the introduction to this section of artists who stress opposition to stating the meaning of their artwork (e.g. Hewitt 2012: 153, Astfalck 2007: 137, Vaz-Pinheiro 2001: 147), however the four examples discussed subsequently are notable for a *lack* of qualifying rhetoric for the adverse position. It cannot be interpreted that Tran (2005a), Lu (2007), Bartlett (2008), and Love (2012) assume the role of the critic of their own work intentionally however, because they do not offer a rationale for doing so (in contrast to the examples in 3.2.2.1, who are explicit about their position). It can be conjectured instead, that these artists determine the meaning of their work *incidentally*: the artists speak for their artwork because it felt appropriate to do so in relation to their research and they presumably did not view this as a value-laden action i.e. that speaking the meaning of their artwork entails a position that most artists avoid. The reason that most artists would not speak the meaning of their artwork is commonly asserted in the literature of research in the arts (as discussed in 1.2.2), and this is because to determine the meaning of an artwork is seen as constraining its agency and ability to act upon others. Hence, in the examples given here (of Tran 2005a, Lu 2007, Bartlett 2008, Love 2012), the artists did not seem to recognise or acknowledge the conceptual implications of assuming such position.

Perhaps this can be related to the tendencies that Ginsberg (1994: 79-80) saw historically in art education, where we can associate the position of Tran (2005a), Lu (2007), Bartlett (2008) and Love (2012), with an unwillingness to situate their practice in a critical arena and deconstruct its place in research. This is of course not to deride the research of any of these artists, as each thesis is theoretically rigorous and uses a variety of theoretical/philosophical sources deftly; rather it is to point to how some questions regarding the secondary locution of their artworks (the meaning it has for others), did not appear as a theoretically significant problem for them to address through rhetoric or strategies in the thesis. Additionally, it is worth considering that some artistic values being highlighted here as causing issues in research, are significant for the opportunity they provide an artist to assert their affiliation. For example, many artists *rhetorically* reject a relation of illustration (3.1.1) and reject that the meaning of their artworks be determinable in relation to

artistic reception (3.2.1.2) or production (3.2.2.1). However, there appears to be a large grey area in regard to how such positions are qualified i.e. how some opt to render artistic labour as that of research in 3.2.1.2. Hence, we could speculate that rhetoric that refutes the interpreter's experience exists more to signal that one is an artist, rather than being a genuine refusal to intend meaning. We can think about this in reference to how Bradfield (**appendix vi: 406**) pointed to 'illustration' as a social issue in research in the arts (3.1.1), where it may not be the pragmatic consequences of 'illustration' that necessitates rhetoric so much as rule-following in language to conform with social practices.¹⁵⁰

While there are established reasons in theory for artists to act in a particular way (e.g. 1.2.1.2), it cannot be presumed that the conceptual and/or pragmatic consequences of such positions are assumed knowingly in the context of research in the arts. To consider Tran (2005a), Lu (2007), Bartlett (2008) and Love (2012) in this respect, is to say that in the context of research they acted in a way that they felt was appropriate and did not deem it necessary to signal their status as an artist through rhetoric aimed at conceptual issues. In thinking about the legacy of the academy asserted previously, we could say that Tran (2005a), Lu (2007), Bartlett (2008), and Love (2012), by speaking for their artworks, eschew the legacy of the academy and thus a historical way of distinguishing their labour as artistic. However, in terms of the struggle between art and research, we can see that, in such an example, the artistic valuing of indeterminacy is passively supplanted with that of academic clarity, whereas others in the sample wield their agency by responding to the conditions of research. This is important to draw attention to because artistic judgement is rendered

¹⁵⁰ That practice may 'illustrate' theory, and vice versa, is something avoided by artists because it would be to constrain the agency of artwork i.e. a theoretical consequence of assuming a position of illustration. However, Bradfield (**appendix vi: 406**) points to how this may exist more as a social issue. Hence, we can consider that rhetoric that opposes illustration in the sample, is a means of 'rule-following.' Wittgenstein (1968) is an important reference in this respect, as he argues that rule-following is a 'matter of conforming to social practices for which at some point no further justifications and thus no further rules can be given' (Guyer 2014b: 442). Interesting also for the context here, is how rule-following is connected to matters of taste and aesthetic judgement, because 'even though such rules [for aesthetic judgement] may be able to be formulated, their own force is ultimately grounded only in the preferences and selections of people who have been educated and become refined in a particular practice, for which no further reason can be given' (Guyer 2014b: 445).

differently. In the former, artistic judgement is simply an unquestioned facet of what makes research that of an artist, whereas in the latter a decolonial discourse can be assumed to reject the basis that artistic judgement is what automatically produces the artist (i.e. a post-conceptual position). Hence, it could be postulated that the issue of the ownership of research in the arts is not simply a matter of *speaking or not speaking for one's artwork*, but of questioning how this entails being implicated in different discourses and giving oneself permission to do otherwise, because this gives value to art by revaluing what counts as value.

3.2.3 Structural interventions

A key point was highlighted from Wilder (**appendix iii: 340**) above, in which he constructed the thesis in a particular way due to his practice being *in excess of* what could or should be said in the thesis. This appears to ring true for many in the sample, as there is an attempt to gesture to this excess through various strategies in the thesis. Demands are made of the reader to engage in acts of interpretation and/or engage experientially with the thesis. Hence, that which is 'extra-textual' is harnessed by artists in the third articulation of their research (the successive to stage to Scrivener's 2013, 'double articulation'). Where the limits of academic writing are criticised in the sample (**3.2.2**), we see in response a desire for writing and the thesis to do *more*. While this aligns with arguments in the literature (**1.2.1.2**), more can be said about such approaches to research in the arts because some artists attempt to make the thesis act as an artwork, in which artistic sensibilities are extended or imported into the structure of research dissemination. Such interventions in the conventional format and structure of the thesis all appear entirely novel but share a common motive: to elicit a different mode of *experience* from the reader. Whilst some rhetoric is shared, the rationales for doing so (either given explicitly or which can be inferred) offer plural positions in the sample. Another crucial way to view this is in regard to the history of the art school, through which we can posit that the employment of artistic endeavour is a way to offset a lack of skills in the

'trade' of research. This is not to deride artists as unable to conduct research, but to note that art education in fine art does not connect practice to skills (1.1.2.2; because it concerns 'immaterial skills'; Roberts 2001: 88), and that some skills may seem antithetical to being a 'good' artist i.e. the following of established procedures or protocols in practice. Accordingly, a straightforward way of meeting the demands of research as an artist, is to import that which is 'artistic' into research. However, as noted previously, the 'artistic' is itself contested in the contemporary practice of art. Hence a way to examine these interventions, is to consider what is being valued in each case, and if this is mired in theory-practice distinctions or negotiated as a matter of ontology.

Norris (2009: 16-18) employs a 'faucet structure' for her thesis, in which each 'chapter relates to its neighbours but is at a similar distance from the core issues and is discrete in its own form.' A similar choice is made by Vaz-Pinheiro (2001: 20), who claims that her thesis is a 3D construction because she does not want the text to be perceived as linear. Both artists offer rhetoric to qualify how the structure of their thesis should be taken, with their rationale being an opposition to their research being interpreted as linear. Such structural change allows the thesis to speak of research concerns without the implication that the thesis develops a rational argument, which proceeds through true propositions. The tactics of Norris (2009) and Vaz-Pinheiro (2001) contrast to that of O'Riley (1998), as he separates the textual and visual by including a 'visual notes' section at the end of the thesis, in which his artworks are presented (1998: 103-146). The rationale he elaborates for this choice, is that the artworks act to present the gap between visual and linguistic forms (O'Riley 1998: 25) and are left to be interpreted in relation to the 'constellation of artistic discourse' that the textual portion of the thesis offers (1998: 102).

The use of a structural separation is extended further by Wilder (2009): where O'Riley only includes his artworks in a chapter at the end of the thesis, Wilder (2009) inflicts the same separation of text and artwork, giving only short blurbs for his artworks, and curating them so that an artwork is presented before each chapter, left to be interpreted in relation to it by the reader. Hence both take

a position that they *should not* speak for their artworks, and instead manipulate the structure of the thesis to accommodate this. A comparable assertion is made by Corby (2000: 223) when he claims that his culminating artwork, *Reconnoitre 2.0*, embodies and is responsible for the majority of his contribution to knowledge, however its embodiment is 'unsayable.' In comparing O'Riley (1998), Wilder (2009) and Corby (2000), it could be said that all believe that their artworks achieve something for their research which they either *cannot* or *should not* speak for the reader; this implies that the artworks need to retain some indeterminacy, and that this is valued positively by the artists.

We can also contrast these examples however, because where O'Riley (1998) and Wilder (2009) inflict a structure that negates them speaking the research import of their artworks directly, Corby (2000) offers corresponding rhetoric but without a structure sympathetic for such a position. Maffioletti (2012: 232) takes a different position, as she claims that one of the 'diagrams' being presented in the thesis is mobile: 'on the move throughout the thesis and resists being permanently situated.' While this claim is not enacted through a structural intervention (akin to O'Riley 1998 or Wilder 2009), the way in which Maffioletti (2012: e.g. 221-222) consistently qualifies her investigative effort as offering only 'partially locatable perspectives' and insight into emergent and flexible exchanges, supports her claim as to the indeterminacy of her contribution in a way not apparent in Corby (2000). This is not to deride Corby (2000) or cast dispersions on how his artwork embodies his contribution to knowledge, rather it is to bring attention to how some claims exist at the level of rhetoric, whereas other claims as to the extra-textual are performed through structure and pervasive language-use.

Clements (2005: 135) claims that his thesis performs the question of the text, because it is both the subject and aim of his research to evidence and create a 'text machine.' We could say that this is similar to Corby (2000) because it is a claim which is difficult to appreciate beyond the statement, in absence of a structural intervention that asserts itself upon a reader. To help understand this

further, we can contrast the more rhetorical positions of Corby (2000) and Clements (2005) to that of Bowditch (2006) and Hjelde (2012). Where Clements (2005) states that his thesis performs the question of the text, Bowditch (2006: iii-v, 109-110) notes her intention to use philosophy as an *embodied practice*:

...in the spirit of Kierkegaard, it seemed apt to try, in some way at least, to engage with ideas on an experiential as well as theoretical or intellectual level. Including the DVD works as I have, as part of the thesis, means that in order to get from the beginning to the end of the text, the reader is asked to physically move and do something other than reading. It is of course up to the reader whether they choose to do something other than reading. However, this interruption of reading and the different kinds of receptiveness that sound and vision requires, hopefully offers another layer of interpretation and feeds back into the reading of the text. This was part of my intention in including the works in the way that I did (Bowditch 2006: 109-110).

Hence, we can see that Bowditch also intended her thesis to perform part of the research (something she states explicitly; 2006: v), in the sense that she disrupts the process of reading to allow for different levels of engagement with the ideas she presents. Bowditch (2006: iv-v) attends to the 'practice' of philosophy, namely its emotional, playful, and embodied aspects ('an activity where contingency and subjectivity play a role') and constructs the thesis so as to create a synergy between the philosophical concerns and the form of their explication. In the final form of the thesis, this is apparent in the way that the artworks fulfil different functions, providing part of the investigation in a sense that is unspoken by Bowditch. Attention can be drawn in particular to the video and transcript of *Onlookers*, which is presented as a discussion between two speakers at a

conference but which is later revealed as the performance of a script written by Bowditch; key to this performance and its presentation in the thesis, is that it acts initially through 'trickery,' where the reader believes they are witnessing a real rather than contrived discussion (Bowditch 2006: 120).

Hjelde (2012) uses Kwon's (2004) concept of 'sites,' where different sections of her thesis are conceptualised as distinct 'sites' ('art practice', 'teaching practice', 'reflexive praxis'). This allows Hjelde to explore and test different understandings of reflection, serving a 'complex and nuanced function in describing the interrelations between different research outcomes' (2012: 16). Hjelde (2012: viii-iv) relates this to an unsuccessful attempt at giving a dialogue of making (i.e. her research process), which resulted in the decision to use the 'sites' so that practice could be seen 'sideways'; this was seen as being commensurable with artistic practice, whereas a social science model of research was incommensurable (2012: 158). However, for the context here, the notion of 'sites' is important because it entailed Hjelde using different, appropriate modes of representation in each site e.g. a fictional dialogue in 'art practice,' lesson transcripts in 'teaching practice' and non-illustrative images in 'reflexive praxis.'

It could be said then, that both Bowditch (2006) and Hjelde (2012) intervene in the structure and composition of the thesis to impose different conditions of reception upon the reader; 'in an attempt to create meaning through the form as well as the content' (Hjelde 2012: 11). This contrasts to Corby (2000) and Clements (2005), who appear to assert particular conditions of reception predominately through rhetoric; although, the inclusion of artworks as videos and image by them can be taken as demanding a particular mode of experience also. It is interesting that Clements (2005: 136) asserts pride in the way that the thesis performs the research concern. We can see in the other examples a similar valorisation of something more 'artistic' also: the unspoken qualities of the artwork being privileged by Corby (2000), the 'trickery' that Bowditch (2006) uses to affect the reader, and the protracted consideration of the status of her practices for Hjelde (2012). What is shared among these examples, is that all the artists act (rhetorically or otherwise) to accommodate

their valuing of artistic sensibilities in the thesis, in which the thesis begins to take on the characteristics of the artwork in its fundamental indeterminacy and power to act upon a reader.

It is onerous to claim that importing artistic sensibilities smuggles the 'phantoms' of the studio into research however, as this would be to insinuate that 'visual language' (as polemicalised by Atkinson 1990: 49-50) is employed to reflect the 'real'/inner experience of the artist-researcher.¹⁵¹ By theorising how a thesis acts to *represent* their research, it is fair to say that the artists discussed above (in contrast to others who do not e.g. Bartlett 2008), mitigate the phantom of visual language by considering the relation of meaning and aesthetics (an issue that appeared in conceptualism).¹⁵² While the use of rhetoric to transform the content of the thesis without a sympathetic change in the form (e.g. Corby 2000, Clements 2005), and the blunt resistance to discuss the import of one's artworks for the research (e.g. O'Riley 1998, Wilder 2009), may bear further scrutiny in relation to the notion of the 'phantoms' of the studio, a better question for the context here is how employing the 'artistic' implicates a politics of research. Seen in this way, to import artistic sensibilities is to defend art against the 'trade' of research, but this does not address issues relating to the ontology of the artwork. As discussed in 3.2.1.2, this relates to the skills by which a researcher (generally) participates in an economy of research. Hence the valorisation of the artistic in research can be understood as a reaction to the skilling of artists as researchers, and this is an important perspective to consider here because Sullivan (2011) and Bradfield (2013) appear to offer a response. Where Sullivan (2011) facilitates a 'play' between text and video (that is more ambitious than others in the sample), Bradfield's (2013) thesis consists of the fictional transcript of a barcamp. Their interventions are in an artistic dialogue with the values of 'sensitivity' and work to enact the

¹⁵¹ 'In the narrower context of the art schools, this practice [of reading, as conceived in the context of the theory of expressive realism,] takes the form of the theory that art reflects the reality of experience as it is perceived by one, allegedly especially gifted, individual, who expresses it in a discourse ("visual language") which enables other individuals to recognise it as profound because true' (Atkinson 1990: 49-50).

¹⁵² 'What is the artist up against in the studio? S/he is forced up against textual canonisation. The textual canonisation of what it is to do, and how to do, art practice is that series of aesthetic practices (art history) which is based on interpreting art works on non-linguistic, that is aesthetic, considerations. At the centre of this attempt to become conscious of the effects upon practice of textual canonisation is the complex matter of the relation between aesthetics and meaning' (Atkinson 1990: 59).

research concerns *through* the thesis. As such, rather than simply defending art (and its values) against the trade of research by altering how the thesis can be read, Sullivan (2011) and Bradfield (2013) situate research *as a critical object in the context of art*.

Bradfield's (2013) research concerns the practice of 'dialogic art' (participative and collaborative artworks), and her thesis is presented as the transcript of a daylong event, involving seventeen characters who each present and participate in discussion around the topic of dialogic art. While Bradfield did practice as an artist/cultural-producer during the research period, engaging predominately in projects rather than the production of art objects, her descriptions of practice are not framed by the thesis as an investigation of the research concern but rather some are taken up in discussion by the characters of the barcamp. For example, *Art Idol* is used to discuss ethical vectors in dialogic art, rather than *Art Idol* being framed as a *method* to test ethics in the thesis (Bradfield 2013: 377-409). The way in which Bradfield constructs her thesis (as fictional transcript) reflects the practitioner knowledge which she has developed through the research activity and acts to expand it through polyphonic discussion; and this is opposed to her using the thesis to construct a rational account of how her practitioner knowledge came about through the research activity i.e. a transparent account of the research or context of justification. Where others also efface their research activity (3.2.2.1), the difference is that Bradfield (2013) does not use 'writing-up' to resolve this effacement through theory, because instead her thesis takes on an active role in extending the research. The agency that Handal (2010) and Wilder (2009) imbue their artworks with (as part of the thesis) have a similar intention, however we can read their privileging of the *unspoken* character of their artworks as a reaction to the skilling of artists as researchers; as Wilder (2009: 13) states, his artworks are to be experienced *as artworks* rather than *as research*.

It is precisely the way Bradfield's (2013) thesis acts to expand her research which is key here. The fictional transcript is conceived as an anti-representational device to privilege primary experience and that which is 'off-the-page' (Bradfield 2013: 9). We can understand this through Bradfield's

(2013: 465) description of dialogic epistemology within the thesis, in which something becomes *known through doing* and as such is constantly contingent. Hence, the act of reading has special significance, because rather than being a passive act (of comprehending an argument), the thesis simulates a real scenario to recruit affective power, and thus the reader becomes implicated in a different way. Given that Bradfield's research concern is dialogic art (described in part as, the '*dialogueness of dialogues*'; Bradfield 2013: 39, emphasis in original), we see a close alignment between the form and content of the research; to an extent the thesis performs its content through the form, and as such the mode of research communication is plural. Bradfield (**appendix vi: 387**) made a key statement about the thesis form, noting that her kind of practice could not simply be 'written-up,' rather 'to really honour the practice entailed understanding [the thesis] as a continuity of the research.'¹⁵³ Hence we could say that the values of her practice conflicted with the conventional thesis form (it did not honour it), necessitating an extension of the practice and research into the form itself, transposing their values.

Sullivan's (2011) research concerns the notion of rhythm, where rhythm is conceived in the ('dialogic') movements between incomprehension and rationalisation when one reads a text. In contrast to Bradfield (2013), Sullivan (2011: 8-9) produces artworks (videos), and these are curated so as to be viewed with particular sections of text ('each track precedes a text with which it maintains a particular relation'), however the texts themselves can be read in any order. While the curation of artwork and text, where text does not speak directly for the research import of the artwork, bears similarity to Wilder (2009) and Handal (2010), Sullivan (2011) attributes special significance to this relation. The videos perform the first part of an aesthetic moment, of which the second part is realised within the theoretical condition of the text (Sullivan 2011: 8). Additionally, the text/essays are claimed as a series of prayers and music, and this is to elicit 'a further sense of

¹⁵³ 'That's right, and in fact we talked about this a lot, because I do think that there's some practices, where it's appropriate to say, "and now we turn to writing up." But in the case of this kind of practice, that was not the way that it worked for me. So to really honour the practice entailed understanding it as a continuity of the research' (Bradfield, **appendix vi: 387**).

the otherwise in terms of the reader' (Sullivan 2011: 11, 14). Some key reasoning for this is offered by Sullivan (2011: 173-175), who argues that such a relation of 'play' between text and artwork was an attempt to constitute the condition of immateriality, and to signal 'a continuous attempt at interruption of textual propensity for closure.' Hence, while the form and content of the thesis helps a reader to assess, map, and realise the research concern (Sullivan 2011: 3), it also acts to preclude a 'theoretical exteriority' through movements of comprehension and incomprehension (Sullivan 2011: 173-175). Similar to the 'constant contingency' of Bradfield (2013: 465) then, Sullivan also builds into the thesis a fundamental openness and lack of closure.

The structural interventions of O'Riley (1998) and Wilder (2009), and the more granular interventions of Maffioletti (2012), appear to accommodate artistic sensibilities within the thesis, serving to privilege that which 'should not' be spoken in artistic practice and experience. We see in the theses of Bowditch (2009), Sullivan (2011), Hjelde (2012) and Bradfield (2013), a close alignment between the form and content of the research. For example: Hjelde's (2012) use of different modes of representation for each site acts to convey correlating modes of reflection; Bowditch's (2009) use of stylistic forms of writing and bespoke artworks to realise an embodied philosophy; Bradfield's (2013) use of the polyphonic narrative of the barcamp to convey an affectual rather than purely academic rendering of dialogic practice; Sullivan's (2011) use of the play of text and video to realise the facets of comprehension which he investigates. It could be said then that their theses enact the research *through* a reader rather than simply serving as the report of the research. For Bradfield (2013) and Sullivan (2011) in particular, their theses appear as a necessary extension of the research and as such implicate a politics of research in an artistic context, in which they gave themselves permission to do things that the institution may not recognise. However, where Bradfield relates this to her kind of practice, for Sullivan this appears related to an opportunity posed by the research concern, to actualise 'ethical moments' as part of reading. We can also think of this as a way of making the thesis take on a more *active* role, in which it gains agency, like an artwork; the thesis embodies what was learnt during making/activity and acts to extend it in both these cases, where

the thesis effectuates the conditions of the research and works in excess of its components (the total exceeds the parts).

While there does appear to be a shared need to import that which is 'artistic' into the structure of research dissemination, there are differing degrees of commitment to this, attributable to rhetoric with or without sympathetic intervention. The reason for rhetoric and/or intervention respectively, is that the artist wishes to convey something *more* through the thesis than would be done conventionally. Posited in relation to the notion of research economy, this can be framed as research skilling the artist, and as such an issue of power. This entails deliberations, in which some recourse to that which is unspoken (e.g. O'Riley 1998) and others rationalise the artistic as a function of research communication (e.g. Bowditch 2009); hence the struggle between art and research in such instances, result in *trade-offs* to maintain particular artistic values within a matrix of theory and practice distinctions. Sullivan (2011) and Bradfield (2013) appear as outliers in this respect because they deal with power differently and consider the ontological question of the status of the 'work' that the artwork does, as their research. Instead of reacting to the skilling of artists as researchers, they 'up-skill' in relation to the objects of their research, and as such the struggle between art and research (in which the 'artistic' is contested) is successfully reflected *as research* in the final form of the thesis.

3.3 'Contributions to knowledge'

The contribution to knowledge is a privileged criterion upon which a doctorate is awarded.

However, in research in the arts, we have seen several reasons so far as to why a contribution to knowledge is a contentious prospect i.e. the unresolved relation between theory and practice for artists (3.1.1), and the disjunction between research activity and the findings being claimed (3.2.1).

Given these issues, the form and function of the knowledge being produced by artists in research can be understood as heterogenous. It would make sense then, in this thesis, to try to offer a

taxonomy of contributions to knowledge apparent in the sample. However, such aim proved highly problematic during the application of the method (2.2), because of the novelty of what was being claimed or implied as the contribution to knowledge by different artists. Hence, similar to how in 3.2 it was necessary to approach the notion of method and evidence at an angle, a more effective communication of the findings can be given by using rhetorical and theoretical qualifications employed in the sample to articulate what it *means* to talk about the epistemology and ontology of research in the arts.

In speaking of epistemology and ontology, it is important to note that a unifying theory of knowledge (epistemology) or theory of being (ontology) is a bold undertaking, entailing intensive philosophical elucidation e.g. Mersch (2015), Schwab (2015). However, we can bear in mind the following statement:

...epistemologies and ontologies are *not* motives or points of origin for behaviour, rather, they are integral (and often assumed) conceptual parameters that render particular courses of action more plausible, or implausible, than others [...]
 ontological and epistemological foundations establish strategies for recognising, collecting and analysing data. They also provide conceptual commitments that include the nature and possibilities of subjectivity, agency, and experience (Pascale 2011: 29-30, emphasis in original).

Consequently, what is attempted here, in contrast to the literature of research in the arts (which tries to theorise and resolve, through abstraction), is to talk instead about what is apparent *epistemologically* and *ontologically* in the sample. This is to note the preferred descriptors of the knowledge being produced by artists through their doctoral research (3.3.1), and to consider how

such a mode of research is instantiated through the thesis (3.3.2). Implicated in this is a protracted negotiation of notions of disciplinarity because research in the arts appears to be defined by its resistance to formalisation, an issue which leads some commentators to have recourse to labelling research in the arts as a 'method of transgression' rather than a mode of research (Henke et al 2020: 60).¹⁵⁴ This thesis takes a comparable position, as it can be argued from the findings presented here that the historical and critical *situation* of research in the arts is key. As such, the question of ownership is not reducible to the valorisation of the 'artistic' in research i.e. where the importation of particular values would be resolved through theory. Instead, ownership of research in the arts on fair terms is achieved through the agency of the artist, in which they forge a synthesis of ontology and epistemology through individual action, rather than relying on existing structures to dictate what constitutes art. For example, this was apparent in the sample in regard to those who intervene upon a context (e.g. Handal 2010, Hewitt 2012) rather than act idiosyncratically within a context (e.g. Guptabutra 2005, Bartlett 2008), because the former valorise their agency by challenging the conditions of research, whereas the latter allow facets of context to go unexamined.

3.3.1 Epistemology and instrumentalisation

In 1.2.1.1 several positions on knowledge were apparent in the literature but an epistemology of research in the arts was lacking. It was concluded that any resolution of the issue of knowledge through theory would ultimately be rejected by artists, as it constrains practice. Related to this, it was apparent in the sample that certain kinds of knowledge are actively rejected (e.g. 'knowledge-

¹⁵⁴ 'Recourse to the aesthetic method of "transgression" and not to art as a "system" or a series of objects and processes can also be read as an insistence on the intellectual capacities of the aesthetic. The aesthetic as a site of critique operates as a reflexive praxis which reveals the "conditions of acceptability" (Michel Foucault) of the given and thus also of the "art system." Aesthetic research, differently from artistic practice, is not a motor for the overproduction of artistic positions within the system, is not a machine for knowledge. It instead materialises in modes of zetetic self-research which simultaneously contain the necessity aspect of criticism of the state of art' (Henke et al 2020: 60).

that, 'knowledge of probability'),¹⁵⁵ and this aligns with a broader criticism of disciplinary assumptions e.g. that social science aims at generalisations (Hewitt 2012: 15). While such an orientation in the sample does not constitute a common epistemology itself, there do seem to be shared consequences (of this orientation) that artists act to counter in their research. As such, in lieu of offering an epistemology of research in the arts in this thesis, what can be given are the meaningful descriptors employed in relation to knowledge by artists e.g. nuance, depth, and density. In **1.1.2.1** an aversion to instrumentalisation in art and art education was discussed, and an anxiety around this issue is also apparent in the sample. For example, Hjelde (2012: 46-47) states:

I anticipated that my practice-based PhD would require me to make the kind of work I was already doing, but that it would now become instrumentalised for the purpose of research. This instrumentalisation of my art made me anxious.

Hjelde expresses that the opposition to instrumentalisation does not just consist of the fear that artistic production will be constrained, but that the *purpose* of her artistic practice will change; an issue which, crucially, is dealt with by Hjelde through *agency*. Hence, while it is prudent to note how contemporary debates around instrumentalisation (i.e. Bishop 2006a) are engaged with in the sample, it also bears consideration in relation to issues of identity and teleology in art.

Instrumentalisation is one of several forces affecting artists in research (alongside academic expectations, and the need to relate theory to practice) but it is important to note its genealogy again here, as it was used historically to distinguish the artist from other workers i.e. the artisan/craftsperson. Accordingly, the way in which artists qualify their contributions to knowledge

¹⁵⁵ A claim to 'knowledge-that' entails knowing something is or was the case, whereas artists in the sample are better understood as claiming that something is possibly the case (**3.2.1.2**); however, this does not mean they are claiming 'knowledge of probability,' because they do not account for the circumstances by which their claims can be 'known' according to mathematical probability (**3.2.2.1**).

vis-à-vis an opposition to instrumentalisation can be read in this light, as a way of affirming themselves *as artists* rather than artisans or researchers. Hence, by scrutinising how a 'trade' relation is mitigated below, we can better understand the research economy of artists. This is not to say that artists in the sample are mechanically responding to the issue of instrumentalisation but rather that this is a discourse that artists can passively fall into if such dynamic is not critically examined. For the context here however, it is significant because we can ascertain a common valuing through this, in which findings are claimed as being in *suggestive* rather than *instrumental* relation to a field of inquiry. Consequently, a more sympathetic picture of research emerges for the arts, in which understanding is justified as a form of *affirmation*, closely related to the contrast that Scrivener (2002) draws between 'apprehension' and 'knowledge-that.'

While a common epistemology may not be apparent, many in the sample voice opposition to a normative notion of knowledge. For example: the rejection of ultimate knowledge in favour of a continuous disposition to new experience in Astfalck (2007: 38); the denial of fixed, accurate knowledge and scientific objectivism in Vaz-Pinheiro (2001: 8,171); the valorisation of process over the possibility of ultimate truth, and the rejection of a hierarchy of knowledge and historical and essential truths by Adjani (2011: 39, 67-69); the multi-layering, multi-linearity and interrelationships of the semiotic and symbolic with the linguistic asserted by Mencia (2003: 8-11); a non-reliance on any single external foundation of knowledge (Sakuma 2006: 31), in which artists enter realms that society 'is yet unable to recognise according to the existing foundation of "knowledge"' (Sakuma 2006: 123). Shared in this rhetoric is the idea that *static* or *fixed* understanding is an inappropriate assumption on which to base inquiry, where notions of truth are derided as offering false certainty. This position recalls the 'two cultures' debate from **1.1.3**, in which the natural and human sciences are cast dichotomously; the former criticised for their claims to be responsible for universal truths and epistemological superiority, the latter criticised for employing intentionally mystifying language and the eschewal of valid epistemology. While it would be unfair to say that such dichotomy is assumed uncritically in the sample, it is important to point out that such rhetoric acts

to justify the position of the artist by distinguishing artistic labour from the *skills* and *trade* of research.

It is notable that Cartiere (2003), Clements (2005), and Wilder (2009), all make clear that their research is not historical. For example, Clements (2005: 29) notes that his research is not primarily historical but theoretical and practice-based, and Wilder (2009: 31) states that he is not doing an 'art historical study.' Similarly, Cartiere (2003: 8) denies that her literature review is intended to be 'a comprehensive historical account of the theoretical evolution of place.' What is shared among these examples, is the notion of an understanding that is pushed further than the boundaries of existing disciplinary knowledge: an 'expanded' account for Wilder (2009: 21) and an understanding that resonates with a 'depth of feeling or authenticity' for Cartiere (2003: 155). Especially for Cartiere (2003: 155-156), this disciplinary orientation is contrasted to a consideration of the breadth of philosophical and theoretical terrain (a 'motorway approach') by way of her methodology, which aims at being 'more sensitive to the dynamic and personal nature of place.' This extends to her theoretical review of key concepts, which explicitly did not provide a set of hypotheses to be tested but were instead influences to be explored (Cartiere 2003: 38). The benefits of such orientation are an enriched understanding of their research subjects for both Wilder and Cartiere, in which attention is given to the wealth of experience by Wilder (2009: 21), and the *reasons* for shifts and trends uncovered by Cartiere (2003: 156). Because Clements (2005) assumes a novel research concern, the claim of enriching existing understanding is less clearly applicable and instead the claim is made that his contribution is important for its 'theoretical superiority,' by which people can comprehend a significant phenomenon (Clements 2005: 136-140). We can see in these examples then, that doing *historical research* is avoided because it implies a form of disciplinary study, where attention can be given to that which exists outside of or in-between disciplinary boundaries of interest.

The eschewal of sociological and historical understanding takes on different significance for Handal (2010), Hewitt (2012), and Vaz-Pinheiro (2001). For Handal (2010: 267) it is the *raison d'être* of her research, because she draws attention to how 'historical fact' serves to benefit some parties at the expense of others. As such, her research does not intend to establish an authoritative history but to draw attention to that which existing historical understanding leaves unspoken i.e. 'narratives of displacement, ethnic cleansing and cultural destruction' (Handal 2010: 266). Hewitt (2012: 157) discusses the limitations of his research, in which a potential critique is that his hypotheses are not tested 'against a wide range of art projects in the field.' However, rather than aping a social science model of inquiry, Hewitt (2012: 157-158) asserts that his research is notable for the use of a theoretical framework to find evidence in the field, the results of which contradict existing practices of cultural policy development. Therefore, rather than existing as fieldwork upon which conclusions can be drawn ('such as in social science research'; Hewitt 2012: 15), it is the significance of his findings as a critique that is important. Vaz-Pinheiro (2001) faced difficulty in her disciplinary orientation, as she argues that whilst her findings have value because her attention during inquiry fell outside the expectations of sociological analysis (2001: 60), she also notes the limitations of her expertise in using tools from cultural studies, which necessitated turning to a *critique*, rather than *application*, of typologies (2001: 52).

We can see shared in Wilder (2009), Cartiere (2003), Handal (2010), Hewitt (2012), and Vaz-Pinheiro (2001), a rationale as to why existing disciplinary knowledge is contested, namely because it is limited in scope and lacking in nuance. Especially for Cartiere (2003), Handal (2010), and Hewitt (2012), there is a distrust of knowledge resulting from historical and sociological method, which is maligned for its generality and use by other parties for dominant narrativisation. We can connect this to Hjelde's (2012: 110-111) alignment with Rancière's (2008b) notion of the 'indisciplinary,' in which it is important to break out from the disciplinary constraints of research that 'delineate notions of who is allowed to speak, about what and how.' Additionally, we can bear in mind Hjelde's (2012: 157) assertion that art practice should be understood as:

...something expanded to include different activities at different times where their interrelationships provides fertile ground for reflexivity. Understanding artistic knowledge as a web of interconnected knowledges, enables greater critical potential when not subsumed into ready-made classifications and systems.

We see the same argument in Hewitt's (2012: 156) assertion that his practice-based approach provided evidence that 'would be difficult to identify using other methods.' Hence, not only is research in the arts valorised in terms of delivering understanding beyond and in-between what *disciplines* of research could provide, it also has significance as a critique of power. This is demonstrated in Handal (2010) offering counter-narratives, Hewitt (2012) claiming evidence that points to existing understanding as hegemonic, and the focus on the distribution of ownership in Hjelde (2012: 112). However, an important qualification may be highlighted by Vaz-Pinheiro (2001: 52) resorting to critique due to a lack of expertise, in which the alignment of research in the arts and *critique* is not simply a choice but innate to the mode of research in lieu of disciplinary expertise i.e. by engaging with social or historical ways of understanding, as an artist, criticism is necessarily implicated. Such assertion recalls a point made in **1.1.1.3**, in which the multitude of contradictions in art and its education necessitate institutional and disciplinary critique (Dennis 2016: 292-293). While this could be cast cynically as the artist having recourse to critique due to a lack of disciplinary skills, it is more productive to consider this gap between theory and practice as a creative impetus that *defines* art rather than *inhibits* it.

Where disciplines of research may approach a subject of inquiry according to established procedures so that knowledge can be contributed to (e.g. where the epistemological foundation of social science defines the horizon of possible social research; Pascale 2011: 29-30), the reverse appears true in the sample, where a subject is attended to according to the personal discernment of

the artist and justified as part of 'artistic judgement.' An important question to ask for the context here then, is how the 'horizon of possibilities' (or lack thereof) in research in the arts impacts the kind of understanding being produced. When applying this to the research of Huang (2009), it is precisely a *depth* of meaning about travel and memory that is offered in lieu of any association with knowledge (coming through established method). This finds theoretical voice in Vaz-Pinheiro (2001: 39), who argues that rather than looking at the broader outline of history, we should bring the *minute traces of the individual* into focus. When applied to her research concern, this allows Vaz-Pinheiro (2001: iv) to claim that she offers an *artistic* account of 'urban notions' not constrained by the sociological and architectural leaning of urban theory. A similar argument is made by O'Riley (**appendix i: 310**), regarding how his research could be viewed from the outside:

It would be interesting from a sociological point of view perhaps... and they would be quite nonplussed by the fact... that I do things in this way... but it's, I guess... I think, going back to what we said earlier about the PhD-ness of something, it's almost like there's a mutual understanding, *this has value*, in whatever way. I think that it's kind of important to... that it has that, sort of like... density.

Accordingly, there is something to be said about the *nuanced findings* that results from research in the sample; while it could be justified as novel inquiry in contrast to disciplinary constraints, it is also interesting to consider this more holistically as a kind of *density* particular to research in the arts (following O'Riley, **appendix i: 310**). It could be said that some in the sample reject fixed knowledge and disciplinary forms of understanding to justify what they can *claim* through inquiry. Whilst not subject to a context of justification, the benefit of such claims are that they prompt reflection due to their nuanced account of a subject. Where one possible limitation mentioned above was the necessity of critique in lieu of disciplinarity (i.e. an attention to the assumptions of a discipline), it is

also important to note that turning to an epistemology of nuance has implications, which artists in the sample have had to redress. For example, for many the novelty of their research is related to the inconclusiveness and plurality of their findings: McPeake (2012: 335) offers a cacophony of findings rather than a conclusion; Ross (2012: iv) articulates 'the partial resolution of doubts and conflicts which emerge from the evaluative process' in lieu of conclusion; Lori (2014: 126) notes that a definitive conclusion cannot be reached, and this is due to the nature of art practice. Hence shared in these assertions is the idea that research in the arts (as a mode of inquiry) provides plural results rather than helping to refine and delimit sets of conjectures. As such the agency of the artist is implicated, as they must act independently to choose what counts as findings.

Where disciplinary approaches align with the notion of a 'trade' of research, it seems that non-disciplinary engagement finds support instead through 'artistic judgement.' It may be easy to conflate artistic judgement and the agency of the artist because both constitute theories of action in research (i.e. that there is an intention according to which the artist acts), however what differentiates them is how the latter requires the artist to *situate* themselves. Additionally, whilst artistic judgement can be said to originate in aesthetic contemplation, and agency the capacity of one to act independently from a structure (Pascale 2011: 34), what is key is how either are explained and justified as part of research. For example, it was considered above how artists' claim artistic judgement because they do not want to evidence how their artworks are experienced (3.2.1.2), and this necessitates a writing *with* rather than *about* their artworks (3.2.2.1). However, it is important also, that artistic judgement was used to distinguish the ineffable taste of the artist, from the assessable handiwork of the craftsman, historically. The issue with this, is that artistic judgement is liable to be used as an intrinsic justification in research, and this would be to maintain the legacy of the academy with regards to the autonomy of art because it enforces the skilling of artists in research.

Instrumentalisation features as a topic in the sample, for example, Ross (2012: 9) references Bishop (2006a) on the 'instrumentalist/intrinsic' debate, which Bishop reframes as an issue of ethics versus aesthetics. At stake in this debate is how the government prioritises social effect and 'performance indicators' over a consideration of artistic quality i.e. the government prioritises ethical assessment criteria over aesthetic consideration. It is a key part of Ross's (2012) rationale for her research that such aesthetic consideration should be factored into how we think about what happens in the exhibition space, and that it should form a key part of the evaluation and awarding of funding. The debate is also addressed by Bradfield (2013: 149-157; who also references Bishop 2006a), to discuss the 'creative' and 'artistic' rewards of 'relational art practices,' where 'creative' refers to the *practical* and *utilitarian* application of art, and 'artistic' refers to a 'commitment to art as an end in itself.'

Because dialogic art (Bradfield's practice and research concern) is less established as a form of art, Bradfield (2013: 153) notes that it must 'self-realise as contemporary art,' and this involves taking up 'a position in relation to art as autonomous' i.e. art as an end in itself. Key, however, is that dialogic art is 'post-autonomous,' and must forge a different ontology and epistemology (that offers both 'creative' and 'artistic' rewards) through a critique of the autonomy of art (Bradfield 2013: 153-155).

We see then that for Ross (2012) and Bradfield (2013) the issue of instrumentalisation takes on crucial significance for their field of inquiry (education and dialogic art, respectively), however we see in Hjelde (2012: 46-47) a more general resistance that rings true for the rest of the sample:

I anticipated that my practice-based PhD would require me to make the kind of work that I was already doing, but that it would now become instrumentalised for the purpose of research. This instrumentalisation of my art made me anxious. As the teaching and research unfolded, it quickly became clear that the research process was also (at least for me) a process of agitating my practice, a reconsideration of what my practice is for me, where it resides and, of course, how it

thus enters or could enter into teaching. The research process has in this way led to a reconfiguration of practice on my part, including what I take it to be and mean.

Through experimentation with such issues as the 'Future Reflections Research Group' (with Bradfield, and Maffioletti),¹⁵⁶ Hjelde (2012: 47) considered the implications of instrumentalisation for her research. Consequently, rather than pursuing a 'single knowledge-claim' articulated through practice, it was necessary to explore 'different possibilities for *linked practices* to embody and communicate knowledge' (Hjelde 2012: 57-58, emphasis in original). It could be argued then, that a fear of instrumentalising practice for research (in which the freedom of practice is constrained) is related to a more general distrust of the context of justification, because it entails practice being cast as a hypothesis testing activity, rather than a hypothesis generating one (i.e. context of discovery). Additionally, it is important that in response to such issue, Hjelde *decided* the relation of her practice to other discourses rather than being uncritically subsumed to them; this use of agency is crucial to the question of ownership. To help elucidate how such devaluing is manifest in the sample, we can consider how the contributions being offered by artists are qualified.

Several artists offer seemingly instrumental contributions i.e. knowledge which can be used by a particular field; however, a commonality can be found in how such *use* is conditional. Corby (2000: 221-222) offers an initial example of this, as part of his contribution is a framework for virtual-environment art practice, which he is careful to qualify as not being 'definitive or restrictive but rather suggestive' and which functions 'heuristically to reveal possibilities.' It could be said that for Corby (2000), such qualification belies a reluctance to reduce the complexities of practice or the personal composition of others' creative practices. Rather than speak authoritatively for a domain of practice, he hoped instead 'that the framework might be of some use in signalling certain

¹⁵⁶ Aaron McPeake was also an early member of Future Reflections Research Group, however he only participated in the first of nine projects the group undertook.

possibilities and relating particular phenomena pertaining to a medium within a reasonably memorable structure' (Corby 2000: 222). Divergence is also apparent, for example, where Bradfield (**appendix vi: 403**)¹⁵⁷ argues that there is no need for the conclusion to be opaque, because ambiguity can be removed to establish significance, O'Riley (**appendix i: 300**)¹⁵⁸ states that he felt uncomfortable with the idea that the contribution would be closed down, because he wanted to lay bare the process rather than conclude it. As such, while degrees of opacity are apparent, what is shared is the attempt to resolve the (artistic) valuing of indeterminacy with the demands of result-focused research.

Similar in intent to Corby's (2000) framework, Bradfield (2013: 474-476) offers guidelines for dialogic art practice at the end of her thesis. As opposed to existing as criteria to delimit a theory of art practice, Bradfield's (2013: 449) guidelines are *non-prescriptive*, for use as primers for discussion or to provide support for tasks. Emphasis is placed upon how, as findings, they are accessible and meaningful (Bradfield 2013: 55) rather than representative of an authoritative knowledge of practice; this can be related to Bradfield's (2013: 295, emphasis in original) reluctance to reduce and thus stifle the complexity of dialogic art for the 'sake of *manageable exposition*.' Payne (2005: 322)

¹⁵⁷ 'Why they needed to be meaningful and accessible? This goes back to, I think it's [Chris] Frayling, and certainly Michael Biggs talks about it too... the importance of the contribution, has to be something that the community of practice of the peer group, can agree has a particular significance. So that's why... I mean it's already very slippery, in terms of a practice, it's so multifarious is maybe a better way to describe aspects of it... that to try and make these sufficiently accessible seemed... like, this is not where I wanted the opacity to be. And I think this is a big problem, insofar as, we like the idea of artworks not being didactic, but I think there's confusion insofar as when it comes to art research, I don't think there's anything wrong with the contribution being clear, to the point of being didactic. I think that's actually, in my estimation, part of the responsibility of research as a resource that others can use, because if they don't know, you know if it isn't sufficiently established - what its significance for you is, as a researcher, how can they then resource that, in a way that's operating in fidelity to your body of practice. And I think that's what I was interested in, is that people will no doubt differently interpret this, but if I could try and remove as much ambiguity as possible, which of course we know - that readers are also writers, so that's by no means straight-forward. If I could do that, then it would enable people to, you know, hopefully use it in a way that was simultaneously useful for them but also chimed with what I was interested in. Or contest it, but at least contest on the terms that for me, were important' (Bradfield, **appendix vi: 403**).

¹⁵⁸ 'The examiners had to work quite hard to understand this, this, you know, the... the notion that the work, if you like, the visual work - it contains a lot of the thinking that was explored in the thesis. But it sort of stopped because it... I suppose I felt uncomfortable about a sort of post, you know, sort of like closing it down by saying it means this or signifies this. I suppose my approach to it was kind of, laying bare the process, and beyond that I can't really say' (O'Riley, **appendix i: 300**).

asserts an analogous position in relation to the issue of how theory relates to practice, in which his findings (construed as theory) are not illustrative of his practice; rather, 'by using the propositions as examples (or exemplary methods) for the practice, the different notions can shift the manner in which practice is confronted.' This recalls the example of Hewitt (2012: 15) previously, in which he argued that his findings did not come through a social research process and hence are not generalisations upon which conclusions can be drawn. Rather, he provided unique evidence that affirms the validity of his critique. It is precisely the crux of this argument that we can apply to Corby (2000), Bradfield (2013), and Payne (2005), because they rhetorically qualify the function of their contributions to distinguish it from *theoretical knowledge* or 'knowledge-that,' instead emphasising the *non-prescriptive* and *suggestive* use it has for the field, in which novel understanding is affirmed.

Helpful negotiations of the status of the contribution are given by both Hjelde (2012) and Lori (2014): for the former, the contribution is not cast as a model but 'alternative pedagogic encounters' (Hjelde 2012: xiii), and instead of a single new knowledge claim (articulated through practice) it is important to determine where art knowledge resides and to explore possibilities for its communication (Hjelde 2012: 57-58); for the latter, the contribution is a disclosure of experience (Lori 2014: 51) and findings are *affirmations* to change understanding (Lori 2014: 101). When characterising the attitude to knowledge that artists take in the sample, 'affirmation' becomes a crucial expression to consider. This is closely linked to the notion of 'praxis,' as knowledge that comes through *doing* (which will be discussed further below, 3.3.2), however we can also relate it to a rejection of representation common to the arts (Zepke 2005: 11),¹⁵⁹ and the contrast that Scrivener (2002) draws between 'knowledge-that' and the 'apprehensions' that art is responsible for. Artists do not seem to use their practice in research to test conjectures, and thus the claims they make as a result of research are not well described as *knowledge that something is the case*.

¹⁵⁹ 'Misunderstanding before representation! This cry sounds strange to philosophical ears, although perhaps not so strange to artistic ones. Creative misunderstanding (what, as we shall see, Nietzsche calls affirmation) overcomes the old to produce something new, a creative process inseparable from art and an art inseparable from life' (Zepke 2005: 12).

Rather, as Scrivener (2002) points out, art is better understood as offering 'apprehensions' ('objects to be grasped by the sense and the intellect'), which when grasped offer ways of seeing and ways of being.¹⁶⁰ This aligns with the qualifications that artists make in the sample in regard to their contributions, because they privilege a *non-prescriptive* and *suggestive* relation to their subject of inquiry over a *prescriptive* and *authoritative* relation. It could be said therefore, that in research artists generate apprehensions so that they can say what is possible (ways of seeing and ways of being), rather than conducting research to arrive at true propositions. This is akin to saying that through research, artists affirm that something (i.e. a work of art) is possible, and through such affirmation problematise the boundaries that demarcate research from non-research (because research normally aims at establishing that something *is* the case, not what *may* be the case). Hence, we again turn to the notion of research economy, and whether the struggle between art and research (in research in the arts) is responsible for producing better artists or better researchers. This question will be revisited in the subsequent section, as it is attention to the agency of the artist that enables a critical perspective on the ownership of research in the arts.

3.3.2 Methodology and novelty

Recalling 1.2.1.2.1, the creative practice of artists is described as 'amethodological' (Andersson 2009) by some, while voices within the literature point to a lack of methodological foundation for artists doing research (e.g. Borgdorff 2012a: 8). Consequently, we can ask, how can research in the arts cohere as a mode of research if there is no agreement about what it is doing? While attempts have been made in the literature to address 'methodology' (e.g. Hannula, Suoranta and Vaden 2014), this seems to be contradicted by the refusal of artists to assume comparable methodologies for their research. This is complicated further by how practice and making are privileged in research

¹⁶⁰ Bradfield (2013: 277, **appendix vi: 390**) cites Scrivener's (2002) notion of 'apprehensions,' and noted in subsequent correspondence that she found the paper hugely influential because it expresses how art provides understanding in a way that holds true for research in the arts too.

in the arts, where meaning and value is attached to the process that an artist goes through, over the product of their research. To examine what seems to be an impasse for the full participation of research in the arts in the economy of research, we can consider here claims as to the mode of research being used i.e. what is said to be happening in practice and its significance. In contrast to the *theorisation* of modes of research (e.g. Frayling 1993, Borgdorff 2012b) which fall back onto a range of problems regarding subject, method, context, and outcome (Borgdorff 2012b: 46), the intention here is to consider how the sample allows us to speak about a mode of research without resorting to a resolution through external theory i.e. that what research in the arts offers can be understood through a 'constructivist and a hermeneutic perspective' (Borgdorff 2012b: 61).

The lack of an existing, appropriate methodology is asserted in the sample by Clements (2005: 18), Astfalck (2007: 5), and Hjelde (2012: 5). A reason for this situation is given by Scrivener (2013: 136), as he states that research in the arts involves a double experiment in which understanding must be acquired but also a mode of research instantiated. This mode of research is therefore created 'from the ground-up' and involves a negotiation of values but also a deliberation of 'methodological abundance' (Hannula, Suoranta and Vaden 2014: 22-23). An issue with this, however, is that if the successful instantiation of research in the arts does not feed back into future instantiations, there will not be methodological foundations upon which research in the arts can cohere as a mode of research i.e. research in the arts will be in a disadvantaged power relation with the economy of research as a whole. While this is a simplified version of the argument, given that 'methodologies' can be shared on some levels without relying on repeatable protocols and methods (e.g. as sociology does), the argument has some truth given how spurious the notion of methodology is in the discourse of research in the arts. For example, some literature offers theories rather than practices to talk about methodology (e.g. Hannula, Suoranta and Vaden 2014),¹⁶¹ whereas other

¹⁶¹ It may seem unwarranted to describe *Artistic Research Methodology: Narrative, Power and the Public* (Hannula, Suoranta and Vaden 2014) as offering theories rather than practices, because five 'cases studies of artistic research practices' are included in the book. However, only two of these case studies consider the methodology used by an artist for a specific piece of research, whereas the other three are more general

literature sacrifices that which is artistic to allow for alignment with a qualitative paradigm of research (e.g. Knowles and Cole 2008). It is not simply that literature is inadequate however, because this points to a more general problematic in research in the arts: a balance between that which is general (theory) and that which is specific (practice) is in constant tension; to talk about an instance of practice makes methodology seem wholly relative, whereas to talk about the mode of research is to generalise and reduce the complexity of the practice of others. It is the contention of this thesis, that by attending to the values and deliberations of artists in research, we can mitigate such tension. In considering this dynamic, it is worth bearing in mind an assertion made by both Throp (**appendix ii: 326**)¹⁶² and Wilder (**appendix iii: 342**)¹⁶³ in their respective interviews: whilst artists may not share methodologies (strategies or models) they can consider the doctoral work of others to reassure themselves of what is possible so that their own methodology can emerge naturally rather than being predetermined. This aligns with the rationale for the analysis here: to provide assurance for the methodological negotiations of artists through an attention to values and deliberations, rather than resolve the methodological foundation of research in the arts through theory.

It is no surprise that the methodologies in the sample are predominately entirely novel; while some use partial adaptations of external disciplines (e.g. 'action research' by Hjelde 2012: 68), it is only

interviews on the topic. Additionally, the discussion of methodology throughout tends toward a broader theorisation of artistic research at a remove from methodology gleaned from practices.

¹⁶² 'I don't think there's any strategy [for everyone], and that everybody has to find their own. So I wouldn't think there's a... and that's the shame, that actually, students do look at other people, other peoples' PhDs, to find a way... obviously you're going to do that, but I think it's probably to reassure themselves that, "oh it's a possible way of doing it," and "oh, that's allowed?" Because I do think when an artist begins a PhD, it is quite shocking to have to think in a different way. And that's maybe the fault of MA teaching. And I do absolutely believe that an artist that's come through... and those are the implications for pedagogy, that how we teach fine art as a subject, that that's reflexive, knowledge, or awareness, of producing, of how we work in a studio. Otherwise, why come and do a BA degree, just get on with it in your studio, as many people do, you know, self-taught or whatever. I'm getting lost in my own whatever here. Is there a formula? Never. I don't think there's ever' (Throp, **appendix ii: 326**).

¹⁶³ 'I've had two completions now... you know, it's something I feel very strongly about, that actually there isn't a model, you know... When I say there's not *one* model, there are models, and I think it is useful to get people to go to a library and look at how other people construct their... but I think it should emerge from out of the research itself, you know, I think the kind of structure is important for how those are kind of, juxtaposed. I don't think it should be predetermined, I think it needs to emerge naturally, out of... and it's not a model that the students I've supervised have necessarily taken' (Wilder, **appendix iii: 342**).

Corby (2000: 2) and McPeake (2012: 340) who cite the PhD of another artist in reference to their own methodology.¹⁶⁴ Bearing in mind the arguments above, it makes sense that some in the sample claim their methodology as a contribution in its own right e.g. Cartiere (2003: 8, 158), Astfalck (2007: 5), Hjelde (2012: 5) and Norris (**appendix iv: 363**).¹⁶⁵ However, the implication that such methodology would be repeated is often highly contingent, and seems to entail more that as a successful methodology it exists as an understanding of how one can engage with a particular field/subject. This relates to the analysis of contributions to knowledge here, because the 'methodology' becomes part of the provenance of the contribution. Perhaps then, following O'Riley (**appendix i: 306**), the significance of methodology is tied to the novel position of research in the arts: 'it's a way of thinking about what one makes. I suppose that's how research, in art, can extend art. It's a different way of seeing what its function is.'¹⁶⁶ Similarly, when Bradfield (**appendix vi: 407**) was asked what she thought distinguishes the knowledge pertaining to research in the arts, she related it to the way in which a contribution is *made* and the distinction between 'knowing-how' and 'knowing-that.'¹⁶⁷ Accordingly, there is an intimate connection between ontology and epistemology, because the *knowledge* particular to research in the arts is indivisible from its *instantiation*, and therefore the site of such research is also implicated (the art school).

¹⁶⁴ Some in the sample reference the PhD theses of other artists, for example, Clements (2005: 33-34) lists numerous. However, only Corby (2000: 2) and McPeake (2012: 340) point to another artist's methodology (in the context of doctoral research) as a precedent or guide for their own methodology.

¹⁶⁵ 'Yeah I think it's, well, I don't know... It was more of a process, I think. It was not so much for me about making artworks, or, writing pieces – writing papers. It was about the process, of this journey, that I thought, I think, that contributes... and, maybe, I don't know, the outcome is actually my methodology [laughter], rather than the two separate bits, you know' (Norris, **appendix iv: 363**).

¹⁶⁶ 'Actually, you know, I think the word [function] is useful... I remember going to a talk quite recently, it was generally about research in art. Quite a good distinction was made between art and audience, and research and user, and I suppose it's become part... you know I haven't really thought about it too much, it's notion of use, and seeing the thesis as a resource or something which can be used by someone else, it's a way of thinking about what one makes. I suppose that's how research, in art, can extend art. It's a different way of seeing what its function is' (O'Riley, **appendix i: 306**).

¹⁶⁷ 'I don't know if I could generalise, but I think that it goes to this question of "knowing-how," in contrast to "knowing-that." And so... I don't know enough about other kinds of PhDs to be able to appreciate how unique this is, but it does feel to me like this is a very particular way that, practice-based Art and Design PhDs can contribute... and certainly I'm very excited when I see... when the contribution is around method, because that feels to me like, it's often more obvious than say, something related to, knowledge per se' (Bradfield, **appendix vi: 407**).

Consequently, there are a number of forces which artists are subject to in research (e.g. relating theory to practice, instrumentalisation), and this thesis claims that only those artists who make this play of forces part of their research truly instantiate a mode of research. The reason being that if an artist does not grasp the play of forces, they react passively to them, and have recourse to normative research or old art school models because they do not critically challenge their alignment with them. To substantiate this claim it is necessary to consider matters of agency in the sample, in regard to how artists *situate* their practice.

The unique position of the researcher is often claimed in the sample and used to justify the significance of the contribution to knowledge. For example, Sakuma (2006: 3) claims her research is a new body of knowledge by virtue of her being an artist engaging with the subject of ethics; and this appears to be a claim of intrinsic value based on novelty. We find a more appreciable assertion given by Handal (2010: 38), who draws attention to the importance of temporal and disciplinary orientation by stating that 'particular spaces produce particular kinds of knowledge.' Handal (2010: 33-43) provides an insightful rendering of such epistemology (citing Haraway's 'situated knowledge,' in McDowell and Sharp 1997), in which multiple vantage points are assumed through the research but key is the 'accountability of knowledge claims' in regard to *positionality* and *responsibility*.

A similar appeal to the significance of positionality is made by others in the sample also. Akin to Handal (2010: 20), Bartlett (2008: 24) highlights the importance of her cultural identity; where the former notes her status as a Palestinian investigating the dominant historical imaging of Jerusalem in the west, the latter claims her identity as a diasporic Chinese artist living in London as a key factor of the critical dialogue she undertakes. For Adjani (2012: 35-37), who cites an 'epistemology of tantra,' it is not so much the *insider view* that his identity proffers which is key, but the notion of rigorous, personal, subjective inquiry, characterised by inter-disciplinarity and trans-nationalism. Bowditch (2006: 104) also offers a philosophical account of positionality, arguing that new

knowledge is not that which is unheard of ('of which there are ten a penny'), but rather it is important to eschew the weight of previous knowledge so that a new position can be assumed, from which the original can be viewed and experienced. It is difficult to draw commonality from the significance of *positionality* in the sample, however what can be said, is that it has a role in justifying the provenance of insight being offered. Given the idiosyncratic nature of much of the research, which is rationalised in relation to subjective decision making rather than an appeal to disciplinary rationalisation (as to what good questions and methods are), it is no wonder that the importance of self-evaluation is key; a point made by Ross (2012: 17). However, there is a benefit to such positioning:

Although this has become a highly personal project, I hope the research may be useful to others working in the field insofar that it makes the claim that such a complex practice, sited as it is amongst various discourses and across several disciplines, requires sophisticated modes of evaluation if the reflective process (which drives the practice forward) is not to be reduced to a tick-box analysis – and the practice is reduced merely to an illustration of others' agendas. (Ross 2012: 38)

Indeed, it is the potential of such methodological perspective to yield entirely novel understanding, by virtue of it being paradigmatically different to other research in terms of methodology and epistemology. A similar point is made by Sakuma (2006: 23-25) in her discussion of common sense, where it is questioned how the social construction of our inquiry dictates what we take as worth considering, and what passes without contemplation. Hence, the claim initially highlighted of Sakuma (2006: 3), as to the intrinsic value of her research due to positionality, is lent an external logic because the significance of findings are justified as being outside a current paradigm of understanding.

A different slant on the notion of positionality is facilitated by the concept of 'praxis,' as it lends more meaning to the justificatory claims apparent in the sample. For example, it is not simply the *insider* position that is important for Lori (2013: 18) but rather her ability to understand the role of the person who controls 'the look,' as it enables her:

...to understand what it meant to have active power, what it meant to be in a position to control and make images through my perspective, that show what is essentially at stake in this debate.

Hence, identity is not construed as an intrinsic justification for knowledge for Lori (2013), but rather it is important that one can undertake unique work for the purpose of *disclosure*. This supports the distinction raised earlier in regard to instantiation of research in the arts, because where using identity as intrinsic justification falls back onto an academy model of art (in which the artist is autonomous), Lori instead assumes a decolonial model of the artist to point out the conditions of her artistic production. Similarly, it is the agency of the practitioner that is claimed as key by Chesher (2007: 28), because for him it is the practitioner and not the social scientist who can 'manipulate cultural types or codes, or engage strategies in social space' by virtue of them not having objectified that which is social. For Chesher (2007: 28) then, akin to Lori (2013: 18), there is a reflexivity intrinsic to practice which 'is not found primarily in the sphere of the theorist.' Such a claim is also made by McPeake (2012: viii), as he describes his research as uncovering 'knowledge in the interstitial spaces.' Rather than 'attempting to demonstrate particular hypotheses in a more conventional framing and application of research,' which would be to make an object out of the experience of being a visually-impaired artist, McPeake (2012: 339) privileged his subjective negotiation of the research process. This allowed him to *make sense* of the condition 'rather than providing prescriptive conclusions,' and to understand the accounts of others in the field in a way 'at

best, only partially understood by conventional scientific or academic means of research' (McPeake 2012: 339).

Thus, whilst some of the claims above rely on the notion of being an 'insider' to a context or process, the (onto-epistemological) commitment to a disciplinary lens is missing that entails a horizon of established strategies for dealing with data, and hence an artist can *disclose* such experience differently. Following Sakuma's (2006: 23) discussion of common sense, it is the agency of the artist to contemplate and communicate their experience which is primary in research, where normative standards of research (i.e. verification, methodology, significance) are relativised to a more general embodiment of *rigour*. Indeed, in the interviews conducted, rigour was evidenced as a common standard appealed to by artists, above a normative notion of knowledge.¹⁶⁸ In this regard, O'Riley (**appendix i: 301**) went as far as to say that having to give evidence of how something works (in the thesis), took away from the rigour with which it could be done.

Where the examples above assert the unique experience of practice in contrast to disciplinary engagement, Handal (2010) and Hewitt (2012) note how practice allows for interventions in a context, which produce entirely novel data. Hewitt (2012: 150) claims that his research:

...detects new ideas via practice that intervenes, bringing to the discourse more detail on the mechanisms of cultural policy and evidence on its impact on cultural production [...] This outcome of the research goes to show, that practice-based research can achieve things that other methods of study cannot.

¹⁶⁸ For Love (**appendix v: 366**), rigour is what differentiates the PhD from the MA for an artist. Bradfield (**appendix vi: 397**) associated rigour with the need to be reflexive during doctoral research, to simultaneously meet the demands of research and a particular kind of practice (i.e. its 'double ontology'). For O'Riley (**appendix i: 302**), while rigour could be enacted by an artist in radically different ways, it was something that needed to be demonstrated to validate the standard of work being undertaken.

Part of this claim comes from the account of an exhibition in which Freee (the artistic collective Hewitt belongs to) met resistance from a curator as to what artworks they could show. Hewitt (2012: 99) exposes the curator's adherence to the cultural policy of funding agencies with regard to their desire for social amelioration instead of good artwork, something which he alleges would not have been revealed through other means such as formal interview. Similar in some respects to this is Handal (2010: 40, 65, 126), who cites precedence for artistic practice as 'intervention' in the work of the Situationist International and artists such as Francis Alys and Hans Haacke. Where Hewitt's research can be thought as intervening in a context to generate novel data akin to a method, for Handal (2010: 267-268) it could instead be said that the research method she enacted provided data which was then cast as interventionary and disruptive to the 'dominant Zionist perspective' of historical discourse on Jerusalem. Hence, the agency of the artist to act *upon* a context to agitate it is important, rather than simply acting idiosyncratically *within* a context to learn about it; the former valorises agency and the latter does not, because the former recruits the conditions of research as part of its instantiation, whereas the latter allows facets of context to go unexamined and therefore reacts passively to it.

A helpful contrast can be employed here using Guptabutra (2005: 196-197), who when addressing how her research provides a contribution to knowledge, cites the concept of 'know-how' in Lyotard (2001) to relativise her findings as a knowledge 'not based upon any required standard and, [which] therefore, cannot be identified as true or false.' Where the examples above can be understood as using 'positionality' and 'praxis' to qualify the knowledge that comes through practice (a *knowledge-how*), Guptabutra instead offers an intrinsic justification for her research by way of Lyotard (2001). The consequence of this, is that we are unable to appreciate her findings in as meaningful a way as we can for the others, because Lyotard (2001) is used to excuse practice and make it autonomous from knowledge (as something *known* by others). Hence, where others in the sample (e.g. Handal 2010) do the work to instantiate their artistic labour as research, Guptabutra (2005) instead presumes that research cannot change her status as artist.

To consider the significance of the distinction between the positions above, it is crucial to revisit the notion of research economy discussed in 3.2.3.2, in which trade-offs between art and research occur. The issue seen above, is that in the struggle between art and research Handal (2010) prioritises her agency and positionality, whereas Guptabutra (2005) makes research inimical to selfhood. Hence, we could say that Handal (2010) *situates* her practice whereas Guptabutra (2005) makes her practice *autonomous*. The history of the art school is implicated in this, because to situate practice valorises the expanded field of art practice i.e. the moment at which fine art radicalised itself in relation to site, and divided practice from itself vis-a-vis studio practice and expanded practice (1.1.1.3). Alternatively, to make practice autonomous is to maintain the legacy of the academy of art (in its rejection of trade; Beech 2019) and import the 'phantoms' of the studio (Atkinson 1990) into research in the arts. In the former, the artist *owns* their critical moments, and forges a relation to trade by challenging that which is presumed to be innate to being an artist. Whereas in the latter, the artist recourses to the paranoid defence of art through intrinsic justification, and inadvertently upholds the distinction between the studio and non-studio, hence does not critically address the relation of theory and practice.¹⁶⁹ The bone of contention here, is that intrinsic justification creates a divide between ontology and epistemology in research in the arts, which makes art practice autonomous when it does not need to be. Claims made from practice are justified as a form of artistic judgement, for which no further reason can be given; hence, art practice is made independent from epistemological constraints, and ontological assumptions in practice are left unexamined. In contrast, the assertions made by others in the sample as to their

¹⁶⁹ Love (2012) is an example of someone who does not critically address the relation of theory and practice. Despite describing how her 'practice visually questioned theory' (2012: 182) and engaging with a discourse on representation (2012: 156), such considerations are not extended to the thesis itself i.e. how the artworks perform something for the reader, and how the thesis acts to represent the research. The conditions of research are therefore not engaged with through agency because Love does not question how she gets pulled into other discourses. For example, Love (2012: 83-108) presents 'practical experiments' using scientific language and employs a qualitative survey methodology for exhibition visitors (2012: 121) yet does not consider how this challenges her identity as an artist. Consequently it could be said that Love presumes that she is an artist and research cannot change that, and by doing so gets pulled into a scientific discourse in which she is disadvantaged.

agency provide a productive synthesis between ontology and epistemology and help research in the arts to cohere as a mode of transgressive research. This is because what an artist does as research and the claims they make are presented as *reciprocal* rather than independent, that is, as bearing upon both art and research. It could be said therefore, that where the former denies the context of justification (the testing of their claims), the latter mitigates such context by acknowledging that their claims are 'apprehensions' of what is possible.

This thesis does not claim to have identified *models* of research in the arts because it would be inaccurate to claim that any particular PhD in the sample definitively exemplifies one tendency or the other.¹⁷⁰ Rather, this thesis points to the different dynamics of the 'phantoms of the studio' and 'expanded field' tendencies, and the heritage of the issues that each prioritises. The former defends the creativity of the studio from sociological explanations of art in terms of taste, in which the question of identity comes from aesthetics. In contrast, the latter examines the relation of meaning (art as idea) and aesthetics, in which the question of ontology comes from the 'philosophical comprehension [of conceptualism] and the elaboration of its consequences' (Osborne 2014: 26). Accordingly, it is better to think of the distinction as analogous to Ginsborg's (1994) two tendencies in art education, in which the 'expanded field' and 'phantoms of the studio' align with the first and second tendency, respectively, and can be associated with particular indicators in the sample.¹⁷¹ As such, we can associate the 'expanded field' tendency with how practice is *situated* as part of research, in which the agency and position of the artist are prioritised without recourse to intrinsic justifications. In contrast, indicators of the second, 'phantoms of the studio' tendency, would be: the prevalence of idiosyncratic process and serendipitous rather than critical moments; the intrinsic

¹⁷⁰ Guptabutra (2005) and Handal (2010) were used as exemplars of the 'phantoms of the studio' and 'expanded field' tendencies, however, lesser counterexamples from each could be given to claim alignment with the adverse position e.g. how Guptabutra (2005) attends to the cultural context of her exhibitions, and Handal (2010) only speaks abstractly about the import of her artworks for the research.

¹⁷¹ For Ginsborg (1994: 79-80) the first tendency he identified in art education is attributable primarily to deconstructive inquiry where critical discourse is the arena of practice, where in the second tendency inquiry is supplanted by intuition, discovery and spontaneity, and form, technique and process are concerns (instead of any socio-political dimension) within a primarily visual focus.

defence of novel findings i.e. that findings are of value by virtue of them being 'artistic' alone; a reluctance to acknowledge the theory-practice relation or have such negotiation reflected in the final form of the thesis; the privileging of the aesthetic value of the artwork at a remove from the agency of the artist; and unproblematically speaking for the artwork (3.2.2.2). This was seen in the earlier contrast of Handal (2010: 38) and Sakuma (2006: 3), in which Handal asserted her agency through the claim that 'particular spaces produce particular kinds of knowledge,' whereas Sakuma retreats into selfhood by using her identity as an artist to justify the significance of her research.

The 'expanded field' and 'phantoms of the studio' tendencies are not a means to demarcate research from non-research then, but rather point to how the historic and inhibiting pitfalls of art education are imported incidentally rather than critically into research in the arts, and as such is a problem addressed through agency. We can think of this at the level of the individual artist, in which through the former tendency an artist transforms their identity and synthesises a productive relation between art and research, whereas through the latter tendency begins and ends as the same artist because they presume that research cannot change them, or, by implication, change art. Rogoff (2021 46-47) is an important reference in regard to these tendencies, because she criticises the novelty of research in the arts as easily marketable (which is predominately what the 'phantoms' tendency offers), whereas its potential is to critically halt a 'discussion in its conventional mode' and start it again from elsewhere; 'to inhabit that stoppage as more than an intermediary gap.' In doing so, we are able to point to and engage with 'the structures that we are living in,' instead of presuming that we can 'smugly stand outside the problems and offer a clever and knowing analysis' (Rogoff 2021: 50). Hence, we see an alignment between research in the arts and a decolonial discourse, because rather than passively accept unfavourable and hegemonic structures, moments of agency are required to instantiate research and the artist through the negotiation and intervention with such structures.

Recalling the question posed at the end of 3.3.1 as to whether the struggle between art and research produces better artists or researchers, it seems apt to say that the 'expanded field' tendency is responsible for the development of artist-researchers, whereas the 'phantoms of the studio' tendency produces instead artists *and* researchers by allowing the two identities to remain distinct. Perhaps then, it could be said that the instantiation of a mode of research is only a problem for those who take practice as a critical arena rather than an autonomous one. It is in this respect that we can recall Bradfield's (**appendix vi: 407**) assertion that a contribution around method is more readily recognisable as the kind of knowledge particular to research in the arts. Hence, artists who situate what they are doing as part of research, and deal with the institutional context of art, can be said to instantiate a mode of research, because they synthesise a relation between ontology and epistemology by valorising the ability of art to provide apprehensions in research. Whereas to view the site of research in the arts as unproblematic is to inadvertently smuggle the legacy of the academy (*vis-a-vis* the autonomy of art) into research and implicate a series of trade-offs between art and research. This can be understood as maintaining a distinction between ontology and epistemology in research in the arts, because art practice is not scrutinised in terms of how it is responsible for knowledge, and instead such practice is overlaid with a coarse normative epistemology through the thesis. Hence, to import the 'artistic' as a silent partner in research is to argue for its intrinsic value, and to allow ontological assumptions about art to go unexamined. In contrast, an artist addresses the ownership of research in the arts by acknowledging that the 'artistic' is the subject of historical contestation rather than given, and therefore raising the question of value itself.

The novelty of research in the arts as a mode of research is thus defined by an 'indisciplinary' position not just in terms of the type of knowledge being produced but also the function, representation, and provenance of such knowledge. A final point to bear in mind, however, is made by O'Riley (**appendix i: 309**), in which he described how he utilised a creative attention to the constraints of the PhD, where a useful grit or tension is created by engagement with the

institutional mechanism.¹⁷² Where research in the arts adopts a novel position regarding disciplinarity *through* modality, the institutional site of this research is a crucial determining factor. In many ways, the mechanisms of the institution define the unusual manoeuvres that artists adopt as part of their doctoral research, and as such this is precisely how beneficial change can be enacted for research in the arts: through the evolution of research degree programmes.

¹⁷² 'There's a knowledge which is within, within what we do, which is kind of a part of, which is felt, which is kind of implicitly understood. But, ok, if that's the case then why are you doing a PhD? And I think it's that, that grit, that tension that is created by engaging with the, I don't know, an institutional kind of mechanism... and a slightly more fluid... can I think of any words? I don't know...' (O'Riley, **appendix i: 309**).

(p. 260) **4 Conclusion**

(p. 260) **4.0 Introduction**

(p. 261) **4.1 Contribution to knowledge**

(p. 262) **4.1.1 Knowledge in research in the arts**

(p. 264) **4.1.2 Evidence of deliberations of value**

(p. 268) **4.1.3 Dynamics by which the problem of knowledge is responded to**

(p. 270) **4.2 Limitations**

(p. 274) **4.3 Broader questions**

4.0 Introduction

This thesis sought to address confusion over how an artist can contribute to knowledge as part of doctoral research. Through consideration of the historical and contemporary context of research in the arts (1.1), it was apparent that when undertaking a PhD, an artist engages with the entire 'problem of knowledge' in the arts since the *Coldstream Report* (1960), but as a working through of this problem via practice, unlike the literature of research in the arts (1.2.1). Accordingly, a methodology was conceived to engage discursively with the sample of thirty-two PhDs, however the comparative aspect of the method proved challenging due to the highly novel approaches adopted by artists. Attending to the notion of value allowed a way through this impasse and facilitated the effective interpretation of the data produced by the 'discursive method.'

Consequently, the findings of this thesis (3) are not simply an account of what 'knowledge' is in research in the arts but an analysis and synthesis of the research of artists that has gleaned insight through a careful, sifting methodology, and which shows how the specific issues of value relating to the legacies of modernism and conceptualism are worked through in the context of research.

It is therefore important to clearly outline the contribution to knowledge that this thesis claims below, connect it to existing knowledge, and point to who benefits and how (4.1). There are several limitations to the data and methodology, and it is necessary to discuss the extent to which what is claimed by this thesis is limited, and what further research might be undertaken to tease out and

effectuate its impact (4.2). Space is also given in this conclusion, to address broader questions raised by this thesis, such as the benefits and drawbacks of the PhD in relation to the DFA, and the teleology of research in the arts (4.3). By outlining what is claimed by this thesis, it is hoped that a necessary 'road map' is provided for current and prospective students in research in the arts, so that they can understand what is at stake when research is entered into as an artist. It is in this respect also, that this thesis provides a resource for institutions and supervisors, to focus and build upon completed students work to reorient research degree training, monitoring, and evaluation, so that the artistic way of knowing can be developed and enhanced.

4.1 Contribution to knowledge

The question that initiated this thesis was, what is the problem of knowledge in research in the arts? There was confusion among artists in regard to how they could meet the demands of research (to produce knowledge), and the literature seemed to proliferate this issue by treating it as an abstract problem, to be dealt with through theory rather than the comparison of examples. As Macleod and Chapman (2014: 148) posit, the literature can be understood as attempting to make research in the arts institutionally manageable, in a way that does not acknowledge the achievements of artists. Consequently, this thesis sought to address the problem of knowledge in a novel way, by studying and comparing how a sample of thirty-two artists had met this issue through their doctoral research. Through the process of this research a significant shift occurred because studying 'knowledge' in the sample drew attention to how artists *react* to the problem of knowledge. While the question posed to the field was 'what is the problem of knowledge?', the answer involves the notion of value because it was a crucial finding that artists are implicated in deliberations of identity and ontology. The contribution to knowledge of this thesis is therefore an assessment of the status of knowledge in research in the arts (4.1.1), evidence of the deliberations of value that arise when artists deal with the problem of knowledge (4.1.2) and the articulation of the forces at play in such

deliberation (4.1.3). These findings are reciprocal and express the progression of the research: attending to 'knowledge' in the sample led to questions of value, and this subsequently allowed for the articulation of particular dynamics.

4.1.1 Knowledge in research in the arts

When studying the sample, it was important to consider how knowledge was being produced and evidenced in each thesis, as this is the core of analyses of knowledge (truth, justification, belief) and would therefore allow the research question to be answered with evidence. Several things were apparent in regard to how investigation occurs and is evidenced in the sample. Artistic practice and artworks allow things to be said or claimed as part of research, independent of the rational linking of investigation, evidence, and conclusions. Whilst the effect of an artwork (on an audience) may be described in a thesis, this does not serve as evidence that *something is or was the case*, rather it is a factor considered through artistic judgement so that an artist may articulate *what is possible* through this work (3.2.1.2). Such a position also holds for those who efface their research activity, as the thesis becomes the site of hypothesis conception (the context of discovery) rather than a place to test hypotheses or claims (the context of justification) (3.2.2.1). It could therefore be said that the claims made as part of research in the arts are not intended to be verifiable, because artists do not construct their theses in support of the idea that repeating exactly what they do will always yield the same knowledge. Hence, they supplant the epistemological standard of justification with pragmatic argument because their claims are construed as being important in terms of how they offer a novel perspective on an object of research, and how they contribute to the research being compelling and affective (3.2.1.1). Consequently, the findings, that research in the arts is responsible for, exist in a *suggestive* and *non-prescriptive* relation to their respective fields of inquiry and this aligns broadly with a rejection of instrumentalisation in art (3.3.1). A good way to express what knowledge is in research in the arts, and which aligns with the points made here, is given by

Scrivener (2002): artworks (and art practice) offer 'apprehensions' through which ways of seeing and ways of being can be articulated.

This finding has an implication for how research degrees are monitored and assessed, because it challenges the need to state aims and objectives during the development of research. Change is therefore suggested in regard to how an artist is expected to communicate their research to the institution for approval so that rigid norms of research reporting can be moved away from, in favour of discussions of positionality and agency (a position shared by others e.g. Rogoff 2021: 48-49, Henke et al 2020: 12).¹⁷³ Students and supervisors may find support in this finding also, as it can help assuage pressure to provide a strict form of evidence for claims made in the thesis, because writing is well conceived as a writing *with* rather than *about* artwork (following Adjani 2011: 35). It is important to note that this contradicts normative epistemology because it does not entail giving exhaustive evidence for claims i.e. where a transparent account of method and methodology help to support one claim/hypothesis over another.¹⁷⁴ Artists do not want their method to be repeated, nor do they seem to believe that their artistic knowing can be replicated due to the novelty of process, hence the artist is faced with allegations in regard to their findings being trivial or superficially novel (Coessens et al 2009: 22, Rogoff 2021: 46); an issue that will be discussed further below (4.3).

¹⁷³ Rogoff (2021: 48-49) gives the anecdote of a practice-based research student at Goldsmiths undergoing the 'upgrade' stage of their research degree, in which the professors overseeing the process expressed that the student 'could do whatever he wanted' because they were convinced of his knowledge and passion about his subject. The professors encouraged the student to 'take as many inventive liberties with his work as served his purpose in constituting what [they] saw as a potentially exciting emergent subject and method,' however the student 'clung to the conventional academic protocols like a drowning man to a raft – how could he prove this and how could he ground that and what did he need to do to be taken seriously by a professional/academic community.'

¹⁷⁴ Claims/hypotheses/propositions offered through research are generally understood as serving 'the central evidential functions of inference to the best explanation, probabilistic confirmation, and the ruling out of hypotheses' (Williamson 2000: 196-197). However, this does not seem to describe what happens in research in the arts (in the sample): claims made are not ratified as the best explanation of a state of affairs because evidence proffered in the thesis is selective rather than exhaustive; artists affirm that something is possible through their research (i.e. offer apprehensions through which ways of seeing and being can be articulated; Scrivener 2002) rather than analyse the probability of their claims being true given particular circumstances; and as expressed in 3.2.2.1 the thesis privileges the context of discovery over the context of justification, and as such there is a lack of consideration of competing hypotheses.

The discourse of research in the arts is contributed to through this finding, as it lends much needed evidence in regard to what an epistemology of research in the arts consists of, and discredits the notion that research necessarily 'calibrates artistic practice to verifiable and comprehensible results' (Henke et al 2020: 12). However, the limitations of this claim are crucial, and discussed below (4.2). Scrivener (2002) is responsible for pointing out that the way in which art offers 'apprehensions,' also holds for research in the arts. The consequent problem for research in the arts, is that this contrasts with 'knowledge-that' and therefore what research is generally *assumed* to provide (i.e. a normative conception of science). However, contributions to the study of science combat this by drawing attention to how there can be no logic in the relationship between theory and experiment (Rheinberger 1997). Hence, this thesis supports the literature of research in the arts in regard to those who argue for an equivalence between art and science (e.g. Borgdorff 2012a, Schwab 2013, Pickering 2016), and refutes the argument of Henke et al (2020: 11) that such comparison employs misleading language for artists. Additionally, this thesis is novel in noting that whilst some artists seem to offer evidence (of the effect of their artwork on an audience) for their claims, such a position is assumed incidentally rather than intentionally, because this evidence is often informal and anecdotal in nature (3.2.1.2).¹⁷⁵

4.1.2 Evidence of deliberations of value

While an important finding therefore resulted from studying how knowledge is produced and evidenced in research in the arts (that 'knowledge' aligns with Scrivener's 2002, notion of 'apprehensions'), this finding alone does not constitute the contribution to knowledge of this thesis as it is the assessment of the status of knowledge in research in the arts rather than a claim as to

¹⁷⁵ There is a notable lack of consideration in the literature in regard to the function of evidence in research in the arts. For example, Coessens et al (2009: 118-133) consider the importance of experience in artistic research, but not how such experience is accounted for in a subsequent thesis or other document by an artist as part of research (i.e. how standards of evidence are dealt with).

epistemological practice. It was significant, however, that this process drew attention to how artists *react* to the problem of knowledge in their research. For example, how artists are implicated in negotiating a relation between 'theory' and 'practice' (i.e. making and writing, speaking and doing), and how they conceptually and structurally modify the 'thesis' as a vehicle for the representation of their research. Crucially, these deliberations by artists are value-laden, as they involve the emphasis and/or mitigation of factors such as representation, instrumentalisation and the visual and unsayable (values apparent in the interpretative framework used by this thesis; **figure 8: 175-177**). These deliberations are further qualified by the implicit rules of art practice apparent in the history of the art school, and which contrast to the demands of research. For example, art students are chastised for producing derivative work and praised for acts of creativity and 'genius' (which cannot be explained causally; **1.1.2.2**), and it is precisely these rules that contrast against the normative requirements of research, to account for a methodology according to transparent standards of assessment.

The theory-practice issue has been defined in several ways in this thesis. The historical and contemporary context point to how the *Coldstream Report* (1960) divided art practice from its history and theory, and how the belief that art practice does not consist of teachable skills maintains such division in art education. Consequently, there is no single, fixed relation of theory and practice, because artists do not create work in a determinate relation to historical art practice,¹⁷⁶ and because practice resists explanation. At BA and MA level in art education, students do not *have* to engage with the issue explicitly, and whilst there are discursive norms that mitigate the unspoken character of creative practice (i.e. the art crit; Crippa 2014), the issue remains due to

¹⁷⁶ In an anonymous editorial in *The Burlington Magazine* (anonymous 1962), the point was made that whilst a general training in the history of art would be beneficial to a majority of art students, 'there will be a handful of Francis Bacons among them, to whom the contrast between early, and late, Poussin is always going to be a matter of total indifference, who cannot profit by even knowing anything so elementary as that Greece comes before Rome, but who will snatch whatever they require – it may be a still from an early film, or a Piero – anywhere out of the past in order to fill some gap in their own fantasy world.' Hence, the genius of the artist (and thus, what happens in the studio) is implied as independent of (art historical) knowledge, and this makes a virtue out of the study of art history.

art pedagogy. However, this changes at PhD level, because research demands that the artist theorise their practice, to account for what it is doing vis-a-vis knowledge production; hence, the relation of theory and practice is the 'problem of knowledge' in the art and design PhD, to an extent. Following Art & Language, it could be said that 'theory' pre-ordained by any hegemony (i.e. academic norms) should be rejected, and an appropriate role worked out through the practice of art. The theory-practice issue can therefore be understood as a matter of negotiating what should or should not be *spoken*, and in respect to how one can remain an artist (identity), how one can know something (epistemology), and how one can communicate (a consideration of but not limited to, representation), in research. However, it should be noted that such theory and practice distinctions hinder the ontological question of the status of the artwork and the 'work' that it does. As evidenced in 3.2.3, to overcome this institutional condition entails acknowledging the 'artistic' as contested, and having this struggle reflected in the thesis, as research.

It is important for doctoral students and their supervisors in research in the arts, to understand what the theory-practice issue involves, and its genealogy. If this becomes established knowledge among that audience, it will go some way to mitigate the fear that participating in research necessarily replaces artistic values for those of academia (e.g. Candlin 2000a, Wilson and Ruiten 2014: 219). Orton (1985) pointed to the gap between practice and its history and theory in art education as a consequence of the *Coldstream Report* (1960), and Candlin (1998: 28) argued that this gap between theory and practice became the context and inheritance of research in the arts. Candlin (2000b, 2001) also drew attention to how theory is privileged by the structure and assessment of the PhD. More recently, it is argued that connecting theory and practice needs to be critically productive (Hjelde 2016: 42), and that artists adopt a dialogic relation between 'studio practice and the written component' rather than using the thesis to report on their practice (Throp 2016). The relation of theory and practice in research in the arts has been discussed at length in the literature (e.g. Macleod and Holdridge 2004: 156-158), and consequently this thesis offers a more substantial account than currently exists, as to what this issue is and why it remains an issue.

Several kinds of conceptual and structural interventions within the thesis are apparent in the sample (3.2.3). For example, some offer rhetoric to address how a reader is expected to engage with their thesis (Corby 2000, Clements 2005), while others make broad structural adjustments (Pineiro 2001, Norris 2009), and separate their 'theory' and 'practice' components and reason why this is necessary (O'Riley 1998, Wilder 2009). In such instances, it seems that interventions within the thesis are a means to accommodate artistic sensibilities, serving to privilege that which cannot be spoken in artistic practice and experience. This is taken further by those who attempt to align the form and content of their research, by tailoring the modes of representation and conditions of reception of their theses (Bowditch 2006, Hjelde 2012), and by using the thesis to effectuate the conditions of the research so that it works in excess of its components (Sullivan 2011, Bradfield 2013). It is a crucial argument of this thesis that such interventions be understood as a reaction to the demands of research, where Sullivan (2011) and Bradfield (2013) instead *up-skill* in relation to the objects of their research. Hence the struggle between art and research is successfully reflected *as research* in the final form of the thesis, by Sullivan (2011) and Bradfield (2013).

This finding provides support for doctoral students and their supervisors, as it can serve as precedence for similar interventions within the structure of the thesis. However, it is more important for pointing to how artists respond to the expectations of research. Hence doctoral students and their supervisors can regard the thesis in this respect, and following Bradfield (**appendix vi: 387**), consider how the thesis can *honour* their practice in a research context. There is a distinct lack of attention in the literature of research in the arts, in regard to how artists alter their thesis. This is unusual given how research such as Macleod and Holdridge (2004: 165) conduct 'reductive analysis [of theses by artists] to demonstrate the structure of each submission [and draw] attention to the nature of each methodological approach.' However, where Macleod and Holdridge (2004: 165) do not compare the theses because this would imply standardisation, this thesis did attempt to compare how and why the structure of theses in the sample differ. For example, a key difference can be drawn between how Macleod and Holdridge (2004), and this thesis, approached

O'Riley (1998): where Macleod and Holdridge (2004: 160-161) state that 'making' and 'writing' 'usefully interact and together provide a convincing research coherence,' this thesis sought instead to consider why O'Riley (1998) separated the textual and practical component of his research, and why he refused to offer his interpretation of the practical component and made this the responsibility of the reader. A conceptual distinction can be drawn then, because in contrast to Macleod and Holdridge (2004), this thesis prioritises the notion that when an artist 'writes-up' their research, it is a third and successive experiment (following the instantiation of a mode of research and acquiring new knowledge and understanding; Scrivener 2013: 136). Consequently, the structural/conceptual interventions an artist makes can be interpreted as a result of the negotiation of values and can therefore be compared upon that basis. For example, O'Riley (1998) and Bradfield (2013) can be compared in relation to the values identified in the sample (**figure 8: 175-177**), in which a difference in degrees of indeterminacy is apparent (i.e. what is left unspoken) but there is also similarity in terms of the valorisation of the contingent use of their research, in which fixed and determinate findings are rejected due to them being liable to functional and economic utility.

4.1.3 Dynamics by which the problem of knowledge is responded to

Mentioned previously as the 'phantoms of the studio' and 'expanded field' tendencies, it is helpful to think of these terms here as a function of the analysis in **3.2.3**. What they refer to, are responses to the problem of knowledge in the sample, in which the former entails a reaction and the latter a synthesis. The identification of such responses evidences a contest around artistic values and point to different dynamics by which artists negotiate the notion of value during doctoral research. The synthesis refers to the instantiation of artistic values in research, where the struggle between art and research is harnessed in terms of the moments of agency it provides. For example, rather than report what happened in Bradfield's (2013) dialogic art practice and be subsumed to a normative scientific discourse, she alters the logic of the thesis so that it enacts her research for a reader. In

contrast, a reaction to the problem of knowledge appears to entail the importation into research of aesthetic sensibilities, through unexamined assumptions about practice. Indicators of this reactive position in the sample are the prevalence of idiosyncratic process and serendipitous rather than critical moments, the intrinsic defence of novel findings (i.e. that findings are of value by virtue of them being 'artistic' alone), a reluctance to acknowledge the theory-practice issue or have such negotiation reflected in the final form of the thesis, and the privileging of the aesthetic value of the artwork independent of the agency of the artist. Additionally, the way in which some artists speak authoritatively for their artworks in the thesis (3.2.2.2) also indicates a reaction, because this surreptitiously supplants artistic indeterminacy with academic clarity, and points to a lack of consideration of context. It is worth noting finally, that a trend towards synthesis is more apparent later in the sample (especially in the third period; **figure 1**); the reason for this may be that issues of agency became normalised through debates around decolonialism, power, and the archive, in the art school. Agency takes on a lot of significance in relation to 'trade' arguments as it entails thinking about *permissions* rather than passively falling into incumbent models such as that of the academy or normative doctoral research. This connects to recent debates around the importance of decolonisation and gender emancipation in research in the arts (Attia and Rogoff 2016, Rogoff 2021), and by building upon the findings of this thesis, future research is well advised to focus on issues of agency as they appear in the art and design PhD because this would be instrumental in helping research in the arts to cohere as a mode of research.

This finding is important to consider in terms of the national status of research in the arts because it evidences divergence among approaches and thus raises the question as to whether a reaction against and/or movement towards the demands of research should be encouraged over the other (a question that will be addressed below; 4.3). The identification of these tendencies contributes to the history and theory of art education, as it evidences a contest around value in doctoral research in the UK. It also bears consideration by doctoral students and their supervisors, as to whether that which is 'artistic' is something that is being assumed as part of research, and how an artistic

approach to value can be foregrounded instead. The tendencies that Ginsborg (1994) identified in art education are antecedent to the reactive and synthetic responses to the problem of knowledge identified by this thesis. The importance of the negotiation of practitioner values during doctoral research has been pointed out by other research (Macleod and Holdridge 2004: 166, Rust et al 2007: 63, Mottram and Rust 2008: 133, Büchler et al 2011: 326, Macleod and Chapman 2014: 143-145, Hope 2016: 84-85), and divergence was identified by Hockey (2003: 86-88) in which students either valorise creative values, neutralise them, or develop a productive synthesis between creative and academic values. This thesis goes further however, by connecting such divergence to how artistic labour was distinguished historically from other forms of labour (i.e. the legacy of the academy; Beech 2019), and by evidencing and noting the indicators of such divergence. Hence a better articulation is achieved, in regard to how, and why, values are negotiated as part of research in the arts.

4.2 Limitations

The doctoral theses of artists were taken as a primary source of data because they are critically under-used by the literature of research in the arts. However, the prioritisation of the 'thesis' could be said to limit how the field of research in the arts is engaged with, because it foregrounds the end result of a process of research. While the research process is accounted for by some in the sample, it could be said that generally artists attempt to stage the research process or rationalise it, rather than intend to give a transparent report of their research process. As O'Riley (**appendix i: 299**) noted, offering a linear or transparent account of the research process would not have been 'particularly reflective of [his] own experience' because he implicitly critiqued the notion that a clean narrative of the research could be offered, which 'begins here and ends there.' Hence, the limitation of using theses as primary data is mitigated somewhat by attending to them as the end result of the

negotiation of values, and through discussion as to how each artist's research developed and thesis took shape with those interviewed.

Another limitation relates to the constitution of the sample, as only theses from Chelsea College of Art and Design were used, which is but one of the six colleges of the larger monotechnic arts university, University of the Arts London.¹⁷⁷ Hence, there are some institution-specific factors that influence the sample, such as the content and structure of the research degree training programme, how stages such as 'registration' and 'confirmation' operate, and how a research culture has developed and is sustained. Additionally, the role of supervisors formed only a small consideration of this thesis, and this is contrasted to Büchler et al (2011), who interviewed successful doctoral candidates and their supervisory teams. The mandatory stages of the PhD ('registration,' 'confirmation,' and 'viva') and the influence of supervision did form a part of each interview conducted (e.g. O'Riley, **appendix i: 296**, Throp, **appendix ii: 315**, Wilder, **appendix iii: 338**, Norris, **appendix iv: 353**, Love, **appendix v: 366**, Bradfield, **appendix vi: 386**), and the importance of these moments seem to be, generally, how the doctoral candidate was inspired and/or challenged. Interviewing a supervisory team would be an advantageous way to further investigate how values were negotiated by an artist during research, however the interviews conducted did discuss at length how each interviewees' research developed, and consequently provided a significant insight into their undertaking. Therefore, while beneficial data might have been yielded by interviewing supervisors, it suffices to flag this avenue of inquiry for future research. Similarly, future research would be well advised to study how the mandatory stages of the PhD impact research in the arts, as both supervision and the mandatory stages are crucial factors through which change can be effectuated.

¹⁷⁷ The London Institute became University of the Arts London in 2004, and had been granted Specialist Research Degree Awarding Powers by the Privy Council in November 2002, where previously research degrees were awarded through sponsorship by the Open University (LI 2003: 4).

This thesis engages with the problem of knowledge in the art and design PhD through a consideration of values, and as such is limited in regard to what it can claim as the artistic way of knowing. Scrivener's (2002) notion of 'apprehensions' is referenced because it aligns with the ways in which artists approached research and how some qualified their contributions to knowledge (3.3.1), and consequently it could be said that 'apprehensions' becomes a proxy for the concept of 'knowledge' in research in the arts. It is important to note, however, that the notion of 'apprehensions' was aligned with retrospectively, because an epistemology of research in the arts was intentionally *not* aimed at (1.2). Hence, while the findings of this thesis can serve as evidence of an artistic way of knowing, it is not the primary contribution, and should be regarded as a provisional hypothesis to help orient doctoral students and their supervisors. Future research that aims at elucidating what artistic knowledge is in research in the arts can build upon the contribution this thesis makes in regard to the importance of values, however, use of a different method is warranted. For example, a discourse analysis method akin to that used by Hocking (2018) was not appropriate for the study of a large sample of theses but is well suited to methods of interview and in-situ observation. Accordingly, if students and their supervisors were interviewed and observed over the course of a research degree, this would likely yield more insight into how an artistic way of knowing is constituted through doctoral research.

Value emerged as a significant theme *during* the 'discursive method' rather than constituting its starting point, and helped to resolve a conceptual impasse in regard to how effective and comparative interpretation could proceed. Additionally, this thesis had recourse to Wittgenstein (1968; Guyer 2014b: 440-445), to note that sometimes the actions of artists (which appear value-laden) resist conclusive explanation because they may be a form of rule-following in language, 'for which at some point no further justifications and thus no further rules can be given' (Guyer 2014b: 442). Consequently, two avenues for future research can be suggested. Firstly, historical and sociological research that appraises and investigates the (plural) values of artists in and outside of education would provide a significant contribution to understanding and provide an important basis

for research in the arts. Secondly, research that seeks to compare a particular value using a sample of PhDs by artists is also warranted, as it could point to other ways to intervene within research in the arts. For example, the unspoken character of artistic practice and the artwork is valued by artists, and while reasons are given for this by artists, for some it also suffices to claim that it is an intrinsic property of art (e.g. how Wilder 2009: 13, argues that his artworks are intended to be experienced as artworks rather than as research). Research that shines a light on this value, could analyse what is at stake in the actions and rhetoric that constitute it, and consequently be instrumental for its integration as a *knowingly* assumed facet of research in the arts.

There are limits to this thesis also, as not all the results of the 'discursive method' could be adequately discussed. For example, a correlation was noticeable in the sample in regard to how inquiry is evidenced in relation to the problem being claimed. While this finding seemed to support the notion of divergent tendencies among the sample, it was deemed of lesser significance due to it relating primarily to incidental thesis structure rather than positions assumed knowingly by artists. Hence it would only help to progress the discourse of research in the arts in a minor way, by discussing an issue that the discourse has not adequately addressed yet. Additionally, there are a number of unconventional uses of writing employed in the sample, which were not discussed in **3.2**, in which text appears to be used performatively rather than to offer an argument or explanation. For example, how Throp (**appendix ii: 316**) attempted to emulate the experience of the artwork through her writing, and how Sakuma (2006: 71) claims short texts as art practice in the thesis. Such uses of writing bear further study in doctoral research, and in relation to similar uses of writing in the Humanities (e.g. 'humanist writing'; Turner and Hocking 2004, Hannula et al 2014: 23-24), as this may help to substantiate research in the arts generally, and evidence its innovation.

4.3 Broader questions

It was mentioned in the introduction (0.2) that the findings of this thesis will allow for a comment upon a live issue in the UK, as to institutions offering the Doctor of Philosophy (PhD) and the Doctor of Fine Arts (DFA) to artists. The PhD in art and design was the focus of this thesis, whereas the DFA is an equivalent qualification that is also a part of the third cycle in the Bologna Process. Whilst both are said to have the same requirement, in which new knowledge must be demonstrated, there are key differences. For the DFA, 'an exhibition of artworks replaces the thesis as the main evidence of research' (albeit 'supported by a 15,000 - 20,000 word written report'), practice is 'analysed and developed rather than a research question or project to be carried out,' and work-in-progress seminars form 'the backbone to the programme, building critical, creative and representational skills and peer support' (JEL 2021; see also UKCGE 1997: 18-19, Wilson and Ruiten 2014: 41-43). In contrast, the research degree programme at UAL prioritises a student's research project from the outset, there is a mandatory research degree training programme,¹⁷⁸ final exhibitions are optional for examiners to attend, and a 30,000-80,000-word thesis forms the basis for an oral examination (viva). Accordingly, it could be argued that the DFA is preferable for artists, because it aligns with fine art education at BA and MA level, does not challenge the identity of the artist, and encourages a development of artistic practice. While the DFA can therefore be construed as offering 'social good' ('betterment of a nation by training established artists'; Hann 2016: 6), this thesis argues that the PhD is preferable for artists. The basis for this argument is that the PhD confronts the artist with the 'problem of knowledge' in the arts since the *Coldstream Report* (1960), whereas the DFA does not necessitate such a negotiation and therefore allows for artistic values to transfer unexamined into doctoral study. Whilst both the PhD and DFA are directed towards the production of new

¹⁷⁸ The earliest research degree handbook available that covers the sample (LI 2003: 29) evidences a research degree training programme provided through the London Institute Research Network (LIRN), the structure of which continues to this day through Research Network UAL (RNUAL) (UAL 2020: 13). The research degree training programme consists of three blocks that are mandatory for first year students to attend (following induction, and in the spring and summer terms), and which is supplemented by additional training throughout the year in regard to 'Core Research Concerns' (UAL 2020: 13).

knowledge, it is the contention of this thesis that only through a negotiation of what it means to be an artist in the context of research, can one participate in the research and knowledge economy. The reason being, that through the PhD, an artist aims not just at knowing themselves but how something can or should be known for others. Hence, they can be understood as engaging with the conditions of research, while doing research, and can therefore offer a unique insight for the economy of research and knowledge. However, this is not to infer that such participation is unproblematic, as the traditional vehicles for knowledge produced through academic research do not seem suitable for research in the arts (1.1.3). To help reflect on the teleology of research in the arts, it is worthwhile to consider why the participation of artists in research is still being viewed as a contentious prospect.

Looking beyond the UK, discourse has focused recently on the *Vienna Declaration on Artistic Research* (2020); and while it is laudable and similar to this thesis in respect to claiming that the infrastructure for outputs, assessments, and repositories needs improvement, it has been attacked due to its instrumentalisation of artistic research. For example, Cramer and Terpsma (2021) deride the 'grotesque neoliberal-bureaucratic language' of the *Vienna Declaration*, and its attempt to tie artistic research to economic and social concerns. To do so would be to define artistic research from the top-down, and therefore proscribe and delimit the content of artistic practice, which is something commonly rejected in the literature reviewed by this thesis (1.2.1.2; e.g. Macleod and Chapman 2014: 147-148). Cramer and Terpsma (2021) argue that 'what is needed is a vocabulary founded in the researching practices of artists themselves.' Hence, this thesis aligns with their position, because it sought to valorise the achievements of artists rather than develop a model that resolves issues in research in the arts. However, it is important to note that Cramer and Terpsma (2021) criticise research in the arts as forcing artists into an 'unproductive formalism,' which can cause a fallback 'to the model of hyper-individualist, heroic artist genius,' despite the possibility of research in the arts being brought into academia as a trojan horse 'in order to rethink and revise the standards and research culture of all academic disciplines' (i.e. the tendencies that this thesis

identifies). This fear pervades the discourse as some claim that research in the arts is 'doubly incapacitated' because it is disadvantaged when discussed in a formal research context, and 'less accessible for an artist' when synthesised from scientific method (Coessens et al 2009: 45).

At the level of discourse, a dichotomy of 'art' and 'research' is sustained to attack research in the arts as the subjugation of art to university research (Coessens et al 2009: 162, Henke et al 2021: 5), in which artists dream about their research 'being academic or scientific to get political, academic and theoretical legitimisation' (Henke 2021: 6). Additionally, research in the arts is criticised as resulting in intellectual bricolage (Coessens 2009: 162), and the production of trivial and niche findings (Coessens et al 2009: 22, Henke et al 2021: 17), which 'at most insinuate while proving nothing' (Henke et al 2021: 48). These arguments point to the importance of the question of ownership because if artists had more ownership of research in the arts on fair terms it would go some way to head off these unreasonable accusations about the need for legitimacy and findings which 'prove' something. This thesis offers evidence that proof and verification are not aimed at by artists (3.2.1) because such expectations are effectively mitigated while maintaining a high quality of research. A better picture of research in the arts is expressed by Wilson and Ruiten (2014: 265), in which it is acknowledged that whilst the fear that research is conducted by artists without much critical interrogation is well founded:

It is also clear, when one looks at specific projects and platforms, that we have seen serious and considered work, undertaken across a wide variety of arts fields and driven by the immanent logics of art practice and not simply by the protocols of the academy or university. (Wilson and Ruiten 2014: 265)

Such view is confirmed by the play of forces articulated by this thesis (4.1.3), as it evidences how research can occur according to the logic of art practice, in which a sensitivity to context guides a critical process in a movement of synthesis; and furthermore, this synthesis addresses fears about the biased relation of art and academia by positioning research in the arts as the 'critical trojan horse.' However, this is not to dismiss the DFA and the way in which some artists in the sample reacted to the demands of research. Rather, it is important to note that when artists react to the problem of knowledge, they seem to preclude their ownership of research in the arts on fair terms, and the DFA does not enable participation in the economy of research and that of knowledge alongside other disciplines. Hence, it is the PhD and a *coming towards* research that offers an advantageous economic avenue for artists and the arts currently, and the possibility of a radical role for research in the arts in impacting across sectors and structures; whereas the DFA generally, and the tendency in the sample to react to the problem of knowledge, may produce better artists but are far more limited in their potential to effectuate change beyond art. We can think of this in relation to the legacy of the academy of art, because the DFA mimics an academy model in respect to artists developing their own knowledge and judgement in isolation from the rest of the economy and is therefore simply an institutional solution to the issues that theory and practice distinctions raise.

It is prudent to note that the synthetic response to the problem of knowledge in the sample, aligns with Rogoff's theorisation of advance practice, in which an attitude of disenchantment guides the artist through a state of criticality, to produce 'asignifying knowledge' (Rogoff 2021: 50).¹⁷⁹ Similar to many of the qualifications noted by this thesis (3.2.1), Rogoff (2021: 45-46; see also Attia and Rogoff 2016: 5) argues that artists in research should not oppose, analyse, explain or deny, but rather *act* and by doing so halt discussion and refuse natural continuity by starting from the middle; hence, inhabiting that stoppage. Rogoff (2021) and Quinn (2021) lend theoretical weight to this

¹⁷⁹ Irit Rogoff leads the PhD in Advanced Practices at Goldsmiths, University of London.

form of synthesis by articulating the importance of attending to the conditions and permissions of research, in which art practice therefore resists encoding by academic conventions. By doing so, artists can truly be said to *own* research in the arts through a progressive form of art, because research proceeds according to the logic of art practice, and it does not fall foul of allegations as to being an imitation of scientific research or producing trivial findings. Where Rogoff (2021: 52) states that asignifying practice can be criticised as a 'heroics of declaring the new,' it is precisely an attention to the context of practice in research that mitigates the autonomy of practice, and contributes to demonstrating its value. Hence, there is a basis to argue that a synthetic response to the problem of knowledge should be encouraged in research in the arts, because it offers a future for artists, in which they can participate in national research equivalent to other fields. Normative research can benefit from being instrumentalised by universities to meet global concerns and therefore attract the funding attached to such urgent problems. However, due to nature of art, research in the arts does not benefit from such top-down direction, and thrives instead through the living out of its conditions. Following Rogoff (in Quinn 2021), it could therefore be said that this form of research stages social realms rather than acts to mirror social concerns. Where this thesis shows how some of the assumptions about knowledge and practice that have been made in the management of art and design PhDs may not have supported the aims of artists, this form of synthesis expresses a means by which fine artists can contribute to research policy while also contributing to the historical development of art. Universities can encourage this tendency in research degree programmes by adopting a more liberal approach to management, and by allowing for the evolution of its structure and content. This would be similar to the way in which, as Principal Editor for the *Journal of Arts Writing by Students*, to accommodate practice-based work, I reformed how peer review was being approached and created an evolving set of guidance (JAWS 2018) that editors, peer reviewers, and contributors would develop collaboratively.

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(p. 295) **Appendices**

(p. 295) **Appendix i: Tim O'Riley interview 13/4/18**

(p. 312) **Appendix ii: Maureen Throp interview 6/4/18 & 19/4/18**

(p. 336) **Appendix iii: Ken Wilder interview 28/11/18**

(p. 353) **Appendix iv: Jane Norris Interview 12/12/18**

(p. 366) **Appendix v: Johanna Love interview 9/4/19**

(p. 383) **Appendix vi: Marsha Bradfield interview 8/4/19**

(p. 411) **Appendix vii: PhD theses that constitute the sample**

(p. 412) **Appendix viii: PhD theses excluded from the sample**

(p. 413) **Appendix ix: Interviewee information sheet and consent form template**

(p. 415) **Appendix x: Glossary for categories, sub-categories and tags used in the first 'master list'**

(p. 419) **Appendix xi: Terms used in and around research in the arts**

Appendix i: Tim O'Riley Interview 13/4/18, room E305, Chelsea College of Art and Design

RG: So this is an interview with Tim O'Riley, and it's ten past two. So, to kind of get the ball rolling, in a way, I wondered if you could say a little bit about how your PhD project came about?

TOR: Ok, this is going back, some time. I did an MA in 1991-92 at Chelsea, in the Printmaking department as it was then. My main tutor, who I've kept in touch with since, was called Jeffery Edwards, who was a Lead Tutor, and he suggested, after I finished my MA – we kept in touch, and he suggested, because an opportunity had arisen, and basically in 1992, I think, Chelsea as it was – the London Institute, you could apply for research council, sorry not research council because there wasn't one, but funding for research. That wedge of money was used to set up a few research projects that were... the one that I was part of was between here [Chelsea] and Camberwell, and there were a few others. So that basically funded a couple of PhD studentships. When I'd done my MA I started working with computers and was interested in that way of working, and that way of

representing things. So, Jeff suggested that I might be interested in this, sort of developing what I did in my MA, in a PhD. And I think everyone at the time was kind of, you know, the institution wasn't quite, you know hadn't done any practice-based PhDs, so it was very much a learning exercise for everyone. So, it came out of that context if you like, so that's kind of important. I suppose... I studied it for my MA, and I thought of myself as kind of, an artist – that's what I did. So, I went into the studentship, PhD studentship, with, you know, with that sort of label if you like, and that's kind of how I treated it. You know, working... is it possible for an artist to do a PhD? Yeah, is that...

RG: Yeah, that's a great answer. So, related to your MA project – you actually carried over the subject from your MA?

TOR: I wouldn't say... some of the interests, you know representation, perspective, computer space modelling, they were kind of interests of mine then, during the MA, and probably in the first 6 months to a year of working with this research group, I was trying to square those interests in... representation, space, basically, with what they were trying to do. I forget the exact title, but the project I was part of was called... the integration of computers and print, I think?

RG: I think there is an anecdote in your thesis about it actually [I am unable to find this, and perhaps read it elsewhere].

TOR: So yeah, I mean, it was mainly based at Camberwell, and Chelsea, which is also a very important thing, I think... I was more aligned to a research project concerned with virtual reality, so I sort of shared an office... a room, with that group. So, I was very much part of that, that sort of if you like... in fact one of my supervisors, Kevin [Atherton], was actually leading that research group at the time. He didn't start out being my supervisor, but I think Jeff sort of handed over to him because he could, sort of, see more of a future in it, for him.

RG: So those were your two supervisors? Did you have Stephen Bury as a supervisor as well?

TOR: Yes, when I started, I think Jeff was like kind of, my advisor, because we weren't quite sure what supervision was... how it should, how it could happen. So, Jeff started out as an advisor really. And he suggested Kevin might be a person who should become involved... and also Stephen Bury was one of my supervisors, so I had two, and it took a while to find someone from the outside who was appropriate, but we had to go around the houses a little bit. My partner Jenny studied under Martin Kemp at St Andrew's University, and it's slightly convoluted but anyway... he had a look at what I was... my project, and he wanted to be involved, because it was kind of close to his own research and he was kind of interested in art as engaging in research... so you know, Stephen, Kevin, Martin, that was my team initially, and Jeff was more an advisor/safety valve, you know like... he was an integral part of it, but maybe not officially.

RG: So how do you think your supervisory team impacted the project as it was going about?

TOR: I think they had a significant impact. You know, I was very close to them. I saw Martin maybe every three to four months, maybe... so once a term basically. But I would see Kevin and Stephen pretty regularly, sort of every, I would see them... because I was based at Chelsea in this sort of room, so I would see them very often kind of informally. So, I suppose Kevin was... he didn't have any kind of such things, because he hadn't supervised before, so he very much came to it with a practitioner's standpoint. Stephen, he was head of the library at the time... he had a more historical and theoretical interest, so I learnt a lot... it opened a lot of doors in terms of what I thought was possible. Stephen suggested quite a few things that I... leads that were very useful in terms of books

that I could look at. With Kevin it was more, artists that were related or relevant to what I was thinking. I think with Martin... Martin was brought on board because of his track record in terms of research but also publishing of books about art and science... so he was more of a distant figure who provided very acute criticism whenever I saw him, so it was very useful but in a slightly more removed way.

RG: What did you think about the PhD going in? What was it to you?

TOR: [laughter] Good question. I don't think anyone knew quite what it involved – I certainly didn't. I think for the first year... we were like... I think all of us – I'm talking about we, because in some ways it was very much a collaborative effort. Just a bit of history – the MA at the time, there was no written component to it, it was purely practice, which was how things were then. You could do, as part of my BA for example, I wrote a dissertation and there was a programme of complementary studies but when it came to MA I didn't have to participate – it was purely studio-based. So, I came to the PhD with lots of ideas that I hadn't really explored, and that I wasn't confident in my abilities in regard to scholarship or whatever – that was very much lacking in terms of my kind of experience. I had developed that as part of my degree, so I came to the PhD... I used to describe myself as a guinea pig, you know, I was being...

RG: Experimented on...

TOR: Obviously I was experimenting on myself, but you know, it was very much a learning experience for everyone.

RG: In regard to the early years of your PhD... sorry, what year did you start the PhD?

TOR: I started in 1994.

RG: So, what was it like doing the PhD here [Chelsea]? You know, it was the London Institute [until 2004 when UAL was formed] ... did you see any other PhD students that were starting at the same time?

TOR: No, there wasn't really... I mean, there were periodically events, trying to establish and bring everyone together, to try and establish a research culture. I suppose on a day to day level it was much more, I was based in this room at Chelsea and that was very much the focus. So, I mean in terms of Camberwell there was Naren Barfield who was the other research student in my project - who's now the second in command at the RCA [Royal College of Art], and Trish Lyons at Saint Martins – I think it had just become Central Saint Martins [in the mid-eighties]... so there were maybe half a dozen at most across the whole university. We would get together every once in a while, every six months or so... so I was working in isolation really. Pete Maloney who was the research assistant on the virtual reality project I would probably see most of the time because I had an office next to his, here [Chelsea].

RG: So, in regard to the mandatory stages of the PhD, where now we have registration and confirmation etc. Did you go through that same process?

TOR: Yes, it was, I think because at the time, London Institute didn't have any powers to award the PhDs, and it used the Open University as an accrediting body. It [London Institute] was very keen on doing things in the correct manner and trying to establish that this was being done in a scholarly, rigorous manner. So, I had to... I just found this this morning when I was looking for my thesis, these are some of the forms that I... which you are welcome to have a look at.

RG: Wow, thank you, that's great.

TOR: So, these are my... they take me back. So, I had to write and rewrite... I can't remember what they call it [looks at documents in folder] ... so it was the application for registration for a research degree... so the Open University was the awarding body, and I had to abide their process, so it was very particular.

RG: Was this like a proposal, this application for registration [taking out first document from folder]?

TOR: I suppose it was... I'd already started, and I was enrolled, so it would be equivalent to what now is the RF₃ process – so trying to hone or focus your proposal as part of the initial stages. So, there was lots of to-ing and fro-ing, and rewriting.

RG: Was it like the mid-way stage like confirmation? Were there certain demands placed on you? Was there an internal examiner etc?

TOR: I don't recall if there was. My memory is a bit hazy... I think there was a mid-way stage, trying to assess where I'd travelled. I can't quite recall who was part of that. I think it was probably internal to Camberwell-Chelsea. I know that Oriana Baddeley was involved quite a lot as an advisor in terms of the paperwork. That would be the confirmation stage now then I suppose. You were having to write quite a lengthy document about how my experience and working had... basically you were trying to narrate what had happened from the beginning to the middle stage. There was quite a big swerve in terms of what I was interested in doing. It started out over here and ended over here, and then went sort of over here [pointing to different places on table], which was fine but it was kind of narrating that really and trying to unpick it.

RG: Yeah I definitely want to come back to some of those points [laughter]. So perhaps we can talk a little bit about how your thesis began to take shape? How you started to make certain choices about how you wanted it to... how you accounted for process?

TOR: When I think about it now... I suppose like most things, you'd do things differently in hindsight. And I think at the time I was very much treating each section... what became a chapter as like as a discipline in itself and a focus. So trying to get a sense of how the whole thing might develop... there was a constant oscillation between here, and you know, having an overview. I think in terms of the role of my own work – my practice work, the non-writing... I think it was always important to do that, [18:22] and I don't think enough thought was given at the time as to how it would be integrated, and that's one thing I would change, or I would make that much more of a... them being interwoven and connected, because I think it's treated almost as an addendum really, even though that's part of it, it's like a second...

RG: So you said it was *treated* like that. Do you think that was by your supervisors, by the institution or?

TOR: I don't think it was any one person. I think it was this general... maybe it was my own feeling, to kind of hit the buttons in terms of the rigour and coherence and focus. How the non-writing fitted into that was always a little... I was always a little uncertain about that. I suppose looking back at that now – you see things in a particular way, and perhaps the experience of doing that was slightly more fluid. But there was definitely... I suppose I treated the research, the writing work, as a... stuff that was interesting – stuff that I could use for my non-writing practice, I suppose. So I would see it as a kind of resource, as a pool of knowledge, and trying to explore that. And perhaps I would use that, and then I would look at my work and think, well you know, ok... perhaps using to suggest what could be explored in the writing. I suppose there was a kind of dialogue – I talked about that a

lot. From my own perspective now, it could be more but... I think a reciprocal relation between two is... I think it was part of my thinking at the time.

RG: So in the thesis you talk about the relation, the dialogic relation, the elliptical relation, and how there's the text part of the thesis and then the visual notes, and you talk about the relation between. I mean, how did you come to the decision in a way, to have it that way? Did you consider other possibilities, like a different integrated approach? Were there other options that you deliberated between?

TOR: I think we were [laughter] – we. I think it was... hmm, trying to think of the timetable... Just as a different way of answering this – I remember at the time I was also working as a tutor at Saint Martins on the Graphic Design course, helping BA students write their thesis, as a reader-tutor. And the notion of the visual log was very much part of *their* thinking, so maybe I applied it to my own, without overtly thinking about why or perhaps without really exploring other ways of doing it. And I suppose that's what I was saying earlier, about how maybe there are things I would change about how I would integrate more... to make it reflect more – what it was like, if that makes sense?

RG: It's interesting that you say about how the BA students were using almost a visual log – there's points in the thesis where you talk about how the visual notes section [22.54] at the end, is not supposed to be... it's not a catalogue of your practical work. You say it's not supposed to be in chronological order, and how it's not supposed to mirror the text in that way. What was the reasoning behind this? You didn't want to be read in a, you know, development from here to here, and you know, you can read into this chapter here [in terms of specific artwork from the visual notes].

TOR: I think it was important for me at the time, and still is really – the way that one works, one thinks... the way that I sort out information... it was very much... I think you can look at things in all sorts of ways, so the idea of their being a kind of chronology, where you could say it's this and then this and then this, wasn't particularly reflective of my own experience. And I suppose for that reason I saw it more as a kind of... I'm not entirely sure what I'm saying actually...

RG: It makes sense to me...

TOR: [Laughter] Ok, that's good. I suppose you could say, in terms of writing theory... I didn't really know much about Deleuze and Guattari, and rhizomatic thinking, because it wasn't really part of what I'd been exposed to. Even though Deleuze's writing features a bit [in my thesis]. That notion of... you can subvert or break up, an argument or narrative, [25:00] that begins here and ends there, I think it was kind of implicit in what I was thinking, rather than overtly explicit.

RG: It's a good time to come to this question... So at the start, where you're being asked to write the process in a way. Did you have a methodology, and how did that develop across the thesis?

TOR: It was obviously, you know, talked about at the time... methodology has to be... but I think the way I articulated it was very much a retrospective, looking back and trying to work out how I'd done that. So the notion of a methodology didn't really... wasn't really explained, if you like. Obviously I started out with a... this is very woolly but I think I probably started out saying it would be a historical... like quite conventional in terms of how I was going to do this and this... and what I wanted I ended up doing was maybe quite different, but it was more important to state that at the end. I didn't realise what I was doing until I'd made it more tangible – at the end, if that makes sense?

RG: Yeah, definitely. So do you think... where we're talking about looking at it retrospectively, do you think it would have, kind of, not ruined but... kind of, brought up a lot of issues if you'd given a linear account of your activity? So you know... I made this, this helped me to realise this etc.

TOR: Yeah I think so. I should say probably, that the idea that you know... the idea the doing a PhD and trying to square that with being, you know... working on one's practice, which was sort of unconstrained, was hard enough in itself. The idea that it had to adhere to a particular system, or kind of structure, I think would have been the final straw. So I was kind of trying to... spending a lot of mental effort to square the constraints of doing a PhD with something more nebulous... ways of working... and I think but I'm not entirely sure...

RG: Yeah I see what you mean... it's good to have those... that's kind of the issue I wanted to talk about as well... So one thing I found particularly interesting in your thesis was... leading on from this... I think it was because of how unique it was as well... [28:19] how, I can't remember exactly what literature you went to... you found an area of literature you were interested in, and this helped you to come back to the artworks you made before, and it was causing all these new things to happen, and new parts of your research came about... would you say that's a unique way of doing research for an artist? To come back to these products [of research, in this way]?

TOR: I don't know if it's unique... I would hesitate to sort of... to claim that... because people in different disciplines work... over the years I've worked with lots of scientists, and I think there are kind of similarities with how... obviously some people work in a very particular way and others in a way that I can recognise. So there's a kind of... I don't think it's defined by a discipline. I think that there are different ways of working. Sorry, remind me again of the...

RG: So it's how you could come back to the artworks you've made previously and put them in relation to what you were reading.

TOR: Yeah... thinking about it, that was very much part of what I was doing. I suppose you could say, there's a productive way to work, in terms of doing a PhD, because as an artist... there are things I'm finding here that I can apply to here... suggesting new avenues to look at... other information. You know, there's a kind of dialogue really. And I think that was important... I think it is important. Because I remember at the time, I was very... I spoke a lot and wrote a lot, about what's called *laying bare*... laying bare the methods, and trying to articulate that, sort of, relationship between one thing and the other... the way that you work is to kind of, bounce ideas from one thing to another. I think the notion of connectedness between things is really important. I suppose the thesis was an attempt to try and uncover that.

RG: So, in regard to the visual notes section... you talk about it in the sense that, not only does it help readers and viewers see your artworks, it helps them to have a realisation of 'narrative space' [concept from the thesis]. You talk about the visual work as a kind of conclusion but also as offering visual propositions. So I just wanted to talk about... so the thesis, where these are visual propositions, were you required to add in any more contextual information... or did it place any extra demands on the viva, where you were saying that these visual propositions... you weren't specifying what they were textually, so it was up to a reader to interpret them, in a way. Did this add any issues in the viva?

TOR: I think... I mean, I should say that the viva was a very pleasant experience, it wasn't like a... I've been to some that were like, the opposite... it was very productive... the examiners had to work quite hard to understand this, this, you know, the... the notion that the work, if you like, the visual work – it contains a lot of the thinking that was explored in the thesis. But it sort of stopped because

it... I suppose I felt uncomfortable about a sort of post, you know, sort of like closing it down by saying it means this or signifies this. I suppose my approach to it was kind of, laying bare the process, and beyond that I can't really say. So I suppose I thought about the word proposition as kind of like a way, of you know... as my suggestion as what it could be... but I'm not going to say any more.

RG: So who were your examiners? [33:30] Were they artists?

TOR: It was tricky to find examiners because... one of the problems was... in order to demonstrate rigour and all that stuff, there had to be... the examiners had to have a certain amount of experience, and there was no one in the art world, in the art sphere that had that... so they weren't artists. I had three – Stuart Evans, who was kind of internal to... I think he was based at St Martin's, Roger Wilson, who became Head [of Chelsea], later, but at the time he was at Manchester, and Paul Bonaventura who was at the Ruskin [School of Art], and he was a writer-historian, with an interest in practice. I remember early on in the research going to one of the events that I spoke about, where people from across the colleges are brought together, and Roger Wilson was giving a talk... I remember being slightly horrified about... he said "you need to submit to the authority of the degree," those were his words... and I was thinking, oh, do I want to continue doing this... then he became one of my examiners... he was a very nice, affable chap, and we had a very productive conversation. Later, later, I realised what he meant [about submitting to the authority of the degree].

RG: [35:25] So I guess to move on slightly... we've kind of spoken about it already but to be more specific, I could say, were you tempted to put in evidence of what the artworks were doing? In the sense of accounting for their effects on an audience... I mean you do talk about it a lot in the thesis but I mean, in a sense of, why would you need to do that?

TOR: You know, I definitely didn't think that was my role. Partly because, I... I didn't think I was the best person to do that, because... it sort of made me uncomfortable, and it still does – the notion that you make something and then you, find out how it responds... I've always felt slightly odd about that. So it's very much, definitely not, definitely didn't want to do that [36:42].

RG: That makes sense.

TOR: ... and I definitely wasn't encouraged to... There wasn't an institutional requirement to do that. So I was supported in terms of what I wanted to do... looking at... trying to be supportive of what research that, in that situation, *could* do... what Roger said, "submitting to the authority of it" – perceived authority rather than the... I think what he meant was actually the actual... it's an interesting notion, the idea that such a discipline has its own rigour and constraints – and they apply across all sorts of areas. But what makes it specific, is this *rigour*... that's what he meant... and I think how you interpret, or you enact that rigour is... obviously, differs hugely, but I think it still needs to demonstrate that. I think that, the idea of somehow articulating, or giving evidence of how something works, I think it takes energy away from actually, the rigour with which something is done [38:19]. Does that make sense? I suppose that was my thinking, and still is [laughter].

RG: It's good to have you articulate it in that way. Was there anything you didn't expect in your research? So things that came up that were almost surprising?

TOR: Oh yeah, yeah...

RG: Did you follow them, or was it more that you were guided by your research problem in a way?

TOR: Very much so, that... maybe if you look at these [points to folder of documents – registration etc. completed during the PhD] ... they develop quite a lot. My original proposition was quite different to what I ended up doing, and then how I narrated that, at the half-way stage was different still [39:06].

RG: Oh yeah, the plans of work [pointing to one of the documents from the folder].

TOR: Oh yeah, wow... not quite sure what I'm saying here but, I suppose the notion of the unexpected was... quite a lot of the thesis was really unanticipated to begin with, particularly my interest in film and narrative space, that very much emerged in the later-latter stages... and trying to get all this stuff together was hard work.

RG: We have kind of touched on this... you said you were good at being able to put your position as a practitioner forward. Given that it was a PhD, and you were at this stage [referencing that Tim was the first PhD completed at Chelsea], was there a pressure to do the PhD in a certain kind of way?

TOR: I don't think there was, no. I think there was an underlying sense of like... it wasn't just me, it was the institution was like, we need to demonstrate that we have a certain kind of rigour in the way that we go about doing things [40:32]. I think I was aware of that, that feeling, but it wasn't imposed either by this place or by other... the OU [Open University, who accredited the London Institute] for example. I don't think there was a sense of trying to lay down some criteria that, it had to be this, it had to be that. I think it was more from that... rigour had to be found from within.

RG: Yeah, I think that's a good way to talk about it. One of the things I noticed, although you said part of the time you were trying to write the textual portion, you initially tried to write in a conventional way and it ended up becoming something else. For me as a reader, definitely some of the chapters, it seems like you're bringing in these different things, artworks, films or theory, and also contextual information, to provide these kind of compelling arguments, in these chapters. I mean, this way of writing, did it kind of evolve naturally for you, and do you think it was reflective of your position as an artist? Was it the demands of writing in a way?

TOR: I think there was a certain degree of inevitability to how it went, if you know what I mean. I suppose I found that way of working, suited me, that was the way I could... you know, rather than perhaps... what do I think about this? I mean, how I mentioned finding this rigour from within rather than imposed. It was a sense, in which the writing was, this was how it was supposed... the way it turned out was a product of the process, if you know what I mean. And the process itself, that was the thing, that fired me up. So in some ways the... I suppose you could say, as an artist you think that [42:50], ok, the product that you might make, sorry, that I make, is a result or residue of a process, and I think that idea goes... I've always been interested in it. Yves Klein used to talk about his work being in the ashes of his art... so that wasn't actually the work on the wall, or whatever, but it was something else. I've always found that idea quite compelling. So I suppose the writing, and *the work*, would, though... even though it isn't necessarily articulated like that, I think they have that quality... the notion that the train of thought, I suppose you might call it, is ongoing. The writing and the work are sort of, are offshoots or products of that process. That make sense?

RG: Yeah, that makes sense. So, although the question I want to ask... the answer is almost in a way self-evident, but I want to hear the way that you articulate it, I guess. There is an answer in the thesis, but it's a topic of interest that emerged from me doing this comparison. Where you're bringing in others' artworks and films etc. to discuss in your thesis – so you analyse in detail *La Jetée* [the 1962 Chris Marker film] but you also make... so you give contextual information on artists, like with Duchamp's artworks, and you give, kind of your interpretation of them but maybe also a

shared interpretation, what others feel about them as well... but where you do all this discursive work for others' artworks, but you don't do that for your own artworks in the same way... why do you think that's the case for artists doing PhDs?

TOR: I don't necessarily think I can speak for others. I always felt that it was something I couldn't do, and I wasn't very comfortable at doing it because... in some ways that's admitting, perhaps if there was some way I could change anything, maybe the notion that... you know, you talk about the shared understanding, and criticism or something... I don't... I used to talk about the inside and outside of the work. The inside of the work was ok, I could do that, but I wasn't going to talk about the outside of it...

RG: The 'what it is for others'?

TOR: Yeah I suppose so, I suppose so. I was kind of comfortable about trying to open my head and saying, you know, here it is. But I wasn't quite happy about, the outside of that.

RG: Was it kind of like, you didn't want to put words in peoples' mouths?

TOR: Yeah, I thought the work, whatever form the work takes, is the work, and that's what it is. So in a sense, the notion of propositions were like, ok, this is something, and this is it, and how you react to that, or not, is... I'm not going to get involved with that. I suppose, kind of, as an artist trying to keep my self sane, I didn't want to go down that road, because it would have taken me away from what I could do... and even then, it was like, all my time was full... I couldn't really see a way to incorporate that, outside. But maybe, I don't know, PhD Mark II, would be different [laughter] [47:22].

RG: So we touched on this at the beginning, where you were saying that, if you could see an ideal PhD there would be a better integration of writing and making. For you, when you were doing the PhD, why did you feel the relation between theory and practice was such an important issue at the time?

TOR: Why? I suppose... everyone used to... I mean, people who weren't doing PhDs, like the artists I would see and socialise, and go to private views with for five years, would say "why the hell are you doing a PhD?", and curators or people who work in that non-practice way would say the same thing, you know, "why are you doing this?" It's like, apart the obvious, I don't quite know [laughter] [48:09], it seemed important that, ok I was doing this, so I needed to somehow square those activities, if you like. So there wasn't really an institutional kind of pressure to... somehow talk about that kind of relationship, but it seemed important... if that's not... in a broader sense, like how... I suppose I was always think about, if you think about working as an artist, or as a curator, historian... I always felt that research could extend a different way of looking at art, or you know, it could embody a different practice. So you're not necessarily subject to the demands of the market, or the various art world... but this was different, a different opportunity, it provided another way to work as an artist. So you know, squaring those two seemed to be important.

RG: [49:25] So given your position now as someone who's been involved with institutions since, and supervised so many PhD students, do you feel that issue has changed [the importance of theory-practice], is there a similar issue for students now?

TOR: I think it's... I think there is, maybe... maybe the institutional positions have become more solidified, and there isn't perhaps that fluidity, dare I say it, freedom, or confidence, to explore things in a slightly more nebulous sense... and I think there could be, there should be. I think, you know, looking back twenty years... I think things have changed or developed, I should say, probably

for the better... yeah, because at the time it was slightly... you know, I had to engage with what was a... presumed to be a very... you know, "there's no way you can do this," no... "why are you bothering." Obviously now it's become much more adapted, and I think that isn't a bad thing. But that notion of institutional confidence, or malleability, it could be better I think. Institutions could be more confident and supportive...

RG: In your thesis you give some specific articulations, so one example would be how your visual notes act as 'visual propositions,' but also how the artworks, to *do their work*, in a way, they need to make... to give an oscillation between recognition and confusion. So this recognition might be, the way you can look at an artwork and how you can almost, not quite empathise, you can put yourself in the position of the artist and follow the possible paths they could've taken, to appreciate the meaning of the artwork [51:52]. Were these articulations you give, specifically for the PhD, did they come about through that? Or were they, ways you almost already knew that art was working?

TOR: I think if they were ways... maybe they weren't really, I couldn't have described them... part of me thinks well ok, you don't really know what you think until you say it or write it. And I think doing the PhD kind of, maybe it did sort of articulate it for me, some of those nebulous ways of thinking about stuff, where it became more defined. I can't really... I'm not sure. I don't want to... I mean time travelling is one thing, but to time travel to before, ah my god.

RG: Well, do you think it's still a relevant way of theorising what the artwork does, now? Do you feel differently about it now?

TOR: No, no I don't really. I don't know whether it's useful to other people, but it's useful to me... I suppose one thing about... post-PhD like working, teaching, sometimes I feel like a scratched record. You know, I keep saying the same thing [laughter]. It's like, well, yes, ok that's one thing but I do think it's useful.

RG: One of the reasons I wanted to touch on this is because your articulations have actually... they do seem to have been quite influential, in a way. They seem to be almost, not common, but long lasting or compelling ideas that make a lot of sense about what art does, and that's why I see them crop up in PhDs. I mean... it's almost like... I guess, you might not have thought about it in this way, but it's almost like the methodology, your methodology, the implicit methodology of how you talk about artworks in your PhD, is actually usable in a sense by other artists.

TOR: Well I don't know. That is good to know. I think in some ways that's the point of doing the PhD, you know, like, trying to come to some sort of shared understanding of what... working as this kind of person... what it does. I think, well it's good to know that. Obviously it would be good if that can develop in all sorts of ways. I think, yeah, I don't know what to say. It's good to know some things... it's good to know something is useful.

RG: Well these ways of theorising, I mean... actually, you know what, I'll move on...

TOR: Actually, you know, I think the word useful... I remember going to a talk quite recently, it was generally about research in art. Quite a good distinction was made between art and audience, and research and user, and I suppose it's become part... you know I haven't really thought about it too much, it's notion of use, and seeing the thesis as a resource or something which can be used by someone else, it's a way of thinking about what one makes. I suppose that's how research, in art, can extend art. It's a different way of seeing what it's function is.

RG: So I want to talk a little bit about the research problem. Early on in your thesis you talk about... you almost give a kind of conventional research problem for a PhD, which is that, you wanted to

look at perspectival practice through the lens of new computer imaging technology. But then you do say, this problem got almost backgrounded, in a way. And then later in the thesis you say the narrative dimension of your work is something you were really much more interested in now. I mean... how did you come to articulate this initial problem, and were there any issues with you moving from problem to problem, in a way, and changing the focus of your research in that sense?

TOR: I don't think there were any problems in terms of... I think it was more important to kind of ok, narrate or put a flag in the ground and say ok, I've done this, and I'm going here and then there, and putting another flag. It wasn't so much the pressure to stick to the original problem, but it was more about narrating that movement, that swerve. Whenever I used to talk, I used to think, rather, a lot about swerves, as a kind of image of research, it was important that you could... that you swerved [57:50]. Do you know Harold Bloom, the literary theorist, talked about 'clinamen' and how as a strong reader of something you would make it your own idea, your own kind of... and that would take you in a different direction. That notion is perhaps, perhaps that idea was important without me realising it, to begin with. The notion of like, a research problem, was perhaps, perhaps that was the research problem. But other than that... does that make sense? [58:27]

RG: Yeah, that's a really interesting articulation of it actually... so you say in the thesis how research... you see research as orienting yourself to a terrain, how you would identify precedents and materials to be able to proceed. Do you think, I mean, from that exact quote in a way, that's almost talking about... it would be the same for lots of different people in research. What do you think is different about artists doing research? How they have to relate to a field?

TOR: I think... I think how, whatever one's practice is - how ideas are embodied, in a different way is... that's what makes it different, and... I think... sorry, say the question again.

RG: In your thesis you talk about how research is a way in which you orient yourself to a terrain, and you're able... by doing that you're able to identify precedents but also materials that help you progress your work. And that kind of articulation of what research is, could be... it could be relevant to any kind of research, so, I don't know... I guess you do talk early on about your methodology as a synthetic methodology, and how you have to draw [together/from] these disparate elements, so I kind of saw it as... maybe this is a *unique* way of doing research... I mean, this way of drawing from so many different areas in a way that others might not be able to do...

TOR: Well, yeah... I thought... I would hope that that is the case. I suppose I've worked with, you know, over the years, a few people [in different areas], but I suppose given my character, my nature, I tend to follow my interest, you know, this, that, that, bringing those things together [1:00:57]. So I suppose I sort of encourage that, I think it's a productive way of working, for some people [laughter], others find it really irritating. Yeah, I think that notion of like, if you can come to some understanding of what... why you're looking in that way... it could be what... what artists could do... I don't... I hesitate to use the word 'artist' because as I think, as I said earlier it's, you know... I think different disciplines have... you can come to them with all different sorts of ways of thinking. But I suppose my experience... ok, my experience, of working in this kind of context, is that the connections between things are creative and possible to make, and maybe that's generally what artists can bring to research, if that makes sense?

RG: Yeah... so in regards to... there's a lot of rhetoric surrounding PhDs, as though, you know, you have to make a *contribution to knowledge*... although these questions may seem slightly glib, what I wanted to say was, how would you describe your contribution to knowledge?

TOR: Good question...

RG: I mean, considering it was twenty years ago [laughter].

TOR: I think probably, if I'm looking *back* and reflecting, it would probably be what you've just spoken about, that notion of like, bringing different things together and making something new out of that. And I know that obviously people have been doing that, you know, for ages. But I think the specificity with which you do, you know... what you're looking at and how you're making things, makes something you do, specific. But I think that notion of you know, a... the importance of difference between things is sort of informing them. The product is part of... I guess if you want, if I want to make a contribution that is what it would be, I suppose, that notion of like... I can't... I kind of think about the image of a pinball machine in my head, kind of like, the different like, things that the pinball machine ball bounces off, are somehow the things that you're bringing together. And the journey of that ball, is the thing...

RG: I thought you were going to say, when you hit things, you rack up points in pinball... racking up PhD points [laughter].

TOR: Well I wasn't thinking about points, but now that you mention it, yes there is that dimension to it. You know, I was thinking more about the notion of colliding... you know, a certain idea or work, that might provide a kind of sounding board or way of bouncing an idea off. I suppose it would be that sort of... well that is a posthoc reading of it. I'm not quite sure what I did at the time, I can't quite remember [laughter].

RG: Well... actually, there's a way of getting to this. So, do you think your textual part of the thesis, or your visual part of the thesis, could stand alone as a contribution?

TOR: I mean, as a contribution in the PhD research kind of sense? I don't necessarily think they could to be honest with you. I did show some of the work to different colleagues, and they said "well this is a bit odd"... and it felt odd... it wasn't in an institutional, PhD sense, it was in a kind of... more in an art world sense... and obviously I published bits and bobs of that thesis... and it's always been a bit one sided, like there's something missing. So maybe... I think, that notion of them existing together is important, and I think it's kind of hard to separate them, because they were made together, you know what I mean?

RG: Yeah, I mean... I don't want to be the one that sounds like a scratched record now but [laughter], do you think it's this, almost reciprocal relation between these parts is something... is *the art PhD*, in a sense? [1:06:17] Because it's difficult to see that in other PhDs I've looked at... like non-art PhDs.

TOR: I would hope that it is... I think that it is, and I would hope that it is. There's... and I try and encourage people to sort of, be... celebrate that. And I think, yeah, that's what artist can claim, if you like.

RG: So in regards to your visual notes... well, they make a contribution through the relation between the parts... but you also say how, in your conclusion section before the visual notes, you say how you don't want to force any coherence at this stage, also how, you reiterate that even the textual part comes from a position of practice as well. It's almost a qualifier for the text up to that point, but you're saying that... you're coming from this position but you were also drawn to different arguments... not exactly like the pinball but [laughter]... so you've drawn all these arguments as though they've helped you to kind of, inform practice, in a way. So you have this body of practice... do you feel this body of practice was for a community of practitioners, in a way? I mean, do you feel it works for them? Or was it...

TOR: I mean, I feel that... I think it potentially was. It potentially could be. I think that at the time I was like, as I said earlier, "what are you doing, doing a PhD?" There was a sense of like, them not really being an audience for it... I think since then it has obviously changed but still I think it's kind of, not really understood. Maybe that's partly because people like, you know, me, or whoever... aren't vocal enough about it. I think the notion of a community or audience for these sorts of ideas is, shall we say, developing. You know, it's kind of an ongoing thing. I suppose one other aspect of doing a PhD is that... we haven't talked about it... is that, is there's a slight... you know, that pressure, that instrumentalisation, that... I'm doing this because I want to pursue an academic career. And I think that's obviously part of it, and it's completely understandable. But I think my interest in art as research, is more than that. I think that's what makes it interesting I think.

RG: Could you say a little bit more about that? [1:09:18] So, your interest in research wasn't in pursuit of an academic career?

TOR: No I don't think it was...

RG: Do you think it was altruism, in the sense that your research was for knowledge, and the greater good, or you know, for the benefit of human kind [laughter], or something like that?

TOR: I suppose in some sense, yes. I suppose my attitude to art and research has always been like... it's less interesting if it's purely about how to proceed in an institutional kind of, you know, furtherance of your career, or whatever that may be. I just don't think... I mean obviously it's necessary and it's part of it, but I don't think it's the interesting part. And... yeah, that notion of altruism... the gift [laughter]. Is... I don't know... I think that's part of it, that's why I do things. You can sort of *own things*, and you can be careful of how you distribute or kind of manage that distribution, but I think it's quite good sometimes to give stuff away, because... that's kind of why I do things, I think... you know, very good in the art market.¹⁸⁰

RG: Where we're talking again about the, in a way, who you're gifting this research to, who your contribution is for, where your visual work might have been received in that contribution sense by a community of practitioners... do you feel your PhD, in the whole sense, almost, filled a gap in knowledge? Was there that kind of rhetoric around it? Or were you pushed to almost identify, you know, here's the problem or gap my PhD kind of helps...

TOR: I think... I don't think there was any pressure for me to identify what gap it filled. And I don't think I promoted it as, oh it fills this gap. A lot of the thesis was about that gap, between things, as being part of the, you know, what do you want to call that person, a spectator, a reader, or whatever... that person outside... it being a productive space. I don't know, I'm not quite sure how to answer that if I'm honest [laughter].

RG: Yeah, I think because lots of that rhetoric surrounds the PhD, and it's almost drummed into us through some of the research training... you know, identify your gap in knowledge. Where you talk about drawing from disparate elements, and being able to follow your interest, it feels like, how can there be a gap in knowledge *if this is the way that you need to work* to get the research going...

TOR: Yeah I think... partly, stepping back a bit. I think that notion of like, there being a model or recipe for, this is what you do, and... I can understand why that is the case because it, in terms of academic delivery of stuff, you know, peoples' time is limited. So you know, if you can rely on certain kinds of models or ways of working, which have been proved to work in the past, then you

¹⁸⁰ Tim noted in subsequent correspondence that he was implying here that he does not feel comfortable or adept at operating in the art market.

tend to replicate those. And I totally understand... part of my thinking is... well ok ... there's more to it than that. You could give more credit to that notion of... uncertainty or speculation. I think it's important. I think I say, I think that's what... that's what fires my imagination. I hope... well I don't know about other people... I think it's kind of important to keep saying that.

RG: So I guess related to this is, where I'm talking about these demands and how it's really difficult to put them in relation... so these terms that are often... I think it's the AHRC's [Arts and Humanities Research Council] definition of research, about how your PhD must make a contribution to knowledge, your PhD must provide a contribution that's new, significant knowledge [1:14:26]... do you feel those terms are necessary or important for art PhDs? Because sometimes it's quite difficult to apply them...

TOR: I think those... going back to Roger Wilson's "you need to submit to the authority of the degree," if you like, that criteria are kind of independent of where you are, you know, in what area you're studying. So I think it's... you can't get away from those, and that's what in some ways makes it a PhD, you know, engaging that, even if it's *how* you engage with that, is as far as you get. I still think that's a valuable thing to do. I suppose what I'm saying is, it's a kind of valuable question, because it's a necessary part of the question. Because if you remove that, perhaps you'd be... it would become less of a PhD, in that sense it would kind of diffuse or disperse in some way, the strength of something. So yeah, I think the notion of how you, an artist, kind of, what's the word... confronts the constraints of this way of working, is ongoing. But I think that if you can describe it as attention, I think that attention can be quite creative.

RG: Yeah, that's a good way of looking at it. So to talk about some, almost outside of the art PhD kind of stuff, to talk about your work at Chelsea, here, afterwards. How did you see the research culture developing after your PhD?

TOR: I think, well I finished in 1998, and I was teaching on the Fine Art, well, as it was then, the Media bit of the Fine Art course. And I'd started doing that at a day a week [1:16:49], and maybe in the last year, year and a half of my PhD, so it was kind of part of that, that was part of what I was doing really. So the idea of research was a kind of fledgling thing, and a research culture kind of developed, become more substantial over the years, and I slightly stood away from it for various reasons.

RG: Did you not want to be involved in that way with, you know, defining what the research culture is? I mean you've been quite active in papers and also talks about art and science.

TOR: Yeah, no... I did a fellowship and I was based here, and I was very much part of, kind of you know... I thought that was part of my role to encourage a research culture and stuff. But I don't know, I think it's taken root, it's like a fragile sort of alpine flower, it sort of clings on to a rock. I think it's still there but you know...

RG: It's the perfect climate...

TOR: Yeah exactly. So yeah, I think it's the pressures of the world we live in now are kind of such that it feels like it's becoming more precarious.

RG: Yeah that seems quite apt [laughter]. One of the questions I wrote down was exactly that – about the AHRC fellowship. So it was 2004-2008, but in one of your descriptions of it you said it was more to pursue research with a small r. So I wanted to ask about how it related to you... almost, well I guess you finished your PhD in 1998 and it was a number of years after, but do you feel like it embodied your research concerns in the big r, Research, kind of way?

TOR: Yeah I think, sort of engaging with like formal structures like the AHRC, or you know, doing a PhD... I suppose you could say, ok, capital r. But the notion of lower case r, perhaps it's become an integral part, most people do it but they don't necessarily know that they're doing it, or they do. And so I think, you know, sort of looking back at that time... trying to square having gone through the process of doing a PhD, trying to square the big upper case with the lower case was still problematic. And the lower case became more, what's the word? Dominant I suppose.

RG: What would you...

TOR: I guess you could use a larger font size...

RG: Or put square quotes round the 'r' [laughter]... What do you think the issues are between... well to give it a kind of name, between big r Research and small r research, for practitioners and artists?

TOR: I think, I mean... I suppose... The sort of classic, you need to define your research problem and give it a context, the method, it's that, that notion of having to somehow [1:20:42], define, what those things are, would make it a big R, capital R. And I don't, obviously, one is without... I can't think of the word, but you know, one, takes oneself out of the situation. You... I suppose that the energy of compiling those kind of things like question, context, whatever, are... maybe take away from what one is doing, even though those things are kind of implicit in it. I suppose if I had to use one word, it would be explicit, instead of implicit. You know, you're making those questions, kind of like, explicit. That distinguishes it for me, anyway.

RG: So you feel that it's that kind of difference that makes it more difficult for artists to participate in this kind of wider research culture, of you know, REF'able [submitted for consideration in the Research Excellence Framework] outputs, funding grants, research projects...

TOR: So, being... I suppose worrying about it being explicit, taking away from the implicit, that sort of ends you, I think maybe that's what, creates anxiety. And I think that is definitely live, it's not going away...

RG: Yeah it doesn't seem that way [laughter]... I think I wanted to kind of come to finishing the interview – there are some more general questions, in a way. And we've definitely touched on, fairly explicitly actually [laughter]... so, from where you are now, in your position as a supervisor, teacher, with so many years of experience, what do you think the knowledge of an art PhD is? Like, how would you characterise it in that way?

TOR: Without wanting to, what's the word... re-, regurgitate your observation earlier about like... I think it's that notion of...

RG: The reciprocal relation... [1:23:35]

TOR: Yeah. Somehow that celebration, that celebration of difference between things is I think part of what art research can be, that notion of... you know, being, being positive, about difference... the difference between things being important.

RG: So in a way do you think it's... so, for the recipient of these kind of, this kind of, knowledge, that we're talking about, in a way. Do you think it's almost an experiential way of... I guess it would be... appreciating difference is a good way to speak about it... it's really hard to pin down and give it a name [laughter]. I see lots of different ways of articulating it in PhDs, how people kind of gesture to an extra way, you know, beyond the text, beyond the artwork, but it needs them to do that, in a way. So it's this kind of, not a formal knowledge, but knowledge almost in the sense of *felt*, in a way...

TOR: Tacit knowledge? ... I think it's a little bit more than that. It's because... you know, people might argue, artists might say, "well, we've been doing that for years". There's a knowledge which is within, within what we do, which is kind of a part of, which is felt, which is kind of implicitly understood. But, ok, if that's the case then why are you doing a PhD? And I think it's that, that grit, that tension that is created by engaging with the, I don't know, an institutional kind of mechanism... and a slightly more fluid... can I think of any words? I don't know...

RG: I mean, perhaps to give us some kind of content to work off as well... one of the things that stood out in your thesis, is there's a kind of graspable theme – your artworks are designed to make people realise something about narrative space. So it's actually supposed to give people, almost a specific, well not, not the word specific exactly, you're not telling someone "this experience exactly," but a realisation of a dimension of space, you know, this thing they might not have drawn attention to, in the same way. It's quite a specific thing, but not a specific experience in a way.

TOR: Yeah... I keep thinking of like turning up the volume or amplitude of something, to bring it forward. I'm sorry...

RG: No, it's a good way of speaking of it. I'd thought before, one of the ways I'd tried to articulate it was that, in your PhD, you'd given... so where the visual propositions almost do have to have an unspoken thing, you've created kind of steps up to it, so that someone is like ready...

TOR: Yes. Hopefully there is a sense then... without going the whole hog, you're kind of helping people, to understand why you've done something... but I don't know whether that's enough. I don't know, I constantly worry about whether that's enough.

RG: Well I see... yeah... it's almost like a balancing of artistic values in a way. If you had a sociologist trying to draw attention to narrative space, they might create the steps in the same way, and then sit a hundred people down and test them about it [laughter].

TOR: Yeah exactly.

RG: But it wouldn't be the same kind of experience in a way.

TOR: No, it wouldn't. It would be interesting from a sociological point of view perhaps... and they would be quite nonplussed by the fact... that I do things in this way... but it's, I guess... I think, going back to what we said earlier about the PhD-ness of something, it's almost like there's a mutual understanding, *this has value*, in whatever way. I think that it's kind of important to... that it has that, sort of like... density.

RG: That's a good way of saying it, yeah... So, looking from where you are now, what were some of the most stand-out things that were difficult about doing research, as an artist? [1:29:18] I mean, were there any tough choices that stand out when you reflect on that period?

TOR: I think it was always like, I want to do something, and I can't. I haven't got the time or the energy or the... I'd like to do that, or that, or that. And sort of being like, being constrained by a particular task, if you know what I mean, if you can call it that. That was one thing that... that, was you know, inevitable I suppose. If you did go down that road or that road you wouldn't necessarily, you know, it would be a different of doing it, it would be different. So I suppose, it was kind of, everyone experiences that. I don't know... I don't know... beyond that, kind of...

RG: It's kind of an unusual question I guess [laughter]... This one might be similar in a way [laughter]... I guess because you can't... so the question is, how did the PhD change your research, your practice, and teaching. But I mean, you can't really put yourself in the position of it not being

changed, you know, not doing a PhD twenty years ago and... so perhaps it would be, how has it informed your teaching and working practices?

TOR: Oh hugely I would have said. It's, I can... the person I was before I started, and the person I am now, I'm obviously the same person but it radically changed how I, everything, how I would teach, how I would think about practice, how I... yeah, everything, it changed everything.

RG: Do you feel your, say your research specifically, so you what you came to understand about perspectival practice. I mean, did it inform your teaching in a kind of explicit way? I mean, as though you were teaching from your knowledge about...

TOR: I think that's partly to do with, historically, kind of less... the notion of teaching from your area of knowledge, that's become more of a, a thing. When I was, you know, I'd just finished my PhD and starting to teach, it was very much like, those two things were not, they were still quite distant. But less so these days. You know, so teaching from your interests is something that... I've only relatively recently encountered that, in the last few years... so you know, I've dusted off some interests that I've actually, some of those things I've spoken about, about that road or that road... it's sort of like I've dusted them down a little bit. But that's obviously been informed by what I did... so I think, what am I saying...

RG: I mean, being able to teach now from those research interests in a way, do you think that says something about what the research culture is like now?

TOR: Yeah, definitely, definitely. But I think it's... I mean, you could... it's *how*, *how* that's manifested or how it's shared with people, like students who are kind of like interested, is institutionally kind of like different obviously, depending on... I think, I think that's a good thing actually. I mean, I teach at the RCA [Royal College of Art], we have some research groups there, which are, which use words like absurdity or, I can't think of the other one, but I'm part of the absurdity one. So it's very much about teaching from your interests, and that was not my experience, over the last twenty years.

RG: I mean, for the students you supervised here, did it not come in, your experience?

TOR: Oh yeah. Yeah I suppose... it was less my interests than my experience. Actually that's kind of an interesting point. Yeah, the students I've supervised, it's like, we had a sort of shared, we came from a slightly, and we had a shared... yeah, we had a shared interest but they weren't really their... they didn't necessarily align with my, what I wanted to do, but I think... you know, talking about the absurdity thing, it's very much, very much connected to what I'm interested in. I don't want to do talk the supervisory relationships down, but it was more like, I could give advice about, I felt I could give advice about how to, how to go about things, how things are coming across, like a sounding board, I suppose. And I found those very valuable, from my point of view, very useful. Like trying to, trying to understand your position as a sounding board, which sounds quite passive but, it's not [laughter].

RG: Do you think there are any issues with say, this isn't talking more about supervision but your experience generally, as an artist involved with research. Do you think, do you feel there's issues with medium specificity? So, you being a print maker, and a painter, does it create difficulties trying to theorise what an artist would be doing in practice compared to someone that's doing say, video work instead?

TOR: In terms of being here, like, there isn't any disciplinary, sorry... within the discipline of fine art for example, there isn't really any distinction between one thing and another, and that's probably

been the case for about fifteen years, which I think is a good... you know, in some ways, for research, from a supervisory point of view, it's quite good, because you're not having to engage with disciplines... sorry, the methods, or ways of working as such... you know, research is to find more about the ideas you want to explore, and you find the way to do that, which suits what you want to do, if you know what I mean. I suppose at the RCA my experience has been slightly different... although I work within the print area, most of the supervisory things I do are not. So it's kind of like, in research terms, it's the notion of a fine art... there aren't really divisions between things in the same way, that there are, maybe at MA level [at the RCA]. I think the notion of disciplines, if I can call them that... are, are useful... I find it... before the fine art course here become fine art, and it was made of painting, sculpture, media, you know, it was knowing that, having those constraints or distinctions between things was actually quite useful, and having that kind of like, collective soup, was interesting in a different way. But I quite like that... distinction. But I think it's kind of like, your... the grass is always greener when you're... does that...

RG: Well, one of the ways... I think the reasons I was kind of, why those questions have come up for me was that it throws up problems for examination. Where, although fine art, there's similarities between different areas, there's lots of practitioners who will kind of, dip in to what they need, but then say, with painting, there's almost a painter's language, and it would throw up a lot of problems if you had someone that wasn't familiar with, that language, trying to appreciate it, in the same way. So there would need to be so much more explanation for someone to get to be able to... yeah, I guess that's why it's come up.

TOR: I think... I suppose, it's part, you know... finding the right examiner. It's still an issue. Like I guess that one obviously changes more, as more people become...

RG: Examiners [laughter].

TOR: Well yeah, obviously... I don't know, I think that specificity... if you call it, if there is a thing, which you can have in that way... I don't know, I'm not sure, I'll have to think about that. That... I suppose... I'm just thinking... yeah I'm not sure what I think about that, sorry.

RG: No, that's fine. Well I'm happy to draw the interview to a close here as well. It was just these kind of last points that I've been mulling over as well. But yeah, thank you so much.

Appendix ii: Mo Throp Interview 6/4/18, room E305, Chelsea College of Art and Design

RG: So, this is an interview with Mo Throp on Friday 6th of April, and it's 10.30am. So to get the ball rolling, I wondered if you could talk a little about how your PhD project came about?

MT: Well, yes, I HAD done an MA at Chelsea... they had a really interesting MA for artists, and it was an MA in art theory. So it was to attend to that - I don't know how many years it lasted, probably 10 years... to attend to the issues that the practitioner was addressing. So this was the beginning of... no the late eighties. And so, I was with a group of artists there, but we weren't making our work we were addressing those issues, attending to the theory - theoretical issues that support or were behind our practice. That was the whole idea of the course. So that had been really interesting. I was teaching then, no I taught after that, actually, at Chelsea. And I was then asked by the Head of College, he was called Head of College even at that time... I was approached to see if I would do a PhD with two staff who were identified. That was the start of the PhD programme. It was quite random, and it was Open University. So the UAL here was starting a PhD programme... so I did

agree to do that, I thought it would be interesting, I suppose because I had done that MA, they saw that in relation to... my practice, so in some way I already had that relation - a scholarly, say academic, relation to practice, and I think that's what they were after. So that's how I began although I was probably about 10 years or more doing it. It was the beginning of the nineties. Just a little aside here, that I had Stephen Bury - Head of the Library, who'd also been my supervisor for the MA, continued as my PhD supervisor, which was great. But I think then he... this is a bit of an aside... he became the Head of the British Library. So I stopped for a while and then took it up again.

RG: So when you were coming into the PhD, what were your thoughts about what the PhD was?

MT: Yeah that's possibly difficult to remember, because almost, the... I can't really remember any regulations from the university about how it might be defined... I must have had some, but I cannot remember them at all. There was no real programme and there was no community. I never met any of the PhD students, as far as I can remember.

RG: During the whole time?

MT: [3:37] Well no, that's not true, sorry. I take that back. There was a programme of course. Yeah, it's coming back. We had to present in a similar way that now they do with the registration process, and then presenting to the group of PhD students. By the time I got to that it was probably the late nineties. Having had a period of time where I gave it up. We did have these presentations of our ongoing practice, I think twice during that time. Once probably for confirmation, I don't remember much about my confirmation, there must have been a confirmation... and then one later on. So the regulations were Open University, and during that period they changed it to the London Institute, and I had to agree to do that, which of course I did.

RG: Did you notice any change, say in the research training or how the group was coming together during that period?

MT: [4:54] Say that again...

RG: So, when it was changing between Open University and the London Institute...

MT: Right, no. No I didn't notice any. There was nothing in terms of regulation change, the regulations I remember. There was going to be no change, it was just the authorising body of... I don't think it made any difference. Because I think it was almost, the university was inventing their own. You'd have to ask somebody else about that structure, you know, within the university. But as a PhD student, and of course I was also a member of staff here, teaching on the BA, although most of my teaching was at Goldsmiths at the time, and then the MA, and there was no PhD there, so I haven't got access to any other kind of PhD programme... I must say I wasn't ever particularly concerned by the regulations, it seemed as though... there wasn't really... obviously there was a structure, as I've mentioned, and I can't remember if there was details of what they were. It didn't have much significance for me, apart from presenting to the group, to fellow PhD students. There weren't many of us at the time.

RG: Was it just Chelsea students or was it all of UAL?

MT: [6:30] It was all of UAL, we were UAL then. So it's presenting to UAL, and it was... I'll finish that there.

RG: So to bring it back, I guess to, some of initial concerns for your research. You were saying there was a big link between your MA and you coming into the PhD... did that context for your research, so specific issues of feminist theory, was that the context that was carried into your PhD?

MT: Well what was influential at that time, when I finished that MA I started teaching on the Goldsmiths MA, as the theory tutor, now this is sort of significant for my own experience of addressing fine artists, and myself as a teacher, which was very important. And about that time - beginning of the nineties, that's when I went to Goldsmiths teaching on that MA, and I was particularly taken on there in the role of the theory co-ordinator for that MA programme, because they didn't want a theorist as such, an art historian or theorist, they wanted a practicing artist, and that was still around at that time, this horror of theory. There was still this idea that theory was brought on, on top of that, and was treated with suspicion or... yeah it was... let's keep it to, it was, what word to use, it was sort of a threat to the studio practice. So that's why it was quite clear, I was given that job to be a practitioner, my experience was as a practitioner. So teaching on that programme was really, really interesting because I taught as a team, of artists... I was always with a team apart from one to one tutorials. But that course was very significant in my approach to how I address theory, not just my own experience from when I was doing a theoretical MA as a practitioner, but how it was taught on that programme. And that did influence how I continued my PhD, that kind of relationship that I was also working through when I was addressing MA practice students on that course at Goldsmiths. I don't know if I'm answering your question correctly... That was, you know, it was sort of unknown, how... there's this theory programme that I also did, inviting theorists in, I'm talking about Goldsmiths now... setting up a lecture programme, in seminar situations addressing the students, their work and also their expectations, and expectations of them to write an essay, and directly about their concerns, which was similar to the MA I did here... that theory underpinned and supported their practice. So I sort of steeped in this, teaching it, and getting to grips with that approach, to how does the artist... what is that relationship to theory, or... let's call it theory, or a certain discourses or ideas that, you know, weren't addressing the artwork anymore in just, I go in, you know, wield my paint brush, and it becomes a self-expression or you know, my own world which has no relation to anything else. You know, that kind of idea of the artist, which is nevertheless still there to some extent. So that relationship to theory as how do we... how do we address that. And it was a very vibrant community, that MA at Goldsmiths, and that really did set the... you know, that was the first serious teaching I did, certainly on that MA level, about this relationship between practice and theory. It was my job there, to do that. So in my PhD, I think that much in a way... sorry, I'm backtracking here... I had not started my PhD then. I'm talking about the early nineties of course. I went from my MA, but it was a few years then.¹⁸¹

RG: What year did you start your PhD?

MT: [11:30] Oh god, I can't remember. I'll check that. And as I say I had a gap, but it must have been mid-nineties. I think it was probably, even starting to think about it then... I'll have to check those dates.

RG: No worries. So where we were talking then about theory as kind of a prominent issue: there are some specific resolutions or ways a dealing with it apparent in your thesis. So, some of the writing styles you employ to talk about some of the artworks, and how you say, "this is designed to elicit a

¹⁸¹ In subsequent correspondence Mo noted that the theoretical issues she had begun exploring during MA study had an impact on her studio work, and this made the idea of pursuing that further in a practice-based PhD attractive.

certain experience on the part of the reader." Do you think this was your particular resolution, or... was there a lot of negotiation of how you came to choose...

MT: [12:18] Yes, lots of negotiation. I found it very, very difficult... having said that the lessons I was teaching, for an MA essay... my own relation to theory, and practice, was very, very difficult. I remember finding it very difficult, as I think PhD students do still now. And I think you can get the concept, but when it comes to writing, any kind of writing, you know, not the practice, to continue making practice for the PhD... any kind of written element, I found how it would be in relation to being a PhD, very, very difficult. I'll try and answer that briefly to start with... I found that... really, really difficult, and really quite traumatic. And I had Michael Newman then, as a tutor, I don't know if you know Michael Newman, who taught across the UAL. I think he was based in CSM [Central Saint Martins] actually. And I remember him being really quite, in fact, it was incredibly helpful in the end, but he was very... whatever, with me... strict or, about how I was writing theory. And so in my case, I was very interested in feminist practice... obviously since the seventies there's been a whole relation to *the woman artist*, that we're dealing with, and sexuality, which I think my work had always been sort of dealing with, and gender... coming from a BA with Tony Caro [Antony Caro, teaching at Saint Martins], and I was never taught by a women, with all those big minimalist sculptors... and I found that really quite difficult then. So I think my experience came from that relation to being a sculptor in this very macho, minimalist sculpture of the late sixties, early seventies. So, that set of interests, was... and I still think that feminist theory, from way back, from Marxist feminist theory, from the late sixties, this really heavy theory, did influence me. But how to sort of incorporate that, although I bodily, emotionally absorbed all that theory, you know, it meant a lot to me, and produced the work I was making as an artist. To start to try and articulate that as the written account, as the written element of the PhD, I think it was still 30,000 words then, I found extremely painful. I remember Claire Pajaczkowska, who was my director of studies, was wonderfully open, absolutely incredibly open, like "write it as a diary, write it as your own relation to... how you are in the studio..." and that didn't really gel with me, I thought it was too descriptive, I wasn't really getting down to the issues that I felt needed to be addressed... and a lot of this was of course, not just about how I behaved in the studio, or what decisions I made in the studio, it was the whole theoretical history of women as artists, that I was dealing with. So I had this massive, massive amount of reading and theorising that I was doing, like I felt I needed to read everything... how that was to be addressed in my own relation to what I was doing. Nevertheless, my MA theory was still very much... even when I started to address psychoanalysis and Freud... my MA, it was called, in German, *was will das weib*, that was Freud's unanswered question - what do women want. So I was in a way continuing that. I can't remember if I say that in my PhD, it must be... tears and suffering in my PhD [laughter]. I don't want to go back to it... anyway, I'm trying to get to the point here... Michael Newman, I would almost write theory, because working through the theory I had to almost rewrite it, and of course there was a lot of slopping my written account on the desk of Michael, saying "you're not a theorist," "you are not a theorist," "don't engage with this stuff as a theorist." That was really, really, really difficult for me. How then, to address, or account for, or make some kind of relation to these very important discourses that meant a great deal to me. And certainly, I don't... I never saw myself as that scholarly... so it wasn't a shock, you know, I know I'm not a theorist [laughter]. I can't, there's no way I can write in that manner. And that academic expectation for a PhD, was sort of problematic. How do I write this, if I'm not a theorist? Also, I'm not contributing to feminist psychoanalytic theory... I'm excited by it and it meant a great deal to me but I'm not really contributing directly to that as an academic. I'm contributing to it as an artist. That realisation was very important to me, and Michael Newman, almost brutally, and necessarily, made me think about how to do that. And I remember going through various possibilities of splitting the

page into an almost diaristic narrative of how I'm making the works, and one parallel which would be the theories that would be, I might be thinking about, at that time, or might be relevant. That was also very painful. I can't even remember, that might have been evident, a way of doing that, in the PhD. But that sort of came, in – I might have little bits, where I didn't split the page but nevertheless there might have been sections, which I do revert to, explaining a little bit of the theory, if that's an answer.¹⁸²

RG: That picks up on what I was looking at actually. It would be helpful if we looked at a specific example.

MT: Yes, do.

RG: [19:54] So I thought *Out of the Blue* is a really good example [in the thesis], of stylistic writing, to get the reader to do something emotionally as they're reading it. So, your use of directives like 'you' etc.

MT: Yes, that's where... so this is a good reminder, and thinking of Michael reading what I, you know, "send me a bit of writing." And that was early work. These were some of the first pieces I did as a PhD student.¹⁸³

RG: So we're looking at page 125 [of Mo's thesis].

MT: Ok, so I think there was a sort of break through there. He said, Michael was saying to me, "write up as an artist." That was really important, and I still use that in my teaching, how the hell do I write as an artist? But it's almost like, in order to do that I start trying to embody the work as a maker and as the first viewer of that work, so how... and it was about encountering the work as well, the whole thing is about how we encounter the artwork. So I start to write from the position of the maker, and the first person who experiences the work. And that was troubling about using that word 'you', you the one who experiences and views the work, rather than the 'I', as I experience it and I did it this way. So that slip towards that other person was quite liberating...

RG: So particularly that kind of...

MT: [21:49] Oh yeah, I have the first section on that page 125, where I describe in a certain kind of indented passage, my intention for this artwork [*Out of the Blue*]. So I describe it in a way but I do describe what's going on. "I now submerge the viewer in the artwork in a space of otherness." So I'm referring to a space of otherness as a theoretical concept. And then I shift further down that page to inhabiting that space of otherness, that as an artist I'm enabling for the viewer. And I just wrote that off in... I suddenly found when I started to write in this way, this approach about the artwork that I was making, in a very, very easy way, almost like I could write it in five minutes. Whereas some of the passages might have taken five days. I could just rattle it off, I got into a way of writing that was very liberating. I think that it is probably one of them, you're quite right.

¹⁸² In subsequent correspondence Mo noted: 'I think that I was only able to resolve this through writing about how the artworks actually worked in the world – that is how they came to be experienced by the viewer; whatever my intention might have been when making the work might in fact be experienced in a different way through the encounter with it. By reflecting on that process I found it easier to write and include those theoretical issues as appropriate.'

¹⁸³ In subsequent correspondence Mo noted that this was the first time she had attempted to critically analyse the experience of the encounter with the work, in which the use of the word 'you' also referred to herself as viewer.

RG: Do you think it was doing what you wanted it to do?

MT: [23:12] Absolutely. And I don't know how I found that. Or rather, that the painful approach I was doing, you know, why it was so painful, as I still see students now, as practitioners... making, and giving an academic account of their project, as being really quite difficult... not a theorist. I found a way to write in sections, which was directly related to the work. And as I say, maybe I should have, although I deliberately didn't reread this [the thesis] before coming here [to the interview] [laughter]. My memory isn't great, and it has been a while. But I absolutely, that pleasure of writing, in a way that I could work in the studio, was all pleasurable... making those artworks, there was no pain involved in making those works. And so this split between the written word, which had to come together in the PhD, and anyway the progression of the works was dependant on how I articulated those concerns. So having to write, and this developed in sections... did push the practice on. I'm getting a bit off the point there but...¹⁸⁴

RG: So perhaps to extend this discussion in a slightly different way... so lots of the artworks leading up to *Love Stories* [the final artwork of the research], they seem to have slightly different roles in the thesis, so *Rabbit* and *Footnotes*, they both have quite a lot of account of your intentions whilst you were making, and how those kind of developed, whereas the later works, specifically, well, in *Out of the Blue* you give some intentions but in *Alien* say, you start straight away by focusing on how it was exhibited, and all about the exhibition. What I wanted to talk about was, how did you choose for the artworks to do those different things in the thesis, was it more natural or was it a choice?

MT: [25:38] That's a bit of a tough question, and interesting because I can't remember being aware of that at the time. I'm answering it at a bit of an angle. In terms of making those works, you're not actually asking how I came to make those works, you're asking how I came to account for them in the thesis, and that I have different ways of doing that... It's sort of a huge question. Do you want to go back... you mentioned *Footnotes*...

RG: *Footnotes* would be the first in the thesis...

MT: This is where I probably should have done my homework to remember thoroughly how I...

RG: Well, I think it's good to think of it fresh... So for *Footnotes* there's a lot of account of... I think because this one was the initial artwork, you say that, this is where, kind of, where some of the initial concerns came out of, it helped you to articulate some of these things. So that's why there's more of an account of what happened when you were making *Footnotes*, how you made these decisions and what it caused. And it seems to be similar to *Rabbit*, in the sense that there's a lot of account of the choices going into making, so you give quite a lot of anecdotal information about how you came to make it, some of your intentions with it, but then also how that kind of changed as well. Whereas in the later works, some of the artworks you exhibited at Trinity Buoy [exhibition space], the account will start with an account of exhibiting and then you go from there, and then theory kind of comes in as well...

MT: [27:55] Yeah, maybe that's more to do with them being installations, whereas those works are not. I mean, they were exhibited but they have a different function I think. So I think that's, but that's not my intention, I think that's come, maybe that's been revealed through the way that I've written about them, about how those works actually function in the world. I'm only thinking that

¹⁸⁴ In subsequent correspondence Mo clarified what she meant here: 'writing as well as the making of those works could not have been possible without my knowledge of particular critical arguments and propositions. The writing in that way was performative – it did what it intended (as far as I was concerned).'

now, because interestingly I've not been that aware of looking back at that PhD to see these different ways of writing or exploring those works in relation to the different nature of those artworks. You know, one... *Footnotes* as a video work and then later pieces as objects, and then later on, more video installations. So I'm starting to, more address, become more aware of the viewer and involving the viewer in that process, of almost critiquing what I'm doing. So that's, yeah... not sure how to account for that in relation to... that was not actually... interestingly that you've brought that up... consciously addressed in this PhD. I haven't, you know, it's over such a long period of time that I think I haven't got that cohesion in relation to the works that I produced over that period of time. Maybe that changed... although, there was certainly a consistency in the issues I was addressing, and the, you know, the consistency of the investigation of the PhD project, even though the works produced during that period of time, from objects and I think *Footnotes* was initially just as... no it wasn't, of course it's a film...

RG: So to move on to the final artwork, just as a pace change. It seems like you almost give another account of what *Love Stories* does in your research, I guess because it's a culmination of your project. So one of the things you say is that, for *Love Stories* you don't try to locate any truths using the artwork, and instead what you wanted to do with it is explore the feeling of love and what that might enable for the viewer. So what I wanted to talk about was, was this choice because this was what you were more interested in, the theme of love, or was it because the artwork can only explore in that way? It couldn't, you know, it couldn't test a proposition per se.

MT: [31:14] It wasn't that [about the theme of love], it wasn't initially, or really. Maybe in an emotional way, an issue of affect maybe, being touched by something. Actually, incredibly conversely, it was that work came out of a diagram, a totally theoretical diagram, about oppositional difference. I remember working on it for quite a while... as how do I make a relation between? I was reading a lot of Irigaray [Luce Irigaray] as well, between oppositional forces almost, and it was literally... and I thought about... I had done other videos that I don't put in here, that I was doing at the time. No, I'll not go there, I'll skip that... So, images, they had come out of issues of trauma, about oppositional thinking. That's what I was trying to deal with. And in relation to sexuality, can there be any relation between psychoanalytic theory... and I remember, I'm sure I've got those notebooks in which I've actually made diagrams of the oppositional relation, and I was reading then as well, Deleuze, and his more rhizomic relation to difference. So it was about difference, binary opposition, loaded in feminist theory... and, then I was almost drawing like Mobius strips from Deleuze, this back and forth between that didn't set things up oppositionally. So this came out of two screens, running between two screens that would allow some kind of relation between, which would include a viewer. So this was an incredibly theoretical diagram, that that came out of. I called it *Love Stories*, because the images I used were about that, longing and loss and a relation to the other [in psychoanalysis: love as the impossible relation (Badiou)]. So I just found with that... it was developed from this diagram, and then I got images and then I got a location and thought, what can I do with this material, but driven by this theoretical of oppositional thinking and how I could move to something much more in relation to equilibrium, or a Deleuzian relation to opposition that wouldn't undo the other. So that piece actually came out of that kind of thinking, not how can I address the issue of love. It wasn't at all, it could have been some other kind of issue, but still work that... the important thing in that piece, was that diagram, that relation between, how that worked. I think I did something with that, did I include... I didn't at the time, put a diagram in my PhD, it was at examination that I spent a lot of time, like I'm doing now, describing this relation. They asked me to put a diagram in... it should be here, do you remember?

RG: I do remember a diagram in Love Stories, I'm not sure what page it was. Maybe it was the appendix.

MT: [35:12] My god, that's a lot isn't it [looking at thesis]. Ok, I'm pretty sure it's in here somewhere. But that's how I... that's how that work... it's almost I'm describing something in the studio, the process of making the work I'm describing there as well, how it came to be visualised, how it came to be an artwork operating in the world. And that absolutely came, developed from a diagram, from a theoretical proposition. In some way it grew. It may not have ever become an artwork, but I was thinking through certain theoretical concepts on a very basic level, which gradually grew into this piece.

RG: So as a slight aside, I guess the account you give of Love Stories... you give little anecdotes about observations, about you know, how the audience interacted with it, and the way people would be coming from other rooms, with you know, big paintings of nudes into this room, and it was a kind of change of pace for the audience. So what I wanted to talk about in a way, was, were you tempted to give more of a formal account of what the audience response was? Either by quoting them, or interviewing them, you know, questionnaires.

MT: [37:05] No, I don't think that interested me. I think there was some, possibly some surprising responses... that might have been naive of me, responses to the work. I know the Wallace [Collection]... this was the first time that the Wallace had put on any contemporary artwork. And in fact, the legacy of Lady Wallace, was that they didn't allow that. I think they'd had the exhibition by [Lucian] Freud, then made a separate gallery in the Wallace Collection. But this, it was the first time they included anything within the collection... you know, it was in one of the galleries... and they were aware that it was a bit controversial to what they were allowed to do. So it was great... there was a great Wallace Collection Director [Jeremy Warren] there... and as part of the negotiation I was in fact very clear about what I wanted, and I chose that room because... I'm sorry, I'm probably going off a bit, in a different direction. I'm trying to remember what the question was... The proportions of that room were just perfect for my diagram. The size of the screens was probably done in relation to the size of that room. But it fitted just perfectly with... because I hadn't made it before, till then, and for that room. And also, I was really inspired... sorry I'm trying to remember what your question was...

RG: So for Love Stories, but also for the other exhibitions, you give sometimes, observations of how the audience interacted with artworks in the space, but I wanted to, kind of ask about whether you were tempted to include a more formal account of this in your thesis. Almost as kind of, evidence, in a way. I mean, you do say quite explicitly that, you know, you shouldn't include audience reaction, instead it's more about artistic judgement, how you negotiated those choices...¹⁸⁵

MT: [39:41] In that piece, well the damage was done, almost, when it was opened, like that. The response was then... I suppose what I'm getting to is that I'm talking about the Wallace, their concerns. They were concerned about the piece, and they worked with me beautifully, amazingly, and the curator, they were there when we opened. I did go and say at one point, I think you may have a complaint box, you know, something going on, because the usual punter to the Wallace Collection at the time – it's become much more popular now... it was people coming up from the sticks. I'll be careful what I say. But it was a very conservative collection, this priceless collection,

¹⁸⁵ In subsequent correspondence Mo noted: 'I am totally against this idea that the artist needs to "prove" that their intentions for their work are understood by an audience. This is not the job of an artwork. Artworks produce many different responses from different viewers and also those responses might be different each time that same viewer encounters the work. An artwork is not a mathematical equation.'

even the loveseat that I had in there, they were very concerned about, and it was a proper antique, a French antique, that I had to source. And they had to agree, that I could have it in that space. They didn't want it to interfere with the collection and I didn't want it to either, so that negotiations with their concerns, about not disrupting that space but working with it, were also my concerns. I wanted to work with it, that space was like a gift to me, like this boudoir of erotic imagery from Lady Wallace. And even... I think I describe... there were some cases which were covered with leather, that you lift up, with little erotic images of naked women in there... was also part of the scrutiny of that room. So I inserted these screens with this very erotic moving image, sound as well as images, from films that I'd deliberately looked for, I spent many hours, weeks, months, looking for images that some how did something. So I've set up this scene, and then... the Wallace was very concerned as well, how this would interrupt, or it needed to compliment their collection, so they were worried about people coming in and encountering this. I wasn't fully aware of that... of course I fully respected that, and it was part of the piece, but... being there with the work and seeing people come in, the shock, there was a lot of shock, and I remember some people going like this [averting their eyes], and going around...

RG: So covering their faces...

MT: [42:46] Covering their sight so they couldn't see the screen. They'd go for just the paintings and say, you know, "what an earth was the Wallace thinking," really, really angry, like "what is going on here?" They probably come up once a month, these people, and there were these movies and this screen, and whatever. And some were just... loved it, and took their place on the loveseat. It was interactive in that way, deliberately. People did see, that they took their place, the loveseat, which was... and then we were watching people, watching, if you see what I mean. So it was part of... I had to consider that. It did become a part of the piece, and so to write about that, the experience, wasn't dependant on me interviewing people: "What did you think about it?" "How would you experience it?" I knew, it was clear what was going on there, I didn't need any kind of confirmation or... "am I correct in thinking you were shocked?" "That you would refuse to take this kind of intervention or response to the place, into your experience of the gallery?"... it was absolutely obvious, and clear to me. So I wanted to write about that. I'm still not clear if I'm answering your question though Rob... You know, I'm the first viewer, and if I'd been wrong there and made mistakes, that this had been a disaster, then that would have been bad planning, I think, from me. It just endlessly gave me more and more stuff, I think, to put in there, which made it more meaningful, to me. That's what it gave, showing it in that space. I actually showed it when we moved in here [when Chelsea College moved to the John Islip location], it was the year that we moved into Milbank. It must have been 2003 or 2004 that I showed it in the Wallace, and then we moved here from Manresa road, and that's when I became Head of Fine Art here. And I showed it in the Banqueting Hall, with scaffolding... hung on scaffolding, and a new loveseat, and I got a carpet... I don't account for that, but I did that. It was before there was that horrendous carpet on the floor, there was a beautiful parquet floor.

RG: Did this change how you saw the artwork or?

MT: [45:52] Surprisingly it was, it wasn't as... deliciously erotic, as it was in the Wallace. But it worked, I think it worked... yes, the same relation between, as my main thing about this, it was endless, you know, this endless to and fro, still was strong enough in the imagery to carry that.¹⁸⁶

¹⁸⁶ In subsequent correspondence Mo noted the relation her work had to its new exhibition space, the Banqueting Hall at Chelsea College of Art and Design, as it was formerly occupied by the Army Medical Corps. Hence her rationale for using scaffolding to support the work.

RG: The thing I wanted to touch on as well then, because you give a good account, how... say you planned *Love Stories* in a way, you had certain intentions with it, but kind of, so much came about in the exhibiting of the work... if you were talking about your methodology, would it be fair to say, that you couldn't have given a formal methodology before, to say that you'd followed it, but rather you had a core set of concerns that evolved or developed?

MT: [47:03] Yeah, I think that's correct, yeah. And that's how I came to... I think that was your question, with *Love Stories* particularly, about giving an account of the experience of how the piece worked in the space, that was very important. You know, it would be naïve of me not to expect those responses, although I was shocked by quite a few peoples' absolute distance to it, and that was quite thrilling actually. I found that, my god, there must be something powerful going on. Not necessarily with the images, but with the fact that this room, and this relation to the movie, and 17th, 18th Century, you know, Fragonards' [paintings by Jean-Honore] and Bouchers' [paintings by Francois] and whatever, this baroque... in a way, reflected back from me onto what people come to experience the artwork as, you know, what are they looking at. For people then, it seemed to me, refused to take on board an account of their own... which I don't think I really did write up in there [the thesis], what, the work of the artwork, really... and a fixed relation to that viewing relationship, of how we experience the artwork. And it was disruptive of that.¹⁸⁷

RG: Do you think... so, part of your contribution from *Love Stories*, was this new subject formation... you frame it very well using Deleuzian theory. Did you see what you were surprised about in the showing of *Love Stories*? Did you see this kind of theoretical working?

MT: [49:02] Yeah, exactly. There would be a refusal to move and to shift, and to break down strict boundaries of... yeah, subject formation. And then to see that it was possible, so that's what I think... I could have written more, maybe interestingly, on people's responses... that in fact it did work. I think because it was so emotional, the imagery was so emotional, and maybe in that way that was almost instinctive, how I chose the particular movies... you know, how I found... I had no formula. I was looking for sort of love scenes, or a relation between... that worked emotionally and knew they had that impact for the viewer. You know, the movie working in that way. You know, so you'd really have to resist it [laughter], like some people did, in the particular space. But then seeing how people actually did go along with it, and stay there, you know everyone who came through the Wallace... my friends, who came along and had a different eye... to see how their response... I did actually take it on board, you could actually see that, and then go and then look at other objects in the same space and come back. I could have exploited that more, I think for the thesis maybe, as almost, evidence, that the piece was doing what I proposed... that it should, through the actual artwork itself, that it came from this formula of... which the PhD was actually about. You know, how is it possible that the artwork itself can do that. So you know, back to Michael Newman's insistence that I don't write in that... that I just write theory, and then here are some artworks that illustrate it. How to come on to that relation to writing up... you know, just came with trial and error. And that piece, was almost a gift... that it actually did it itself. It enabled me to do it without laboriously thinking, how do I? You know, how do I write this? So I could write with the flow of the work. And how it actually worked in the space, which was also dependant on the experience of the viewer. So I observed the viewer, and found that helpful. And it didn't need interviews. I do know there's a lot of that. That comes from an old account [in artistic research literature], probably, of verifying one's, you know, on PhD research, kind of methodology of... does it really work, how can you know that.

¹⁸⁷ In subsequent correspondence Mo clarified this comment: 'I think that the people who refused to look at the work were actually unable to give themselves over to another way of being in the world – as self and other relation – which this work demanded or at least suggested.'

Can you evidence it... you know, evidence was my observation of how it worked. And that's the responsibility of the artist, that's all part of the artwork. That's how you go on to make another one – "oh god, that was disastrous, I can't do that kind of thing," you know, so...¹⁸⁸

RG: Well you're very careful to qualify, so... from *Love Stories* you're able to see a development in Deleuzian philosophy, or a development in Feminist theory in terms of Deleuzian philosophy. So you're saying that, does a new kind of becoming or subject formation, give a really convincing account of how this is the case? You're also quite careful to qualify it, by saying that... I think exact terms might be that, this is one possible effect of the artwork... so this is one possible theoretical development that I can talk about but if you went and saw my artwork, you won't get the same thing, because it doesn't exist to give you the same reaction every time. So you're very careful to qualify that, how it exists in the thesis. So even though you're the evidence for it, this evidence could be used to give one possibility. I think you have to give steps... a way to it, as well. I think I'm getting off track here, talking too much. But yeah, I saw it in your thesis, as being very careful to qualify...

MT: [54:03] By carefulness do you mean, unsureness?

RG: Well I think your... well, the account you give is very convincing for a reader, that this could... this is a potential effect of the artwork, the kind of becoming, this kind of subject formation. It fulfils your research problem in a way. The problem was, there's an issue from Lacan, that subject formation acts in this way, and Deleuze gives us the possibility for us to do something different... almost giving a new paradigm of subject formation. So that fulfils your research problem, but it's not as though... actually a good way to speak about it might be... so you mention Lucy Gunning's artwork, *Becoming Horse*. And you compare... I think it's not at the exact same point in the thesis, but you look at others' artworks in terms of what kind of becoming they do. And some of them are unsuccessful... it was Allen Jones' artworks, the bondage sculptures of women as tables, as an unsuccessful becoming. And Jemima Stehli's work, where she repeats this [Allen Jones' work], it does something, but it's not quite the becoming you were looking for. So you're making these evaluations of becoming, but for you Lucy Gunning made a successful becoming in that sense. So it's almost like you put your contribution in relation to hers, whereas your both making successful becomings through your artworks. One of the ways I tried to talk about that was, "Lucy does that successfully" ...

MT: According to me...

RG: Yes, so that's one of things I wanted to talk about. So you talk, theoretically, about Lucy Gunning's work, but I know that you were also her teacher at Goldsmiths. So, was she talking about it [her work] in that sense, or was it you talking about it in those theoretical terms?

MT: [56:13] Yes I was her tutor at the time she made that [*Becoming Horse*]... Remind me of the question...

RG: So you talk about Lucy's work creating a successful becoming, and you talk about it in depth using Deleuzian theory. But was Lucy also talking about her work in that sense or...

MT: [56:41] No, no, no. Maybe instinctively... I don't know if she was reading that. She actually... Lucy is a very instinctive artist. Yes, there was that kind of intention for her work, it was knowingly...

¹⁸⁸ In subsequent correspondence Mo noted: 'artworks are not pure functional descriptions of some kind of formula – they go further than such an elaboration of knowledge – they have an excess which we cannot often account for.'

even from an emotional position.¹⁸⁹ And certainly I would have been talking to her about those things. I think how that piece from Lucy, the horse piece... I found it extraordinarily moving, just the emotional impact and bodily, those embodying, you know, the horse thing, was just mind blowing. I think that's how I describe it, so...

RG: You describe how you welled up...

MT: [57:42] Yeah, oh right, did I... I'd forgotten. Yeah, yeah, yeah, really, really moved by this. So maybe in a way, that affect, this emotional response is some kind of indicator, rather than some distanced logic. I talk about a distanced logic, absolutely, in *Love Stories*, how it came from that framework. I'm not sure whether I'm answering your question there Rob.

RG: Yeah, I'm getting... I think it's going towards that.

MT: Yes, you're talking about making the claim for something, and how we know that. Well, we're not all the same. And I think it is about... we're talking about artworks, and therefore we're talking about, we all bring our own, different needs or whatever to artworks. And it's not as though any artwork, if I'm answering your question properly or in some way... we all bring our own relation to an artwork, so no two people are going to have the same response, and therefore I don't see any point, and I know artists when they're doing PhDs they think "I've got to have evidence, I'll speak to the viewer." Everyone is different, and I don't see the point, you know, it's not like a survey can prove anything. So the first place... as the artist, one is one's own viewer... and also how relating to other artworks that are meaningful to us, you know, you can write any artist... what artists are meaningful to you, that's part of the PhD, the context. It's the body of knowledge, that you're putting your own work in a relation to. So making those other relations to artists and the way that their work might work in a relation to yours, the context for it, as well as the theoretical things... but there's a different relation I think, to when you're thinking about other artists work, and it's often instinctive, how they mean something to you, which may have a very different underpinning... they come from a very different relation from the person who made them, the artist who constructed them. So what we, as a researcher, artist researcher, making connections to other works, in my case it was, I think how... how they worked for me. I mean that's a very vague... but it's not from a theoretical proposition. I think in Lucy's case, I wouldn't think she had the same intentions as me or came from the same... but certainly there was a relation to gender that she was working out, in a lot of her work... or subjectivity, and she works from a very emotional, maybe... yeah, probably I could say that, she'll speak for herself...

RG: Is this connected, well... it does seem to be connected to the way you're describing it... so in your thesis you say that, not just the artwork of others but your works, they don't exist, well, you don't intend them to be important for the meaning they produce, rather you want to take their affect as a kind of content, and that's kind of what you're interested in, so it seems to be connected to that, this choice for you to frame your artworks in that particular way.

MT: [1.01:45] I'm not sure of that. I don't know how to respond to that. If you give me some clues...

RG: Well... I'm not sure at what point in the thesis but you say that, instead of these artworks that you're presenting, they aren't to be taken in terms of the meaning they produce but rather you

¹⁸⁹ In subsequent correspondence Mo expanded upon this: 'Maybe this work was so successful in that it made evident experience and embodied knowledge which does not need to be configured through theoretical formulations necessarily.'

want the affect that they have on a viewer, you want that to be the content, and that's what important.

MT: Not necessarily, no. No, I think that... I don't think that... I couldn't split those two, at all. For me and for the thesis, that's not the point. And I did make that piece for, you know, as part of my project, so it had an aim, but... I don't think I could separate those things out at all, not in my way of making things or, no I don't... so that brings us to almost in relation to knowledge or new knowledge, I'm proposing with that, and it isn't... I think those two things are absolutely interdependent. Does that make sense?

RG: Yes definitely. I mean, because I've seen that as a kind of, it's a claim you made but then the meaning comes in as well, and it's very important, so it's almost a negotiation between the points too.

MT: [1.03:25] Yeah, I think that's how almost, I could finish the PhD, at that point I could, because I think it enabled me to work through exactly all that, you know the, all the discourses that it was referring to, the context for the piece of work... came into play in that piece, and that enabled me to write it as well in a way. And that's why maybe the other pieces are written very differently, there was a different way of writing them up. Maybe, you know, this is over about ten years doing this project, so... and I said it was, in terms of, particularly of making it into a thesis, producing the artworks and the reading, how a practice-based PhD... you may work, then you're reading, then you making work and reading, you're not illustrating... so to get to a point where... but it is a project, it is with an aim, you know what I'm doing throughout this period of time, as a PhD, as a researcher. I'm not just making work to see what happens, you know it might take me off somewhere else. It's actually driven to, as an investigation almost. So to get to that point in the end, did enable me to, *Love Stories*, if we get to that piece in the end, did enable me to write in a particular way, that was about how the piece worked, and it's initial premise, what was its intention and whether it did that. So it's not a claim that I can say "here's the proof, this is it," it does remain open and all I can do is describe responses to it, and intentions, and what I hope it can open up, and that can be convincing or not. You know, in terms of a PhD, I suppose [laughter], depending on the examiner, they can trash it, I don't know.

RG: Do you think that... you've described how the artwork does so many different things, and how it has to remain open etc. Do you think that the artworks that you produced, they could have done some of that work, of getting a reader or an examiner to kind of, appreciate those experiences, without describing it in the same way, or using performative strategies? Do you feel pushed to have to do that?¹⁹⁰

MT: [1.06:31] Well... to me your question is asking a slightly, maybe, I don't know if you're getting at another question, which is... why this university asks us to write a minimum of thirty thousand words, and... I mean, myself, thinking about practice-based PhDs, which ask for a written component. I think the answer is no, it's not necessarily possible, that it does, it is necessary... for examination purposes. This is an academic qualification, you know, it's... it has to be examined, and your question is very pertinent, in its simplicity, about, is this obvious as a research project to an examiner... just to, "here come and see this piece and there's another piece and another piece," without the researcher giving an account of that. I do think, actually I'm surprised at how in the end I

¹⁹⁰ In subsequent correspondence Mo expanded upon this: 'I really think that it is important that practice-based theses actually have an examination by exhibition; documentation of works can be limiting so providing the possibility for the examiners to see the original works – particularly when they are installation works – is important.'

do think it is necessary to tell, to give an account to the examiner. Because that's what a PhD is for. It's for an examiner. I meant to say, I was aware of that, that I'm addressing an examiner in the first place, because I need to pass... this is a... and it's not for the ordinary punter, it is for somebody at that level, who knows what a PhD is, a PhD examiner, who knows how to examine a PhD, what is a contribution to knowledge and so on. So I'm deliberately addressing that person when I am producing this thesis, this tome, which includes the artworks of course, and the written account. So to get to the question... the artworks hopefully do embody this project and I will absolutely claim that, to come from the position that the artwork does create a critical, analytical proposition in its own right, without all the accompaniment, in relation to how one encounters it... without necessarily a critical essay written about it by somebody else or a parallel account of theory, that... I'm getting a bit lost because this is a very tricky one, a tough one.

RG: One thing... so you said just briefly then before, that you were almost surprised that you were aligning yourself with this position, that you were understanding what the examiner was demanding... you were appreciating this position, where you had to take these steps to, not prove, but give some convincing account of what was happening... but you said you were almost surprised that you were aligning with that, is that because before you felt differently? That the artwork could do more? That more accommodation should be given, to the artworks?

MT: [1.10:26] Surprise that I'm in agreement with the thirty thousand words? Yeah I am sort of. I've had to think that, argue that through for myself, because I would... I thought I would be more sympathetic to a PhD purely by practice, because I do, give great... I don't know how to express this... I do believe in the power of the artwork to speak for itself, actually, and I do, absolutely... would assert that not all artworks, an artwork does not... that contemporary practice then - lets move to that, is an account of a critical, the critic, the art historian, the one of writes about it, whatever, is actually part of the artwork, is no longer dependant on the art historian putting in context, the critic making analysis for the one who can go see it, the little thing next to it on the wall at the Tate telling you how to read it, that I do believe that the artwork itself is all those things together. I would not think it's, you know, illustrating or being decorative or whatever, a historical account. So starting from that premise, that the job of the artwork, the work of the artwork, out there in the world, is contained within the artwork itself, possibly or sometimes is, but to me that's what is what an artwork would be, and certainly would be as a research project. So starting from that, am I answering the question? This other account is something else, for a PhD. But I taking, absolutely, that belief in the artwork as doing all that, already in the world... is in the artwork itself. It's not always visible, or you don't know about it, so somebody... I'm not talking about, that I'm not really bothered about peoples' experience of something... every million people might have a million different reactions to something to the same thing, so what... but if we investigate the artwork it's almost... it's not the same as... the PhD is a very different thing, I think... making an account. It's not a work of criticism, it is the researcher's own... tricky that, tricky...

RG: Perhaps we're coming back slightly to this issue we were talking about in the beginning, about theory and practice... so at one point in the thesis you do say that you've ended a false opposition between theory and practice, and I wanted to talk about it a bit more, because theory and practice seem to be such a central issue... and do you think, when you were saying you ended the false opposition, was that a way of saying, you can see in the thesis, that I'm not putting theory in a hierarchy with practice? And instead you're seeing what both are doing, and I'm valuing both? Is that kind of the way you were thinking about it?

MT: [1.14:39] Yeah, and I think that's a clear intention throughout, and it's also a clear intention for me as a person within the art school within the institution. My whole history of teaching then is to

make that relation between... and then, in relation to the institution, it's still problematic, the split. Every PhD student starts... this is a bit of an aside maybe... has that horrendous thing – I'm talking about fine artists more than design, I think it's less problematic, far less problematic for design students. But for fine art students, I think when they start a project it's often in institutional language, or the guidance doesn't mention theory often... what the hell is theory, you know it talks about a written component, where's the theory... or the term research, they're just terms. But in one way, all we're splitting is thinking-making for the artist, the thinking and the making. As though making exists without thinking. So I'm getting into some vague thing now but this... which is problematic for I think the fine artists, this thing about making, and doing... well, I do agree with Barbara Bolt particularly, on that, 'proceeds,' she's quoting [Martin] Heidegger, [making] 'proceeds thinking,' but actually, you can't make anything without thinking. Thinking is always, what have I done? It's instinctive, don't underestimate the instinctive. Artists work from instinct, just the pleasure of moving materials around, which is how I've worked throughout as well. The pleasure of making is why I've got into this business. But, why am I making that? And maybe my difficulty with [Anthony] Caro, my teacher, you know, on my BA in sculpture, in Saint Martins, was difficult, because it was devoid of thinking, and I need to think, so it made me think. Maybe if I'd been able to hang pieces of metal like they did, then I'd, anyway... this thinking and making, absolutely, when something appears, when someone has squashed a lump of something together, even this conceptual thinking has to be part of that process of "what have I done, and where can I go next?" You know, to then talk about practice when it becomes a research project, a PhD, to split off becomes problematic, because actually, to demand thirty thousand words of an artist, is suddenly making a split with something that's not a problem in the studio. The thinking and the making do come together, even if it's in a symbiotic relation between "what have I done, how did I do that?" and working with instinct – "let's see what happens now," rather than, "I am now going to illustrate something," "what happens now if I put something like this next to it?" It's not necessarily logical, it's sort of come from nowhere because it is inarticulate, a lot of making, we don't know what we're doing, it's surprising and shocking, so I mean, that is problematic for getting then, an artist to do a PhD, which doesn't really... unless there's a PhD without, or with very little, written account. And the question is then, how to account for it? And I do think that is a real big issue, and that's the resistance from a lot of countries. You know, that fine art particularly, is problematic in terms of this label of research.

RG: So one way of kind of, drawing out some more contrasts is, so... it's apparent to me, in your thesis, that some of your resolutions almost, of this theory-practice issue, is that the thesis chapters are reflections on particular artworks, and it's to bring in theory, in a kind of more narrative sense, you can kind of, well, discursive sense, you can draw out these considerations. And your performative strategies, your creative writing, goes even further, to elicit responses that wouldn't be able to be generated otherwise for the reader. So what I wanted to ask was, where I've talked about your specific resolutions in the thesis, do you think that your resolutions are more generally applicable? So that other students would be able to use these strategies?

MT: [1.20:24] Well that's interesting for me as a PhD supervisor of course, and not to... I don't think I... I don't think there's any strategy [for everyone], and that everybody has to find their own. So I wouldn't think there's a... and that's the shame, that actually, students do look at other people, other peoples' PhDs, to find a way... obviously you're going to do that, but I think it's probably to reassure themselves that, "oh it's a possible way of doing it," and "oh, that's allowed?" Because I do think when an artist begins a PhD, it is quite shocking to have to think in a different way. And that's maybe the fault of MA teaching. And I do absolutely believe that an artist that's come through... and those are the implications for pedagogy, that how we teach fine art as a subject, that that's

reflexive, knowledge, or awareness, of producing, of how we work in a studio. Otherwise, why come and do a BA degree, just get on with it in your studio, as many people do, you know, self-taught or whatever. I'm getting lost in my own whatever here. Is there a formula? Never. I don't think there's ever. Finding a way of producing this tome, this thesis, it's a thesis, the thing that you hand in, for examination... never mind the theory or whatever. The thing that you hand in, the thesis that you hand in... I don't think there's a formula, and I don't think that's why, as there are in other disciplines, a way, how to go about how you're making your work, turning your project into this thesis. Sorry I'm getting lost.

RG: Well perhaps to ask a slightly devil's advocate kind of question... the strategies you use in your thesis, they have a specific affect, that does what you want it to do, in a way. So technically, another artist could use it for that same affect. But it's almost like there would be a reluctance to use another artist's work... but do you think this is more of an artistic value, rather than another artist wouldn't be able to use those same strategies in their thesis, because they wouldn't work?

MT: [1.23:42] Yes, I do think that. And that's why everybody has to follow their own way. That's the conundrum, that's the difficulty I think for every artist, particularly fine artists... putting a PhD together to find that way, of making that work, with that same intention... it has to be a contribution to knowledge, it has to make its context, therefore the body of knowledge that it is making a contribution to, to find that... and a way to articulate that... and there is no... I mean you have to follow the guidelines of the university. And thankfully, I hope they continue to be vague [laughter]. Otherwise, we would be starting to follow formulas. And I think that's the really exciting think about the huge disciplinary... dipping in I call it... all kinds of theories, and discourses, which may be huge for some artists, that, what they are referring to... and different kinds of practice, but nevertheless pursuing their own agenda, their own line of investigation. So, I think there's no way of doing that... I've examined quite a few PhDs, and it's quite shocking how different they all are, and there's no formula, and so the expertise of the examiner, having seen this kind of thing before, you know, is interesting, "can they really do it that way?" and "why not?" And I think that's what the problem is, is the temptation by the institution to take on fine art PhDs, you know, and... that they are huge, unlike other disciplines. They are complicated and difficult. Far more difficult than PhDs in other subjects. You know, more qualitative-quantitative accounts, within the creative arts, you know, a lot of them are much more straight forward, gathering data and so on.

RG: I realise we're running out of time, considering when you wanted to leave. So we're going to pause the interview here.

Interview with Mo Throp 19/4/18, room E305, Chelsea College of Art and Design

RG: So this is Thursday the 19th of April, resuming interview with Mo Throp. Just to recap where we were just before we finished, we were talking, well, you were talking about how there's no formula for the thesis, for artists doing this kind of work, and also how artists would be against, say, the specific way of doing a thesis, that has been created to do something. Another artist wouldn't be able to use it that same way... it needs to come from a personal relation to the research, in a way.

MT: [0:48] You mean there's no formula by the institution, or recommended even...

RG: Well, what you said was... well yeah, you touched on that as well, how the institution is good at the moment because the guidelines are vague enough that you can work in that way. And it's up to students to work with those, you know, work within those parameters but, whether they can be

creative with it and how they articulate the way that they contribute. So the way that the research benefits almost. So what I wanted to talk about first was the research problem that you articulate. Early on in the thesis you give a good account of Lacanian philosophy, and what it doesn't do. So what I wanted to talk about was how that research problem evolved during your research... how it came about and if it changed, in a way.

MT: [1:43] You mean, in a particular instance... yeah it was, I suppose, I was picking at a text, you mean... a certain, proposition... and putting that into a question?

RG: So the problem that you frame comes from a contextual review... it's almost like the research you do after that is directly linked to that problem.

MT: [2:13] Yeah, to address that...

RG: But did that change throughout the research? When did you know that that's the explicit problem that you wanted your research to deal with?

MT: [2:25] Yes... well I think it always came back to that. Maybe, that was still underlying the whole thing, but... I will find this a bit difficult to talk about... because I think, just trying to remember what kind of process I went through in that thinking, and always addressing "what is my research project," and "did that define it." You know, it's a kick-off, a starting point... but does that define the whole thing, because there's a limit to such a response, or there's all kinds of possibilities. But there was something that I chose that specific one for, because it was broad enough, or threw up a kind of problematic that would allow me to address other things in relation to that. So I don't know when I came to that, to seeing that there were lots of other possibilities for doing this, you can't really see ahead. But mind you, previous knowledge and all kinds of reading, and knowledge of kinds of art practice that might be helpful in dealing with this, is already there, you know... I certainly do now, I am remembering now, actually thinking... that I do know my [tapping hand on physical copy of her thesis], that I could write my PhD almost straight off, or could do it pretty quickly. I did think, now I'm just remembering, it was consistent – obviously lots of other things came up but I do remember... maybe all along or maybe more towards the end, that sort of... well it certainly wasn't confidence because I can't say I felt confident about it... that I had enough knowledge or information, that I wasn't just plunging into the dark with it, if you see what I mean, and that I had a lot to find out. I think I felt... well I taught all that stuff for years, and in fact that was, I'm going a bit off the point here... sorry when I'm talking to you here, I'm remembering... it's so long ago... and actually that was sort of problematic for me because teaching in the studio and lecture series, the things I... I would certainly be teaching in lecture series... I could define those myself, so my teaching was around my own specialism you could say, or my own interests, the things I was interested in. So I taught for years, from my own basis... obviously I addressed the students' own concerns but my own basic knowledge that I was still doing, that I was still doing as teaching constantly, researching and writing more around that. So I had masses of stuff, if you know what I mean... in fact I was a teacher there with all this material being quite shocked for quite a while, about how to turn that to my own use for the PhD, that it was actually a bit of a hindrance... that I would be recounting it as though I was teaching it – passing it on rather than internalising it... I remember that being quite a problem. So it was different to somebody starting off with a possibility and a problem – a proposition as a PhD project, where it is unknown, a lot of the material as unknown... but I do think I had a lot of that material, or knowledge, that I just needed to work through, work through with practice – I didn't know what the artworks were going to be doing, they were inspired from a certain position. So then I had to find another way to write it - not to steal these ideas that I'd passed on to students, even in a questioning way, not just lecturing you know,

handing over knowledge, to engage students in how we might think about that. So the teaching you know, the previous background I brought to that PhD was a blessing in one way but also a hindrance... I don't know what else to say about that, I don't know if it's really relevant to what you want to...

RG: Yeah yeah, definitely relevant... so connected to this issue of research problem, where Deleuzian philosophy and contemporary Feminist theory at the time almost helped you to kind of offer an alternative to your problem in a way, well, you could say, solved the problem in a way. I mean, it did offer a solution of sorts... so what I wanted to know, was that, that general solution of this kind of philosophy and theory, was that known to you when you started, and was it shared with the community of Feminist practitioners, art and theory?

MT: [8:12] That's interesting isn't it, after what I've just said... that actually yeah, I did know about, yes I did know about that possibility, yes I was aware of all that theory and so I suppose I set it up for myself, that I already had stuff... I didn't know how to put it together but logically the research project, I had all the goods if you see what I mean, I had the stuff... and maybe I was able to pose that question because I had all that stuff, that was enabling me to think through it as a practitioner, that I'd... so maybe I'd set that question up, I can't quite remember, I can't remember how that chicken and egg thing really... it was all there, so it enabled me to propose an issue, a problem, this hypothesis, sort of known, or in some way, that there was a way through this... and I even knew what might be helpful... I mean, a lot more came out and I found a lot more, certainly Feminist Deleuzian as well, that I hadn't found beforehand... although, emotionally even, and philosophically, argumentatively, whatever, however, might say that... maybe even more emotionally I knew that there was somewhere possible that somebody was articulating it, if you know what I mean, I just need to find it. I talk a lot about that to students, even undergraduate, BA students, about practitioners, about reading or even seeing other stuff... looking for relation, for community, as you said, and identifying other practice... well, we can talk about its context, but it's what you identify with, it's like shopping, "I like that," "I don't like that," that kind of thing. So just to find what, "ooo, that interests me," just look for that and go with it, until it doesn't interest you anymore... so that kind of searching, re-searching, for things to, you know, "this is my stuff," even though I'm trying to work through, and that may be inarticulate, but you feel you know what it is... so looking for those texts, those practices, that community, that would identify "that suits me," it was crudely, that's a very crude description of finding those communities and those possible ways... and even adapting that as well, in a way, without cheating, without being academically unsound, that that has to be understood properly. I think that's why a practice-based PhD is massive... in comparison to other quite straight forward problem-solving...

RG: Yeah, it seems that way. So, where you... well, from what you were describing as well... so your contribution in one sense can be described as a kind of becoming, and you mention some artists in the thesis specifically, before the *Love Stories* chapter, so like Lucy Gunning's *Becoming Horse*... where you aware of other similar artists... well, if I phrase it this way... so your contribution was a certain kind of becoming, and you're saying that "my artwork has created one possibility for this," were you aware of other artists working in a similar context, specifically creating certain kinds of becoming, in the sense that you were doing it?

MT: [12:32] Yeah I suppose so, and that's in a way what I was trying to describe about looking for or searching for... something to identify with, to latch on to, to say "that's what I'm also doing to." Yeah so, and it was around... I'm not inventing it, you know, it's all out there, we're part of a wave, these... you're not this lone inventor of something that's never been heard of before. I think that's absorbed through going to exhibitions, conferences, talks, reading, talking to people, so that's, you

know, it's a matter of identifying it and like... "that, that's it, that's where it is," and then making sense of it. So yeah, sort of sussing that out, if that's what you're asking, and was I aware of others – certainly, yeah, but I'm looking for it, it's not "oh, I know it's all there," it's a constant process of looking for and identifying, and that excitement of "just been to a show [exclamation], I can use some of that" ... or even if it confirms in a way, what you're doing as well. So it's around, you know, all these things are around, people are articulating it in different ways, but that's up to me to put them together... they may not have the reciprocal thing, so I think that's what's the excitement about doing a PhD, it's that... gathering that.

RG: So this question is supposed to be, quite intentionally, quite general, in that I want your kind of take on it, in a way: how would you describe your contribution? [Mo laughing] I mean, it could just be because we discussed it a lot in the interview last time... I think it's a bit hard being asked it straight off the bat but maybe what a contribution means to you, from the position you're in know, as someone that's supervised so many students, having done your PhD more than ten years ago, I mean, what is a contribution, to you... in the context of arts research?

MT: [15:03] That's really tricky, I think for anybody... it's also difficult when you're examining as well, to actually say, "there it is" [tapping on table], or whatever, even though one needs to articulate that in the tone... that's being examined. So personally, you're asking me personally, what was my contribution?

RG: Well it could also be, just what, this idea of the contribution is for you, not just...

MT: [15:36] Oh so not specifically for me to name it...

RG: Well, it doesn't have to be in your thesis, because I know that's quite a big ask, to say, remember what you did [laughter].

MT: [15:50] It'll be like doing a viva again... sorry I haven't read it for ten years [laughter]... so generally, as you say, I think it's... sort of being aware that you know what's going on in that subject, and being sort of, right there with it, that it's not a mystery, certainly, that's the journey... I think that some people start PhDs too early, that they already need to be immersed in something, in order to start examining it... it's like starting something where they've no idea, and they have to spend the first three years sort of catching up on everything that's been done around that subject. I think that's what I've tried to describe with me, certainly as teaching and just being around in art schools and so on. So what was I saying... so I think that the contribution to knowledge could be that, you feel part of a community, where something is going on, you turn up and those other people in that sort of community turn up as well, and you sort of feel... because that knowledge goes on and on and on, so the PhD finishes but I'm still absolutely active in going to those talks and conferences and shows, and continuing writing about things I've just done,¹⁹¹ well, nearly finished it, it's in the process... of a paper on the gaze, it was from a conference here [Chelsea], with Morna Laing, the theory co-ordinator for Textiles, she did a conference here on the gaze and asked... I did the keynote, to put the historical, all the background as a teacher, of the gaze, it was a Feminist challenge, you know, and certainly from contemporary culture, with the #metoo stuff, about abuse and such... and that gaze theory is from the seventies, so it was almost like, you know, well I was there [laughter]. But you know, how do we think about that. So taking part in that, and then writing about... so she's got a book and I'm going to write a chapter with Maria Walsh, who was a keynote on one of the other days... they've asked us to put something together, interestingly, to put our

¹⁹¹ In subsequent correspondence Mo added to this comment: 'The PhD then is just the beginning to this contribution to a certain body of knowledge – it does not end there.'

papers together. So we've sort of laced them together, and I thought it was going to be dreadful but Maria's a really skilled writer, I'm not. But anyway, we put our stuff together... and it's actually... and it's great because Maria's stuff, some of the stuff that she had - I heard her paper as well, but didn't know what it was going to be. So we wrote some new stuff, and because of that back and forwards between the two of us, that was... I'm a bit off your question, but it's an example of continuing with that community of knowledge and being able to take part in that... and I think that's what a PhD should be actually, that there's a future in it, if you see what I mean. That's this continuation of knowledge, that it doesn't stop there, it's not like, right, "we've found the answer," "we've found this bacteria that can do blah blah blah", you know...

RG: That's actually a really interesting way of talking about it, because it leads neatly on to my next question [laughter]. So in the thesis, you give, almost an explicit theoretical contribution, where you say, in philosophical or theoretical terms, "this is what *Love Stories* does"... and you say, this is just one possible... well, you're careful to qualify it as, you know, don't expect this every time but this is what I believe it does, and you might not be able to get it [the artwork, *Love Stories*] to repeat it, but I believe that this has created a new kind of becoming, and you use Deleuzian philosophy to justify it... well, you use terms to help describe it... but for me, that was an explicit theoretical contribution, and what I found really interesting was how, more informally, you talk a lot about how, straight, leading out of the PhD, you had all these exhibitions, and how you were curating these different exhibitions, but you done so in a certain way, that was informed by your research... so for me, it was almost like your contribution carried into that, because you were curating artists working with a similar subject in a certain way, so it's almost like... it's hard to say... well, it's a way of disseminating your contribution but in a completely different way... so were you aware of it... were you aware of it working in that way? You included some account of how, this was leading straight out of the research in the thesis...

MT: [21:19] Well I'm not quite sure what you mean on a personal level, certainly that's why I would do things... in terms of necessity for the PhD, I'm not sure, whether I thought, this had to be accounted for or proved or whatever, because that's what an examiner... you're writing for an examiner, that's the first reader, so I suppose those are the decisions that you have to make... need to convince the examiner that, so maybe that was the reason for the choices... to make those connections. I mean, I didn't do *everything* for a PhD. You know, my whole life wasn't the PhD, so... there were probably lots of other things going on that didn't get mentioned in the PhD. That's sort of the answer I suppose... yeah I think, the PhD is only one small part of the... that's why I'm doing, excuse me, this fucking book... this writing up, I'm not a scholar in that way that means, "excuse me I'm writing a book on practice research" [laughter]. Because, and that's why I'm doing this painful thing... actually, when I decided to do... because I've got to read a lot of stuff, you know, but I don't actually, I've decided... and I'll do that book, because it allows me to, try to... say what I've tried to do as a researcher-teacher, well, because pedagogy is really the implications for teaching in art schools, the whole notion of research, what is the art school becoming and so on... is really the bigger story. The PhD might be just one of that. And a little aside here, I was just interviewed by an MA student, and filmed as well, for a piece of stuff she's doing, and I had a lot of similar questions but much more simple.

RG: Well, we should share notes [laughter].

MT: [23:56] So in a way, I think writing that book, well it's a bit more specific, for a specific audience, I do try to take that... I don't know what I'm trying to say here...

RG: I'm seeing the chain...

MT: [24:10] Ok... I'm losing it a bit, I'm not sure if it's making any sense... I've lost it.

RG: That's cool, we can go on... So there are only two rough areas of questions that I have left, that I wanted to ask. Let's do the more... so there are some overarching questions, that are more about... not reflecting so much on your PhD but your experience with the PhD, so not only doing it but also supervising it, being at Chelsea, your experience of the research culture as Dean of College [at Chelsea]... what do you think the issues with making art fit the PhD, are... and how...

MT: [24:57] Say that again...

RG: What do you think the issues are, with trying to make art fit the PhD, and how do you think it could be different?

MT: [25:05] Oh god, what a question. Making the art fit the PhD?

RG: Well, any way you could phrase it like that. I mean, it could just be difficulties that artists have with it...

MT: [25:16] Ok, so... well firstly, to just pick that up, it's a bit of a tricky term, 'make the art fit the PhD,' because that's a bad one...

RG: Yeah, the phrasing is probably not...

MT: [25:26] I know what you mean though... you mean, to keep practicing, as a PhD researcher... and that's what every first year... I do warn, you know, you're not just going to be able to go off and make, as you have in the studio, or go and try something completely different... you can't, you need to keep on addressing this question, so the practice is addressing that question, and so now when you've finished, "[exclamation] now I can go and do something totally wild," not that one does really because [laughter]... or you've got into that so far it's endless, so that thing about, it's not an open and endless experimental thing, it almost works the other way, you know, it's pulling in this knowledge... say the question again...

RG: So the second part of the question was, how do you think it could be different? Should it be different?

MT: [26:37] Well... I don't think there's an answer to that because everybody makes that up themselves... if you're talking about...

RG: Well I mean... so the mandatory stages, registration, confirmation, examination... I mean, do you think they could be different, in a way that better accommodates art PhDs?

MT: [27:04] I've got one big gripe about that really, certainly at this university, and it's probably sort of universal, that the... I don't know if this answers your question, if I'm a bit off the... because it's an institutional investigation, that's responsive to the demands of the university, and it has to be, it's a very important qualification, very serious... that for practice-based PhDs, they teach you right at the beginning to do... I'll try not to swear... PowerPoint presentations... that everything is reduced to the PowerPoint. I think in RNUAL [research training at University of the Arts London], one of the first things they... and it took me ages with these first year presentations [that Mo organises for first year PhD students at CCW Graduate School] to twig on that, because it wasn't my experience of doing the... I was never... I learnt PowerPoint when the digital things came up in the Lecture Theatre instead of my handwritten notes, and I couldn't I had to start using PowerPoint... that's not long ago... I taught myself... and now, how students must present their practice, with those classes I do [for first year PhD students]... it's based on, show your work, address your work in relation to a

research question, but let's see what the work is or could be... "that's not what's going on with your work," kind of thing, "maybe you could think about it in another way." That doesn't happen, because it's presented in PowerPoint. Some groups, sometimes, do, and we've had some good ones... not just documentation of work, they'll bring in work and will start with the work... so, try to get to the answer Mo... which is, that reduction, it is a reduction, of a mode of thinking, reduced to how you can articulate it in language, and a particular even format, of a PowerPoint presentation, which lays out a structure, title, aims, objectives, you know, whatever, the whole thing starts to get put into this relation with a particular mode of thinking, and I think it's hard to get out of it, and also, it's like... and I've heard it said around here as well, that we don't... forget the exhibition, it's the conference that matters, in terms of research... we're talking about artist-practitioners here. Unless they're able to articulate it at the conference, then... that's where it's articulated, wrong word, as research... you can't just have the exhibition, that wouldn't be valid. Now that's a real issue. In fact, I was talking to somebody... I can mention names, can't I? Anna Birch, who did her PhD at the same time as me, here... not at Chelsea, at LCC [London College of Communication]... and she's a performance artist... and she then started up the Research Department at Glasgow Conservatoire, which does music, fine art, performance, whatever, and she says – I'm just remembering this now, she says, when she goes to conferences or whatever, this was her thing... she'd ask for a room, to perform, to actually present and not give the PowerPoint... so there's another way and I don't think she particularly did that for her PhD, but that is now to take to the conference, as a practicing artist, instead of, "and here's one I made previously," and "here's what it's about and here's an image." She, you know, performed the thing, well she performed as an artist, but she was saying, you know, this is another way of demonstrating, performing one's knowledge... to claim, you know, to say, actually I'm going to bring a piece of work in, or... but yes, do you know what I'm, whether I've made that point?

RG: Yes, definitely. This leads into... well, one thing I wanted to ask, was about the Subjectivity and Feminisms group [at Chelsea]. I wanted to ask about the impact that that group has had on PhD students here at Chelsea, well, and with other participating students...

MT: [32:10] PhD students have come for that group...

RG: I mean, lots in the sample that I'm looking at attended that group... sometimes it features in the thesis but sometimes it will just be in the appendix, like, "I presented this work here" etc.

MT: [32:26] Well actually the student I... the double interview today I came from... she did, we did a cabaret thing, a stand up for Women's Day. So she did a thing there, so that's how she learnt about it... yeah, I don't know what to say about the group...

RG: One thing I could prompt is... I mean, this is a particular question about PhD students I guess... from the Subjectivity and Feminisms group, was there a shared discussion about the issues of the PhD, you know, how performance can act as doing something within that etc. I mean, were there, shared, common, areas of discourse for that group?

MT: [33:26] The aim for that group, and we have an actual, almost manifesto – it started out like that because we were given funding to kick it off... so it was like anybody who has any interest in this... and we formed the group, and it's a collaborative thing. So it was from regular meetings, it was like, right, to talk about stuff, and to put on events. We'd have money at the beginning say, or we could bid for £200...

RG: When was it started?

MT: [33:58] Oh my god, it must be... was it here or Manresa Road we even started it, probably here, so 2004... I'm not quite sure. It could be 2004, so fourteen years ago, since we moved here [Millbank, current site for Chelsea College of Art and Design]. Anyway, it's when the research... actually, it was defined by the research culture starting, when research first started, you know, it's a young history, as you well know. So, in fact... and that was before, or while I started a PhD, that everybody had to put in - I'm going a bit off-subject here, to define your own practice as research, all staff define your... so that, around those issues of feminism and the few other people said let's form a group, or we were encouraged, all staff were encouraged to make clusters, and that's what defined the whole university. So it's dependent on who works here... and it came out of that... feminisms not anywhere in that, unless it's under identity, which is one of the things but... and certainly, it's subjectivity, and *feminisms* [emphasis on plural 's'] but you know, subjectivity, identity, really is the thing... so that's how it got together... Maria Walsh and I co-convene it, and it's been a bit hard to get others to take over that, I keep on saying I'm not going to do it anymore... "take over," to students particularly, and to students at all levels and staff, so equally... so events have come out of that. So back to the PhD students, which was your question, they may come here because of it, which they say, "I came here, because I want to be part of a community, and I want to know what I'm doing has a sympathetic base, to operate here," and you know, opportunities too, I suppose. I think, disappointingly, most recently, there hasn't been... you know, I've put in quite a few funding bids here, and they've been turned down. Certainly that collaborative series, that series of Performance Dinners that were a particular, a very successful... which we had monies for only little bits, but at least we could feed people, nobody was paid. So that is... and we say deliberately what it is about, it is about collaboration and perform... participation, so, why it was refused, because there is no audience, *deliberately*, it's inappropriate to be observed...

RG: So I thought the premise was that to participate in the dinner, you *have to* perform...

MT: Yes, and you are the audience at the same time, usually about twenty-five people... and that was political, you know, a thing against the passive viewing, the white space of the gallery, it becomes, you become, that community, in that moment of performing, of witnessing, and this convivial sharing of what you bring individually to that thing, because it's hard work, everybody works together.¹⁹² So the criticism of that, why we're not given the funding, is because there's no outcome, there's no audience basically... where is it being held... it's only you. We never got that across, extraordinarily... although we did one in Greece where they did, the woman in Greece took it over, although we went and I introduced it and so on... it was done mostly in Greek... she did it with an audience, which was quite different but it was... it was a political thing, she turned it into a political thing. So it can be done with an audience... it's carried by anyone who is interested, it's not carried by the institution... although there's a big archive, there's a big archive with Research [Research Management and Administration at UAL], it's all there, there's a lot of stuff that happened, so it's archived now, it's not on the research website... they only keep current things on the website. I haven't put anything in for ages, even with Claire, that thing with the cabaret, the images... it potters on, that group... in terms of events, but certainly we'll have a meeting soon. I don't know if I'm answering your question.

RG: Yeah, I'm happy with that. So the final point I wanted to touch on... I'm not sure if...

¹⁹² There have been eight 'Performance Dinners' by the Subjectivity & Feminisms Research Group (up to the date of this interview). All include BA, MA and PhD students, staff and other external invited artists and academics.

MT: [39:22] Sorry just to finish it... there's no Professor in charge, all research groups here have a Professor, who's got masses of time to lead a subject... that is their job... and a good lump of money, Professors have a lump of money to pull in, and they can also bid for events. The subjectivity and feminisms group has no such status, it isn't... although it's a research group, it's not a research centre, with the Professor, and a body of money... it could have been, but it hasn't been promoted in that way. So there's no money to put a... I mean, there's no time, excuse me, not money... there's no time from any staff, somebody to lead that, it just comes out of meetings, and "lets," "why don't we do something," and individually, much more importantly, people from that group say, if we have a meeting... there'll be fifteen, maybe BA students and some whatever, PhD students and some staff... they will market it as a Subjectivity and Feminisms group, or something... or report back, you know, you did something, so it doesn't need to be the whole group, we can do it under an umbrella... it would be nice if there was money for that umbrella, so that you could stage things you know... like the one I mentioned, you know, the gaze [conference], there was no money for that either. So as you can imagine, you know, the male gaze is being critiqued, a lot of women of similar, you know, coming from a critical feminist background for that, that was great that... and she had no money, there was no money from this college, and people came from India and... that was paid for by her institution, but she got a book out of it... you know, that should have been, as well... but anyway, that's another, that's another issue really, about what's been funded and whatever. But that's about communities here, it is...

RG: It's an important discussion to have, yeah. So the last question... I wasn't sure how much you would have to say about it but it's because I saw your name was attached to it... it was a UAL centre that was dissolved at some point... I think it was founded in 2006 or 2007 – the International Centre for Fine Art Research.

MT: [41:59] Ah, ICFAR...

RG: I'm not sure if it was headed by Chris Wainwright initially... because it seemed like you were attached to it...

MT: [42:06] Yeah, that's right, that's right. We might have even got some money from ICFAR but it was always problematic. I don't know how many years it went on, do you? Not many...

RG: Well, the last publication seems to be in 2009, so it only seems to be about three years...

MT: [42:27] Yeah, that's right... and it was, I've forgotten her name now... Chris, she worked for Chris... I've forgotten her name... [Claire MacDonald at Central Saint Martins]

RG: I think Tim [O'Riley] mentioned it in his interview actually, but I can't remember it now... I'll be able to add it in.

MT: [42:51] It will probably pop in, in a minute. Yes, that's right... but it wasn't ever clear what the... she'd say sometimes, "well, we haven't got any money, you're mistaken, it's not..." so it never really defined itself, which is a great shame, really, that was a great shame.

RG: Well yeah, with the name, you expect it, you know, something to be going on...

MT: [43:17] Yeah... Centre for Fine Art Research... I don't know, is the answer. I don't know what happened with it... but I certainly yes, tried to get it with Subjectivity and Feminisms... I took that to her... nearly got it then, the name... anyway... Mc... MacDonald, Claire MacDonald. Maybe Chris started it, I don't know. Claire MacDonald, yeah. I think that was pretty difficult for her... from what I understood from her it was... had no clear definition. I don't know what... money, maybe there

wasn't any money for it, I don't know... but it would have been great, it had so much possibility. Yeah...

RG: Well, that answers that question, so it's good to have it, just on record, I guess. So, we can finish the interview there.

Appendix iii: Ken Wilder Interview 28/11/18, room A231a, Chelsea College of Art and Design

RG: So to kind of get the ball rolling... I wondered if you could talk a little bit about how your project came about?

KW: I mean I guess I'm probably unusual in having such a kind of long gap between my MA... because I finished my MA at the RCA in 1985... so the kind of... I'd been teaching at Chelsea in Interior Design since the early 90s, I'd been in practice – I was in architectural practice, and then... it was kind of the result of really teaching on the course with the current course leader who was a performance artist... Peter Stickland was involved in theatre mistakes in the 1970s, and I taught with a number of artists like Amikam Toren etcetera. So my own practice started to shift... so it shifted from Architecture, which I studied... and was practicing... to a more Fine Art practice but still engaging more kind of design things. So I started incorporating much more, kind of thinking about Installation Art etcetera etcetera... into my studio teaching... and the course we developed in the 90s, before we came here [Chelsea Milbank], was already quite strong, interdisciplinary, or transdisciplinary, set of practices. But I felt slightly... kind of, frustrated, partly because I'd never studied Fine Art and I felt I wanted to take it a little bit further and... to be honest, to be absolutely honest, I wanted to buy myself a little bit of space [laughter], a bit of headspace... So during the time I was a PhD student here I was also a course leader, for the new Interior and Spatial Design course, but I managed to get some time off, so I did get some funding from the University, which was really useful. I think I was the last person to get it [laughter]. So I did get funding for one day, or perhaps two days a week, I can't remember.

RG: And you were the course leader full time throughout that?

KW: [2:35] I was the course leader during that time as well. So that was kind of tricky, but it did mean I had time to think, and for me that was really significant... and you know, an opportunity to contextualise my practice in some kind of way. So I kind of was searching for... a subject, in order to do that, and I think quite early on I decided that I didn't want to particularly write directly about my practice. So I think in that sense my PhD might be different from some... certainly different from some of those I've supervised and examined, where, you know, the practice is an essential part of the... writing. I use my practice as a series of frontispieces [in the thesis], so I refer to them but they kind of stand or fall in their own... on their own terms, in a way... in their own right. I was looking for another area, in order to discuss some of the things I felt to be emerging in my practice... certainly around the relation between the artwork and beholder... so that became a particular... and particular around ambiguities or problems, I was quite keen, in a way, to problematise the beholder position, in a way that, you know, sparked acts of ideation or imagination, in a way that was quite important for me.

RG: So what year did you start the PhD?

KW: [4:21] I think I took five years, and I know I finished in 2009, so I guess that's 2004...

RG: So these ideas about how you were looking for certain ambiguities in the relation, they were already formed... those were already kind of swirling around for you, before you started?

KW: [4:40] Yeah, they had been for some time. I mean, I only really started to make artwork as opposed to architecture from about 98'... that was when I had a first exhibition, on Sclater Street off of Brick Lane. Some of the stepped pieces emerged from that, and a lot of the early pieces, were in a way, responses to particular architectural spaces, so it's quite, kind of, closely connected with my architectural background, in a way. And these started to become, structures that somehow... suggested that they housed a figure, but actually the figure was excluded because of change of scale, or, a switch in that relationship. So it became more of an imaginative inhabitation of the works, rather than a literal one, and that started to be interesting... and then, I guess the one work that started it off was a work that's quite prominent in the writing, which is Masaccio's [*The Holy Trinity* [1425-1427], which is this work in Florence, where... it's kind of unusual because so much of the painting is implied, as being in front of the surface, of the wall, and then... the actual depiction of the Trinity itself is behind, but even then there's a further separation because there's an implied secondary vanishing point, which Norman Bryson writes about... and I got really interested in this kind of idea, where you have to imagine yourself floating in space, and it seemed to go against a lot of the characterisations of perspective, as kind of de-bodied, disembodied... there was a disembodied element but also an embodied element that was central, in order to establish that kind of dislocation from that position. So yeah, I was interested in some of the paintings. I started to make work that engaged some of those issues, and I thought I would do a PhD as pushing that a bit further.

RG: So the problem kind of really narrowed down whilst you were doing the PhD then?

KW: [7:01] I think so... I think probably, you know, I was fairly clear on the territory, you know, right from the start I'd been thinking about it for some time before I actually... started, compared to say, some of the students since, who I've supervised... I think I've had a fairly... but it did shift, it shifted quite considerably in the course of the actual PhD itself, but the main territory kind of remained the same, this notion of a projected space... so a space on to which you project, you know... I think that's why I called it projective space.

RG: So in terms of... so, the way in which you positioned your project... where you say that philosophy, and also practice, to do with perception, is lacking in certain ways... and you take the position in your thesis where you say, well, I'm going to use these sources but I'm not going to give a comprehensive review, instead I'm going to use these to further my argument and use them to give an extended account of this kind of beholding [page 22]. Do you think you could only offer that because you were a practitioner coming from an architecture background as well? That it was your position that allowed you to engage in that way?

KW: [8:27] I think so [laughter]... I mean, I took an awful long time to get round to where I was, in a way, as a practitioner... but I don't regret doing that... you know, coming firstly from interior design, I'm not a fully qualified architect, I never did part three... I worked in architectural practice but... I think there was something about my design practice that was specific to this notion of... the interface between architecture and the figure, and I think that was important when I was making kind of architecture work – so I designed a frail, elderly home, and I was really kind of passionate that somehow, that sense of patterns of inhabitation were really crucial, you know, little decisions, like resolving the fire system so that the old people there could have their doors open, made such a big difference. I think there was a kind of... humanist with a small h, kind of concern with how

people inhabit the space. So I think there was a distinct perspective, from this very circuitous route, by which I started to make art practice.

RG: So with your supervisory team – you had David Ryan, Brendan Prendeville and Laura Jacobus. Did you feel they fulfilled different roles, and how do you feel they influenced your project?

KW: [10:03] I think they were great, and I was really happy with the team I got... and Dave was as Director of Studies, which was kind of in a way the person that directed me through the processes that it involved etc. So he was a strong kind of, you know, stabilising presence, leading me through those kind of processes, with a particular kind of... you know, he put me on to Hubert Damisch, which was a really useful reference... his *A Theory of/Cloud/* [2002], and the origins of perspective he's written about, so... and Brendan and Laura, seemed to fulfil different roles. Laura was interesting, I found Laura, so it was my suggestion, and she's a Giotto [Late Middle Ages painter and architect from Florence] scholar... and right from the beginning she was saying, "you know, I'm very happy to be a supervisor but I'm not going to talk about your practice"... and she did actually break from that at some points, but she felt very, almost uncomfortable about doing that, but in a way for me it was great, because she's really an expert on Giotto and that early Renaissance stuff, so she was fantastic, and I would go to Birkbeck rather than her come here, generally. You know, there were one or two meetings where we all came together but generally, I was quite proactive in a way, so I organised those sessions with her. And then Brendan... was a big [Maurice] Merleau-Ponty scholar, so he was incredibly useful in terms of the philosophical references, and... I don't know, through my reading I evolved quite a strong connection to analytical philosophy, and not just [Ludwig] Wittgenstein, who's probably the only analytic philosopher who's really looked at often in art schools. So I had quite a strong basis in my own reading, and around that, and it kind of bounced off Brendan in terms of coming from a more continental tradition. And he always said, "you can't merge the two" [laughter], but I did, in a way, and I managed to get it through [laughter]. And he was really... I mean, he's great, he's fantastically knowledgeable. So they weren't replicas of each other, they were giving me very different kinds of conversations as well, so... I found that really useful, I was really happy. And for me, it was an enormous kind of... privilege to have that kind of opportunity, of these three incredibly bright people that you could bounce your ideas off. I don't think everyone always recognises how fantastic an opportunity that is, you know. So yeah, that worked out very good... and I kind of didn't want them to overlap in a way, I wanted them, you know... I mean, it wasn't compartmentalised but nevertheless there was the sense that, I had slightly different dialogues with them. I mean, Dave was the one who engaged with much more in terms of the practice itself...

RG: And that's always useful... so in thinking about the length of your project, how do you feel your project changed across that period?

KW: [14:05] I think it started out in terms of... I got quite interested right at the beginning, in theories of depiction... and I think it was useful to go through that, but I mean, some of the literature on depiction is quite dry, to say the least. And you know, a certain part of me quite liked that [laughter], I did quite enjoy getting books out the library that no-one had read, so I did quite enjoy that secretly [laughter].

RG: Yes, I feel you on that...

KW: [14:48] But then it became much more... the question became more and more dominant, which kind of came originally from Brendan, I think... well, Brendan and Dave, because they both put me onto *Eye and Mind* [1961/1964] by Merleau-Ponty. And there's that quote that I give at the

beginning of the thesis [page 35], he talks about how the animals are there in a different way to the fissures and crack in the... I can't remember the exact quote, but he raises the question of where the artwork is, and that, for me, became a really important kind of point, which I suddenly realised... a lot of the examples in my practice were also... making people quite confused about where the work is, with the projected figure... I mean the actual projection – I play with the word 'projection' because I use it in terms of a video projection, but also the, you know, the psychological aspect of projection, and the geometric notions of projection, and different projection techniques. So the question became far more of putting up this... you know, making work that actually did, kind of... question where the object is. I did a show in Germany... one of the pieces I had was this big table that housed this projector that projected an image of me on the wall... and people kept on coming and saying, "the figures breathing, it's breathing", and it's a projection, you know, it's really strange why that should be [surprising, to them]... but I think it's because it was almost a still image and they couldn't see the projector because it was housed in the mechanism, and quite a few people asked me how's it done, and I thought it was quite obvious, that the projector was in this kind of aperture, this object that was then framing it but maybe because it was a strange proportion etc. But that became really interesting for me, and then I started to make... objects, where I projected film footage of the object back onto the object, and the moment you moved from the position where the film was made you had this kind of disconnect between the two-dimensional image and the three-dimensional space that generates it... so again, these complexities in perspectival... which is kind of a response to the Masaccio's second vanishing point [in *The Holy Trinity*], so I started to deliberately introduce multiple viewpoints that reflect them...

RG: Do you think it was... so from that exhibition in Germany, do you think it was watching people interact with the work that maybe sparked something?

KW: [18:03] Yeah, I think so, very much, and myself experiencing it. That space was an amazing space – Galerie Sebastianskapelle in Ulm and it had this spiral staircase - it was an old Chapel, and you could see it from really on high... and I actually stayed there while I was installing, they had this little space where I could sleep... so I was living with it before it opened [laughter]. But the image still somehow, the brain still made sense of it, even from this really high viewpoint, this distorted projection. So that became a spark of this kind of, this mismatch, in a way... I mean, it was a work where you could never stand in the so-called ideal viewing position. So it was a reference back to the critique of the Cartesian disembodied eye... and I deliberately made works where you couldn't be in that disembodied eye, you had to adopt other positions... there was a way of preventing you from experiencing that.

RG: Well seeing as, kind of, what we're talking about now is almost like empirical research, so primary research, you also mention how you would go to view certain paintings, and it would be a way of testing these kinds of ideas as well. So we could think of that as primary or empirical research...

KW: [19:30] Yes it was very important for me to actually visit all the works... so yeah, I didn't write about any, I don't think, anything that I hadn't... apart from Michael Asher [Conceptual artist] who comes in, but that's no longer there... yeah, all the main references I went to see during that time, and that was critical for me, I think.

RG: What I was going to ask, was, were you tempted at all when you were writing up the thesis, to include accounts of that activity, in the sense of, giving the reader, almost... evidence, or, you know, some kind of indication of how you came to certain conclusions?

KW; [20:11] I kind of, I kind of felt... like, resistance to doing that. I would be quite happy to talk to people about it but somehow... you know, it is quite an academic thesis, you know, there is a proposition, there is an argument there, and to a certain extent I think I was playing a kind of role... and I quite liked playing that role. I was kind of serious about it, but actually I realised I was performing a particular kind of academic role, with a, you know... and I quite enjoy that. And there were other ways of talking about the work but I kind of... I did talk about that work but I didn't want that to somehow be in the thesis. I wanted it to be a kind of thesis. And also, I kind of... maybe I felt a little precious about that – they were personal points in my development that I somehow... I didn't want to reveal all, in a way... I felt that they... I said it, I think, in the preface, quite strongly, that actually the artworks exist outside of the PhD, they weren't ever ways of illustrating a position... what was driving them included some of the questions, definitely that were emerging within the... and actually the ambiguity about where the artwork is became much more focused while I was doing the PhD, but nevertheless there were other drivers, that had nothing to do with the PhD, and I felt that was important, for me. You know, it was my practice, and it overlapped with the PhD, but the PhD... I never wanted to completely encompass my practice as though there was nothing outside of that. And I think that is quite a tricky issue, about... I mean, some people take the opposite position, where the PhD is kind of an *expression* of their own consciousness etc. and the battling, you know, and they write that down. But I don't know, I never felt that I wanted to do that. So the writing about... I tried to adopt a very, almost a terse language about how I talked about my practice, almost in Donald Judd kind of way, using quite simple sentences, quite descriptive, quite, you know, restrained, kind of minimal in the way of talking about the works. And I think that was a deliberate, you know, a conscious position that I took.

RG: Yeah, I found it really interesting, the way you articulate your rationale for it. It was very clear. I mean, did you... did that kind of concrete position almost come to the fore, as you were writing up, or did you know earlier on? Well, you know... at other stages where you needed to write, were you aware of that?

KW: [23:38] I think it came up at the confirmation interview, there was a discussion about it... and Bernice Donszelmann, the internal examiner ... I think she kind of encouraged me on that, I think she quite enjoyed that kind of... since, I've actually now supervised with Bernice and it was kind of interesting... yeah, so I got support for that. It was earlier on but I think the confirmation interview confirmed it for me, that that is what I wanted to do.

RG: How did you find the other mandatory stages, so, registration, how was that for you?

KW: [24:15] I mean, it went through first time, which was great, yeah. That was nice. I mean, in a way, I'm not really someone at the beginning of my career, you know... in 2004 I was 48, so I wasn't young when I started, you know... so in a way, I'm not saying I'm typical for other people in that situation but you know... I'd had a long time to think about it [laughter].

RG: Do you think that was almost a kind of, being sure of your position, or an authority in your work then?

KW: [25:02] No, I wouldn't say... I wasn't saying that. I wouldn't like to suggest that... but there was a bit of background... I mean, not so much in terms of making work but as a kind of educationist, you know, I'd been teaching since the late 80s, so... as I said, there's a long gap for me between doing an MA, and I mean, for me, it was more that, you know, I knew I had a limited time that I could do that, and that I could sustain that. I find that for a lot of people, the PhD just stretches out.

So doing it part-time, I didn't want it to go for more than 5 years. So I was quite focused, I think... yeah, so the registration was... went quite well.

RG: As someone in my 5th year now, I can definitely relate to that [laughter].

KW; [26:06] Well, it can just expand endlessly... you know, I'm not the most organised person in some aspects but actually I allow the disorder to kind of, revolve around something that is relatively ordered.

RG: So, in the same kind of vein as... almost, not including activity, because it doesn't need to be there... not because it's evidence of activity but because it just doesn't need to be there. So, the... your contribution almost, through your thesis, the idea of problematising the relation in a way...

KW: [26:47] Apart from, it is there, because its in the documentation, when I had a show...

RG: Sorry, I mean, not there, in terms of discursive [where the activity is discussed rather than shown]... So in the sense of, your artworks do allow... do problematise the relation for someone that experiences it, the artwork... experience of perception... so, were you... I mean, I kind of know the answer [from what has been said already], but I wanted you to articulate the narratives around it. Was there a pressure, or were you tempted, to offer more discursive information, or propositional evidence, about how the artworks were doing that? I mean, in the conclusion you do say specifically what you intended for them to do, but that's quite small, and it's in the conclusion...

KW: [27:42] Yeah... No I wasn't, I didn't... I kind of felt pressure from my peers, you know, other people doing PhDs, because they were saying, you know, "why are you doing that", "aren't you interviewing people about the artworks?", and to be honest, I kind of really object to being... I hate being questioned with those questionnaires, you know, when you got to see an artwork – "what did I think?" For me, I'm very slow, and I take quite a long time to process that information, and I don't tend to find that information particularly valuable...

RG: I mean, were these peers also practitioners?

KW: [28:28] Yeah, yeah... so people kept on saying, "why aren't you writing?"... and actually, the seminar groups, which Hayley Newman was running, and Tim was involved, Tim O'Riley was also involved in those. So there were opportunities to discuss practice...

RG: I can't imagine them being pro-interview questionnaire [laughter].

KW: [28:57] No, so there were forums and ways of talking about that, and Susan Trangmar also arranged a cross-university set of sessions, where we weren't allowed to talk about theory... all we could talk about was a kind of practice. So there were those opportunities, so I did partake in that, and for me that was great. I really enjoyed that, and as I say, coming from an architectural and interior design background, it was great to have those sessions, in a way... but I didn't feel from my supervisory team any pressure, they accepted my arguments for why I wanted the structure as it was, and it certainly wasn't raised as an issue at the viva, as well, so that was kind of good. I think it's because, you know, I set out my argument... I think the arguments are there, you know, so yeah...

RG: So in the sessions with Hayley Newman, Susan and Tim... do you feel with some of your peers, that you almost took, an individual position, and that there wasn't an agreement about the way in which your thesis... well, so, the resolution you have, of how practice should appear in the thesis... do you feel that wasn't shared with peers also doing PhDs?

KW: [30:25] Well I think maybe, I think there's an aspect... aspects of that were shared but I kind of always felt that... and now, supervising – I've had two completions now... you know, it's something I feel very strongly about, that actually there isn't a model, you know... When I say there's not *one* model, there are models, and I think it is useful to get people to go to a library and look at how other people construct their... but I think it should emerge from out of the research itself, you know, I think the kind of structure is important for how those are kind of, juxtaposed. I don't think it should be predetermined, I think it needs to emerge naturally, out of... and it's not a model that the students I've supervised have necessarily taken... one has, Caroline Rabourdin, did an amazing PhD about translation... there was, *there*, a kind of openness about what the practice was, which some people found problematic but actually, again it went... it was very well received by the examiners. So I think... I kind of feel that there can be a little... it can be a little *too* structured, in a way. I think it's important, you know, that that is still an ongoing question... that people evolve as they're doing the research itself. Well it depends what your subject area is, but yeah...

RG: So where we're talking about this relation... well, I guess for some people, it's an issue of the way in which theory relates to practice...

KW: Yeah.

RG: Do you feel that's an issue for the Art School, generally, in the sense of students from all levels... or do you think it really comes to a head, when you do the PhD?

KW: [32:38] I think that... I think it's manifest in... most of my teaching in the last decade has been on MA, I mean, I do teach on BA as well, and... I teach at Chelsea on a research-based MA, in interior and spatial design... and the students develop their research question as they go on, and again, at MA here, they don't write a thesis, they write a critical research paper, which is a kind of contextualising of their practice. So I think it's very much those questions... and actually, PhD was incredibly useful, because while I was doing the PhD, I pretty much started the PhD at the same time as I started being a Course Leader... and it did effect how that course developed, over the years... that thinking was manifest at postgraduate, MA level.

RG: So you feel that you were prompting students almost, to negotiate that relation, in a way? You were saying how, you know, to let it emerge.

KW: [33:51] Yeah, and, you know... while I was doing my PhD, there was quite a few... well, not quite a few because... but I did have sessions where I talked quite a bit about, quite honestly, about the difficulties I was having... you know, about framing that. So we had some quite interesting discussions, because I was going through those same processes myself. But I think that's something that's remained in my teaching... and I do think there's been a change... about how people think about research at undergraduate level, as well.

RG: About research?

KW: [34:33] Yeah, yeah. And, and absolute, unapologetic, you know, thinking through what research as practice is. Again though, I would say that, there's a separation between... you know, there's research as practice, and there's the practice and... they crossover but I think there's space within the practice that should be... it depends on your practice, but for me it remained independent. There are all sorts of other drivers outside of that research process, for pushing that kind of practice. You know, some people only do research as practice – all their research is practice-led, but I don't think that's the case with me.

RG: Is this kind of what you meant with, so in the thesis you say... it's right in the introduction... you are dubious about putting the... 'placing one's own work at the very centre of the thesis' [page 14]. Is that what you were kind of meaning with that?

KW: [35:47] Yeah, it is... I kind of feel... I kind of said it earlier on but... if everything that can be said about the practice is encompassed within that research environment, then I think there's things missing.

RG: So it's almost you'd be reducing it?

KW: [36:11] Yeah. So I felt that... and you know, I don't know, I've just been recently writing about Agnes Martin, which is perhaps an extreme case of that... you know, she throws red-herrings all the time about how she talks about her own practice, and I like that. I kind of like her elusiveness about how she... and you know, it's like, the work is there, and if you want to know about it, look at the work. The work is very much a kind of work that emphasises practice rather than object, I mean that's the other thing that emerged from the PhD for me, this kind of conviction that our works aren't things but they are kind of, processes, performances, or events, entities, and I think, with Agnes Martin's work, for instance, you can see that in the work, it can respond, it's kind of there... biographical factors and stuff outside of that is important but it is kind of there. And I took on that approach at the end – the practice is there, and I'll leave it for you to make connections between how that might relate to this much more kind of academic way of looking at Renaissance paintings or whatever, you know. I wanted to open up a space, rather than tell it to... I think that can be the danger, when you locate everything around practice, is you tell a reader what to think about the practice... and I'm slightly dubious about that.

RG: I mean, I found it quite an effective strategy... kind of almost putting the practice first, and then separate, then allowing you to focus on it. I mean, did that... that exact way of doing it. Did that come through writing up or you had an inkling that that's how you wanted it to be?

KW: [38:16] I had an inkling but through the writing-up process it became... clearer, and I was lucky to have, a supportive supervisory team that was very happy for me to do that – they never said, "no, you can't do that"... As I said, I was talking to others and... "can you do that?", "yeah, of course you can do that", you know, it's up to you. It's your PhD and you can construct that relationship, you know, how you want. I'm aware that mine probably reads in a slightly more academic way, than some, and that came out perhaps in the choice of examiners, although I had... because I had three examiners because I was a member of staff, so... but I had William Raban, who is a film maker... yeah, at LCC [London College of Communication, UAL]. And then I had Robert Hopkins, who is a Philosopher, and Margaret Iversen, who is an Art Historian. So there was an interesting range of... and I quite enjoyed that within those three, they were coming to it from different viewpoints.

RG: Yeah, that's a good mix, isn't it, almost like they're covering different bases. So... well, I guess this is kind of related... to go back again, to where you say that, so I've got the quote... you say that you don't attempt a systematic reconciliation of the different frames of reference and styles of argument, nor do you attempt to survey all relevant literature, rather, you've allowed the argument itself to determine the points of reference, on which the thesis draws [page 22]. So your interests lies with pursuing the argument rather than an interrogation of those sources. So, I wondered if you could talk a little, or explain a little bit more, about how and why you came to that decision... because it's very well-articulated.

KW: [40:14] It was a bit a reaction to this notion of the literature and practice review, and so, one of stages... at confirmation, as you know, you go through... I decided, some time before, that I didn't

want to do a practice and literature review, I wanted to do a chapter, so that's what I did, and I did a chapter that, you know, it changed, but it had quite a lot of the substance of the argument... and, I kind of never felt... I mean, I did do some of that stuff, I did write up, you know, certain key texts... to be honest, that stuff wasn't the most useful, for me... I was keen to advance an argument or a position, you know, I had a position... partly emerged out of these questions that were emerging in the practice itself, but then I was making the links to certain key theorists that were arguing that... but I kind of felt that I didn't want to do a review of those theorists, and set out how this particular argument they advanced relates to their entire canon of works, and so... I was selective... and I think you do have to be upfront about it if you're doing that... but it did allow me to have a more eclectic range of references, you know, a kind of range of references that somehow coheres on every front, so I didn't mind having people whose positions were diametrically opposite, included within the same... you know, I was sensitive to those differences in a way, but, I wanted the argument or position to drive that, rather than a commentary on what those differences were. In a way it's a commitment, and I think I still do... I mean, I'm writing a book at the moment, and it's a commitment to placing, the practice, at the forefront. So the questions really do emerge out of the practice. And I'm quite active in the European Society of Aesthetics, and I think actually, I've now got quite a lively debate with a number of Philosophers, in there, and there are... I'm not saying I'm the only one pushing that, but you know, we talk about the importance of addressing practice as being central to philosophy... often at Aesthetics conferences, practice is side-lined, which is kind of crazy, you know...

RG: Well, I guess with Philosophers, they kind of efface the idea that they're doing a kind of practice, in a way... they publish fool proof arguments...

KW: [43:45] But I think there's increasingly a body of philosophy, and philosophers, that are interested in that as a notion, so if Aesthetics is going to be relevant, it has to engage the kind of practice... and I think that that also gives me a licence to not, you know... I don't know, not to be kind of entrenched in to one philosophical camp, you know, when a Continental Philosopher will never talk to an Analytical Philosopher... or actually, I mean, ironically, some of the Philosophers I've engaged with are much more open than some Art Theorists are... and critical practitioners who, if you mention a certain artist, they would... you know, "I can't talk about that person", it's almost become now, so kind of, down. Yeah, I don't know if that's answered your...

RG: No, no, it's interesting, because I was going to ask some questions later about your work after the PhD. I mean, where you were presenting at the Central European Society of Aesthetics, conferences... and putting work in their Journal of Aesthetics... were you kind of foregrounding your practice then, or at certain conferences, showing your practice?

KW: [45:08] I did, I do sometimes, I have had articles, journal articles where I've written about practice. It depends on the journal, you know, it's really odd... I mean, some... *MIRAJ* [*Moving Image Review and Art Journal*, published by Intellect], was at the University [of the Arts London], where Cate [Catherine] Elwes edited... I've had a couple things in *MIRAJ* – one article and one review... and you're not allowed to talk about your practice, which I think is kind of strange, in a way, but then I wrote something for the *Architecture and Culture* journal, and they encouraged me to write more about the practice... so, sometimes I do... The book I'm writing at the moment, I don't talk about practice, but, the book is centred on practitioners, or particular works of art actually, rather than practitioners.

RG: So the practice is there... So if we think about Part Two of your thesis, the documentation of the work, do you think that that allows... say a reader now, so, 9-10 years after, do you feel that that

allows them to appreciate an experiential component of your contribution... sorry, I'm using the word 'contribution' intentionally, to see if it's almost, not a comfortable word, to be using in that way.

KW: [46:35] I mean, it's always a problem with documentation, you know. It is documentation, and probably, nearly, it shows how long ago it was, the DVD was inserted in the back pocket [laughter], it probably isn't even there anymore...

RG: Oh no, it is there... but unfortunately now, laptops don't even have the DVD player now, my old one used to, so it used to be good but now that it packed up, no laptops really have it so you have to go to the computer room [in Chelsea Library] to view it.

KW: [47:03] It would be QR codes now etc...

RG: That makes sense actually, yeah...

KW: [47:08] Yeah, I mean, it is slightly... a problem in the practice, that it foregrounds the experiential as being really important, but, you know, that's a more generic, general question. I think the exhibition was... you know, I did have a viva exhibition, and I think that was crucial, and a lot of people saw that, who had no interest whatsoever in reading the PhD [laughter], but nevertheless got something out of the, of that. I mean, the documentation, if I'd had more time, I would have liked a bit more film footage, perhaps, you know, if I was doing it again, I might have treated it slightly differently, but...

RG: So do you feel that there's some parts of it, some nuance I guess, that comes through the practice, which can't be communicated now?

KW: [48:07] Yeah, yeah, I do, but I think there's always a problem with, you know, how practice manifests... unless your practice is writing, in which case, it's kind of *there*, you know...

RG: So we're thinking about your contribution almost, the type of contribution... I guess, the thesis offers a theoretical contribution...

KW: Yeah.

RG: But the practice, kind of, almost, supplements it in a way, rather than...

KW: [48:37] There perhaps is a danger about that, but on the other hand, you know, I'm still making practice, and some of those things are still manifesting, itself, in the practice itself... so in a way, this is a kind of, a frame, that sets a certain kind of limit on that, but the practice has, kind of continued to do that. And it's changed quite a lot since... the emphasis has, slightly I think, since I did the PhD.

RG: So, if we think about your contribution in terms of, who it was for. I mean, it's a philosophical consideration, but you do specify, 'this isn't an art historical study,' so you do take steps to try and position that. I mean, although it's a theoretical contribution, I mean, the practice is, like... indivisible from it. Do you feel that the contribution isn't just for Philosophers and Journals, say, it's for practitioners as well? It's for people who are interested in beholding artworks in this way.

KW: [49:45] Yeah, very much so, and as I say, my writing since focuses on, practice, but it's not from an art historical perspective... I think there is a difference between the Art Historian, where the emphasis is on the writing giving the information, and you know... I mean, it's kind of odd... the very term 'art history' is strange. You don't, with literature, you don't have literature history, you just have literature, and there's not a separation of the historical framing of that from the interpretation, and the readings, and the criticality of that. I find that Art History is kind of strangely outmoded, as

a discipline, which is also of true of contemporary Art Historians, that perhaps react against that historical notion... but then on the other hand you get this snotty-ness towards those Historians who... because they were writing 100 years ago, like Riegl, Alois Riegl, who is quite a big source of mine... I wanted to value their contributions but not necessarily as Art Historians, but as thinkers that help us to re-evaluate what that connection is between the artwork and the beholder... that was why Riegl was so important for me, you know, he writes about this notion of external coherence, he writes about this notion that... well, as does [Ernest] Gombrich but in a slightly different way. The beholder's share is something I've become really interested in, what we contribute as beholders, in terms of completing the work... which is again this kind of commitment to the work of art not as a thing, but as a process, you know, there's two performances, there's the performance of the making of the work but there's almost a performance of a recovery of the work, of those meanings and those meanings being, kind of, deliberately kept open, open-ended in a way, depending on *where* the work is shown.

RG: So related to this then, if we think about the body of practice, well, your research as a body of practice... and, if we think about how that contributed to the wider field of art, do you feel that... well, I mean, it contributes in a different way, in the sense of [being compared to] your theoretical contribution. I mean, how do you think that impacts the field of art?

KW: [52:38] I don't know. I claimed [laughter]... the impact on the field of art, I don't know.

RG: Well, I mean, you made certain progressions. Your work, kind of... the way in which your work uses sculpture in a certain way, or engages beholders in a certain way, I mean, those are definitely steps forward. And your thesis proves that those are steps forward in a particular way, in a particular direction.

KW: [53:05] You know, the kind of more recent work, I've been working with Coram, the children's charity, and I made an installation... within the mortuary, which was the mortuary for the original London Foundling Hospital, although it was built much later than the rest of the hospital, but it had to be demolished to make way for this important new centre, for people working with children, you know, which I can understand, absolutely... it felt quite sad, nevertheless, about this building, so I made a work, which is a kind of intervention prior to this building being demolished. But the audience for that is a much more kind of diverse audience, it was opened up to children, who are on site, playing within... so I think the practice is continued but there are definitely things about that notion, the projection and those ambiguities about where the work is, that are still really apparent. So I guess the work is out there, it's not out there perhaps as much as I would like, because, being a manager, you know, being a Programme Director, which I am at Chelsea, is incredibly demanding, and I'm dropping it after Christmas, I'm just going to be doing my readership role, so I will have, hopefully, more opportunity. I'm going to have to drop down to a point six [0.6 of full-time contract]. Yeah... so, I'm slightly frustrated in what I've been able to do since in practice, it's perhaps more clear in terms of what I've done in the writing...

RG: Yeah, I mean, there's been a significant amount of writing, you've published a lot...

KW: [55:06] And I've got this book coming out, with Bloomsbury... the manuscript is being delivered in March, so that's kind of, 110,000 [words length]. For me, that's returning to some of this material, but it's not... I didn't want to publish the thesis, and I was advised against doing that, I think it was good advice. It was advice that I needed space...

RG: Space after the PhD?

KW: [55:37] After the PhD rather than this, trying to publish your PhD. And in a way, the logic of trying to publish was, even though I didn't write specifically about the practice, you know, the practice was there, and it was integral, but actually, the book that's emerged is not about my practice, it's about art practitioners, I don't talk about my practice at all. And I felt that that material needed to be digested... so, it's partly my inactivity at getting a book deal but [laughter]... I'm quite glad I did have the space between the two.

RG: Would you feel that these practitioners you've written about, they're continuing the... so if we're thinking of a field of inquiry, they're almost continuing your research concerns, in a way... so there's almost a continuation of that.

KW: [56:35] It is, and I feel that, you know... I'm hoping the book, becomes important reading within a field of situated art, and I suppose in my... and I'm making contemporary work in my thesis but actually, apart from the conclusion, I was talking about historical works of art. And again, that was kind of a deliberate decision, but actually the book I'm writing now has a broad historical sweep, so it starts with some of the things I talked about, like the Masaccio is there, I revisited the Velázquez, and there's a Rembrandt painting, I talk about Hubert, Damisch, the *Theory of/Cloud/*, and stuff. It ranges through people like Goya, and then to [El] Lissitzky, and Agnes Martin. There's Antony Caro, which is a controversial thing to talk about... talking about his 60s work, where it starts to cut against Minimalism, and then it goes on to Yoko Ono, Mary Miss who is a Land Artist. So it's a kind of bigger... but I wouldn't have been able to do that without having done the PhD... but it's not the PhD, kind of, it's not using much of that...

RG: Well, it's using... it's still about the experience of perception, and the importance of how that's being... sorry, it's slightly off-topic but I find this quite interesting to talk about – the idea that the experience of perception has been neglected still, when other people have looked at these artworks.

KW: [58:27] Yeah, I think it has.

RG: So it's a continuation of your research problem then...

KW: [58:31] It is, and, you know, addressing the notion that these are all artworks that require completion in one way or other, or... place demands, or problematise the beholder. You know, maybe in relation to representing the supernatural, like in *Theory of Cloud*, where he talks about the space beyond representation, in a way... through to the complicity of the beholder in works like Yoko Ono's *Cut Piece* [1964], which is a piece I talk about, and [Bruce] Nauman's, there's one that looks at Nauman's work, so each of these artworks are framed by particular theoretical reference... I talk about Stanley Cavell, his notion of empathic projection, and the issue of scepticism as it emerges in Wittgenstein... this is in relation to *Anthro/Socio* [1991], the Nauman piece with the rotating heads... So I do think that there's a gap there, I think there's a gap in people who are able... you know, there is a trans, a commitment the PhD had, to a trans-historical position, which some people kind of get very nervous about, because they some how think it's automatically ahistorical. I don't buy that actually, you can talk about the period, and spectator, and the expectations she had, in a way without necessarily... but there are certain factors that remain in terms of that bodily... there is an encounter... so I'm interested in the different notions of a situated encounter.

RG: Yeah, they'll always be an encounter. It doesn't have to be a historical... well, historically grounded, but you don't need to... yeah, I understand that... Well, talking about encounters... actually, we've kind of talked about this... Ok, so, you say in the conclusion... I think this relates to the idea of an ahistorical contribution, or an ahistorical subject... so you state in your conclusion

that, you didn't want to offer any categoric answers, or to imply the equivalence of experience [page 170], and this is after you've talked about your intention with the artwork... what you had wanted them to achieve and problematise in this relation. For me, the way I was looking at it was, the way in which people skirt around the idea of, not instrumentalising their contribution – the idea that someone else could take it and use it. Do you feel that was an issue for you, that you had to be very clear about that?

KW: [1.01:29] ... I'm not quite sure what you mean, could you just clarify that?

RG: Yeah, so your artworks problematise the beholding relationship... I guess it's my way of saying, do you believe there's any way that an artist can go, "ok, you've problematised the relationship by constructing the relationship in this way, getting the beholder to do it in this way. I also, want to problematise this relationship, so I'm going to use these certain devices that you've used, in a similar way". Do you feel that would be possible, or were you kind of against that?

KW: [1.02:13] No, no... no, I think... no, I'm really keen that it is a method of thinking about those issues, so no, absolutely, I'm not precious, of territory, in a way. That's maybe where the contribution to knowledge is, but I... I kind of wanted to allow people in a way, to be open about looking at works that perhaps, aren't really talked about, the almost anti... I think there's a difference, you can be critical of Art History as a discipline, and I am critical of that, and as I say, literature is a much better model, in a way. One of my references, Wolfgang Iser, who wrote *The Act of Reading [A Theory of Aesthetic Response, 1980]*, which I think was really important for me, in a way... and there's no difficulty in switching about talking from Beckett, to Jane Austin. In literature it's not seen as somehow, kind of retrograde... and yet because of the way that the discipline of Art History has been... with these specialisms in particular now – periods... I wanted to, in a way, retain a criticism of the art, you know, I was very clear that this is not an art historical study, but actually... not restrict the fact that you can look at a Masaccio painting or a Velázquez painting, and find something new to say, or something that's relevant...

RG: So it's like the idea that Art History tries to close off certain avenues?

KW: [1.04:19] Yeah, so this wasn't... I am quite committed to certain... because, you know, and again people could criticise that but it's a phenomenological way of reading, and I am drawn, although I am quite critical of people like Rosalind Krauss, certainly on some of her more recent positions where she is highly critical of Installation Art, which is, you know, I think her position doesn't make much sense. But some of her early writing is really fantastic in terms of, certainly her writing about Martin is really good, in terms of describing these three viewing distances, which is absolutely still relevant. It's not socially contingent, which is not to then rule out the fact... people with different social agendas etc. I don't think it's all one or other, in a way. So I was very keen to... argue for a kind of widening, of the potential sources in which... and readers... I mean, it's too big a, I'm not trying to make this massive claim, of rediscovering people, but we can start to talk about, people like Sven Sandström, for example... I don't know anyone else who's talking about him. This notion that he develops about these levels of reality [see *Levels of Unreality: Studies in Structure and Construction in Italian Mural Painting During the Renaissance, 1963*], absolutely apply to a work like Bruce Nauman's, particularly in terms of video work, where you combine video work and projection, which my work deals with. It was really useful for me to think, of that juncture between the virtual and the real as being one that's negotiated, and it shifts, it's not static... it unfolds through the encounter, in a way...

RG: It's very Deleuzian language considering you weren't into Continental Philosophy [laughter].

KW: [1.06:42] Well Deleuze I kind of never really got into, and I think that's something for me... it got to a point where actually, I didn't want to open up a new line of...

RG: Headache inducing philosophy [laughter].

KW: [1.06:56] Maybe I'll come back to that in another one... it's a shame you can't do a second one, because I wouldn't mind doing it...

RG: Well I think some people do a second one, do have double PhDs, but it's usually in different subject areas though... So where we were talking about reinterpreting past sources, do you feel that's something the Arts does, in a kind of unique way, compared to other disciplines?

KW: [1.07:21] Yeah, I think that at least the possibility is there... yeah, short answer, because I think it does [laughter].

RG: So after my questions about the thesis and activity during, so there were a couple more questions I had that were more like, kind of reflecting from the position you're in now. Do you think, where you articulate... so you say quite early on that the dominant or conventional idea of art in Art Schools is this continental idea of art, and the attention to the semiotic or conceptual content of art, where you're saying, well, people don't look at the perceptive, the actual perception of art etc. Do you feel that has changed in Art Schools now, is there more attention to it?

KW: [1.08:09] I think it is changing, yeah, I think there's a shift from when I was doing my PhD, and there's a slightly more, openness to that. And I've been surprised that I've gone to conferences and given papers, and people come up, and have been quite receptive to some of the sources that I've been talking about. Maybe it's a generational thing, that there was a generation of people, particularly people that studied Art History, that studied under people like Michael Podro or Thomas Puttfarcken, and these are mainly men, and these are a reaction against this... quite right... there is a real role for decolonising the canon etc. I really believe that. But actually for me, the really interesting people, who are starting to... people like Griselda Pollock, I think, are very interesting because... she is highly critical but actually, there is an openness and a generosity towards some of that early material, it's not just saying, you know, "that's all dead, that's all gone, and you can't learn anything about that". I don't know, I feel that there is quite an interesting juncture... I mean, critical theory is something that a lot of Universities, a lot of subjects, had kind of in a way, moved on from. I think Art Schools often slightly, were behind, and I think there has been a reaction to that kind of postmodernist discourse, and actually saying, well, you know, that actually, it was necessary, but there are also other ways of thinking about it... and I do think you can cross disciplines, I mean I'm still quite eclectic... you know, Griselda Pollock is framing one of the chapters, and then I'm also looking at Sven Sandström, you know, a dead white male... I'm trying, in a way, to not narrow down those options, which is not to belittle the work that needs to be done, in terms of opening up new sources of reference, but I'm not the person I think necessary, to kind of do that.

RG: That makes sense. So where earlier we were talking about the issue of theory and practice etc. Do you still think that's, I mean, we did talk about how it is with your MA students on your particular program, but do you feel that theory and practice is still such a pertinent issue now as it was when you started your PhD, or even before?

KW: [1.11:07] Yes, I do. I think it's as pertinent... and I think it was an enormous leap forward, you know, people like Tim [O'Riley], were vital... the same as Stephen Scrivener, were vital in staking out the... I can't think of the word... my brain is gone, but maybe, they made this a legitimate area of research. I think that, actually, it was quite a battle, in a way. I mean, you go the States [United

States of America], and it's interesting, when you speak to any American scholars, they're still bemused when you say, "I did a practice-based PhD"...

RG: There's quite a few places now that accept it [in the U.S.A], but it's still quite controversial. I mean, talking about Tim's, did you find an affinity with Tim [O'Riley]'s PhD?

KW: [1.12:08] Yeah, there were connections, yeah, and it was great to have... and Tim, as I said, participated in some of those seminars, and our sessions, and he talked a little bit about his own work, and it was Tim, you know, crossing these kind of boundaries as well...

RG: Well for me, definitely, I saw a similarity in the way you said, "ok, I'm not going to talk about the artworks in this way, the artworks are going to be here, and I'm going to allow this relationship". And Tim, well... he does the thesis, and he says, "well, the artworks are going to follow, and there's going to be this, that I'm not going to talk about, but you can see that, it's definitely there" [laughter].

KW: [1.12:54] Yeah no, there is definitely a kind of similarity there... you know, and Hayley [Newman] also offered a way of thinking, about her particular kind of writings...

RG: Yeah, her thesis was quite radical...

KW: [1.13:10] Yeah, the kind of structure. So yeah, that was great, and they were really useful... so I know Mo [Throp] is now doing a [book]... and she also constructed a quite, I mean, if I remember right, because I remember Mo talking about her structure, where she writes in two different voices [in her PhD thesis]... the writing almost performs the... Yeah, so I think that's the exciting... I do really feel strongly that each PhD has to construct what the relationship is, it depends on the work.

RG: So where you mentioned, well, you mentioned briefly, if you were to do the PhD again, you might have spent more time, introducing more films, sorry, more moving image, in a way, as a kind of lasting thing, in the thesis. Is there anything else you would, like looking back now, that you would change about the PhD? Or, sorry, anything you would do differently in retrospect?

KW: [1.14:20] I think that's a difficult question in a way, because I can see, you know, there are... there are chapters that if I, I mean, I don't tend to reread it, but if I look at them I feel, well that seems to hold up well, and the one's I feel are not that... well, the Merleau-Ponty chapter, I feel that needs a lot of work, it never really quite cohered, and the stuff about, the psycho-analytical stuff, I don't think really hangs together completely, in a way, but I don't think that matters, because... you know, I had to have gone through that process, I think, to be where I am now... I think maybe, to make the analogy with practice, the PhD is a process, and a way of thinking that develops over time, and actually, what's written in the thesis is only one manifestation of that, you know, and I don't think we should fetishise it... too much. I mean, there's a point where you have to write it... and I'm kind of a bit dubious about no writing... I could see the argument, that there's a case for... ok, you say that practice is research, why not just have practice? But for me, I wouldn't want to do that, I mean, for me, the writing was *incredible*, in terms of making me think about my practice, and it really feed into how I think the practice. I wouldn't want to do one without the, the other. But I think... I've kind of gone off on a tangent. I do think, that we should think of the PhD as a kind of, I mean, in a way it's a training, you know, it's a process you go through, and I think that process is much more important than, whether you could have improved it, as a document, in its own right. I think the contribution to knowledge, is much more about where you apply that thinking afterwards.

RG: That's really interesting, yeah. Actually it leads onto the next question I was getting to... I ask this almost, glib, kind of question, to my interviewees, which is, what do you think the knowledge is

that practice-based researchers offer? So, whether it is, something qualified by – something must be unspoken, something must be performed, it relies on experience etc.

KW: [1.17:30] I think it is embedded in, and consistent with the kind of work I make. I think it is embedded within that encounter, with the work. I think that goes on, I mean... I haven't shown that work in a while, in the PhD, but I occasionally do, there is one piece that I dug out recently for a show, so I think that work goes on. I think it exists within the writing, obviously, as a theoretical, both as a theoretical argument... position but as a one possible approach to thinking about that complex relation to theory and practice. For me, I think it's more manifest now... you know, the occasional student might read it but actually, much more important for me, is I can feed that back into my own research, and maybe that's just because I'm in academia. You know, it's become part of who I am, in terms of my teaching practice... So I think that knowledge is... I mean, I'm kind of, I don't really... I'm kind of slightly ambivalent about the term knowledge...

RG: Yeah, it was a slightly glib question...

KW: [1.19:07] Because sometimes people ask it, you know, "what is your contribution to knowledge?", and it's somehow... and again I think it kind of fixes it, you know, somehow, as though it's static, I don't think it is static, I think it's...

RG: Well I mean, for me, reading all of these theses, part of it is looking at what is the contribution, what's made into the contribution, and with your contribution, it's easy to say in theoretical terms, that's the contribution, but when you come to the practice, you're like, well, you can see it there and you can see it there, and it's this, but it's also this... and it kind of almost expands, it's more... it's not like you put your finger on it, it's not like you could point to it, in that direction... it's a kind of interesting relation... but yeah, it's hard, the word, contribution, is phrased as contribution to knowledge, it does kind of say, well, give me the box where knowledge is.

KW: [1.20:08] You know, when you're preparing people for viva, you know, you have to prepare them to confront that question, it's asked, but actually, I was really glad that in my viva, it wasn't asked. You know, it was there, it was implicit...

RG: Why do you think that was?

KW: [1.20:31] I don't know, I think they were much more interested in talking about the argument... I mean, in a way, I would have liked, perhaps... I mean, it was a great viva, and as I say I was really happy with the people that I had as examiners, and it was fantastic to have these people in a room talking about your work, so that was great. Perhaps there wasn't enough discussion about the practice itself, but maybe I was a victim of... not a victim, because it wasn't a bad thing, but you know... they wanted to talk to me about the proposition I was making, which is kind of in a way, a compliment, that they felt there was enough to grapple with there. But you know, we didn't really talk so much about practice. I did with William, in the exhibition itself...

RG: Did they see the exhibition the same day?

KW: [1.21:44] No, it was slightly before, and unfortunately for one reason or another, Margaret and Robert Hopkins couldn't come, to the exhibition, so the only person to see it was William, so that was maybe why that occurred. I had quite long conversations with, and I've conversations since with William, because I'm still in touch with William... If I was to be critical, more generally, of the process, I still think, when it comes to the viva, the practice can be slightly sidelined...

RG: Did you have any of your practice in the examination room, so displayed or anything?

KW: [1.22:26] No, only what existed in the documentation... and I didn't, maybe I should have. I think we've changed it since, I mean, now, I've had two completions since, and I've got one person who is coming up to it, and they all did presentations and I didn't, you know. I just had a conversation. I think in the training, there's much more emphasis on encouraging a presentation...

RG: Do you feel that's because there's more of a familiarity with what the process entails?

KW: [1.23:05] Yeah... and there's now a Chair, which I think is new. I mean, William kind of played that role, but there wasn't a formal Chair... I mean, perhaps I shouldn't say, but I really enjoyed the viva [laughter].

RG: Lots of people have said they enjoyed their viva, which is good to hear [laughter]. It isn't just a very formal... pulling nails process.

KW: [1.23:42] No, it was a really good discussion.

RG: So this leads onto my final, kind of, question. My final point I wanted to talk about. Well, this is it, in a way. Is there anything you feel could change about the PhD? So, arts-based PhDs etc. In a way, that it could be different... that it could accommodate practice in a different way?

KW: [1.24:07] Yeah, I mean, for me... and I know why it's the case, but I think... the issue with not having studio space is an issue, because, you know... there are those that have their studio anyway and... it's like, a more privileged position, in a way, or, the means to kind of make practice. You know, I think it is slightly odd, when you're doing practice, and I think... I still think... there were lots of things that were really great about the experience - the regular student seminars that we had, you know, and I had very good connections with my peers, and I've still kept those connections, and we met regularly... we ended up going every week to Pizza Express [laughter], and then kind of conversations going on, and that was fantastic, but I still think... as a community it feels slightly marginalised. You know, I try to involve some of my students more in the MA community... there's the teaching, the graduate teaching scheme, but I really don't know if that's been as successful as it could be... and actually the number of hours you go through, this long process... this is speaking with my other hat on, you know, when I was Course Leader, you go through a whole day and then you get someone for three hours, and then you brief them... so I think there could be a much more embeddedness, of that. Maybe that's something, you know, we've now got that shift at CCW [Chelsea, Camberwell, Wimbledon], in terms of having a Design School [Chelsea], a Performance School [Wimbledon] and a Fine Art School [Camberwell]... and I think in theory, having Readers - I'm a Reader, and Professors, kind of linked in to those Schools, may start to address it, but actually it hasn't quite happened yet, and maybe that's because the amount of changes in terms of curriculum etc. I mean, there's been lots of changes in terms of curriculums going on, and I think... the research community still feels a bit marginalised, in a way. I mean, it was interesting, we had a staff... I'll be careful what I say. We had a staff conference, and it was really interesting that actually we had all the Deans give presentations, and the one word that wasn't really mentioned was 'research'... And that seems to be, there's kind of an endemic problem there, and I don't think, you know... part of the problem was there's a disconnect, perhaps between the Professors and Readers from the curriculum, which I don't think is healthy, but then the way that that disconnect was addressed wasn't handled well at all, it was handled really badly, I think, and in a sense...

RG: It was a justification exercise?

KW: [1.27:39] Yeah, I think so, and there's still a lot to be done. And I do think, from my experience as a supervisor, I think the students are, kind of in a way, they do feel quite isolated... I mean, there

is also an imbalance in terms of across the Design disciplines, there's just not enough supervisors. I always have problems trying to find supervisors, when I'm asked to take on, because there isn't that sufficient pool. So I think the PhD community could become, I think it should be shaping how we think about our disciplines, and I don't think it is yet. It could become that, but we're not there yet. But maybe in the future it could be.

RG: Yeah, that's a really interesting point. It's good, so... well, yeah, I think that's a good place to leave it actually, it's quite an optimistic [laughter]... I'd like to leave it on an optimistic note.

Appendix iv: Jane Norris Interview 12/12/18, via Skype

RG: Ok, so to kind of, get the ball rolling. I wonder if you could say a little bit about how your project came about?

JN: My research developed through... I guess, through the difficulty of living in West London, and then travelling all the way across to Romford, in Essex, to work, daily, and back, which took about 4 hours... and a sort of sense that, this was a huge part of my life, that could either be dead time, and annoying, or, I could investigate it, and think about it, and use it as a way of learning to research and produce interesting outcomes. So, my research then sort of developed into, tracking and thinking about this process of travel, in urban space, and sort of, ideas and thoughts that developed from that, particularly how the digital influences our experience of urban space.

RG: Cool. So, the problems or research concerns, they emerged from doing this kind of practice? Or, kind of experience?

JN: [1:49] Well yes, it was a little bit of a bit of a cliché really, but you know, a bit of grit in an oyster that produces something, you know. It was an annoyance in my life, and either I would give up the job, or I could do something much more constructive with it, I think. So I wanted to deepen my learning, and push the theoretical frameworks that I had... my practice had got into a bit of a cul-de-sac, so I thought this would be a very good way, of stimulating myself, I guess.

RG: That makes sense. So to talk about your team, to talk about their individual roles – I know we talked about this briefly before [prior to beginning recording]... One of the questions I asked the other interviewees, is just, how the different people in your team, allowed you to develop a research voice, or how they fulfilled different roles?

JN: [2:50] Yes... I had my team... changed over the course of my PhD, and shifted. My consistent member of my team, Susannah Biernoff, who was extremely helpful, she was somebody who really, helped me develop, my reading, and my writing, my theoretical awareness, I think, and she was great, she also changed jobs within the University during my PhD, but managed to maintain supervision of me, which I was very grateful for. And then, when Susannah, sorry, when... Joanna Greenhill became by Director of Studies, she was running the MA at Central Saint Martins, she was extremely supportive, and very sort of good at the, organisational bits of it, so that was very, very good. She was also interested in the subject matter I think, and helped... gave me some very good tutorials, that gave me the confidence to pursue particular avenues... and then Graham Ellard, who was my supervisor, who was more film-based, I guess, challenged what I was working on, from his perspective. He joined my team much later.

RG: So in your supervisions with the different supervisors, did your practice feature a lot? So, you would discuss it and show your practice etc.

JN: [5:09] Yes, so... my experience of it I would always describe like, walking really... I'd make something, I'd film from my car, driving around the North Circular, or I'd film on London Underground, which you could do at that stage... and then write about it and my ideas would develop and I'd progress my practice, my visualisation of the ideas... exploration. So it was very much an even balance between what I'd write, would give me further, insight, and I'd then explore that through digital media, and then I'd write about that further, read more, you know...

RG: So... what year did you start the PhD? And, could you talk a little bit about your mode of study?

JN: [6:06] I don't know [laughter]. Sorry, I should have prepared this, shouldn't I.

RG: No, that's fine, it's actually a common answer for the other interviewees as well [laughter].

JN: [6:19] I know it took me 10 years, and I was part-time, obviously... because I was working full-time, at Havering College [of Further and Higher Education], running the Foundation Course, and then moving across to writing a Degree structure, and writing up Degree programs, and then running 2D and 3D Design. So, there was quite a lot on [laughter].

RG: And you were also being a great Video teacher as well [laughter] [I completed by BA in Fine Art at Havering College, where Jane taught the Video Art module].

JN: [6:59] Well, yes. So I was working full-time, and it's not necessarily like full-time was a calm job, an office job, that I could just park, you know, there was quite a lot happening on the job front. But the PhD kept me afloat, in terms of my practice, because otherwise I would have... I think my academic, employed life, would have taken over.

RG: So you think your PhD practice, the work you were doing, filtered into your professional work as well then?

JN: [7:33] Oh definitely, definitely, and it was on the basis of that that I persuaded Chris Stephens, who was running the BA in Fine Art, to run alternative media classes, you know, to be able to use my research... because initially it wasn't part of that. So, yes, it definitely sorted into that, helped my thinking... and in fact now, is repeating again in terms of the, programs I'm writing for Richmond University [Richmond The American International University in London], so there's been a little, sort of, where I've gone off and done other things, but I'm back again, in another format, and I'm currently writing a Minor in Digital Studies for Richmond University, which is an American University in London, and has a slightly different Degree structure, so a minor is like half a Degree.

RG: So your research concerns from your PhD are still manifest in the work you're doing now?

JN: [8:53] Definitely, definitely, and have come back into focus, and I find that they sort of fade away, and "ooo, why did I have to do my PhD on that, I should have done something different" [laughter], and then suddenly, lo and behold, it's suddenly joined up again, you know [laughter].

RG: So, to talk about the PhD at University of the Arts, do you think the PhD itself, so the structure etc. has changed over the period you were there? So the way in which the mandatory stages happened, the way in which they tried to the community cohere, through the training sessions etc.

JN: [9:32] I think it definitely developed in a good way. I think when I started, there wasn't so much of a community, across the different colleges. I was very pleased to be registered at Chelsea... I'm

going to forget her name now, this is embarrassing... anyway, she was running the PhD seminars, can you help me here, I don't know...

RG: Helen Thomas was running it when I...

JN: No, no, anyway...

RG: Oriana Baddeley?

JN: No, no... anyway, she's at the Slade now, but anyway...

RG: Oh, Hayley Newman.

JN: [10:26] Hayley, yes. Hayley was running the seminars at Chelsea, and they were excellent, and they gave a sense of small but diverse community, actually at Chelsea...

RG: So they were Chelsea only sessions, that Hayley was running?

JN: [10:45] Yes...

RG: How big were the classes?

JN: [10:55] When I first started it was, goodness me, I've forgotten now, his name... Japanese gentlemen...

RG: Toshio Watanabe.

JN: [11:02] Yes, yes. Toshio Watanabe was running them, and that was a very small group of about four or five, or seven people, who would turn up. I'm still in touch with one girl from that stage... and then it developed as Chelsea moved [from Manresa Road to the current Milbank site] to the new buildings, it developed into bigger groups of students, and there was more of a general program, I think, on methodologies and ethics and stuff for all the students across UAL, which was good... that just got going, I think... so I went to some of those, and then I didn't need to, so I didn't bother so much.

RG: What, was that in the later stages of your PhD?

JN: [11:50] Well it was near the mid-stages, and I was then moving on and I, you know... I was... well, I did maintain contact, perhaps fortnightly, at Chelsea, the Chelsea seminars.

RG: Yeah, that's fairly regular. So how did you find the mandatory stages, like registration and confirmation?

JN: [12:20] Mine was slightly chaotic I think, sometimes I think, for part-time students, it can be a bit, you're a bit of, spinning on a different cycle, and people aren't quite sure where you are always... and I was sort of in-between Directors of Study at the point, and... Joanna, I seem to remember... I think there was a slight moment where the ball got dropped [laughter], but it was fine actually, in the end, in terms of confirmation... But, hey, you know, it all came through.

RG: I mean, the actual session itself, did you find it quite helpful, was there a kind of discussion, and how did you practice alter, or how did you research alter... between those stages?

JN: [13:15] I can't actually remember a formal session too much, I remember submitting paperwork... I think, I don't know if that was part of the hiccup [laughter]. I have to be careful what I say here, because I don't want to get anybody into trouble... I think, I might have had a tutorial or something.

RG: Yeah, I mean, they are phrased, now, as discussions. They aren't examinations, they're discussions. They're supposed to be positive. So how do you feel the project changed across the period of your research? Do you feel it got more specific, or were there branches you had to follow etc.

JN: [14:01] It certainly got better informed, and I got a much better, I think through my reading of philosophy and various other theories. I started off quite general and woolly, I guess as most people do... and I think, one of things I've got, and enjoyed, and still value from the PhD, is that it gave me a sort of... a proper grounding... and doing the literature survey, I guess, a proper grounding of philosophical theories... on which I continue to build... and have been invaluable, and that is something I certainly didn't have before, and which developed all the way through the 10-year arc of the PhD, and now, further. So it was the kind of training ground, it helped me to establish my theoretical landscape, as it were.

RG: So during that period, how important do you think it was to exhibit your work?

JN: [15:17] I didn't, exhibit during the PhD... oh actually, that's not true, there was a couple of Chelsea, sort of, conferences, which I helped organise. We showed stuff, some stuff. It didn't really... I mean, it sort of did [laughter]. Didn't really influence it a lot, I think it was more, having discussions around the series, was the most significant thing, for me. As such, I have moved into more of a theoretical practice, as it were. So I think it's sort of an arc, that started back there, and became more interested in, and now it's much more in terms of writing as practice, and, you know, workshops as practice, and things, rather than making things, exhibiting them...

RG: Ok, so it was like a step back from those kind of things. Well, it's interesting to go from that... How did what you were doing with practice, relate to others, other practitioners, do you think?

JN: [16:47] Who were at Chelsea at the same time?

RG: Well, other practitioners who you felt were doing work in a similar vein, almost. So you mention like Blast Theory in your review section etc. I mean, do you think that yours was doing something different theoretically, even though there was that kind of comparison that could be made?

JN: [17:13] Yes, I mean, I think... I don't know, really. I think I was more... interested in, my thinking, as it were. I think my work wasn't as, you know, as strong, as my thinking, if I can say that... and that's something I've come to, understand, after having finished a PhD, and through doing my research now, is that I make things, to think, you know, I don't think to make. So it's another form of thinking, making is another form of thinking for me. And the outcomes are therefore, are not necessarily finished, or stuff I would exhibit, or would be... you know, stand up or in conversation with, other practitioners work so much... is that it helps move my thinking on, and then I write and stand up. The writing becomes the thing that is, much more developed and useful in the public sphere.

RG: That's really interesting. Well... I wanted to ask some specific questions that came up during your thesis, so I'm sorry if I'm asking you, to like, remember something very specific...

JN: [18:44] Yes, I'm [laughter]... I should have reread it before I talked to you.

RG: So you talk about the way in which your artworks do something specific, within your research. So you say that they deal with the phenomenology of unmediated perception, and you say that, the way you wanted to position this was outside of Debord's idea of the spectacle [page 106]. So as this was quite a specific position, I just wanted to talk about how you developed this position. So, how

you came to that... well, how you came to that position – was there a negotiation, or was it a reaction?

JN: [19:30] I think it was a journey... I was, there was a combination of... looking at optics, the phenomenology of optics, and, I... I'm struggling to remember the context of this now, to be honest... but I feel that it was, connected to, was very much interested in Deleuze's planes of immanence, and emergence theory, and it was sort of trying to balance between phenomenology and this sort of, more abstract, sense of, emerging experience. Does that make any sense?

RG: Yes, I feel like it does... I mean, do you feel that was a different position from say, other artists doing research? So, where perhaps, they were looking at or asking different things of their artworks, so it wasn't so much about a phenomenology of experience, but a more conceptual... or they wanted it in terms of the semiotic content, or something.

JN: [21:12] Yes, yes, and I think, there was another student doing stuff around place, at the same time, doing stuff around place, space and place...

RG: Was that, at Chelsea? Was that Shu-fang Huang?

JN: [21:30] No, no... her name will come to me... But that seemed to be more around, much more concrete... experience. I mean, I know phenomenology of the time was having a bit of a, day in the sunshine. You know, and everyone was doing a bit of reading round phenomenology. I was more interested in kind of emerging, emergent stuff. Partly because I was interested in travel, so it was all moving, it wasn't a sort of static, sense... so, therefore I guess more difficult to pin down.

RG: Yeah, that makes sense... So to think about your research problem, that you articulate, is that there's an area of theory, so, urban theory, which hasn't been taken up in digital and visual, art practice and theory. So you mention, to go back to this idea of artists working in the same area, you mention Susan Collins, Mark Amerika and Blast Theory. So when we think about the contribution that you make, do you feel that they were working in a comparable field, field of inquiry... so everyone is contributing to this, idea of urban theory, and digital and visual art... but do you feel that what you were doing, is making it more discursive, perhaps?

JN: [23:12] Yes, and I'm, it was quite... interested, and this was what I particularly quite enjoyed about the PhD, was moving outside of the art arena, debate and discussion, anyway, and that it allowed me to pick up... theorists from Sociology, New Geography, stuff like that. I think Blast Theory are particularly good at engaging, they were quite, this was the early days of Blast Theory then, a little bit, but... and taking it beyond a sort of, art, bubble. And in fact I think I've just continued that trajectory really. I wouldn't necessarily cite my work within an art discourse, of the stuff that I do, within an art discourse anymore, anyway. I tend to reference Ethnographers, Sociologists, Philosophers, people outside an art context, because I found that a little suffocating, I don't know.

RG: So where would you say your position is now? Perhaps the area you work in now?

JN: [24:40] That's one of my problems [laughter]... is that I think, we're actually talking about, at a conference at Richmond, about postdisciplinarity, because, you know, I think... and why I'm interested in writing this Digital Studies program, because it sits between, something like, Philosophies of Science, and Computer Science, and Humanities, Art practice, Psychology, entrepreneurship, you know, it connects up all sorts of other stuff that... it's a sort of, very amorphous thing, connecting up all the courses that are happening, at the University. And I quite like that, sort of, liminal space, to think and practice in, you know.

RG: Yeah, so it was like, the PhD got you to that place?

JN: Yes, definitely, definitely, yes.

RG: So to ask another specific question, I guess... in your thesis you identify 'viatopic' spaces... but it's almost cited at a point, where there's a kind of, a realisation. So I was wondering if you could talk a little bit, about the point at which you managed to, identify, this kind of space? So I realise I might not be giving you much to go on... I can get the thesis up to quote...

JN: [26:18] No, no... yes, I clearly should have read this [laughter], it's been some time since I opened it up. I think, I... got a bit told off by Toshio, for making up this word 'viatopia', because apparently that's not allowed. But that was in a very gentle way, of course... I found it very useful to have this, so called 'space', that was fluid, and about movement, and linked to experience, and so therefore, for me to have, a 'via', as in a route, or through, places that were always moving... whether it was in your experience, or it was, even though you were static and it was the digital environment moving round you, or if it was more, a mundane, sitting on a tube and you were moving, but your digital environment was staying the same... these things are quite difficult to get a hold of, and I found that... developing this term was quite useful to then say, ok, there's a number of different facets to this concept, which, you know, come under this whole umbrella of the PhD. I think, probably looking back, my PhD was quite scattered, because I wrote different papers at different times, which was like different facets of me trying to explore this idea. But it has then developed me, a way of, researching and conceptualising problems, myself later, you know, and having finished the PhD I sort of, realised, that, it's sort of the junior ski slopes, of research [laughter], sorry about this. But actually, it builds up useful patterns of working, or useful ways of thinking, and I was just about to, I was just thinking recently actually... I'm working on, trying to pull together, a book, and it keeps shifting shape, through what I read, and come across. Therefore I need to map it out in a similar way to what I did with my PhD. So I think it's given me confidence to, think, and work through concepts in a non-linear way... to spatially organise stuff, which I certainly wouldn't have had before the PhD. So it gave me a personal methodology, really, for research.

RG: So to talk a little bit about your, the thesis itself. I wondered if you could talk a little about how your thesis took shape, so how you came to decide about using the faucet structure. Was it that you were writing papers individually and it was sort of, a way of getting them together?

JN: [29:55] I think, well... I think it sort of mirrored, well, I don't know if the title mirrored the process, and then the format, all sort of stacked together, but it, you know when I was talking about it being sort of practice and theory steps, it was very much a journey... and, each piece, you know there was, left a trace, as it were. You know, the practice was a trace of my thinking, the writing, it included traces of my thinking and practice... and this, it built up slowly, because I'm not somebody who could just sit down and write sixty thousand words, having read, you know... I needed to slowly, construct it, I think. It was a, constructive process. It wasn't like I planned my trajectory and then arrived there, it was an exploration, and then "ooo, I have ended up here". You know, which for me was much more, interesting and engaging, and I don't know, productive. Obviously plans came and went during the process, but it was very much sort of, a journey... you know, the subject matter was journeying, and it was a journey itself.

RG: It makes sense then [laughter].

JN: Yes, sort of, it was my justification [laughter].

RG: So, you know... well, you did say just before about how theory and practice kept on feeding into each other... to think about the issue of theory and practice, so you know, theorising practice, how practice is either illustrating theory, or how that could be avoided etc. Why do you think this issue of theory and practice, was an issue for you?

JN: [32:16] I don't think it was actually, I think I came to a natural, swinging stride with it. Although, certainly at the beginning, of doing my PhD, there was a lot of debate, in the community, about the value of practice-based PhDs, and whether they were even PhDs, and there was a lot of soul searching around this... I didn't experience it as a problem, I just found it that both were sort of fuel to each other, and sort of allowed me to progress. And that's sort of why, I did the PhD to improve both parts of my practice. I didn't want to... I looked at other, institutions, I think at the time Wimbledon was offering a practice only, based-PhD. And I didn't want to do that, because I, that wasn't what I was interested in. I wanted the debate, the discourse, and the...

RG: I mean, that, so the Wimbledon offer, was that associated with the, a certain Centre there? Because I think the Drawing Centre, I'm not sure when it was active, but I think it might have been around then.

JN: [33:40] I think the Drawing Centre was active then, but it wasn't necessarily associated with that. Just generally, people were doing practice-based PhDs...

RG: That's really interesting. Well, I found it a really strong image, the way you describe it in your PhD [page 16], about how this relation between theory and practice, it was almost a way of you maintaining momentum, and I hadn't heard that before... Do you feel it was more of an issue for others, having to write for practice?

JN: [34:24] There was definitely an attitude where, and it depended on people's research, I think, there were some people who were doing stuff to do with, colours of glazes on clay or something, I can't remember really, but the idea that you would do your practice, and then *write it up*, you know, I... didn't feel that that was a model that was useful to me... because it felt like people were referring to, although they do all the interesting stuff and then "oh dear, I have to do all the boring bit of writing it up". And to me, it was like eating all your vegetables and then eating something else later, you know. You weren't having the whole thing together.

RG: No dessert until you've had the vegetables [laughter].

JN: [35:26] Yes, exactly.

RG: So to talk again about the thesis and the artworks within it... well, I guess we've already kind of covered this, in that there was a negotiation, for you... but, did you find it was a particular issue for you to decide how to feature certain artworks in the thesis? So, artworks being at certain points etc. Or was that more, did it come together in a certain way?

JN: [35:56] I think, because it was, a sort of, quite a rhythmic process, I'd make a set of work, videos or whatever, I'd be writing around the ideas, that came up, then videos, that further explored the ideas. There were clear connections in sets of works, that wasn't so much a problem, I think I did struggle, and didn't particularly successfully, resolve, showing the work at the end. So I think for me, it was a bit of a, I made a sort of showreel, and it was a bit of a... it didn't particularly work, I think. I would have liked more immersive things, but couldn't quite... it felt like another PhD to get there [laughter]. It sort of ended with a bit of a fizzle, I think, rather than...

RG: So in terms of the... sorry, I do want to revisit that point, later, about how the practice existed at the end, but to think about... so you give, accounts, not only of what the artworks are doing but also your intentions with making it etc. Do you feel this was, with the thesis, you almost wanted to lay bare, what you were doing, in a way? So, like, why you wanted to do that piece of work etcetera, you wanted to convey that to a reader.

JN: [37:40] Yes, I think it would have been more interesting to show, the writing, with the work, because the work didn't necessarily stand on its own, I think that's true. And in fact, we did a conference, during my PhD at the Triangle Space at Chelsea... I can't quite remember the title, but it was a reversal – the text as... I can't remember...

RG: Was that the show where you showed slides?

JN: [38:17] I showed a little video, I think... But it was something to do with text, and there was a conference alongside it, but to do with text, or writing as... I'll have to look it up, sorry. There's a... can I come back to you on that?¹⁹³

RG: Yeah, no worries. So you felt that changed how you were thinking about the...

JN: [38:41] Well, that was... yes, because I think there was a feeling among the group that, the Chelsea seminar group, that... about, the writing having an equivalent value to the visual practice, and that being somehow, often, not exhibited together. I know we had lots of text up for people to read, and... you know. So, I think, yes.

RG: So within the thesis, I mean, you can... you document the artworks in a certain way, and there's a desire for the artworks to, almost, perform for a reader, in a way, so that the reader could get a indication of, meaning, or, you know, they could use your artworks in a way, to appreciate the meaning you were talking about, in a different way. Do you feel that that's an appropriate way to describe the relation?

JN: [39:43] No, because it wasn't... they were more, or I hope, they were more exploratory than that. I think, as always, to understand to artworks, it would have been good to have understood the contexts and the concepts behind them, you know. So therefore, both reading to view the videos, and then... viewing the videos to think about the reading, I don't know, I felt they were quite parallel.

RG: So to think about some of the standards, you felt needed to be met, in doing research, and writing the thesis, having to give certain things, in the sense that, you know, it needs to be examined etcetera. What standards did you feel needed to be met? An example would be, to evidence rigour, or, well, to evidence activity etcetera.

JN: [40:53] I think, this is where the Chelsea seminar was particularly useful, because the level of debate, and discourse, was really helpful, in setting a sort of standard... I don't know, a standard of intellectual engagement, I don't know if that's the right phrase, but... more advanced PhD researchers would help by discussing the stuff, would help lift, I think, people who were just starting, you know. There was a really good community spirit, and people, I felt that it was supportive enough, even though there was rigorous discussion, it was supportive enough for people to present areas of difficulty, so that their peers could contribute, and help resolve, make suggestions, help resolve issues. So I think in terms of the rigour, that the seminar series, I found, I

¹⁹³ The conference referred to is the 2006 'Bibio' research conference, held at Chelsea College of Art and Design.

mean, not everybody came, but I found it particularly useful. I think the more, bigger, broader, sessions at the University of the Arts ran for PhD students to talk about ethics, and methodology, and stuff like that, were useful, certainly in the beginning, to help people get a grip of the mechanics of it. And, I think, partly because I took so long [laughter], I was doing it part-time and took 10 years... you got a, there was a sort of... understanding, that developed, of where things should be at, through an agreement between supervisors and Directors of Study, amongst other students in the seminars, with guest speakers, through conferences that the research students would run, and I think that was all very helpful in, in just stimulating, and you know, lifting you to the appropriate level really.

RG: Yeah, that makes sense. So, where, at these sessions at Chelsea, people would talk about the issues they were having, do you feel there were common issues that people were having? Or, almost, a sense of agreement about, some areas of commonality?

JN: [44:13] I think there were, certainly when people were starting off, it was sort of... the difficulty of defining your topic, I think, was one that came up a lot.... [inaudible]

RG: Sorry, the connection is going a little [due to the signal going at this point, I connected my laptop to the router using a ethernet cable, then resumed]... Sorry, I completely lost you, after asking the question about whether there were shared problems or areas of commonality. I didn't catch anything after that.

JN: [46:32] Right, ok. So, I think there were shared problems. One thing that springs to mind, is there were often students who were starting the PhD, who shared difficulties around... I can't remember what I said now... bringing it into focus, bringing the topic of their research actually into focus. There were of course people who started, who had very clear parameters on what they were researching, but often people would start, I think as I did, and then do lots of reading, then it would get a bit cloudy, then it would come back into focus. So, I think, it was always very encouraging, to hear, that other people had had those issues... and to share, strategies for getting out of holes, when you were really stuck, or some people would come in with, perhaps too clear an idea of what they were doing, and then find theory or practice that actually pointed in the opposite direction... you know, and refuted what they were expecting to do or make work about.

RG: Do you feel it's practice that kind of throws, problems, in that relation? So where, in other areas, they might start with a problem, and think, "I'm going to work out how to solve this problem". Whereas, it's just not that easy when you're trying to do it through practice, you just can't have that sure a problem, per se.

JN: [48:23] Yes, but I think that's also true in theory, that people would set up a position, and start using theorists or whatever, and set up a position, and actually then somebody in the group would say, "hang on a minute, this completely contradicts, you know, what you're saying... and you're using this persons theory in the wrong way, because you haven't fully read, the whole"... you know.

RG: So the problem gets more specific as well?

JN: [48:45] Yes, yes, I think... and that's part of, the sort of, the journey, I think, the exploration. You get a bit of clarity, and then you go, "ok, alright, I know what I'm doing now". And then, ooo-uh, it slowly unravels a bit, and then a little bit of clarity further on, which is more, you know...

RG: So, the last point I wanted to just, talk about, about the thesis, per se. When you were putting yours together, did you get any inspiration from how your colleagues had been writing up, or by

looking at other peoples' theses, so, practice-based theses etc. How those were put together, or tried to do something with their artworks, to balance those relations.

JN: [49:43] I didn't really. I think, partly because I was part-time, I was a little bit isolated, and working full-time. I didn't... and perhaps that was my error, and why I failed to resolve it particularly. I didn't really look at how other people had written up their thesis. I did some – people who I was close to in the seminar group, and I didn't get a lot of advice either. So, it was sort of, "these are the deadlines, just get it done", sort of approach. I think, I was just keen to get it over with [laughter], which I think is a common feeling. I think that, well, I was writing around digital ideas, digital theory, over an arc of 10 years, trying to... you know, new knowledge is moving faster than I was, and I was concerned that, if I didn't bring it into completion, it would be out of date. Not in... well, not really out of date, because I wasn't talking about technological development, because I was talking about ideas and concepts more. But, it still felt, that I needed to, put this to bed, because things were developing, and I wanted to get on with different research, and new ideas, and it was in danger of just, becoming so amorphous that, I'd lose the shape completely, you know?

RG: Yeah, that makes sense. So, if we talk a bit about your contribution, and I use that word intentionally, because it's almost, you know, the question you get asked all the time, doing the PhD. So, how do you think, if we think about what your contribution was, the idea of 'viatopic' spaces, how we can understand, all these different theories, and the relevance of how they can be applied in digital and visual art, and practice and theory. So, how do you think your contribution could be used, per se. Did you intend it to be used in a specific way, or does it exist, in a kind of, in an area of theory?

JN: [52:18] I think both the practice and the theory, could be used as a stepping stone, for other people to develop. I think, yes, I have used it, that way... or so. And I, you know, other people... I actually work with a colleague now, Nick Ferguson, who also completed his PhD, on similar areas, and I think there's a contribution to other research. I'm not sure if my PhD was developed enough to contribute to, massively, to public debate [laughter]. But, I think it builds a critical mass of research within institutions, and which then, you know, impacts eventually.

RG: Yeah, definitely. So, when you were writing it, did you feel you were writing for a particular kind of audience? So, for, almost, for an arts audience, or for an urban theory audience, in a way. Did you feel that was something you were negotiating?

JN: [53:49] I didn't, really... well, I might have felt I was writing for some, I started thinking I was writing for an art audience, but I think that shifted, that fell away... partly because it covers a range of different theories, from urban theory, new geography etc. I wasn't particularly sure, I guess, who I was writing it for, really. And even now, my practice hovers across a whole range of, so called, different disciplines, you know. So, yes...

RG: So if we think about the... well, you have talked quite a bit about how, almost, the practice, kind of, was a vehicle for you. Don't you think that, you did create a significant body of practice... well, there is... you've already answered it, but I guess I just wanted to, kind of, revisit, in a way. The practice that you produced during that period, is there something that could be understood by someone, so, almost in a non-linguistic way, there's still something in your artworks that would help people to see what you're getting at, or do you think you've kind of written that off?

JN: [55:30] I hope so, yes. Yes, I would definitely hope so.

RG: But you felt you had to mitigate, what you expected someone to get, through the artworks? So, where you were saying that, you ended up, you feel like it was, to help *you*, progress your theorisation, rather than, for someone else to see it in a particular light?

JN: [55:53] Yeah I think it's, well, I don't know... It was more of a process, I think. It was not so much for me about making artworks, or, writing pieces – writing papers. It was about the process, of this journey, that I thought, I think, that contributes... and, maybe, I don't know, the outcome is actually my methodology [laughter], rather than the two separate bits, you know.

RG: So, was there almost a desire as well, when you're thinking about what you wanted your outcomes to be, with your research. I mean, you were recounting, as you said, a journey and a process, but do you feel, you wanted to offer, something that was, usable, in a sense, like methodology. So, the practitioner that was interested in the idea of travel, in a certain way... like, your research would be, a great source for them.

JN: [57:30] Yes, I think... certainly when I started the PhD there was very much around, that debate, you know, that I was talking about – you made a practice so why should you have to write about it, other people wrote about it. And, I think I was, much more interested in saying, "look, this is, the valuable thing about this is that you get writing and making... is a practice"... which didn't seem to be that prevalent at the time... although it probably was in research but it was more, as I said before, that I, you make you practice and then you write it up, or you have a theoretical position and you illustrate it. I didn't particularly want either of those positions, and therefore I wanted to have a sort of process that sort of married the two, that was effective, and that process, that methodology, was something in-itself valuable, for say, Artists, or Social Theorists, or Ethnographers or Geographers, to take on board, you know. Then a Geographer might go out, and do some video work, say... you know.

RG: So do you feel that this relates to, so you describe in the thesis the idea of, bringing-forth knowledge. In a way, instead of just doing practice, and not wanting to write about it in that sense, or having practice illustrate your theory, your kind of mid-ground is a way of bring-forth knowledge, and so your thesis is actually, a kind of, more honest account of how, that knowledge is brought forth?

JN: [59:20] I do think that I've continued with that, that's been valuable to me, because I have been really interested in emergence theory, and how knowledge and, objects, and events, and social happenings coalesce. You know, and how that... and that's something that comes out of mathematics and all sorts of chaos theory, and, you know, it's not an art-based thing.

RG: Yeah. So, we've touched on, actually I guess we could jump to this. So, well, the question I want to, that I usually ask people, to think about the position you're in now, reflecting on, you know, PhDs done by artists, practice-based PhDs etc. What do you think the knowledge is that artists offer through doctoral research? So, you mentioned this idea of emergent knowledge... or, your kind of, certain position on knowledge... but that may not be shared by everyone, everyone develops their own position. I mean, for you, generally, what do you think practice-based PhDs, this knowledge, actually means?

JN: [1.00:40] I think it's... a richer, more balanced form of research, that is not just, you know, you can talk about the Cartesian split between mind and body, it's not just head stuff, it's knowledge, tacit knowledge, knowledge gained through the doing... through experience, and therefore, is able to articulate stuff that you can't through language. But, I think, it's really important to have those other forms of knowledge, but then to also have it, mesh with, more... traditional forms of writing

and language, so that it has ways of becoming, understood, or it has context, within which it can be understood, without being explained too clearly, you know.

RG: Yeah, that's a really good way of talking about it. So, reflecting on your research itself. Do you feel that, well, from the position you're in now, do you feel that there is anything about the research you would have done differently, in retrospect? So, you mention how, if you wanted the artworks to do something a bit more specific, it would be like almost doing a complete other project.

JN: [1.02:36] Yes... I don't know, no... I really enjoyed doing my PhD, and I learnt so much and I travelled such a big difference, and I think I'm still, still travelling, you know, it's still, it started this huge journey and I'm still doing it, it's fantastic. It's one of the most enjoyable things I've ever done. I think, as I said before, I didn't, it was difficult... perhaps I should say that, the end of the PhD felt a little arbitrary [laughter], because it's actually got a much bigger arc, and therefore, of bringing it into some sort of resolution, at a sort of dated end, felt a bit artificial, and I didn't handle it particularly well, or... it didn't resolve it particularly well, in terms of exhibiting the work of having it... clear ending. So I think if I was to go back, I might, you know, and it's all sort of, with hindsight, to go back and "of course, the work was about this". And, I could end it better now [laughter]. But I think at the time I was still, sort of...

RG: Well, after months of writing, and...

JN: [1.04:06] Yes, I was still in process, still... you know.

RG: Yeah, it does seem like quite a big ask, to, you know, to write up a thesis, to be very involved with this, *and then*, think very carefully about doing this as well. It's definitely a lot of pressure, that's put on the final stages, I think... So this, actually, brings us onto the final question, which is, is there anything about the doctoral programme, in general, do you think could be different? So, this applies not just to how, how mentorship or supervision, or training works, but also, things like thesis format, word requirements, how the examination happens etc. Do you feel there's room for change in that? How do you think it could change?

JN: [1.05:02] I think during the course of my doing it, I was, I think there was only a couple of us, I think Lawrence Sullivan was the other part-timer. So there was only a couple of us doing part-time mode... and there were other part-timers at other, colleges within the UAL. And I think the system wasn't set-up particularly well for part-timers, so there was often a... perhaps, a lapse in communication, you couldn't join in on things that were actually quite useful. Having said that, I particularly enjoyed doing it part-time, because, obviously I was working full-time [laughter], and it gave me time to develop, I think. I wasn't in a rush to finish, because I wanted access to the debate, the discourse, the interesting other research happening. So I think doing it part-time had good and bad issues, which may have been resolved since. I think, something that would be nice, and again this might have changed since, is more, sort of international links. I know we did a conference, and we had a couple of people from Norway, come and present, and it was like "ooo, Norway" [laughter], or something, you know. Whereas actually, now, having being to a lot of conferences, and seen lots of students presenting, their PhD work, or the space now for students to present PhD work at conferences. That would have been really useful, to hear debates at a higher level, than what you're working at, at these conferences. That would have been really useful, really great, I think.

RG: Well, do you mean, like practice-based PhD type conferences, or you mean across the board... so, cultural theory and philosophic?

JN: [1.07:40] Yes, proper, proper grown-up conferences [laughter]. So, yes... because that's where the debate is sort of happening, and I think that would have been, it would have, lifted my perceptions. I mean, of course I could of, done that on my own, but I think, more support and encouragement, within the PhD programme, excuse me, to do that, would've been great, not just for myself but for other students.

RG: Well, do you feel it would have helped you to situate your contribution, as it were, in a different way?

JN: [1.08:28] Yes, I mean, it was great doing it within the UAL, but that's a bit of a bubble. And then, to do it internationally, I think is important, particularly if UAL has a sort of ambition to be, internationally significant, and you know, certainly your PhD should be, if you're contributing knowledge, it shouldn't be knowledge to London, or the UK, it should be internationally sort of benchmarked, and it would have been interesting to have that.

RG: Well I mean working for the American University in London now, do you feel that there is a treatment of research that involves practice, in a different way? I mean, because you're involved with so many different areas now, but you're coming from a practitioner's position. Does your practice still feature in the same way? I mean, are you almost labelled as a practitioner-type researcher?

JN: [1.09:30] There aren't, no. I mean, I'm not really... it's a different, sort of, whole thing. I'm teaching theory, at Richmond, so there isn't a sense of practice, at all, in terms of... but I would say, my practice is theory and, and making.

RG: So it's not divisible, it's still there?

JN: [1.09:57] No, it's not divisible.

RG: It's not the same status, that say, a painter might come in and say, "I'm a painter".

JN: [laughter] No. And the Art and Design course there, has finished. So there isn't an Art and Design course, as such... which is why I'm building this Digital Studies programme. It's a sort of... so, yes. So yes, no, that's good. And in fact, research at Richmond is very active. You know, there's lots of people writing books, lots of people doing things, TV, Radio programmes, all sorts of interesting things going on. So, it's a lively research community, which is really nice, despite being outside of the, official UK REF [Research Excellence Framework].

RG: Oh, they don't submit to REF?

JN: [1.10:59] No, so, nobody is forced to do any research, but actually there's lots happening, so...

RG: Do you feel it's a more positive atmosphere when you're not forced?

JN: [1.11:09] Yes, and I think people are researching what they want to research, they're not, you know, led by the research council, you know, funding and stuff.

RG: Well, that's a good point [to end on]. I think I can stop the recording there.

Appendix v: Johanna Love 9/4/19, workshop, Camberwell College of Art.

RG: So to get the ball rolling, I wanted to ask, how your project came about?

JL: So, I first began thinking about doing a PhD, about 2 years before I started doing it, and I was at the Royal Academy as a Fellow, and practicing, making work, and things that I was making and the way in which I was doing things, felt quite new. And looking at other artists, questioning how my work fitted into that, kind of brought about the questions as a kind of seed. And then I was involved with FADE, Fine Art Digital Environment research group, with Paul Coldwell. So I started going along to that and we started talking about potential to ask the things that I was interested in, through a research project. So it was kind of natural, it wasn't through anything other than practice, and interests in what I was doing, really.

RG: So did the concern with dust, kind of, was that happening before?

JL: [1.09] No, not at all, and it wasn't for the first couple of years in the PhD either.

RG: Oh, that's really interesting.

JL: The concern of dust only came through the experiments. Before that it was about perception of pictorial space and surface, through drawing and digital print.

RG: So how did you formulate your... you know where they ask you initially at registration...

JL: A very long-winded waffle, which was about what happens when you draw over the surface of a digital print, what happens to pictorial space and the perception of depth, surface...

RG: That's really interesting. So what did you think about the PhD, going in? Like, what were your ideas about what the PhD was, compared to MA study and what you were [already] doing?

JL: [2.05] I guess, because I was going to the FADE research group for a couple of years before, I had an inkling that it was a leap forward, and wasn't just a practice, kind of, interrogation, that's kind of just a flow through making and a weaving and going in all sorts of directions. So I knew there was... it was about this originality and a question that couldn't be answered, unless a period of work was undertaken. Yeah... so I kind of, I knew just through talking and, getting myself ready, that that was going to be asked, that there was going to be a kind of core, thing to find out, which doesn't happen really on an MA. An MA is usually just a project, which is... it meanders and follows its own path, and it can move and change.

RG: So you felt there had to be more of a focus?

JL: [3.12] Absolutely, yeah. A key question that was going to be fundamentally answered, in some way. And I think with an MA, you've got a project proposal and a kind of thematic area that you are questioning but in a very different way. There isn't the same sort of rigour, and kind of, focus, that a PhD has.

RG: It's interesting that you say rigour. Is it because you felt rigour almost had to be *proven* in the PhD?

JL: [3.56] Absolutely, yeah, otherwise, yeah [laughter], it could just be a nice project, that you do, and you're not quite sure that it could take other directions and... so yeah, I think it is about saying, "look, here, I'm showing you something new here." I knew that was key.

RG: So when did you start? And what was your mode of study during the PhD?

JL: [4.25] So it was part-time, and I think it was 2007, and I think it went through till... I finally submitted my thesis in 2012, so it's 5 years, and then after... it's another year from submitting the thesis to... which included the viva, and then changes...

RG: Did you feel that doing it part-time impacted your research?

JL: [5.00] I can't say in relation to, whether it was better for me to do it full-time or part-time, I just did it part-time because I was working, and part-time allowed me to spend longer to make, and reflect, and make different connections. And on the negative obviously you're juggling intensity of focus, because you literally have to draw a line and do a different job, but luckily my job is in teaching and the arts, so it kind of fed in quite nicely. But there was a point when I had to say... I guess I treated the PhD like a job, and had 3 days a week where I was doing that job, to find out, to answer and find out these questions.

RG: Do you feel like your teaching during then, fed into your research and vice versa?

JL: [6.02] Yeah, absolutely, yeah. I was always talking with colleagues, making work, around teaching, and, yeah... luckily I had colleagues with very similar interests, who'd also done a PhD already, and some were doing some, so I was in that environment, it definitely helped, definitely, thank God.

RG: That actually kind of relates... So your supervisory team during, was Paul Coldwell your Director of Studies? And...

JL: Rebecca Fortnum. And they were both brilliant, and brilliant also because they were very different, very different backgrounds, practices, and approaches. So you were saying that they pushed and pulled me in different directions [referring to email correspondence about the kind of questions prior to the interview], and sometimes it was good cop, bad cop. You know, one was really soothing, saying "this is really interesting," and the other saying well, "is it? And why, and how?"

RG: Did those roles reverse sometimes as well then?

JL: [7.15] Yeah, sometimes... They were just very different... And Paul was, obviously his background was in print[making], which was the sort of context for my practices and where the research was. So he gave... he sort of fed into that, the historical practice. And Rebecca came from a very different, sort of painting... I guess she was more into the sort of critical theory and philosophy, and a real... someone who would really push me beyond what I thought were my initial limits, to turn things on their head so I could question things more. And she introduced me to a very different kind of practice.

RG: What kind of practice?

JL: [8.14] Which was the practice, I guess more about painting and pictorial language.

RG: So you did mention this slightly earlier, how your project changed, how this dust focus came about. So how would you describe the project changing, to go into a bit more detail?

JL: [8.33] It was like, suddenly a light bulb came on, in the darkness of... fear, and uncertainty. It was, yeah, about two years in, and I was questioning how I was making images... so the processes that would inform the actual aesthetic of the images at the end. So the way in which I was using flat-bed scanning, where I was looking at that as a horizontal, kind of *flat bed*, and in the experiments... I guess, trying to question how that could be different from using a camera lens. So,

some of the key questions early on also just feed all the way through, which was about orientation of making, whether that was seen in that – in the final artwork, whether how things were made, whether they were flat or whether they were vertical, had a resulting aesthetic. So I challenged the way a flat-bed scanner was going to scan an image, and raised it from the bed, so I was putting air and light and space between the lens and the subject matter, in the way that you focus a camera across to focus on a chair, for example. And that... anyway, I did A-level Biology, so I was kind of used to a practical experiment, and a hypothesis, so I kind of had an idea of what would happen but what I didn't expect was to then see the subject matter of dust becoming really important... and that again then fed into the ideas of orientation, and light and air and space. So the experiments completely shifted, and introduced the subject of dust into this pictorial space – surface, depth.

RG: Sorry, what time during the PhD was this?

JL: [10.59] I think it was about the second year in... maybe, yeah, about a year and a half in... two years in. But yeah, it was... I don't know what the PhD would have been at the end... I can't say, because *this* was key, and it was like a lock that just opened, and suddenly everything made sense. It was amazing, absolutely amazing, and completely unexpected, unpredictable. But, it was a kind of point where I said, this proves that the things I've been thinking about *work*, if that makes sense.

RG: So it proves it?

JL: [11.42] Well the things that I was questioning, about space and surface, and about the act of looking, and how you could make the image shift the eye, into a kind of limitless space, suddenly there, I was collecting layers of dust on a surface of glass, with a photograph behind... it did it by itself. And I had an exhibition where I had a body of work that started to talk about the object – the idea of dust and surface, and I made a questionnaire and, it was a kind of min-moment again, where people were talking about the inability to see surface and depth simultaneously, so... it was again another moment where I could, "yes, this is something".

RG: So getting the questionnaire, having that kind of formal feedback...

JL: [12.40] It really helped... it was not part of a normal exhibition, that I would usually do, and I would never do it again. But it... yeah, because it was asking people to analyse something in a very different way than you would when you just go to see a show, and look at artworks, and interrogate them more internally or verbally, so this was a real... "what happens when? How do you see?"

RG: Were you almost a little reluctant to use it?

JL: [13.12] Absolutely, yeah, yeah.

RG: Was it discussed with your supervisory team?

JL: Yeah, absolutely, yeah. It was a real sort of, "here are the results," and everyone... and it was a sort of overwhelming response, to certain questions about ways of seeing surface and depth through the presence of dust. Again, it was like, this proves, to a certain extent, although it was a limited captured audience etcetera. So it was restricted in that sense but in the questions...

RG: That's interesting. Did you find exhibiting generally during your research quite a helpful process?

JL: [13.56] Yeah, vital, even with that questionnaire. It was always part of me, kind of methodology, to show work and get feedback, to get a response on the things I was making, because it's a

practice-based PhD, it's about the work... asking the questions and giving the answers, if you know what I mean.

RG: So, to describe the process of your practice. How do you think this compared to your practice before the PhD? So the way in which you were going about your practice.

JL: [14.40] It was actually very similar. I usually work on a series of work, I'm quite focused on a series of things... Because I was doing a fellowship prior to doing the PhD – it was almost like a mini-project beforehand, where I was asking these questions and making work, and trying to get work to do a certain thing. So the PhD was then just much more rigorous, and focused, and *longer*... but still I was making a body of work, and trying to get it to answer a certain question. So very similar. My approach changed, in terms of the way I was using drawing and print, which I hadn't thought about before, which came about through my supervisory team and discussions. But I'm not sure whether I would have done that before or... it's hard to say. I didn't do anything dramatically different, through the PhD, in terms of processes and the things I made, I guess.

RG: Do you feel... so, considering the cohort at CCW [Camberwell, Chelsea, Wimbledon] but also wider UAL, with the PhD community. Do you feel that the way that you were doing your research was comparable to the way that other practitioners were doing it?

JL: [16.16] Some, I guess. I made, just a couple, of close friends, as part of that research group and at RNUAL [UAL's research degree training scheme] I made a couple of connections, which was really nice. But actually, I felt quite isolated. And there wasn't a base-room at the time, and I was making my research at work, in the University of Durham, where I was working at the time, which was elsewhere. So apart from presentations, where you saw a kind of polished discussion about, you know, questions, methodologies... I don't feel like I had a chance to talk about how other people were *really* making and questioning, fully.

RG: Do you feel that impacted what you were able to do, in a way, then?

JL: [17.17] No, but it would have enriched a sense of community, that I didn't feel was there really, other than really formal points. And maybe it was my year group, or that sort of year that I was in... I'm not sure whether... yeah, or maybe my expectations, because of an MA, that is very different. It is a very lone worker... I guess, feeling... and I don't know if that's just me.

RG: The solitary researcher...

JL: [17.57] Yeah... Part of it is so much about discussion, and that's where my working environment was key, that I was able to talk about things that I'd made and seen and questioned, during the week through colleagues. So I was continuously getting feedback and reflecting, and that really, really helped, it was vital actually.

RG: Were there no groups at Chelsea then that were more artist-centric?

JL: [18.30] There was a few people that I connected to, but... very different, and everyone had, were in different places, and had different commitments, time commitments, so it was, yeah...

RG: A bit difficult to even get a chance to talk about, problems you were having that maybe were shared?

JL: [18.52] I guess so. I mean, it wasn't terrible, but I think it could have been better. And now having done the PhD then doing this job, where I'm part of UAL and running a course, I think I could see that, you know, a sort of base-room, workshop space environment for practice-based PhDs would

be really helpful, but whether that's... I don't know. But at the time, there was like a room of computers, which is fine if you're writing up or online, but if you're a maker and you want to share that making process a bit more, then it would be really beneficial to share throughout rather than just key moments through presentations [we have a slight pause of the recording here for Jo to check on some work in a laser cutting machine in the other room].

RG: So with the, kind of cursory or RNUAL training at UAL, did you find that was helpful?

JL: [20.02] Yeah, it was really helpful, and that's where I met the really nice people, and talked about what they were doing, and that's where I got a more firmer understanding of the words method, methodology, you know, literary reviews, that kind of... the terminology really came into its own there, and different ways of approaching. They were really interesting.

RG: Did it give you new ways to approach your research, or was it more, a kind of, helping you to understand what research was?

JL: [20.37] Both, I guess, yeah, both. Again, thinking about coming from an MA, practice-based MA particularly, that research is often just artists' research, so it's trying to kind of pull out different ways of research, and how significant that can be in terms of what you want to uncover, and... so yeah, it's really useful.

RG: What did people outside of academia think about your project? Did you get much, kind of, contact with people, you know, talking about your research? Like, other artists or just generally other people outside.

JL: [21.21] I guess through more... exhibitions that I put the work into, fed back a kind of, exterior audience, which weren't a kind of *knowing* art audience... Yeah that, I felt like that was... gave the idea of dust slightly more significance...

RG: Did you feel you didn't have to cater to people? So where you're exhibiting work that's supposed to be research as well, did you not feel that you had to do more explanation, to explain what differentiates this from, you know, art you would make that wasn't part of the PhD?

JL: [22.12] I think I was... in an exhibition setting I didn't, apart from near the end, and obviously the viva presentation. But I always felt - apart from early on when I did the questionnaire, that the exhibition should be an exhibition about the work, and so I didn't treat it any differently... and I tried to let the work just speak for itself, and then through discussion, you know, I would talk about research that's fed into the work. Yeah that's... I guess, yeah, apart from, I was in a lot of exhibitions that were group exhibitions about research... so there were kind of again different strands to showing the work through different environments, but... a lot out of a normal exhibition setting, where it wasn't framed as research, to get a real, kind of, objective feedback on what the work was doing by itself.

RG: So in the exhibitions where it was more other research people exhibiting?

JL: [23.24] Yeah, it was a very different eye, a very knowing eye.

RG: Knowing eye?

JL: Yeah, the audience were artist-researchers and know the field... in an exhibition it was framed as research-exhibition, or as part of a research group. I would say that it was approached with that question in mind, "what is this work supposed to be doing?" You know what I mean. Rather than, letting the work speak before you ask those questions, in a way, if that makes sense.

RG: So, how did you find the mandatory stages of the PhD? So registration, confirmation and the viva.

JL: [24.18] Hell. Absolute hell. But in a way, they were the good things, that forced you to ask the most meaningful questions, about what you were doing, why you were doing it, and who cares. But really... they were really, really hard, but vital. Really good, really, really good.

RG: So would you say, for confirmation, for example, that a lot of changes came through that?

JL: [24.49] Oh massive, yeah, massive.

RG: Like how did it change?

JL: Well it became from the size of large room to, you know, a small thimble. So just enabling you to really edit out everything that could be in a PhD, because usually it's the whole world, plus, that begins. And that's the hardest thing I think, the editing out, and to get to the thing that can get through the eye of a needle, presses the button and says "this is it".

RG: So do you feel in confirmation then it was almost like, you were being, well... pushed into defining your field in a much tighter way?

JL: [25.35] Yeah, that was the hardest part for me, really early on, in a way.

RG: So was that what helped you to identify, say, artists that had worked with dust etcetera?

JL: [25.46] Well dust hadn't come into the equation, that quickly...

RG: At confirmation?

JL: It was later, but it certainly made me, question, those... I guess, those people who would be on a desert island with me, you know?

RG: Oh yeah, yeah. Who were those people then?

JL: [26.16] Well early on, it was a large crowd [laughter]... still a large crowd, which were of makers like Helen Chadwick, Gerhard Richter and Anselm Kiefer, and people who were looking at materiality, the picture plane... and a couple of those stayed with me but again, those changed, when the sort of flip for me, the introduction of the experiments and the dust, really, again, was a kind of shedding point. So I think it's a constant refinement. Almost like a, you know, torpedo shape, where actually you get to the end and you've shed most people, who you feel have been interesting but aren't as significant. At the end it's like me and a couple others, and some key ideas and key questions. But early on, it was a throng, of people.

RG: So how did you find the viva?

JL: [27.42] Oh my god, it was, the most intense period I've ever spent. It was incredible, it was... terrifying but also really enlightening, and a kind of... that should be called your confirmation, I think, the viva, because it was the point where everyone confirmed the validity of what you've been doing for five years. Again, it was a point that forced me to think about... the main point of the research, and get rid of everything else. So even flicking through my thesis before going in, just saying, ok, if there's going to be two main points that you could say about this, what would the two main things be. Do you know what I mean?

RG: You mean, like, your contribution?

JL: [28.45] Yeah, contribution to knowledge, who were the key, you know, two key people who were... would be supporting you in this... moments of kind of, insight. So I guess even having written that whole thesis, it was just about summarising it again. So again, I think it's that thing of constant refinement, constant editing, to get to the end thing.

RG: You mentioned, having to give an account, of, you know, where your insight came... so during the viva was it a case of explaining, you know, your... moment, where you came to dust etcetera? Giving insight into your process, was going to help?

JL: [29.37] Yeah. I mean, obviously everyone had read the thesis. And the whole point is to say, you know, you could read a thesis... it might not have been written by me. So that idea of just, a kind of internal knowing. That's what I thought the viva was good for... of a kind of, yeah you can read it, but let's then discuss it, and talk around it, to get a sense that you really know what you've written. Because obviously you can spend... well, you do spend hours and hours, well, you spend months writing... and you can polish your writing and get it, you know, editing or whatever, but actually being able to discuss verbally, and for me, show work and talk about work, verbally. That was a kind of really rewarding experience.

RG: So do you think the PhD changed, in an institutional sense, while you were at UAL? So from start to finish. So it could be in terms of the training, it could be in terms of the culture coming together... or seminars.

JL: [31.01] No, not really.

RG: So it stayed fairly similar?

JL: Yeah. Yeah not really. I mean, people came and went... other peers, other people, who were taking time out or stopping... changing. No, everything was pretty stable.

RG: That's good.

JL: Yeah, I knew what was expected, I knew the kind of, you know, those moments where, I would have to step up and do something, other than just be in my own world.

RG: Like extra-curricular, "come and present here" etcetera?

JL: [31.37] Yeah, exactly. Formal points.

RG: Was that something you sought out, or was it more invitations came and you got pushed to...

JL: Both, both. Yeah. Which was really great. I mean, yeah, being proactive is key, isn't it... getting your work out, showing it, talking about it, conferences, symposiums, exhibitions, all of that was really key, otherwise it's just... I mean, you might as well lock yourself away, in your attic [laughter].

RG: So to talk a little bit more about your thesis... how did your thesis take shape?

JL: [32.15] Very badly, to begin with [laughter]... reluctantly. As a maker, for me, that was the hardest part – writing, I'm not a writer, I don't like writing. That's why I wanted to do practice-based PhD. However, having said all that, it was incredibly rewarding, and... now, yeah, obviously I'm able to write in a certain academic way, so... yeah, I mean... It was a very, very hard process but very rewarding.

RG: Would you say it was very different from your experience of writing on an MA?

JL: [33.04] God yeah. Yeah, in every way.

RG: Specifically, how would you contrast those styles of writing... the pressures that you felt, doing it?

JL: [33.13] It was much more rigorous, in terms of, everything was, referenced, rigorously supported, and very, very, very focused. I mean, huge, as well, and... yeah, I guess just more, much more rigorous.

RG: Was it difficult to bring your practice into the writing?

JL: [33.52] No, I don't think so.

RG: For example, in contrast to your MA and BA work? Because usually, you know, there's the distinction where on your MA you might get... your expected to write an essay at the end etcetera, but it doesn't even have to be about your practice, it could be more like, in relation to...

JL: [34.12] No, I've always... For me, in teaching, and for my MA, it was always about, any writing was about practice, and came from interest in your practice, so they've always been interlinked. So that wasn't hard for me. But obviously, in terms of making sense of the thesis, I separated out, you know, the kind of philosophical thinking, the critical thinking, other artists work, and then I had separate sections which analysed my own work, but then, made reference to that and weaved it in afterwards, as an introduction to what I was doing. That wasn't a problem, for me it was just, the whole experience of writing, initially, it was just really, really tough.

RG: So how did you come to the decision to have the, you know, practical experiments [as] chapter 3, and then later, you kind of reintroduced the different series of works, and kind of articulate different theoretical issues. So how did that, well, the decision to have it that way, how did that come about?

JL: [35.24] Just through testing, just through writing chapters and then seeing how it might create one large discussion that made sense, that kind of said, ok, kind of introducing a context to the questions, the kind of historical aspect, contemporary thought, and then saying, ok, here's what I've started to do, and then look at how it all starts to actually fit together, at the end, in an amazing way... unexpectedly [laughter].

RG: Did you get any inspiration from looking at any colleagues or other completed theses?

JL: [36.07] Yeah, I did. I read two other different theses. Again, all very different. So there wasn't one way where I could say, right, now I'm going to do mine like this, actually I looked at different ways that other people had written theirs and fed practice in, and... just let it slowly filter in. It wasn't a knee-jerk decision, it took a couple of years to kind of work out how it would sit together at the end.

RG: So was it quite difficult to work out how your artworks were going to feature in the thesis?

JL: [36.45] To begin with, yeah, I didn't know. I had no idea how to put it together, but it was just about testing, and moving things around and shifting. It's a process, it takes time.

RG: So how would you... just to focus down slightly on the later chapters. How would you describe your writing in relation to your artworks there? So, thinking about... to me reading it, it wasn't quite that you've, you know, taken something out of the artworks and said, "ok, I've found this, from doing this". It was more, introducing your artwork and then letting it... a writing with the artwork happen... How would you describe it?

JL: [37.27] Yeah. Well, isn't that what a practice-based PhD is all about? It's actually about the work itself, saying the research is in the work. So, it had to be the work speaking, in a way... and then others following in and intertwining, and joining in the conversation, with the work... about the things that were going on in the work.

RG: Yeah. Was there a kind of desire to almost, lay bare what you were doing? To give an honest account of your research, as it were.

JL: [38.02] Yeah, completely, otherwise I don't know what the point would be.

RG: Well, I mean, sometimes what happens in practice, you know, not everything needs to be, kind of, explained...

JL: But I think if it's a practice-based PhD, it's all about the practice, so it should be all the thinking, all the process. There would be no reason to hide anything, or something would be dishonest and, not true. Do you know what I mean? So it was all about revealing, because I really tried to get to unpick every thought process involved in the stages of making the work. To say, well, it's because of these, that it's doing this thing.

RG: Do you feel that it would have been problematic, to give a linear account of your research? To say, "well, I was doing this in first and second year, then I found that..."

JL: [38.56] Yeah that would be just boring.

RG: [laughter] So you felt it wouldn't work because of that?

JL: It might have worked, but it would be super boring. And I probably wouldn't get it all, it probably wouldn't... I wouldn't get it all in, because at the end, it's so focused... you have a lot to say but it's focused. I mean, it would probably be five hundred thousand words, if it was a long five-year trajectory of... And also, I didn't write at the beginning anyway... it would just be like a reflective journal.

RG: Did you want to... so the artworks that were in the thesis. Did you want to allow them, a status almost, as artworks? So to allow them to work in a particular way? So the way in which, when you would exhibit artworks, you said, you know, you would let them have some agency themselves, that you wouldn't need to completely talk for them. Was there a desire to allow some of that wriggle room in the thesis as well... the artworks to have some of that agency, for lack of a better word.

JL: [40.08] Yeah, well, that's the kind of question isn't it, if you're doing a practice-based PhD, whether... what's the point in writing if you're saying the practice is the research, but... yeah, I'm not sure. I just think it's really insightful to others, to be able to see all the thinking behind things, to be able to pass on the knowledge, in as many different ways as possible. So yeah, you've got an image, that's kind of that through the research, but actually we're all deeply subjective when we look at things and think about things. So to be able to read a real, true account, of the author's thinking behind it... I would find really interesting, and I have found interesting reading other peoples, and then, seeing the work is a whole different experience. But I think it's, that's the... I think that now there are PhDs, which are going to say there's no need for writing, and I'm not sure whether I like that idea.

RG: Yeah?

JL: [41.31] Because. I'm not sure. It's a tricky beast.

RG: What do you think would be the problem with it then?

JL: Well just that thing of our own subjectivity when we look at something... really narrow assumptions and, something that's saying, this is a factual thing, would... could contradict wrong assumptions, I don't know, it's tricky. I'm not going to answer that. I'm just going to say it worked for me [laughter].

RG: So how did you choose to include or exclude work from the thesis? So for example, where you said you exhibited and done the questionnaires etcetera, that wasn't given in the thesis as a, you know, "doing this method, helped me do this" etcetera.

JL: [42.22] I think it was in there somewhere but it was only a small part, and there were more important things to say, I guess... but it was in the appendix, so it is part of it, I guess, just with... finite pages, what do you say is the most important thing. You could sum up the whole thing behind the questionnaire in one sentence.

RG: So how was your writing? So writing up the thesis, drafts etcetera. How was it perceived by others? So your supervisors, but also if you shared it with any other, you know, peers and colleagues.

JL: [43.11] I mean, my writing in general was awful to begin with, and so my supervisors really helped pick that up, and push me, and make it much better. And then just disseminating in conferences, symposiums, writing papers, things like that all help.

RG: Was there any pressure to do the writing in a certain way?

JL: [43.41] No, just be me, be honest.

RG: That's good to hear [laughter] [paused recording here while Jo checks on her work in another room]. So you mention towards the end, in your conclusion, you mention how your practice visually questioned theory, and it helped to propose new questions. So was the idea of theory and practice, as different things, was that kind of an issue?

JL: [44.11] No, no. I think, again thinking about that relationship between practice-based, so I am someone who will normally make work, and then look out to theories, different philosophies, and say "yes, that connects". And then it's just a continual loop, a kind of reflection on, and making connections. So I don't see them as separate, I guess.

RG: That makes sense. So, for other PhD students that you knew, do you think it was the same for them.

JL: I would guess so. I would guess so. I mean, I think, at an MA you would look and say, "ok, that's my practice, these are the ideas". But then it becomes increasingly intertwined, embedded... and, yeah.

RG: So what standards did you feel needed to be met in the thesis? So, we spoke earlier about, having... well, how you felt rigour needed to be apparent. Were there any other standards? So with evidence for your contribution, or the contribution itself, as a kind of standard?

JL: [45.37] Standards... Yeah, I mean, it was all constantly pulling back to the main question, and everything that I was looking at, questioning it, in relation to my question, just to evidence a gap, to begin with. So it's kind of, laying down the field, highlighting a gap, and then from that moment onwards continually saying, evidencing, proving, that this is what this gap is. If that makes sense? But again... I think that's the difference from an MA thesis or an MA dissertation, or MA work, is that you're not constantly going, "I told you this is it".

RG: So you didn't feel that you were butting up against any academic expectations? That there were some bits that needed to be resisted almost.

JL: [46.49] I guess I'm not sure... academic expectations in what way?

RG: So, like a very formal literature review, or, you know, the need to compose a very formal academic argument about say, about the semiotic potential of dust.

JL: I think obviously, academic rigour and writing, and the standards of citations, that's a given. I think the literary review, again is a given, and historical surveys, things like that are implicit in what you do, and then it's about how much... for me it was about the ideas and the thinking behind the artwork, that were key for the thesis. So it's how much you spend on other things, and what I wanted, well, what was important for the whole project as research, was to foreground the practice as research. And if I'd have spent most of it writing, on a very rigorous literary review, which I'd obviously done, but in the thesis there isn't room to do everything, you have to say, "well, what's the important bit to foreground in the PhD. Well, that needs to be in the thesis". But I think, yeah, standards like literary review, are implicit in anyone's PhD, I would expect.

RG: Yeah, definitely. So, thinking more about the practical experiments, because they're shown quite formally in the PhD as test, with aims and objectives. So do you think this almost makes them akin to a kind of pre-practice, well, not pre-practice, I mean, these [practical experiments] aren't artworks. It's the practice before an artwork. So do you think that this changes their status in the PhD? So this is almost like, work from a research journal, or, you know, an account of practice that's...

JL: [49.05] Well it's the making and the process, and that for me is part of the question that would be in the PhD, which was about, you know, ways of making images, as evidenced in the final aesthetic. So it was about process, this [practical experiment] is showing process. So, it's part of making. It's just saying, well, this is a bit of a process that is key for this research, in its final question. If that makes sense? So yeah, they're not artworks, but they are a vital part of, answering the question of the PhD.

RG: Were these practical experiments presented earlier? So, well, you said the change to dust was after confirmation, so I presume these weren't shown at confirmation, in this kind of way.

JL: [50.05] No, I don't think so.

RG: How did your supervisors respond to it kind of being laid out in this way?

JL: [50.11] Maybe they were... Well, they were really supportive, as, "if this is a process you feel is interesting, why? So test it. And how might it differ?" So I mean... again in the thesis, there's some, but there's a whole load more, all doing the same thing, so it was rigorously tested, and to see, again, what... what that thing about, again, and constantly refining and saying "well, it's this bit, of this. Not everything, it can't be everything".

RG: Yeah, yeah, that makes sense. So does this relate, I think it's in the conclusion you actually say about, how the artworks help you to visually demonstrate, your findings. Is the kind of role of the practical experiments then? It kind of really helps someone to see that, in front of them?

JL: [51.07] Yeah. I think they help unpick, and it's a sort of realisation, of why, and how. Not just, "it does it," but how does it, and why does it. So it's kind of unpicking process and making, just like when I was using an electron microscope, a microscope to look at bits of dust, in pencil, and how

that formed a part of the argument, around materiality. It says, "well look, this is what happened". This is a kind of factual thing.

RG: So you feel that, well, the images, and having it presented in this way, it does something more than you could describe, purely textually?

JL: [51.53] Yeah, absolutely. Again, that's that difference between an image and a piece of writing, which is the practice-based, called artworks, and the thesis. Maybe that's the kind of equivalence. Because I guess, yeah, it's that age old thing about images and text. They operate differently.

RG: Well that is actually... you did touch on this earlier, how the distinction between hand-drawn and digital, was a focus before. So, do you feel that, it's almost like that was the basis for the project, which you then took further?

JL: [52.38] Yeah, definitely. That remained, that thing about, drawing and digital print, being made constantly throughout, and that's why I think my practice and things, the way I make things, didn't really change. But the subject matter, the dust, completely was new, and my thinking was really... shifted. But my work didn't, I don't think, if that makes sense? Not that I would... I can't predict what I would have made, having not made this [laughter]. But my thinking certainly shifted, again, through all the academic standards of literary review... much more knowing.

RG: Did you feel that giving an account of, the kind of, almost theoretical context of this hand-drawn versus digital contrast, giving it in the thesis, almost gives someone a basis for... a basis to interpret your practice? Because it feels almost like the basis that you were working from, having this division, and your practice was almost, you were using that as an anchor, or a way or orienting.

JL: [53.50] I've always worked like that, I've always just kind of made things... thought about things in two ways. That's what I was doing before the PhD, sort of questioning one sense of making through digital photographic space, and one, always wanting to use the hand, make marks, and physically, so... yeah, that was again, something constant, but important, and that's what the PhD was trying to find out, why that was important for me, and then others... and I guess the experiments were little things to again go back to something quite factual, so, "well, we can see things here are physically different," or, you know, visually different.

RG: That's interesting. So it's almost like a way of arguing the case.

JL: [54.44] Yeah absolutely. Yeah.

RG: So I wanted to ask, how would you describe your contribution? Or if that's kind of a good... if you feel that's a comfortable word, to use.

JL: [55.00] Just one minute while I check on that [work in the other room] [slight pause]. Contribution, I might have to read my thesis again to find out what on earth I was doing [laughter].

RG: Well I mean a lot of it is about, if you found that was a good way of thinking about it.

JL: [55.19] Yeah, I mean. I guess it was, all the way along or throughout it, a kind of feeling of uncharted discussion, or sort of, really pinpointing *this* thing... and I guess that's the start of the PhD, kind of even to the very end was a little niggly of a kind of there's something here, that's really interesting that hasn't been talked about, or that we could see in people's work, but it's not really been fully... not fleshed out. But I guess again, that's, as soon as the word... and that's this thing about drawing and photographic, and visual perception, and changes in the way, what a mark, a drawn mark on the photographic surface can shift, perceptually. But then again, when the dust

came into it, it was a completely different subject matter, that shifted all the ideas. So it kind of added a new strand to the drawing, and made the drawing make sense in terms of, why it was so different to photography, and why it changed, if that makes sense? So I guess, god, I've gone a long winded way, it was a two-pronged... one was about process, one was about making things, material things, that then would attract dust, which then shifted perception, of an image... so it was time and mortality... inevitable things that digital didn't allow.

RG: Yeah, that makes sense. So, part of the way you describe it, is how... so you describe the contribution as the strategies and methods to employ dust, and photographic space, for semiotic potential, but you also describe it as generating this new space between an illusory and a tactile surface... oh, and how this new space helps you to contemplate these feelings or perceptions in space etcetera. Do you feel that... well, looking at it in that kind of way – this contribution and this contribution, it feels like one is more of a formal contribution, whereas the idea of generating a new space to help you contemplate it, is more like a contribution in an artistic sense. So it's something that maybe, you know, an artist not doing a PhD would say through their exhibition, you know, "my artwork helps you to realise this". The weight is placed on the contemplation. Do you feel that there was a conflict between those two kinds of contributions?

JL: [58.15] No. I thought they just kind of went hand in hand. Yeah.

RG: So you didn't feel the need to balance them in your thesis?

JL: No, I just... it was a kind of natural, intertwining of the two. Because I think that intertwining, that's... that element of all those bits, was what made it work in the end. It wasn't just one thing alone, it had to have all of its parts, if that makes sense?

RG: Yeah it does. So thinking about this new space... was that through your practice, you got a sense that that new space was being made there? You didn't feel that you would have to, you know, present it as formally as your methods, that you'd developed as well. So by saying, "I'm generating this new space from my practice, and you know, testing this space in a formal way, to justify it as a contribution", do you feel that there was, a need to?

JL: [59.36] I guess... do you mean through like an exhibition setting?

RG: Through any way... because I mean like, the idea of, where you're saying that a new space is being developed, it's a little more difficult to kind of grasp...

JL: It's slightly more... because it's this intangible space.

RG: Yeah.

JL: [1:00.00] I guess what I'd hoped would come through the thesis, and that idea of breaking things down and there being sort of different strands to it, is saying that one is the process, the physicality and the photographic material thing, that can do it, and the other thing is the imagery itself can do it, and the end result is when you pull them together and it's doing it in these ways. So I guess, we're sort of... testing it is through all the little parts, individual parts... yeah, and some of the kind of responses back from others were in the little appendix, which was about looking and seeing this bit between surface and depth. But I guess, you know, the thing about materiality, about process, about dust, surface and its kind of metaphysical implications, that's what comes together at the end to say, pull all these things together and it's new space.

RG: So did you feel you were writing for a particular audience, in your thesis?

JL: [1:01.22] Well, my parents wouldn't read it for sure [laughter]. I guess, who's going to go to a university library and read someone's thesis? [RG holds up his hand]. I rest my case your honour [laughter]. So, yes, it's an academic piece of writing, but then other writing around it went to conferences and symposiums, when you get people that are just artists in the studio, and that part of academia... so yeah, it's an academic piece of writing, that most other people wouldn't pick up and read, or might read and put down... or "I'll flick through and see the pictures" [laughter].

RG: Did you not foresee other, say, print practitioners looking at it? Because I mean, part of your contribution was methods.

JL: [1:02.24] Yes, absolutely. Artist and academics yes, but no one else would read a thesis, I don't think. I wouldn't know anyone else.

RG: There are usable methods in your thesis, about how dust can function in an artistic way...

JL: Yes, I'm not talking about the subject matter, I'm not talking about the ideas, I'm talking about it as a thesis. It's pretty... and I'd say most theses, are pretty inaccessible, to anyone other than, an artist interested in the topic, or an academic etcetera...

RG: Would you feel that in a more informal way though... so your contribution has actually being, spread, by you, in your kind of teaching and your artistic practice after, instead? So rather than someone going to the thesis, it's like it's living through you?

JL: [1:03.25] Yeah... I've had both, I've had lots of emails, people sending "I've seen your... I've read your"... academically, other students, and other sort of colleagues... but yeah, hopefully it's about the work, so it's about the practice. But at the end of the day, I'm also an artist, and so the practice is research but the research is the practice, but it's also my work, which has been really important for me.

RG: Yeah... So, to take a kind of step away from the thesis and to reflect from where you're at now... looking back on your project, is there a different way that you'd approach the research?

JL: [1:04.17] No.

RG: [laughter] Well that's good to hear.

JL: Is there a different way I'd approach the research now... I'd probably succumb to writing earlier. But actually no, knowing me, I did it in that way, that's how I do things. I wouldn't do it differently.

RG: Yeah, that makes sense.

JL: I'd rather do another one, in a different way, because it would be different.

RG: Yeah, that's a good way to look at it. So, I ask all my interviewees a question, it's supposed to be... I'm asking it intentionally, and it can be a little glib... It's what do you think the knowledge is that artists offer through their doctoral research?

JL: What is the knowledge, which...

RG: So, what particular qualifier you would use?

JL: [1:05.19] Interest.

RG: Interest?

JL: If it's not interesting, what's the point?

RG: Yeah. So, interesting for the practitioner, or the...

JL: No. If you're going to be in a relationship with some research it's got to be interesting, and if you're going to reach out to anyone it's got to be their interest in some way.

RG: How do you mean reach out?

JL: The idea of dissemination... no, I mean just disseminating your interest, you know? Are you looking for [talking to someone who had come in to the studio to look for someone] ... he's not in yet but he'll be in soon... sorry, edit out. Sorry.

RG: So it was just to focus down on the idea of the knowledge that artists are offering... so that knowledge is one of the criteria, that we're kind of pushed into, so there's a particular... well, the best way I can talk about it is, artists... knowledge that artists are offering through doctoral research compared to say, sociologists or an ethnographer, or a biologist...

JL: [1:06.29] Yeah, I think... obviously, it kind of falls into a very current situation where artists' education is under threat through financial, or lack of financial support, which is about, what is art and how is it rewarding... how is artistic knowledge, and... I think it is about something... has to be interesting, and offers a new way of thinking about things. And those things could be... mine is one thing, but they are hundreds and thousands of *things* out there, but new ways of thinking, and as we live our lives... that scientific research offers very different things, and I think art brings knowledge in very different ways... but it must be interesting, it must be rewarding in its own little pocket of information.

RG: So do you think that is more of a criteria, an important criteria, than say, *new*, in the sense of, you've proved it's new in relation to literature.

JL: What, to be of new interest?

RG: Well, new knowledge in the sense of, you've just defined it in relation to stuff that's already out there.

JL: [1:07.57] Yeah, I... I would see new knowledge, as being about everything, that exists out there. And I think that's why it's actually the scope of doing the literature review, even when you're making artistic-visual images, is key, is really important. I think we have to scope out to... to touch different fields, to say what is out there. So I wouldn't separate them. Does that make sense?

RG: Yeah, that makes sense... So, how did the PhD impact your practice after?

JL: [1:08.37] Well, it's having never ever thought about the idea of dust. It's been a huge shift in interest and subject matter for me, but offers me a way to carry on making work in the same way that I'm interested in making work... making images. But opened up a whole new avenue, for what's really at the heart of my work, and I think that's why doing it has been really rewarding for me, because it's not been something that's different from my... me as a practitioner, making work, it's been something that amplified the things that I find really interesting about making work, which is around mortality, loss, just those happy things [laughter].

RG: [laughter] It's prompted a focus onto happy things...

JL: Happy things. Yeah, so it's been a massive impact because it's been so embedded in my practice, and that's what's been so rewarding. It's not been isolated, it's not been a, "I'll go and do this now, I'll come back to this". Obviously it's very different, but, yeah...

RG: So do you feel that the work you're making now, say, in the other room [the work in the laser cutter]...

JL: [1:09.58] Yes, completely informed by all of this. Actually, doing this, I'm now working in collaboration with scientists and museums and, yeah, really exciting.

RG: So do you feel that, your work now would have outputs, or outcomes, in the same way as academic research? Like, if you were interested in publishing in a journal with it, about this?

JL: [1:10.21] Yeah, yeah, totally.

RG: So you're still having a similar kind of, this is research in the same kind of sense as your PhD was research?

JL: Yeah. Well, the work I'm making at the moment is a research project, which will have publication, dissemination, journal article, and exhibition.

RG: Did you have a formal kind of proposal for it initially then?

JL: Yeah... not as a PhD proposal but as a sort of research project, in a kind of funding, to get funding and to involve collaborators, yeah.

RG: So do you feel there was a lot of... there was a different expectation? Where you said it wasn't a PhD funding application, it was a research funding application...

JL: [1:11.06] Well it wasn't a PhD one in the sense of, you know, this isn't a... I'm not going to be writing a thesis, and writing up experiments, and things that you have to keep an eye on when you're doing a PhD. Obviously it's a kind of, there's more freedom in it, but I've always worked in the way, as I mentioned earlier, where I do sort of intense pockets of thinking and research, so it kind of feels like a mini-one, just naturally.

RG: Yeah, that's interesting.

JL: Yeah, I know. God [laughter].

RG: So the final point I wanted to come onto, is, if there's anything about the doctoral programme, generally, so, not just at UAL... the idea of practice-based PhDs, so it could be in relation to the professional doctorate that some places are offering now... if you think there's anything that could be different about the way these programmes are done? So it could be something very practical, like word requirements, the mandatory stages that we're made to go through, the formats for the thesis that are quite, kind of, quite strict.

JL: [1:12.19] I really enjoyed the kind of strict, formal points. Because otherwise, you become a kind of happy maker, and obviously, you get interest in what you're doing, and go off on tangents... having key points to pull you back, is really key, and I really enjoyed that, and I enjoyed the writing, in the end, and it did something, that without it, I wouldn't have done... given that real... I guess, formal rigour in charting the field... without me actually putting it in writing and saying, here is a list, here is my bibliography, you know, here is a list and this is how they all relate. I think without that writing, I'm not sure I would look at... if it was my work I was looking at fresh, I wouldn't see the rich things, I'm not saying my work is rich, I mean all the rich things and insights that has gone into making work through the PhD. If I'm looking at... if I'm interested in a PhD I'd want to know all the little nooks and crannies, nuts and bolts, dips and highs and lows, that someone has gone into.

RG: So you feel that the way the doctoral programme works at the moment, with the stages etcetera, it helps you to get that idea across?

JL: [1:13.48] Yeah I think it's really good, because also it weeds out all the crap you think about, and stuff that's nonsense, that doesn't make sense, that's not valid... yeah.

RG: Well I think that's a good place to end on, on a positive note about the doctoral programme.

JL: There is that sense of community though, that was for me, it might be different, and I know it's hard, it's not going to be a fixer... for practice-based, whether it's a kind of space, make a space, that you come in and do stuff, and you can share through doing, rather than through formal presentations. I think that would be really something I would...

RG: Well I mean, how do you think... well, to imagine it I guess. How do you feel your PhD would have been a little different, if there was that kind of, a sense of a tighter community?

JL: [1:14.44] I guess, for me it was so much about making processes, you know, drawing of digital print or whatever, and I think it's... you know, and the idea of sharing at all stages, of just seeing something go wrong, or someone try something and it was completely shit, that you wouldn't see in a presentation, or that would be edited out in some way. I don't know, maybe not edited out but... you just see polished in a presentation, that in a workshop space like this [room, that we're in], where there's stuff, space, where you can see someone over there doing something with a bit of technology. And at Bristol they have a workshop space for their PhDs who are doing the... I know it's digital, it's about print research and digital, but it's about technology, and it's a space that you can deal with very different things going on. I think it's brilliant to share research at those points.

RG: So in a less formal way?

JL: Oh completely, in sharing informally. Not through a kind of, "oh let's all have a... let's all get together and talk about how we make", or a show and tell or a group crit, but just being in, and catching someone do something, unexpected... just opportunity to do that.

RG: Yeah, no, that's really good. So it's not just that, you know, you're talking about a specific thing, with your peers, there is more of an informal idea, that something's going to come up, which is helpful in a way you can't expect.

JL: [1:16.34] Exactly, yeah. So I did all my experiments at home, in my office, little home office thing. But I would have loved to have had a space, where there might be a scanner and a table, just a messy space where I could just have a go, and then who knows who might have walked in, and gone, "oh have you thought about... trying... have you seen the..." you know. It's just potential.

RG: Yeah, still things that could change for the better, if there was more space.

JL: Exactly, space is an issue, but, it's always been an issue. But I guess... again it goes back to creative and financial industries, and the government... don't put that in [laughter].

RG: Let's stop it there.

Appendix vi: Marsha Bradfield 8/4/19, Marsha's home and studio, London

RG: So this is an interview with Marsha Bradfield on the 8th of April. So, to kind of get the ball rolling, I wanted to ask, how your project came about?

MB: Now, I was going to look at the very initial proposal that I sent to Tim O'Riley back in about 2005, via email... but I didn't manage to do that, so... it could be, that there is an impulse that precedes the one that I always reference, and that's the one that sort of, for me, coalesced in my first year. So there were two things, I think, that really galvanised the project. On the one hand I was fascinated by the discursive production of art... so, I had done a previous degree in History and Art History, and at the end of that degree had decided I wanted to become a historian, of contemporary Chinese Art, avant-garde art, and so, to do that I moved to Taiwan, where there is the best collection of Chinese Art in the world, because the Kuomintang took it from communist China in 1949 when they fled... and to study Mandarin. And so, as I was studying Mandarin, I was also teaching English, because I had to make a living. And the reason why I raise all this, is because, I began both through my teaching and my studying, to appreciate the enormous creative potential of dialogues... creating dialogues... within an educational context - really around language learning. And then when I finished and decided, actually, it's quite a convoluted story, but essentially, I was hanging out with a lot of artists in Taipei and then one day one said to me, "why are you studying 5,000 years of Chinese history? Why are you working as an English docent, in the National Palace museum? Why don't you join us, and make art instead?" And then that's when I really began to appreciate how discursively produced art was, and when I went to Art School I realised that, actually, in my experience, that's what for me was so intriguing – you'd have a work that actually didn't look very interesting on the surface, but then once we started to talk about it in our crits, suddenly it came alive, in a way that, for me, was suddenly so meaningful. So then, to think about where dialogue can operate in the context of contemporary art practice... and I was aware at the time, that there was a lot of discussion around Grant Kester's dialogic art, which was focused very much on *dialogue in the artworks*, so today what is increasingly referred to as social practice, at the time was really, for him, about valuing that intersubjective, discursive exchange. And so I was fascinated by that, but I felt it was actually... my intuition was, that that was too limited, in a way... and so, the project emerged from that limit. So it was both for me – about my love for language but also my sense that, when we think about dialogue, that to reduce it to the linguistic, is actually impoverishing it, that there's so much more. And then to think about, how does one imagine an art practice that plumbs that.

RG: Sorry, when you said you went to Art School, do you mean to Chelsea for the PhD, or Art School before that?

MB: [3:51] So I went to Art School after I left Taiwan, and I went back to the west coast of Canada, and I went to Emily Carr [University], and I did a, what in Canada is referred to as a BFA, we call it a BA here because of Bologna [the Bologna process]... yeah, a Bachelors in Fine Art.

RG: And your practice was, kind of, working with dialogues in a certain way there?

MB: [4.10] That's a very interesting question, because actually, within that context the focus was very much on the Vancouver School, so photo-conceptualism. And there was a tremendous anxiety around social practice. So there was a much stronger tradition of image-making, and object-making... very, very strong sculptural tradition... so I think that, the work I was making, was dialogic. For instance, I made this piece called *Laugh Lines*, that involved a very well-known Canadian actress, where I put her in dialogue with herself, so when she was in her thirties, and then

when she was in her fifties, so to create a conversation. And that was quite unusual in so far as people weren't making that kind of work... but it was still very, you know that was kind of... it was 'an artwork', that lived on a... back in the day, we had tapes... so it wasn't like a social practice, it was much messier, which was what I ended up moving into, when I got into the PhD.

RG: So what year did you start the PhD?

MB: [5:19] I started in 2006.

RG: And were you full-time?

MB: I was full-time... but I don't really understand how it worked, because I ended up finishing in 2012. I know that... so basically there were 6 years, and I know that, one thing that happened was, that I got funding, after being at Chelsea for a year. I was given a studentship, and it was for 3 years. So then, that was for 4 years. I was like, "well, you know", and it didn't occur to me, to use that the final year to write up. And fortunately, they still agreed to give me a write-up year, so that was 5 years, and then I had to take some time out because I was so stressed. As I say now to all of my students, you actually do yourself a disservice, the more you do, the more challenging it becomes to consolidate.

RG: Yeah, that sounds about right [laughter]... So what did you think about the PhD going in?

MB: [6.22] I had certain expectations that, were grounded in a North American understanding of PhD. So, the average PhD in Canada and the U.S is 7 years long, and it involves, for instance, doing comprehensive exams, so that you become a specialist in your particular area. And there are very few, I think there are 2 or 3 PhDs in art... so I didn't really know what that meant. But I was astounded at how relaxed the institution [UAL] was, which I think was a very different impression from the one experienced by many of my cohort, who felt it was quite oppressive. For instance, I think one of the questions on your list [Marsha asked for an outline of the kind of questions I would be asking, prior to the interview, which I emailed to her]... relates to the different stages, that you advance through. And, I used to get really frustrated, because it was as though, all the moaning around the RF3 [the Registration process in the first year], what we called the RF3 back in the day, actually produced a culture of, unnecessary, sort of... resentment, around producing that document. And I expected that, I expected to produce more of those [documents]... I think I wrote much more for my supervisors than any of my students write for me, because I thought, that's what you did. So I think, as a consequence of that, it meant that, I didn't really suffer the same kind of frustrations that my cohorts did.

RG: So you didn't feel it was problematic, having to, make your practice fit those boxes, as it were?

MB: [8.10] No, because I felt that was just a convention of the institution. I mean, I think it's problematic if you take it as an endpoint. But if you understand it as, just, something you pass through as part of the process, and it's about ticking boxes, and these things don't fit together neatly. That, for me, it something that was really important to constantly bear in mind. The one thing I was incredibly disappointed about, that it was clear when my RF3 passed without any issues at the College level, and then it went up to the University level and was kicked back... and, I was frustrated because, whoever was reading it, they weren't an expert in the field, so I thought to myself, this is a problem because... I'm now going to have to produce a document that ticks your boxes, but my concern here is that you don't... actually, you're not asking for the right kind of changes, because you don't have expertise in this field. I actually have greater expertise than you, and that for me was an issue.

RG: That sounds like a tricky issue...

MB: [9.23] Yeah, and I think that the other thing to acknowledge is that I was very, very, very disappointed with the RNUAL program. At the time, it was very focused on Design research, and there was a strong sense of methods... and I was very perplexed...

RG: So there was an emphasis on methods but not methods that were applicable?

MB: [9.46] Maybe that's a good way to put it, but there wasn't like... I wanted to have lengthy discussions around, what for me is a fiction, this thing called methodology. You know, I have worked extensively with Neil Cummings and Mary Anne Francis and Stephen Scrivener, and others... I really wanted to challenge that idea that we have methodology in art practice, because I think that, what we have, is a collection of methods. And yet, weirdly, we didn't really have those kinds of conversations, because we'd have people come in, they'd talk about their research... they weren't always very confident about how they were talking about in terms of their research, and so as a result... and because there seemed to be such an emphasis on Design, it wasn't as relevant for us fine artists – the majority of our cohort were fine artists. So that was an issue. But then also, I should just mention, for a while there was something called ICFAR...

RG: Oh, the International Centre for Fine Art Research...

MB: [10.48] That's correct. And Claire Macdonald ran a series of masterclasses that were really sensational, and I felt like I got more out of those masterclasses, because clearly the people had been paid to prepare... you know, these were 3 hour sessions, and they were amazing, they were really informative... Yes, it was, a mixed bag, if you can put it that way.

RG: Was there a similar kind of, coming together though, at Chelsea? You know, between the different years of cohorts, so where, more artists doing PhDs would come together, and discuss everything?

MB: [11.29] That's a really interesting question. What I can say is that, our cohort, the one that started in 2006, there were four of us who were full-time, and at least 3 of us had partial funding, so we were really focussed on being there, and I wanted to get the most out of my experience that I possibly could. So we developed a very strong culture of discussion... and the research, you know, there was a research culture back then, that Stephen [Scrivener] had nourished with Hayley Newman. And that was sort of, really amazing, because for instance, in our first year exhibition... again, this is really fascinating, when it comes to expectations, I was like "yes, of course we'll do an exhibition. Oh, we'll do a publication, and we'll do a conference". So you know, we had all of these things happening simultaneously, and it was actually really interesting because we had invited... well, we asked all the students to bring all their discarded artworks, and then we curated those and rearranged them, and then... at the end of the conference we, put them all into the compactor [that sat in the skip area by Chelsea's Parade Ground], which no longer exists, but it did at the time. So it was much into this idea of recycling, and that hatched Future Reflections [Research Group], which was hugely influential in terms of my research, so we'll come to that in due course. But the irony for me is that I actually wasn't there [for the exhibition and conference], because I had to go back to Canada to get my visa. So you know, we worked together... Aaron McPeake, Katrine Hjelde, Catherine Maffioletti and I... worked together, really hard to get this up and going, and the immigration... my immigration situation kept me away.

RG: So, you touched on your supervisors. How do you feel they helped you in the project? So, is it, Neil Cummings was your Director [of Studies], Mary Anne Francis, and Stephen [Scrivener], was he an advisor, or came on as a supervisor?

MB: [13:31] Interestingly enough, when we started, I don't think Neil really had enough completions to be a DoS [Director of Studies]. So the way Stephen was described to me was as "a ballast", that's the term that was used... but actually, they all had very different roles to play, and I'm incredibly grateful for the specificity, and the *extreme* generosity that they showed me, I mean, the *extreme* generosity. And so... I worked together a lot with Neil because he and I were both in Critical Practice [a research cluster at Chelsea] as well, so we were sort of... and that research was very much feeding into my own doctoral studies...

RG: Did you join Critical Practice from the get-go, when you started?

MB: [14:19] Yes. So, I arrived on the 26th of September 2006, and then I think I joined Critical Practice on the 1st of November...

RG: Pretty quick, yeah.

MB: Yeah, yeah... but it was just really exciting, you know, to... although Critical Practice made no sense to me for about the first 4 years [laughter], it was all very exciting... to think that there was this group of amazing practitioners, working together on what seemed to me, to be such exciting topics.

RG: So thinking about the process of your research then, how do you think your project changed across the period?

MB: [14:57] This is a very good question... The biggest tension, which I think many people experience in terms of their doctoral studies, was in actually producing artworks. So that... and particularly in my case the complexity was that there was this strong emphasis on dialogue as intersubjective exchange, so it was very different than the way that I could see certain projects emerging for me now. Actually, I'd identify something I'm interested in, I'd go out and I approach a particular constituency to work with, and then I'll be, in a way, the lead artist. It was rather the case, that because I was *extremely* sensitive about power dynamics, that I really struggled to produce an artwork, because it seemed that I was defaulting to this familiar role of artist-as-author, and so I had to spend a lot of time understanding that actually, if what I was producing was a dialogic disposition, which was effectively the contribution to new knowledge, or an important aspect of it, then in a way that resided with me. So it wasn't actually about producing artworks, and I could instead understand my work in Critical Practice as core to my doctoral practice, if that makes sense? And fortunately I had very supportive supervisors, who didn't really query that, although subsequently I've heard of other supervisors who've said, "well Marsha, this is a collaborative endeavour, you know, what is your particular contribution to this?". And I don't know what would have happened if I'd been pressed on that with reference to Critical Practice.

RG: Yeah... did you feel that you had to almost negotiate them when you were writing up then? Like, outlining who owns what...

MB: [17:14] I didn't, because I had come to the realisation that actually, it's so fluid, and that's what I wanted to advocate for. So one the one hand I wanted to acknowledge the sort of, the facticity of the... I mean, when I read over my thesis, I'm really struck by how much it just talks about work, you know, *acknowledge all that labour*. So to say, for instance, that you're the one who's going to type up all these transcripts [for your interviews]. I know how much work that is. So that is something

that's actually going to constitute your PhD in a way that, as somebody that's being interviewed, I just don't have that relationship with this exchange, it's different. So, to acknowledge that, but in the same token to say, what's generated, is something that we're both benefiting from... though in perhaps different ways, and that may change too. I might be able to look back on this exchange in 10 years and have a different relation to it... be able to differently resource from it than I can today. So then, when you have that mindset, that it's really about making a case for that understanding of cultural production... and so, that's what I ended up prioritising.

RG: That makes sense, yeah... So, when we think about the process of your research still, I mean, did you see all the work you're involved in, with Critical Practice, with Future Reflections, where you found it difficult to say, you're producing an artwork that's *yours*. Were these almost, your research methods, in a way? I mean, to use a term that may be rejected.

MB: [18:57] Yes, definitely. But I wasn't really able to recognise that till pretty late in the project. So I did produce... I remember vividly producing an artwork that I still really like, but was very much about dissonance... and, it involved a Karaoke scenario where the music was to, Elvis Presley's *Suspicious Minds* but the text was a different song. And I think, what I'm trying to say is, I spent a lot of time resolving that, what for me were familiar, coming from a particular tradition. It was not that my supervisors were very critical. And for me what was interesting. They were critical in other ways, of the sorts of discursive projects that I was doing with Critical Practice, Future Reflections...

RG: So there was a sort of disjunction between the kinds of art?

MB: [20:02] Yes, I think that's right... So, what I realised is, you know, I was basically in a scenario where I'd done so much stuff, they kept saying to me "you've done so much stuff. This is it, you know, it's not about you now saying, 'And now I'm going to, kind of, you know, resource this and make an artwork out of it'". In some ways that's kind of what happened in terms of the written thesis, in terms of how the written thesis worked. But, because... I mean, because it's all in there, but it was never... you know, I think I sort of had this idea that I was going to have to some kind of epiphany and then I was going to be able to make work, in a way that was really satisfying both to my understanding of what resolved practice is, and that honoured the dialogic disposition that was beginning to gain momentum. And that really only happened when it came to writing up the thesis.

RG: It seems like *it is* the thesis.

MB: That's right.

RG: So do you feel like it's, it wasn't so much the thesis was 'writing up what you did'. It was almost, another stage of the research, as it were.

MB: [21:17] That's right, and in fact we talked about this a lot, because I do think that there's some practices, where it's appropriate to say, "and now we turn to writing up". But in the case of this kind of practice, that was not the way that it worked for me. So to really honour the practice entailed understanding it as a continuity of the research.

RG: So... sorry, just to go back briefly, to during. Do you feel it was important to almost, exhibit work, and to have supervisors and others see your work, in that kind of scenario, where it was almost like, this is an artwork...

MB: [22:00] [long pause] Yeah, I think it was, because essentially, they just kept saying to me, "this is not very interesting". Like, whenever I produced these artworks, they would say, "you're doing much more interesting stuff over here. So if you want to keep working here then we need to

recalibrate things, because actually, this is not really honouring your practice. You think it is, but for these reasons, it's not". The work was very, very thin. Like, it was... there wasn't a critical mass of it, so it didn't enjoy, for instance, the kind of benefit that you get from doing a series of work, where, you know, it accumulates or accretes, with the iterations. You know, it didn't work that way. But I also felt that, for me, it was very important to make bad work, and... make bad work with my cohorts. So for instance, there was a lot of stuff for Future Reflections, it was just absolutely terrible [laughter], terrible! I mean, like embarrassing, so cringey. But I'm glad that we did that, because at least we were trying, you know, and we were experimenting. And to be honest, now I see less and less and less, of that experimentation [in art schools]. So again, I mean, this is one of the issues with art that's interested in dialogues, you have this proliferation of these different dialogues, and then what you're left with is this kind of unruly mess that has to be reordered in some kind of way. I think that's where the thesis came in.

RG: So to talk about, well, Future Reflections, but also the wider cohort as UAL I guess. Do you feel that your way of doing research was comparable to others? So, at Chelsea, or at UAL, that you were aware of.

MB: So again, the big rub, I think was... you know, my impression is, that when Stephen [Scrivener] was Head of Research, and when Hayley [Newman] the Graduate Tutor, and then initially when Malcolm took over, before the culture was decimated [as a result of cuts to education and shifts in educational priorities], I think it's fair to say, that actually this was, bar none, the best place in the world to be doing practice-based research on socially-engaged practice. And I can say that with some authority, because when I thought I was going to have to pay as an international student to do my PhD, I did a reccy [reconnaissance] to the UK and visited 5 or 6 schools, all over – Glasgow, Edinburgh, RCA [Royal College of Art], Goldsmiths, and realised that, for instance, I couldn't do the kind of work that I wanted to do at the RCA, because it worked across various kinds of, well disciplines I guess, because they've got different departments. And it wasn't... I couldn't just do it in Ceramics, I couldn't just do it in Writing, it wasn't going to work that way. So, I mean, I think in terms of understanding the cohort at Chelsea, I think many of us were really interested in this kind of, messy, woolly, sort of... and that actually chimes with Chelsea's history. So I think that was really vital in terms of an ethos, and a culture. I think the crucial difference was that, I wasn't, I really wasn't interested in this... question of... whether or not working collaboratively was valid. And there were certainly, even at Chelsea I think, there were supervisors who were concerned about that, they were concerned how for instance... you know, Katrine Hjelde and I worked together very closely, how stuff would show in my PhD and how it would show up in her PhD, and that was for me never a concern because I could understand how this stuff could be differently framed.

RG: So do you feel Future Reflections, where you talk about your work with that group, do you feel that there were a lot of shared issues that almost drove you guys together?

MB: [26:30] Definitely, definitely. And interesting enough, the shared issues I think, which were misguided, retrospectively. But... the shared issues were, around this idea of how research was being conceptualised. And the very first article I read actually was by Fiona Candlin, who you referenced earlier [in a brief chat about my research, prior to the interview], around the sort of anxiety that goes with PhD research, I think it's called *A Proper Anxiety?* [*Practice-based PhDs and academic unease*; 2000]. And certainly we were alive to this... because we'd done, we sort of... the first conference we did, we did a series of nine projects – we'll probably do a retrospective and make it our tenth. And each one was called FR₁, 2, 3, 4, 5, 6, and I think FR₁ was Future Reflections at Chelsea, which was our first year, our cohort... that was the initiative, that I described earlier. FR₂ we went to Helsinki, for a conference, part of the *Art of Research* series. And there, I think we were

really astounded, by how there was a Scandinavian idea of research, that was so focused on their being an original contribution to knowledge, that was almost operating sociologically, or philosophically, or historically... but had to be almost, be argued for outside of art. So I think in fact [PhD candidates on these courses] produce two theses, one that's kind of artistic and the other one that's... and their doctoral programs are five years long, and then I think they go into writing up – it's a different kind of initiative. But there was a tremendous anxiety about proper research, you know, ensuring I guess that there was, that things were almost, what's the word, you could repeat them...

RG: Oh... verifiable tests?

MB: [28:29] Yes, yeah. And that, for us, was anathema.

RG: Yeah, it's unusual the different cultures there are around Europe. There does seem to be an emphasis, either *on knowledge*, or *not on knowledge*... So at the Helsinki conference, is that where you used the paper airplanes?

MB: [28:44] Yes, yes... that's exactly right [laughter], that's where we used the paper airplanes.

RG: And you felt like it didn't work, in the conference?

MB: [28:51] No it didn't work, it didn't work. But the reason why... did I write about that somewhere?

RG: I think maybe Katrine [Hjelde] did.

MB: [28:59] Yeah... and I think one of the reasons it didn't work was because we were simultaneously trying to... enact a kind of participatory engagement, and theorise it... and so actually, it's about how things get sequenced. In a way, it's about how, if we'd had prior experience that we could reference, then I think we would have made different kinds of claims, for it. But formally, I mean it was pretty amazing to, have, people launching airplanes at you, and to think about activating that conference space. Because the other thing was that we were really disillusioned, with the idea of the conference as a... as the main opportunity of dissemination other than the journal, and so we were trying to find ways to disrupt that.

RG: So do you feel as a group you almost reached... I mean, consensus probably isn't the right word but... some agreement about, conceptualising arts research. Do you feel there was some agreement among you about what arts research was or could be, in a way, or I guess, what the problems were?

MB: [30:15] I think that's a better way to map, how we converged - it was around the problems... what we *perceived* were the problems. And again, there were moments when I was like "I don't really think this is such a big deal", but for other people it was really precious, so then became a matter of, you know, how do we honour this. One of the formats for us, and certainly it was for my thesis, was dialogue. So we tried to publish using that structure...

RG: Is that with the comments on the side [referring to an article now hosted on the UAL research website; Bradfield, Hjelde, Maffioletti 2012]?

MB: We did that as well but, we would try, when we wrote things, we would try and write them as interlocutors... as a dialogue, in contrast to collapsing them into, some kind of space where we'd need to be more coherent because we'd suggested, a kind of singular argument, if that makes sense? The irony was, and I still think this is so interesting... I know, for me, it was very important

that, you know, there was this sort of... the presence of Marsha Bradfield, and this Marsha Bradfield would say something... and then initially it was important to me that that sort of thing that Marsha Bradfield said, actually chimed with what Marsha Bradfield believed... but then we would always write over each other, like we'd always sort of... we had this practice of peer editing, so things would get reworked, and we'd say, "oh, Marsha Bradfield is speaking too much. Katrine Hjelde, we're going to attribute to this to you", and it would be... so it was really peculiar how, there was this sort of... like, in practice, it was much more, dynamic, and it was much less about attribution, but some way or another there was still that residual, desire, for that, which I think is not too surprising. I think lots of artist cling to that, you know.

RG: So, do you feel... when you're working... when you were doing the PhD, what opinions did people outside of academia have of it? I mean, were still active outside, as an artist, as well?

MB: [32:22] I remember vividly, having a conversation with my Uncle, who has a PhD in Engineering Physics... and for him it was extremely perplexing. He couldn't understand, how what I was doing, could be considered research. And he could articulate, that he was, you know, regarding this from a scientific paradigm, but at the time I don't think I had a sufficiently robust position to be able to defend it, as research. And so, as a result, it was a bit demoralising, because at that stage it was very much at the level of intuition, I felt like... and increasingly, I should also say, you know, one of my personal mottos around Chelsea is, "I think practice-based art and design can save the world". Like, I really believe in it. But at the time I don't think I was really able to, make that kind of case, for it... and to actually argue for... which I realise is something that comes out in the thesis, that... and Stephen, Stephen's work on this really influenced me, around this idea of *apprehension*, raising apprehension [referring here to Scrivener 2002], and actually this being Art and Design research, potentially, in some capacity... and I wouldn't want to generalise, but maybe there are some strains of it, like the ones that I am invested in, that are about narrating those apprehensions, those un-doings, un-learnings. And challenging research too, because it needs to change. It's no longer sustainable with the way that information proliferates. So that's also quite exciting.

RG: You mean research generally? Or...

MB: Yes.

RG: So you feel that, practice-based research has a special role in that? Or you mean the general research culture?

MB: [34:19] I guess what I'm saying is that, one of the givens of practice-based research is that you need to create your own field. So you, basically, as a practitioner, map – you constellate, certain influences, that you recognise, to co-ordinate your practice... and that is your field. So you don't really have a field, like for example you would, in Engineering Physics, where then you would, you know, where there you drill down and focus on a very particular aspect, that was probably assigned to you by your Prof. And I don't think even that is sustainable anymore, because I just think that there's so much, that the idea of being a specialist in your field, is very difficult to imagine, when you can't possibly synthesise the glut of information.

RG: Do you not feel that your thesis is very comparable to that idea though? Because, you're conceptualising dialogic art, and you provided a comprehensive review of the literature, and being able to say, "this is dialogic art". Although it's like plural voices, you're able to say, "this is a mapping of dialogic art".

MB: [35:32] Definitely, but then I think that that's probably... what I realised then of course was that, mapping is absolutely integral to the research. It's not something that you do, and then think, "oh, now I'm going to do the research". For me, I discovered what dialogic art was through that process... and I think what I'm trying to say is, as we begin to solve problems that we don't have clearly defined... I think that is what's also a crucial distinction, like, the gap that I identified, and the way that I ended up filling it, are quite different, if that makes sense. So to just clarify, if I can say that I understand, for instance, that dialogue, typically, would show up in Kester's idea of it being constitutive of the artwork, and yet I could recognise that so much artwork was discursively produced through things like, didactic panels, in galleries and museums... then I could see that there was another way that we needed to conceptualise how dialogue could be understood in contemporary art practice, and beyond... but actually what I ended up with, was a sort of, mapping of a field, that really outstrips that, in *some ways*, and in other ways it actually, it's quite emphatic about saying, it's specific at this juncture, in time, this field, these are the boundaries. So, yeah... I don't know if that really makes sense.

RG: Oh yeah, yeah.

MB: Really? Yeah, good, ok.

RG: So to go back slightly then, to talk about the mandatory stages of the research. Where you said you didn't find registration as problematic. How did you find confirmation and the viva?

MB: So... confirmation was interesting because... we had this conversation about, "well, where's the art?". And I had submitted some, dialogues, that we had done in Future Reflections. I'd submitted them as... documents, and actually, the way that they had been... really significant, as they had been performed, within the conference setting... and you know, we over-identified with being researchers, we had the grey [lab] coats, and so there was a theatrical dimension to it, a performative aspect to the, well... and there was just a sense that, this was, really disappointing, at confirmation. But there was also enough confidence there that it was going to be a PhD, so it didn't get knocked back, I didn't have to do any revisions, but there was also a real disappointment, that the art... that there weren't really artworks. And we had this discussion, like, you know, "where is the art? What is the art?" And I think retrospectively I can say, that's where I began to shift and think much more in terms of practice. And for me, you know, it's very important now. I'm not very interested in producing artworks, I'm much more interested in, say, producing culture. And that's very much, I think, tethered to the realisation that the kind of artworks that I was initially producing weren't really cutting the mustard, and then subsequently, the ones that I was producing were also, not really manifesting what was interesting about the work I was doing, but in other ways... so it was kind of like this, you know, you come to this realisation through these various experiments, that there's a different way. So the confirmation was interesting because it was, not very affirmative, in one way, but very affirmative in another way.

RG: That's really interesting.

MB: [39:45] Yes, and I think that... Hayley Newman was my reviewer, and, again, I mean I think the problem was that I didn't really have... I wrote much too much, I think I submitted something like 13,000 words, and it was really messy and not very well resolved, so, anyway... I was sort of sufficiently able to persuade them that it would be ok, and they sort of went with that.

RG: So you felt that you were almost butting up against their expectations, of what the PhD was? Where they expected, you know, "there's the artwork, tell me what you found out from it"?

MB: [40:23] Yeah, maybe that's right, maybe that's right. I didn't think about it in that way, because they were all very supportive, that was what was so peculiar. And I think to be honest, one of the challenges was that in terms of my, you know, how I showed up in research culture, I was always at college, this was for me, my life. So as a result, I was this kind of figure, I guess. And so I think, often, I think about this in terms of my teaching too. I think in some ways, those people, you don't really want to criticise them because they're, they're constitutive of a particular scene, and you value that. But there's the challenge of how you can create some space within the thesis to value that, even though it's actually something else that, you think it would be conventionally something else you would value i.e. the artworks... and then those aren't really forthcoming.

RG: So how did you find the viva? Was it kind of similar?

MB: [41:18] So the viva was really interesting because, I sort of had this crisis. I was very stressed when I was writing up, and... just couldn't get it all done, you know. When I read this now [the thesis] and I realise, that actually, it's ambitious, like, the amount that's covered is ambitious. And, I couldn't get it all done, and... really unfortunately, my second supervisor, Mary Anne [Francis], with whom I was very close, left the team completely.

RG: Yeah, that's a hard blow.

MB: And so as a result, it was very tough. So I took some time out, and when I came back... I kind of got to this place, where I was like, *well*, this, is, my, PhD. And, I had an exhibition, and I pulled out stuff that was featured in this [the thesis], including for instance, say, *Art Idol*, which was in some ways, an incredibly successful artwork, but failed...

RG: Failed for the research, you mean?

MB: [43:50] No, it was very successful for the research, but it failed to coalesce as a video edit. So it was an amazing event, but the idea was, that it was supposed to be a kind of, reality tv... and I still have all the footage, I still have this, *dream*, of, instead of *Art Idol 2010*, I'll go back and edit it, and it'll be ready for 2020 [laughter]. But, by the time I got to the viva, I had really convinced myself that this was my... [Marsha's 'Alexa' device started speaking at this point] [laughter] Alexa is possessed. She is possessed, I must turn her off.

RG: Maybe it's the tree surgeons, she must be listening to them [tree surgeons were working outside during the interview].

MB: [44:34] Yeah... And by the time I got to that place, the viva, I was like, "well, this is it". So if I... and I had this, you know, real conviction that you have to fail with no excuses, so what that means is that you just do the best you can. And at that stage I felt that I'd done the best I could, and I've had amazing support, and I've had some challenges, including Mary Anne leaving, which was a huge blow, but... this is where I am, and it was a very positive experience.

RG: So the viva as a whole was a positive experience?

MB: [45:14] Very positive, very positive, yeah.

RG: So you don't feel that, lots of the similar issues came up then, that were at confirmation? They were convinced that, say, they weren't expecting, you know, "here's a finished artwork, here's a finished artwork".

MB: [45:30] No. So I think what I was able to do in the thesis was, make a case for practice, in a way that was sufficiently compelling, and overcame that. And also I wonder too, if my... if maybe things

had changed by then too, in the world of practice-based research. So that maybe by then, there was more interest in practice, and there was sort of... I think that was also conceivable.

RG: So to talk about the research culture, where you noted that the research culture had changed. Say, from Stephen and Hayley [nourishing the research culture] ... you said the word 'decimated' as well. What were... so to think in practical terms, what was... was that from a lack of support, a lack of people coming together etcetera. How do you feel that changed then, the culture?

MB: [46:18] So the first thing to say is that, we had this space in A-block [Chelsea]... it was A203, that was a student base room – our student base room. And they gave us money, [we had a projector and] we put up blinds, it was just a very different, you know... we would spend time in there, and we'd use it as a space for discussion. So we met on campus and we'd have these long discussions, and that changed... I think that has changed, for various reasons, first of all, I don't think that students are funded really, anymore. So they don't have the luxury of being able to enjoy, a three- hour conversation with their cohort. Additionally, there's a tremendous crunch on space. So the base room now, really has to be a space where people can get there [written] work done... so as a result, it's not for me, a space where I go in and feel that this is at an Art School. I feel that, you know, this could be some kind of a pod in, I don't know, a company that sells... party favours online, you know, you just see people sitting behind the terminals... So you don't get the sense of their being... like, we had skin in the game, insofar as we knew who had different perspectives on different issues, because we were having those conversations all the time. And I don't feel... I mean, you're obviously in a much better place than I am [to know what it's like, now], but I don't feel, from my limited experience, being in that space, that the students have that same kind of discursive culture.

RG: It comes rarely, I think.

MB: [48:12] I think one of the reasons why it comes rarely, is because, for instance, we had Hayley as a Graduate Tutor, and well, that role has been cut. And then, you know, Mo [Throp] is there, and runs a seminar. It's just not the same, sort of, scenario.

RG: Mo's seminars are only for first years as well.

MB: There you go.

RG: So it kind of disbands after that, you see people less.

MB: [48:35] Right. And I think that the other thing to say, is that there used to be this thing called the Research Exchange, which was where staff... I think Neil set it up, back when they were at Manresa Road [the old site for Chelsea], where staff would present their research. So you had a sense... I mean, this is... now they're doing pecha kuchas [a short form of presentation] and so forth... but you'd go to that [Research Exchange] and have this amazing experience as a student, of sort of, getting to know people's research... and Mary Anne was a Reader who was paid to facilitate Critical Practice, and well, you know, when you cut all of those roles, it's very hard to sustain the culture.

RG: So to think then, more about the thesis. How did the thesis take shape?

MB: [49:26] Various. I mean, the thesis took shape, because, essentially... there was a real sense within my supervision team, that if you weren't taking a risk... you needed to take a risk in your doctoral research. And I couldn't really take a risk in the practical element because the risk was, that it was collaborative, it was emergent... that wasn't identified as sufficiently risky for this to be a

substantial contribution to the world. And so, you know... I really identify as a sculptor, I really think about form in quite a conventional way, I'm interested in genre, I'm interested in structure, and systems... and certainly we were looking at this a lot in Critical Practice. By then we'd done about four or five barcamps, in Critical Practice, so we had this form that I had inhabited, with real success, in terms of it being something that seemed to me, to chime beautifully with the idea of discursively producing knowledge, through some kind of intersubjective exchange. I mean, that's what it did. And then, in Future Reflections, we had been writing, as I mentioned earlier, these papers, these scripts, where we were setting that out as dialogues, and so, I had a kind of practice producing those, already. And so, it really felt like, ok, I think, because I know how well the barcamp works, as an event, as a convening of different points of view, that I can take that for granted. And the question that I had, was whether I could actually... effectively resource it, as something that could be read. So that was a risk, and Mary Anne said to me, "so, you're writing a novel. That's really what you're doing". And the other thing too, which I was really fascinated with and really, very rarely came up at all, was that it's a fiction. So... and it doesn't really announce itself as such, and people have read it and said, "oh, I've read it, I had no idea it was a fiction".

RG: The first time, I was fooled as well [laughter].

MB: [52:08] But my examiners were like, "yeah, we got to about the tenth page and thought, hmm, yeah. Nope". So that's also quite interesting for me, because I do think that a lot of this, I mean, a lot of it is fictional... and this sort of idea of faction, I can't remember if I talk about this in the thesis itself, but... where you're fictionalising something and it actually happened, where your fictionalising it because you want to, which is really where... which is central to dialogic art, you want to draw out certain kinds of, you know, places where you get a sense of ideas chaffing against each other. That's why, it seemed like a good form.

RG: Did you consider alternatives, or was it more that it made a lot of sense? To well... from what you were saying.

MB: [52:53] Yes, I mean, I had done quite a bit of conventional essay writing, and one of the things I had experimented with was like, a very thick description, using the methods of Actor Network Theory [see Latour 2005]. So trying to account for as many actors as you possibly could. And, that was extremely illuminating, but... even I found it boring to read. So I really enjoyed producing it, but it was sort of, torturous, to encounter. And so that was something, again, that I was very glad to have done that kind of work, because I think it's very important to produce thick description, but I realised that it wasn't really going to honour my project, in the thesis format.

RG: That's really interesting, yeah. Did you look at a lot of other PhDs that were completed as well? Almost as like inspiration or something...

MB: [53:57] Yes, yeah. And so, and that for me was really interesting, like Isabella Bowditch's [2006 thesis]. I was astounded by how few sources she has. I think, her bibliography, she has something like, 20 sources... maybe I'm making this up, maybe it's not quite so modest but, you know, her approach is to drill down, and I knew that wasn't going to work for me, because I'm a real omnivore when it comes to my kind of sensibility...

RG: Yeah, she really stuck to one, well... what's the name of the philosopher... [Soren] Kierkegaard. And then she kind of, wrote a whole chapter on an obscure philosophical book, by Henry Michel [actual name is Michel Henry] as well... But her artworks feature in it [the thesis], in such an unusual way as well. It kind of does throw you. Did you find it interesting, how she used her artworks in it?

MB: [54:51] Yes, very interesting. But I also felt like... and it's interesting because there are definitely problems with the images in mind, but there, like... I thought, you produce these on DVDs [referring to Bowditch's video work in the thesis], but that technology is going to change, and then we're not going to be able to access it. The only thing I knew for sure, is that, basically, you have not future-proofed your thesis. And I thought, I can't do that. At least if it's a PDF, it will be... it won't have that challenge. So that's why I just decided to go with using images, and those were sort of...

RG: So it's almost like a very practical consideration.

MB: Very practical.

RG: So, I mean, did you get a lot of feedback, when you, kind of, resolved that you were going to do the thesis in this way. Did you have any kind of splash back from, you know, peers or your supervisory team, that it would be difficult, or that you might not achieve what you wanted?

MB: [55:55] Yeah I think Stephen was very anxious for me because, his argument was, that it's not an argument... so you're not... his motto was, which I repeat ad infinitum, was, you know, your responsibility is to 'tell them what you're going to tell them, tell them, then tell them what you told them'. And actually, I think this thesis does do that, because it circles back, but it does not have a progression that is comparable to, for instance, I think many, theses that are laid out in chapters, where you get certain kinds of focus in each chapter, then it kind of culminates. Although, I would argue that it does that in a different way. I think it's... for me it was very important that it had to tick the boxes. It goes back to what I was saying a little earlier about, you know, moving through confirmation, doing the RF3 [registration document] ... I never felt like I had to reinvent the system. For me, it was much more interesting to think, "oh, these are positive constraints", you know, how can we differently inhabit them or kick against them, but not sort of, overturn them.

RG: Yeah, I mean I did see a kind of structure or narrative going through [the thesis], where you start with... well, not start. So, early on, Chris Clark [character in the thesis] gives the definitions, and that almost gives you access, or a basis, and then K K Lin [character in the thesis] comes in and gives an example for you to kind of bounce it off against. So there is that sense of, helping a *reader to get there*. That's why... which you see in the thesis I guess, that you're helping the reader... carrying them along as it were.

MB: [57:42] Definitely. The one thing I was struck by when I read it back, is that it moves through stuff very quickly. So ~~there's a lot there that could be, for instance... which I think you do, so~~ it kind of honours the barcamp format. But I think one of crucial differences is that, a lot of this could be unpicked and there could be more there, that you could plumb.

RG: The 'off the page' [a phrase used in the thesis] ...

MB: Yeah, exactly, exactly.

RG: So when you were writing up, how did you decided what artworks to feature, and what not to? Artworks might not be an appropriate word... so to talk about *PARADE* in a certain section, to talk about *Art Idol* in a certain section etcetera. How did you choose what to include and exclude?

MB: [58:32] I don't really remember, is the honest truth. But I knew that they needed to be in there because I had to demonstrate the practical aspect. So in a way, I sort of thought... and I made *copious* maps. I mean, there were characters, their names changed, and it was... I think I drove my supervisors mad. But... so I would think to myself, "well, I need to have a section on ethics, and I'm most comfortable talking about *Art Idol* with reference to that... so that makes sense. I'll talk about

Art Idol in reference to that"... You know, in terms of... we were doing a lot of Actor Network Theory, and so it made sense to think about Actor Network Theory in relation to *PARADE*. We were doing that in Critical Practice. Those were the sorts of, I think, logics, that were at play. I mean... I think, that it was quite crude...

RG: Well, I didn't think it was crude...

MB: [59:32] No... thank you for saying so, but the decision making on my part was quite...

RG: Well it makes a lot of sense to do it that way... Do you feel, that to almost layer it... I am asking this intentionally... to lay it out as an almost linear, "this was my research", would have been very problematic?

MB: [59:58] Definitely, and I don't think that... what I enjoy when I reread it, is that kind of frisson when you get these different ideas smacking into each other, and you get the sense that... it's quite charged... and I think it's very difficult to sustain that, you know, you see it a little bit in Bruno Latour's writing, where there's lots of anecdotes, but I don't think that would have boded very well in the context of a PhD thesis... and also of course, the whole point was, and this is the argument, I mean initially... if you that singular argument, in a way it's quite mono-logic, you know you're actually kind of excluding that which doesn't fit the argument. And so I wanted a structure where I could at least acknowledge, you know, I could bring in stuff that maybe was quite dissonant, but could at least have a seat at the table for a little while, because it was related but maybe not immediately relevant, if that makes sense.

RG: Do you think that ties in to the idea of... giving an honest account of your research?

MB: [1.01:13] Yes, and I think that was super important to me. Because... that's also something that was not very popular, is that... I would see people writing up their research, and it was all hunky dory, and really boring...

RG: Oh you mean like, they've made it too simple or clear? As though there wasn't a problem?

MB: [1.01:34] That's right. So they had recuperated all the problems, there were no failures for instance, it was all lovely... and sometimes they would be quite sophisticated in how they'd do that, because they'd be able to write around it, where they'd kind of be quite speculative. But it just felt to me like it didn't... acknowledge, the kind of complexity, that I felt was really interesting... which is where I think art research is so fascinating, it can cope with that, I think it can cope with that. So for me, I didn't want to purge that.

RG: So this kind of ties into, what I wanted to talk about... the idea of standards... so the idea of this giving a rigorous account, that is true to your practice, as it were. I mean, do you feel there were other things that... almost, that there was an expectation that something should be in the thesis, or certain standards should be met through the thesis?

MB: [1.02:30] Definitely... I think, to be honest, I had my own standards, which I had inherited, principally from Mary Anne, that were quite high. So there were things, that you know, for instance... feeling compelled to engage with, certain types of scholarship, in it. That was part and parcel of trying to, engage rigorously in mapping that field.

RG: So, with the literature?

MB: [1.03:04] Literature and practice. I think if I were to rewrite it now I would have a lot more practice, and a lot less literature. But... that was certainly the thinking at the time... was to... you

know, for instance... the example I can give you is, Kester, when I read Kester... Grant Kester refers to secondary sources when he's writing about [Mikhail] Bakhtin, so he's reading somebody else's interpretation of Bakhtin, and for me that's incredibly problematic. So it was important that I, for instance, you know, went and read the stuff. [Primary research] And it was something that I didn't realise, that my supervisors weren't reading all this stuff, and so, I'd have these huge arguments with Neil, and I'd be like, you know, "Bakhtin thinks this, and this is what he says here", and Neil would go, "no, no... no, no". And it was only much, much later, that I sort of realised that Neil was intuiting what he thought Bakhtin would have said, but he hadn't actually said it...

RG: Like being dialogic with Bakhtin?

MB: [1.04:14] And being dialogic with Bakhtin. But Neil hadn't actually read the texts, because he was reading other stuff, of course. So anyway, I think all of this is to say, that yeah, for me in terms of the standards, I knew that the... I was pretty convinced, that the thesis had to, be rigorous in the way that it coupled content with form, it had to deliver in a very classical sense, in terms of how we think of, you know, poetics in our practice.

RG: So is that another way of talking about... I think it's on page 295, where Alison is contrasting the idea of multiple interpretations of art, against the more traditional idea of research, where you say outcomes and aims, and cohesive meaning, and these ideas of rigour. So was it almost about balancing artistic values with research values, in a way?

MB: [1.05:11] I think that's exactly right, and in fact Alison Jones is almost my alter ego, or one of my alter egos... that comes from a place where I really identify as a researcher, so I don't think, if I think about my cohorts, most of them would say, oh they're artists, or they're educators. For me it's like, no, I'm a practice-based researcher in Art and Design. That's who I am, as well as lots of other things, but... and it's precisely *that*, so it's additive, it's actually about this double ontology – having to simultaneously meet the demands of research but at the same time you meet the demands of a particular sense of artistic practice, it's a kind of reflexivity.

RG: Do you feel the notion of extra-disciplinarity, and Stephen's idea of generating novel apprehensions, these are almost, theorisations of that resolution?

MB: [1.06:09] Yes, I think that's exactly right.

RG: Do they still hold true for you now then?

MB: [1.06:13] They do, and I think the apprehensions hold *more* true, for me now, because it seems like we just need to be doing a huge amount of unlearning, and I feel like those are... that provides a way of valorising, that unlearning.

RG: So do you feel those... well, theorised resolutions, they aren't held by lots of the artists who do PhDs? Or do you feel it's almost implicit in the things they do?

MB: [1.06:46] I think that's closer, that it's implicit. Because I think most of them, are less interested than I am, in knowledge production. So as a consequence of that, they won't necessarily get caught up, on these sorts of distinctions, how they are empowering or disempowering for the individual practitioner... and the area of practice-based research in Art and Design more generally, which of course I understand, but for me it seemed *essential* that I looked at this, sort of, idea, of epistemology, and figure out a way that I could understand what I was doing in terms of knowledge production. And so that's where I think a lot of that work... why for me I had to do that work,

because otherwise, why would I do a PhD? Why wouldn't I do another MA, or... do you know what I'm saying? Or do residencies, or something else.

RG: I mean, it seems to pay off as well because you seem to be a real stakeholder of, you know, being asked to create knowledge, [and you say] this is what knowledge means to me. You know, we're doing research, and this is what it means to me. It's almost like you own, your conceptualisations of it.

MB: [1.08:03] Well that's nice to hear, and certainly going back to it [rereading it]... I'm struck by that the fact that I hear myself telling my students, you know, that this is where I'm coming from, in terms of my own understanding, in terms of my own practice, in terms of how I can imagine that we can mobilise practice-based arts research in this broader project of producing knowledge. So I think that that's right. What I am trying to say is that, is that it has gone from something that is, maybe, described as something very much embodied, and so... but it's not necessarily something would ever... be broadly disseminated beyond the thesis. And it is something that I can imagine returning to.

RG: So at the moment you wouldn't, say, *prescribe*, this kind of way of doing it?

MB: [1.08:55] I wouldn't prescribe it, but it just seems to me that it is sufficiently liberating, and sufficiently elasticated that, it can accommodate very diverse practices. And so I would suggest that it's something that it's a good place to depart from, I mean if somebody comes to me and they've got a different epistemological understanding that is more appropriate for their research, then I would say that that is amazing, but I would like to think how maybe this could provide a new departure to get there, if that makes sense? Because then you begin to understand that actually we can, maybe begin to start to talk about a body of knowledge. Do you know what I'm saying? Because why do you need to do this heavy lifting after... Stephen started it, I contributed a little bit more, now we can too, we can build on that.

RG: Yeah. Instead of completely going from scratch, every time someone starts a PhD.

MB: [1.09:48] And I feel like you have to do that in terms of building your field, but why do you have to do that in terms of the epistemological aspect? Because otherwise it's just too much work.

RG: So to ask some more specific questions about your thesis. I did want to touch on, some of your character interactions, as I mentioned before [in email correspondence]. So for example, in the affect presentation [chapter of the thesis] where there's an argument that almost elicits, a very affectual response [page 299], and how Chris Clark leaves as David Rooksby tries to, well, take it away [page 317 – 323]. What was your intention with these character interactions?

MB: [1.10:27] I think that... the affective dimension was one that, was so significant for me in terms of how, I would be doing all this collaborative work, and it was a huge amount of time spent with amazing people, in complex situations, that would result in all kinds of experiences that I couldn't really articulate. I didn't have the language, or understanding... but it was deeply felt, deeply felt. So I think there are two parts to this response. On the one hand it was simply about acknowledging that emotional dimension, of this kind of work, that is often the result of some kind of interpersonal difference, that has a profound experience in the body but also, in terms of the psyche... so trying to lodge that without necessarily resolving it. And then the way that I think David picks that up, and goes with it, then Clark gets upset... I mean, this feels to me like something we have to engage with properly because there is this tendency to, sort of, you know... well, we're doing research, in our lovely little ivory tower, but actually, you know, it needs to... we need to have these kinds of

encounters, because we have to... we have the potential. This is what I feel, that we have the potential to make a much greater contribution, but we can't take that up unless we're in dialogue with, maybe, less savoury aspects, of the world as we know it i.e. marketing, you know, the new creative industries, in the form of advertising. So I think it was also about saying, look, this is part of this whole extra-disciplinarity... there are these aspects that are maybe less desirable but nevertheless still incredibly relevant, and maybe even more so in light of our current socio-political situation.

RG: Do you feel that, taken as a fictionalised transcript etcetera. Do you feel that, you had to, almost, work the reader, in a way? Like, some of these characters had to have, an affect, on the reader, to kind of elicit something?

MB: [1.12:57] Yeah, I don't know, I was sort of... that was sort of the intention, but I wasn't sure if it would be sufficiently successful. When I read back over, I think, "oh that's a bit stilted there, hmm. I could have used a bit of a lighter touch, that's a bit heavy handed". So you know what I mean, I think that... I mean, I hadn't written any plays or anything so I don't think that I really have a good understanding of how it is that you can manipulate the spoken word, as read text, so that it has... you know, so you can convey these sorts of affects. So that was definitely my intention but I thought that, if that fails, at least it's there. So, you know, at least you have the... there's a moment for instance when Maeve, offers Alison a tissue, you know, there are those moments where you kind of... there can be very little... it's quite straight forward in terms of how things are actually happening if you haven't conjured it up in your own head because I haven't done a good enough job of inviting you to do so. So that was sort of the logic.

RG: Yeah, I thought it was very effective. It was a good strategy, that's why I was kind of like, "oh, this makes so much sense now".

MB: [1.14:20] Right, oh I'm pleased to hear that. That's great.

RG: Yeah, I mean, because I was thinking of it as similar to the... *dialogising* that content. So affect happens in... well, an affective response happens in [the chapter about] affect, Chris Clark leaves in response to the instrumentation arguments. Did you feel that was almost an intended thing, that, you know, to take a really strong stance against instrumentalisation? You do mention it at a few points in the thesis...

MB: [1.14:50] Yes, but I think the point about taking that strong stance, and that's true... I think you have to take the stance. I don't think it's something that can just be taken for granted, and you know the whole point was... I think actually David's presentation is quite interesting, because he also takes a strong stance. You know, he's actually trying to make a persuasive argument. So to create space for that kind of persuasion to happen, even if you are politically opposed to it, I think for me that's really important, and increasingly like... for example I did an exhibition at Wimbledon [College of Art] called *What Happens To Us*, with Amy McDonnell, and it was an... accumulative exhibition, where basically for a 4-week period, the exhibition was generated in the space through various workshops, and what we displayed were the traces from those workshops. And for me it was really fascinating because I realised in the same way... that this happens at moments in the thesis, there were lots of those traces that I really didn't like. I didn't, as a curator, I just thought, I don't like this work... but, I was really interested in the fact that, for me politically, it was important that I had work in there that I really didn't like.

RG: That makes sense... So to talk about your twitter feed, what role do you think the Twitter feed plays in the thesis?

MB: [1.16:20] You know, when I was re-reading the thesis [preparing for the interview] I hardly looked at the Twitter feed at all, hardly at all. So there were moments for instance, where like... Shadworth [character in the thesis] says, "oh, this is going to be my first tweet" ... and I look at it, and I'm like, "oh, yeah...". So, I don't really know, is the short answer. I think that... where it was less successful than I expected, is like... I find it incredibly... distracting to have a live twitter feed, in a conference. And what I realise of course, is that this [thesis] doesn't really have the movement, because it's printed [laughter]. So I think that it's less distracting than it is, in my own lived experience... but I also think that maybe there's some... you know there's space for instance... there's some typos in the thesis that shouldn't be there, but there's some typos in the thesis that should be there, because I think that you're doing that, you have these moments where you're just trying to get something out, and lodge it, and so, in a way, that's how I had kind of envisioned it.

RG: Yeah, that makes sense.

MB: [1.17:32] What was your impression of the Twitter feed?

RG: Yeah, I felt like it almost adds the extra layer. Where you were talking about the 'off the page', this kind of works again, to say that, there's a group of people doing this [barcamp], and there's always stuff happening that's not going to be transcribed, there's stuff that's going to be not tweeted, so there are interactions at play that you cannot just... which aren't determined, in a way. So yeah, I felt like it just, it emphasises that point, there's stuff happening that goes beyond, or underneath... so it's like 'the unsayable'... yeah, I think it's effective.

MB: [1.18:11] That's great to hear. I think that's absolutely right. That was certainly... I was definitely thinking about that, and also how you do have those kind of sidebar conversations sometimes, in Twitter. But, yeah...

RG: There was a point... on this section on page 179. So it's almost... to me it seemed like the characters were almost discussing the methodology of the thesis... although methodology might not be the best word... So the idea that, the characters discuss how, like, sometimes their questioning is too generative, how there can be a wild abandon with it... but understanding can come with all this questioning, where you can ask richer questions [as a result]. Is that your kind of intention for this? I mean, it's just the way I read it.

MB: [1.19:03] Definitely, yeah. I'm not sure... did you say it was 279?

RG: Oh, 179, sorry.

MB: Yeah, that's right... Because I think then that in a way, chimes with, this idea of apprehensions, you know, it's about... it's actually again this double ontology, where yes, you do actually solve problems but, to not understand that is the end, but to think, how do you sharpen questions, how do you generate something that's more, relevant, in light of having done this work. That seemed very important to me at the time. And also because I think... I mean, I really understand dialogic art, and I understood it then too. Many people when they finish the PhD, they're like, "oh, I'm never going to look at this again. I'm done. I'm going to do something else!" And to be honest, I've never felt that way. This is probably my life project, this is something I'll keep working on. So this is [gesturing to the thesis] a particular iteration of it, and so I need to get to terms with this, and the time I have encountered in the context of doctoral studies, so then I can move on into other stuff. But I think it's about kind of, maximising that... which was probably the logic around this, yeah this sort of... and also, the reality, it reflects very much my own reality, of being *totally* overwhelmed. And certainly, you know, I do a lot of interviews, like you. I have masses of transcripts, and the

amount, of thinking and ideas that you accumulate, and then you need to make sense of that. And that's really where I think that the labour of the dialogic, for me, is so integral to understand as a creative practice, is what for me became really exciting, in the long shadow of the PhD, to understand how you could keep going with this, and you can really understand it in terms of producing beyond this immediate context. I wonder if there's anything more I should say about this wild abandon, yes... yes, this idea of infinite regress and infinite progress...

RG: I found those really helpful. Is that how you came to the idea of boundary objects as well? To find a way to almost organise, or, you know, reign in, let go etcetera.

MB: [1.21:32] Yeah, I think so. I mean, the boundary objects, if memory serves they initially came out of Actor Network Theory... Latour makes some kind of, brief remark and then, there's a very useful text on them that talks about them in a museological context. So yes, precisely. And that's what, you know, you realise, is that, we need these flexible structures, that you can redraw. You kind of, "oh right, we can draw it like this, we can have references in this one if this makes sense." But then they have to be nimble enough, so that they can be reconfigured. And I think that this is where I see the political potential of this [work], because right now you've got these, really, obviously, very, well, if we can call them rigorous, rigorous in some ways, like our parliamentary system, it's not really fit for purpose, because it can't... the temporalities are out of whack, the amount of time it takes to get to grips with these complex issues, is such that it could... I guess what I'm trying to say is that we need new forms, and maybe this research can make a *tiny, modest*, contribution in some way. That would be amazing.

RG: Yeah, definitely. Well I think there are a lot of good ideas that are helpful [given in the thesis], generally, for artists doing PhDs. You know, ways to help organise material etcetera, that can be quite tricky. Yeah... One thing I wanted to ask as well... So with Clark's presentation, where he kind of gives these theories, well, yeah, theories of dialogic art, in a kind of practical sense. Was that almost your, practitioner knowledge, as a practitioner of dialogic art. Was that very much coming from you, that this is the way that you found it helpful to theorise, what you were doing. So that someone else can kind of look at them?

MB: [1.23:26] Definitely. I mean these are, I still use these in terms of my own practice. Whether or not anyone sees them in the practice, and then if anyone ever says, "oh, there's a bit of dialogic bonus", I'm not sure, but in terms of how I can conceptualise them, and actually manage to bring something to fruition in a meaningful way, that these are still the... and I'm still constantly reconstellating these.

RG: I wanted to ask as well, about the photo artwork. I think it's on page... so the actual artwork is on page 407, but it was talked about on 377 as well. So I think in the presentation, initially the presenters said they were going to introduce a few of the photo artworks, but then it's almost like they ran out of time and there was just enough time for just the one. So it's on 407, the actual artwork.

MB: [1.24:19] 407... You are going to have to jog my memory.

RG: So this is the photo-artwork from *Art Idol*. So, where... you mention that there are a number of photo-artworks that came out of it. So was this an artwork from your own practice, it came out of the project? How did you... sorry it might be a bit of a recall here, but what was the idea behind just including one, and what kind of role did you want it have?

MB: [1.24:49] So, I think what you're reminding me is that, the idea is that I was going to present more and then... who is doing this, Tina... the Wiseman's presentation. I think so yeah. So then they ran out of time, which is classic. And so you only get the one image. The logic for me was... and it's just amazing how dark the images are printed in this version [Marsha's copy of the thesis in front of her]... but the logic for me was that, I had all of these video stills, and needed some way to mobilise them in the service of this, and so had worked with the Precarious Worker's Brigade using, photo-romances, as ways to express what was happening at a particular moment, for a particular instance, through speech bubbles and the like. So it was really, I don't know, very practical, from a practical position, thinking, how can I repurpose, this footage, which I haven't been able to organise into a [moving image documentary], which was the initial intention, into a, half an hour to an hour representation of the process, how could I differently purpose it. That I think, was a very basic way of trying to solve that problem.

RG: So was it made specifically for the thesis, the photo-artwork?

MB: [1.26:14] It was, but it was made sort of with the idea that it would be... that there would be a larger body of work. So it still something for instance, that when I go back, and... because now I've got more than enough distance to go back and reengage with this material, then it will be something I play with, go back and play with. You know, it's complicated because it involves real people. So you have to be quite careful, but in this instance this is based... you know, I remember vividly, Sharon in her debrief, talked about this moment within the event where she could see the confusion happening. So this isn't really, it's not just about me kind of... I'm not attributing thoughts to these people that they didn't indicate to me they weren't having, if that makes sense. So they're having these thoughts, they've expressed them to me in these interviews, and now it's a way of conjuring them up using still images.

RG: I was really interested as well, how... I noted that, there was an exhibition produced from *Art Idol*, which you chose to exclude from the thesis. What was the kind of idea behind that?

MB: [1.27:29] Did I say in this [the thesis], why I was going to?

RG: I think you said, something like... you just couldn't reconcile it, or couldn't do justice to it, or something...

MB: Yeah, which is true. I think that the logic from that was that it was... it was like another huge event. So this is again this issue of proliferation. And to actually mobilise it, then would require, you know, another consideration that I felt had already been... that the issues I wanted to address had been addressed, by talking about *Art Idol*, instead of *The Chosen* [title of the exhibition].

RG: Yeah, that makes sense then.

MB: [1.28:18] And I mean, it does appear just in the... as the appendix [page 500 – 502]. Yeah, there it is. So, you know, there is a kind of... it has a presence but it doesn't have a substantial presence.

RG: So to talk a bit more about your contribution... so if we think of the guidelines [page 474 – 476] as almost the shorthand version of the contribution... why were these qualified as non-prescriptive, so you said that they needed to be meaningful and accessible. I wondered if you could talk about, why they needed to be that way?

MB: [1.29:02] Why they needed to be meaningful and accessible? This goes back to, I think it's [Chris] Frayling, and certainly Michael Biggs talks about it too... the importance of the contribution, has to be something that the community of practice of the peer group, can agree has a particular

significance. So that's why... I mean it's already very slippery, in terms of a practice, it's so multifarious is maybe a better way to describe aspects of it... that to try and make these sufficiently accessible seemed... like, this is not where I wanted the opacity to be. And I think this is a big problem, insofar as, we like the idea of artworks not being didactic, but I think there's confusion when it comes to art research, I don't think there's anything wrong with the contribution being clear, to the point of being didactic. I think that's actually, in my estimation, part of the responsibility of research as a resource that others can use, because if they don't know, you know if it isn't sufficiently established - what its significance for you is, as a researcher, how can they then resource that, in a way that's operating in fidelity to your body of practice. And I think that's what I was interested in, is that people will no doubt differently interpret this, but if I could try and remove as much ambiguity as possible, which of course we know - that readers are also writers, so that's by no means straight-forward. If I could do that, then it would enable people to, you know, hopefully use it in a way that was simultaneously useful for them but also chimed with what I was interested in. Or contest it, but at least contest on the terms that for me, were important.

RG: So why was it necessary to offer the articulation as well, that you were almost rejecting the notion that you would offer models of dialogic art? You almost, kind of step away, from *that* qualification.

MB: [1.31:23] I think that, certainly something that is discussed recurrently is this idea that it's on a case-by-case basis. So in a way, you cannot anticipate that in advance. So, what I'm trying to say is that, my concern with providing the models, is that, the way that dialogic art operates is through, I suppose the APG [Artist Placement Group] idea that context is half the work. But it's only when you're actually... they can't be unhinged from a specific instance. So you don't actually know what... how they're going to generate, as such, until you've done the pilot, you know, you kind of have, try to, understand them as being responsive to the situated and specific scenario in question.

RG: That makes sense. So did you feel you were writing for a particular audience? Did you feel that it influenced what you wanted your contribution to be?

MB: [1.32:34] That's a very interesting question, because initially my supervisor... I mean, my examiner, was Yve Lomax. And certainly, I would think about Yve Lomax, when I was writing... and I'd only read one of her papers, and I didn't know her very well, know her work very well, know her personally at all. But I was just mindful, of Yve Lomax as the person who would evaluate this. And at that time we didn't have an internal [examiner in mind], and I wasn't really thinking about the fact that the internal might play quite a key role, so... because I didn't really understand the process well enough, which has subsequently changed, having since been an internal. So all this is to say that in terms of the super-addressee, that person was Yve Lomax but it was a very peculiar addressee insofar as I knew I was projecting a great deal, onto this reader. What I do know is that I don't think this is... and I think in some ways it is quite readable, but I also think it's not for general consumption. Like I wouldn't expect someone to sit down and, you know, choose to read this for pleasure. I don't think it's that sort of text. But I'd be delighted if people told me otherwise.

RG: Yeah. Well I mean you do provide bits that are extractable, per se. If someone was... had a similar-ish kind of practice, then they could at least consult the chapters and be like, "I'm really struggling with epistemology, so I'm going to read this chapter". I mean, it can work in that way as well, I think.

MB: [1.34:19] That's great to hear. I mean, I don't think it's very quotable but I think it is extractable.

RG: Yeah, I mean, how would you quote it [as it is a fictional transcript using multiple characters].

MB: Exactly, how would you possibly quote it.

RG: Unless there's lots of paraphrasing...

MB: Lots of paraphrasing... or you know, I think, I have a PhD student who I work with, who is in New Zealand, but she'll say, you know, "it appears as though Marsha Bradfield is suggesting this", you know? This is how it sort of... and she has been kind enough to check. Because she's like, "if it's Cassy [one of the barcamp characters], is it you? How does this work?" That's a complexity, in terms of writing in this format, which I think is in some ways something we want to encourage more of – writing using dialogue, because it's easier, in some ways, for sure. But it does have this drawback, that if you're thinking about it in terms of scholarship, it's not necessarily conventional, and as result, you probably... I haven't done myself any favours in terms of it, you know... appearing on a search engine...

RG: REF'able outputs [referring to the Research Assessment Exercise].

MB: [1.35:33] Exactly.

RG: It's almost a challenge... to the way in which the research currently works – that someone can take *the knowledge*, and quote it somewhere else and build that wall out of knowledge etcetera [referring to the idea of knowledge as foundational]. It's almost like the thesis has to take a step and say, there's an alternate way to do it.

MB: [1.35:51] I'd like to think that's true, definitely, yeah. But I just think we have to overhaul our whole, you know, research machine, because I don't think it's sustainable, for the reasons that we were discussing earlier. And then the question becomes, well how do we develop different models? And maybe this circles back to this question of models, because they need to be responding to the particular issues, that are at stake.

RG: So if we look at the research problem you articulate, that there's a need to conceptualise dialogic art, in a way different to how theorists have done it so far... I'm asking this intentionally, by the way. You could have done that through a conventional thesis, so my question would be, what does your thesis do in contrast to that?

MB: [1.36:43] I think that it actually, embodies, precisely what it's advocating for... and I don't think I could have achieved that through a conventional approach, because I think as I mentioned earlier, they are structured in a way that's effectively monologic, so you are really converging on a singular argument. There may be lots of branches, in that singular argument, but what you don't get is sort of, the mess, involved in developing that argument. And for me, that *mess*, that 'off the page', that before and after, that happens... that's increasingly... I'm really interested in how we can elasticate our understanding of contemporary art, so that instead of having a beautifully resolved artwork, that hangs on a wall or sits on a plinth, that we understand the production involved in the practice, as being equally significant.

RG: So do you think that your thesis... sorry, I'm asking from my position. Do you feel it allows readers to, almost appreciate, an experiential part of your contribution, or it kind of works to, you know, it gives some agency to it?

MB: [1.38:14] Yes, yeah, that was the idea... is that you would read it, and while you were reading it, you would be like a fly on a wall, in this context, and so you could come close to experiencing what it would be like, to be part of the barcamp... without necessarily making your own contribution of course [implying that the reader is not an active participant in the barcamp], your reflection, your

understanding and so forth and so forth, but it doesn't feed back into the thesis, in the same way that, for instance, the other utterances do.

RG: So to take almost a step away now, to think more about reflecting from where you are now. I think it's because, it's a notion that I've had to carry through, the research, the idea of theory and practice. So your thesis gives a very well-integrated account of theory and practice, where theory can sit with practice. Do you think that's an ongoing issue for arts research, as it was for your cohort, so with Future Reflections.

MB: [1.39:16] Definitely, I think it's an ongoing issue, but I also feel like, we... it's a bit like the RF₃, we do have a tendency to fetishise it, in ways that I think are not productive. So I think if we could just actually, you know... I'm so fascinated by reciprocity, and it has a lot more teeth throughout the thesis, and so if you begin to think about theory as practice and practice as theory, you have them doing different kinds of work, it's not just about them informing each other but in some way or another they can be understood as operating together, in ways that are reciprocally generative. That, for me, is much more nourishing than this idea that, oh, you know, theories are just really hard but some of them are really important, and also, you know... it's the death of art. So I suspect that, we need more... we just need different conversations around this.

RG: That makes sense, yeah.

MB: [1.40:24] Yeah. I mean, where are you at in terms of that dynamic?

RG: Well, I mean, for some people... so thinking about the PhDs at Chelsea. For some people it's almost a non-issue, or it's an issue that can be resolved. For others it's like the be all and end all issue. So it's interesting that it can be an issue, but also some people, just, you know, carry on regardless, and produce their PhD, seemingly without needing to resolve these issues. So it's unusual that, it's an issue which can be ignored, and you can go about it... yeah. And perhaps there's some, like, kind of underlying social issue, or something to do with, held notions about art which aren't challenged in that way.

MB: [1.41:10] I think there's a lot in that. I think the other thing is, that, we tend to latch onto theory when we're... when we don't have enough confidence, that the art... that the practice, in a way, is already theorised, if you know what I mean. So that seems, you know... when I see people sort of, just, they kind of, they're white-knuckling it through theory, I often wonder, if there's that sort of connection there, and what it would mean if they were more confident in the practice... and that I also have very little time for those that are just so confident, that are overly confident in the practice, and they just sort of think, oh they have no regard for theory. And I think, you're missing out. There's so much bounty there, that could enrich the practice. So yeah, I think for me though, that this idea of understanding theory as practice, is probably really generative, which is a little bit different from thought as practice. I get a bit upset when I hear people saying, "oh, you know, it's my thought that's my practice", because actually it's very different to be, convening a barcamp, and thinking about that as practice, and thought as practice. But if you're doing theory, and you're in dialogue with all these other, voices and perspectives, and you're really trying to understand how your particular approach relates to this body of knowledge, then I think that can be very interesting.

RG: Yeah, because theory is a practice as well.

MB: [1.42:49] Yes. And then I think praxis is very interesting as well. I don't know if I talk about praxis as well [in the thesis]. Do many people... is that where they go? Does it get to this place of praxis?

RG: Not exactly, I mean, most people come up with a conceptualisation of, you know, “here’s what I’m doing,” to explain how theory relates to practice. So I mean, it was interesting that Tim [O’Riley] was the first, and yet he gives a very clear articulation of, you know, there’s an elliptical relation, and here’s how it’s going to be manifest in the thesis. So I think some people do feel the need to, provide a conceptualisation of it. Almost as like, an explanation, before someone asks, you know, “what do you think about this?” I feel like there are some issues, which seem very sticky. So when someone says, you know, I’m working with Bakhtin, for example... and someone will say, “well, you say you’re working with these theories in your practice. Does that mean your practice is illustrating these theories? How does your practice change it?” And you’re like, “uhh”. It’s the kind of issues, which, you don’t *need* to answer but sometimes these questions are thrown at you, so you feel like they are problems, I guess.

MB: [1.43:59] I mean that whole question of illustration, that’s super, super fascinating... because, I just think it is quite a lazy question... and it’s also really demoralising, because if you look it’s actually very rare that people manage to illustrate theory, and sometimes, when you’ve got emerging practitioners who that’s... because they’ve got that... they don’t have the confidence in their practice, they think, “well, that’s what I’ve got to do”, to be serious. Then, actually, it can be quite interesting, how they misrepresent, or, but... you know, you have to be able to have that conversation, to appreciate that sort of, the value, of the error, if you will. But I feel this is another whole issue where, I feel like, I benefited tremendously for instance, from doing this thing called, *reading Foucault* – I read Foucault, and now it’s inconceivable that my students would read Foucault. They might read, you know, a very particular chapter, on a very particular subject... but the idea of really trying to get to grips with Foucault or Bakhtin, you know, I read *a lot* of Bakhtin, a lot of it I never used, but it was really about trying to understand, who this interlocutor in my world was, Bakhtin. So anyway, that’s a bit off-topic, but yeah...

RG: No, no, it ties in. Because I found that, it’s almost more common for artists to say, you know, rather than grappling with an issue, of this relation, they’ll say, “well of course I don’t want my practice to illustrate theory, obviously.” As though there’s a core... not set of artistic values, but that, practice shouldn’t do this... practice shouldn’t do that, or like... yeah. I can understand in the sense that, you don’t want your artwork to be narrowly determined. So if, well, “my artwork is doing *this*”, you’re basically cutting it off from everything else I want it do, as well. So the idea of agency being cut off.

MB: [1.45:59] Yeah, no, for sure. But it is just really astounding that that often comes up, the issue of illustration.

RG: So looking back on the project now... you did mention this slightly. Is there a different way you’d approach the research? Kind of, looking back on it from here.

MB: [1.46:15] I would have done less practice, if that makes sense. And to be honest, I just would have done less, less theory as well. But you don’t know of course, what you’re not going to need. It’s very hard, when somebody tells you, “oh no, you’re fine, you’re fine, you’re fine, you’re fine,” and you don’t feel that way yourself. So I guess that that’s also something, that I think I would have done, differently. I probably would have, if I could have, I would have taken some time out, at the mid-point, to see if I could just let some of, my initial intuitions... if I could nourish them a little bit more. Because I would have gotten there faster, I think this is what I’m trying to say. But... I think that, yeah... doing it in 3 years is not a bad idea.

RG: Yeah, if you can, yeah.

MB: If you can, yeah. But I think that's the main thing, that I would have changed. I probably would have jettisoned the idea of trying to make artworks, because I realised that that wasn't actually my project at that time. So I think, if I could have gotten to this idea of practice sooner, that also would have meant that I was probably more confident, sooner, and that might have alleviated, my kind of, crisis towards the end, which was really a kind of crisis of faith. But it's hard to say. Could've, would've, should've.

RG: So I usually ask all my interviewees an intentionally glib question, which is, what do you think the knowledge of arts research is? But, seeing as you offer a very good account of what dialogic epistemology is, I wanted to ask you instead, that if you're thinking about this idea of knowledge, the knowledge that art offers, through these PhDs, do you think there are particular qualifiers, which distinguish it?

MB: [1.48:21] That's a very good question. I don't know if I could generalise, but I think that it goes to this question of 'knowing-how,' in contrast to 'knowing-that.' And so... I don't know enough about other kinds of PhDs to be able to appreciate how unique this is, but it does feel to me like this is a very particular way that, practice-based Art and Design PhDs can contribute... and certainly I'm very excited when I see... when the contribution is around method, because that feels to me like, it's often more obvious than say, something related to, knowledge per se.

RG: So you feel that it's almost more, comfortable... sorry, comfortable isn't the right word. You see it as being more appropriate than someone offering this idea that, what's come through the research is the contribution, rather than the contribution is out there for someone else now?

MB: [1.49:36] I think you've put that really well. Yeah, I that that's my... and the other thing is, it's also about... because one of the things that I'm always thinking is that, is this somebody who I want to work with. So it's actually about how it is you understand somebody's way of working, and I get really excited when I get a sense of that, from someone's thesis, if that makes sense... the sensibilities embodied in their thesis.

RG: Yeah, that does make sense.

MB: But is that sort of, what you were getting at?

RG: Yeah, yeah. Yes, it's a good description... So, I wanted to ask as well, how the PhD impacted your practice after? So you've published quite a lot, but you've also been active as an artist, a practitioner. How do you think the PhD has effected that?

MB: [1.50:27] Oh variously. I don't typically announce that I'm Doctor Marsha Bradfield, because I think that people are not very comfortable with it. So as a result, I rarely talk about being a practice-based researcher... that I'm researching through art. And, the reason why I feel I can say that, is because I've done this body of work, that enables me to know what that means, in terms of my own practice. So that's a huge shift, as a result of doing the PhD, is to actually be able to model ways of researching, that I couldn't do previously. In terms of my own practice, I mean, so many of the relationships that I developed through the PhD continue to sustain me, so I work with a lot of the same people. So on a real practical level there's a real sense that, that investment, continues to pay dividends. And similarly, if I've got opportunities, then I will often try and make them available to people... often my cohorts. So additionally I think that, in terms of practice, now I feel like... I know I want to go back and read the practice that I created through the PhD, because there's so much that I didn't resource, because I was constantly moving onto new projects. So I think in terms of my own practice, the decision I've made... and it's fascinating that it's really alive here, is that now I can take

a step back from generating more and more work, and to say, actually, how can I revisit the work that I've done, and through the rereading it becomes alive. So I'll do that with *Art Idol*, and I'll do that with *The Chosen*, and so on and so forth. So it's very nice to have the opportunity to talk about the PhD, as it fits into that project.

RG: So, you started a post-doc after didn't you? Did you feel that you were coming to these kind of decisions, as [you were] doing the post-doc?

MB: [1.52:50] Yes, I mean to post-doc was posted by Critical Practice... so in a way it was a continuation of the PhD, and the post-doc focused very much on value, and sort of looking at the economies and ecologies of collaborative cultural production, through the lens of value, as a season of research, that was developed with Critical Practice, that culminated with a large scale event, that was *A Market of Values*¹⁹⁴. So a lot of that work, again... I mean, there was so much help with production, around that, that I think these decisions around, going back to reread that [body of practice], which actually [the editorial committee has] sort of done, because we developed a big publication... that is recognising, actually, it's something that you can only do once you realise that you've done the work, and you don't need to do more work, you can go back and differently resource work you've already done. So that definitely came to a head in the post-doc because, it was so much work.

RG: Do you feel that the... your post-doc project can almost be looked at, a bit more neatly, as research? Because you were saying that you were working on these ideas, and then it ended up in an outcome, the *Market of Values* project, the event.

MB: [1.54:13] Yeah, in that regard, yes. I mean, we have a publication – outcome, we have an event – outcome... but equally I mean, what for me is really fascinating is that, it's still got this sort of – it's very messy. And what I realise is of course, working on that mess and figuring ways to share that mess, and to plumb that mess, is really integral to the research, the kind of ongoing strain of it. So yeah, in some ways it's neater but in other ways it's just a continuation of prior disorder.

RG: You mentioned really early on in the interview, about how you felt practice-based research could... what was the word, solve the world?

MB: Save the world, yeah.

RG: Could you just talk a little bit more about that? Like, how you felt it would work?

MB: [1.55:03] Sure. I've touched a little bit on it already but to circle back, it seems to be really urgent to me, that we need new forms, new ways to understand and make sense of our world, that are much more experimental, that are riskier, they are... they don't necessarily, you know it goes back to what I was saying, like this commitment to risk. They don't know what they're already going, like they don't know in advance what it is they're going to ascertain. And of course this is a huge problem with our research paradigm, at the moment – in order to get the grant you have to say what you're going to find out. So, actually developing ways of working that can refuse that, and I think practice-based art research is good in that respect, because there is this idea that... I mean, art cherishes failure, it does love failure, but... in the same way, science does too, but there's tremendous potential I think, if we can understand... if we can take these projects, that we're doing, say at Chelsea, we take them much more seriously, and we think about how they can resonate beyond the immediate context of art. I mean, Stephen's always said, and I agree with him, that

¹⁹⁴ For information on *A Market of Values*, see the Critical Practice wiki - http://criticalpracticechelsea.org/wiki/index.php/Market_of_Values [online] accessed 29/4/19.

that's where we're making a contribution, is to art and its research... I think that he's right, but I'm also excited to think, what would it mean to present the work that we're doing, to for instance, an engineering department, or firm. How might we begin to cultivate experimental, trans-disciplinary collaboration, that would enable different kinds of research to emerge, precisely because they are not beholden to traditional forms, and understandings of research. And I think that that's something that we want to hold onto, in art research is that, we don't necessarily want that kind of orthodoxy that's crippled other research sectors, if you will. The fact that things are wild and woolly for me, is reassuring. So even that, even saying, actually, you know, we value this... which I think is something that art is in a good place, to do. That's another place where I can see that happening.

RG: So my final question, is, if there's anything about the doctoral program, in general, so the doctoral program for artists, not necessarily at Chelsea but the doctoral program that we offer as a PhD, if there's anything you think could be different about that? So it could be something really practical like word requirements, if the mandatory stages could change, the thesis format, or how the examination works.

MB: [1.57:50] I'm not at all in favour of dispensing with the written aspect of the PhD, and it's for very practical reasons, like you do have to be able to write grant applications if you're working in the arts of academia, and so it's an opportunity to learn how to write. So, I think that... the issue at the moment is, that there's not enough, I don't think, time – tutorial time. I think that I benefited tremendously from... you know, I used to see my tutors once a month, and now I see my students, maybe once a quarter. So I feel that that's where we're letting students down. I also feel like we're probably letting international students down, because they have to... there needs to be the support, the language support. I also think, we have to be honest about the work that candidates are going to produce if the institution don't supply studio space... you get a very different kind of practice. You know, it's either table-top or post-studio. And so, those kind of considerations I think, are huge. But I think that the big issue is, the one around, where the decisions get taken... and I feel like, where... when the decisions get taken, by people with the expertise, and they're quite close, those decisions are often in my experience, more productive than when you have them referred to committees, that are more distant, and not necessarily more knowledgeable. I don't think that there's enough recognition of the kind of existential dimension of negotiating [committees], as a doctoral student, and how you just don't know what that [kind of work] means. You know, and you have these conversations with your tutors and they say, "oh, don't worry about it," and you're like, "how can I not worry about it if I don't know if my ethics form isn't going to be approved? How do I..." You know. How do I give... so I think we could have more conversations about, sort of, differently managing that. And then I think that the final point is that, I worry a little bit that, we don't instil in our students, a sense of how important their research is. They think it's really important *to them*, and that kind of provides a way of safe-guarding – of protecting it. "Yes, it's really important to me, it's mine." You know, but actually, to be really emphatic that, this is really important, in a much bigger sense, both to the practice of contemporary art, but also to knowledge production and just making a contribution. And so, figuring out ways to valorise it in those terms, seems to me to be crucial, because I think there's a tendency to just think, "oh, isn't that nice, well done, you got your PhD", but actually, I think, now you need to really go out and evangelise, and make the most of this. There's no structure in my experience, for supporting that work, beyond the obvious of, go and apply for a post-doc...

RG: You and everyone else...

MB: [2.01:28] Exactly. So you know, what would it mean for the institution to actually, either create more opportunities, which is what you find at places like The Bartlett [University College London],

[which is in part why they're] that's why they're regarded so highly [by their students]. Or alternatively, what would it mean for the university to understand, that as part of the outrageously high tuition fees, that part of that is about an alumni network that is specific to research, that is really ensuring some kind of continuity of the culture. So there it is, because I think it's about taking it seriously.

RG: So you think there's a bit of a drop off?

MB: Definitely.

RG: After doing a practice-based PhD I guess the natural route is doing... trying to get a post-doc, you know, developing other projects. But if you're gassed out after your PhD like, how are you going to develop another project and try and get funding for it, and get a job, as well.

MB: Exactly. Actually, I'm glad you mentioned that, because something that I really cling to is the idea of the double ontology, and I think we also want to be encouraging our post-doctoral... at least our doctoral students to be thinking, ok, they've done this, but it doesn't mean that they necessarily have to go on and do a post-doc. It doesn't mean that they have to practice art. What about actually entertaining working in other sectors, where there are more opportunities... and actually making that an exciting proposition, instead a, well, you know, you've flunked out, you know. Because there's a lot of pressure, and it's just not productive. So to actually imagine alternative seems important.

RG: Cool. Well, I think that's a good place to end it.

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Appendix vii: PhD theses that constitute the sample

- Adjani, Raphael Jay. (2011). *Towards a Deep Ecology of Art, Technology and Being – an ontological investigation with particular reference to the rock-cut edifices of Ellora, India, and Tadao Ando's Water Temple*. Unpublished PhD thesis, University of the Arts London.
- Ahmed, Osman K. (2013). *Documenting the Kurdish Genocide – Anfal (1988) – Through Drawing*. Unpublished PhD thesis, University of the Arts London.
- Astfalck, Jivan. (2007). *NARRATIVE STRUCTURES IN BODY-RELATED CRAFT OBJECTS*. Unpublished PhD thesis, University of the Arts London.
- Bartlett, Voon Pow. (2008). *SPECTACLE AS MYTH: Guanxu, the relational and the urban quotidian in contemporary Chinese art (2005 – 2008)*. Unpublished PhD thesis, Research Centre for Transnational Art, Identity and Nation (TrAIN), University of the Arts London.
- Bowditch, Isobel. (2006). *The First Cut; the locus of decision at the limits of subjectivity*. Unpublished PhD thesis, University of the Arts London.
- Bradfield, Marsha (2013). *Utterance and authorship in dialogic art : or an account of a barcamp in response to the question, "what is dialogic art?"*. Unpublished PhD thesis, University of the Arts London.
- Cartiere, Cameron. (2003). *RE/Placing Public Art: The Role of Place-Specificity in New Genre Public Art*. Unpublished PhD thesis, The London Institute, University of the Arts London.
- Chesher, Andrew. (2007). *SEEING CONNECTIONS: Documentary as an Intervention in the Social World*. Unpublished PhD thesis, University of the Arts London.
- Clements, Wayne. (2005). *Always Follow the Instructions: rules and rule following in visual art*. Unpublished PhD thesis, University of the Arts London.
- Corby, Thomas James Patrick. (2000). *The Disappearing Frame: A Practice-based Investigation into the Composition of Virtual Environment Artworks, Vol. 1 & 2*. Unpublished PhD thesis, The London Institute, University of the Arts London.
- Guptabutra, Toeingam. (2005). *Giving shape to time: An investigation into mixed-media installation*. Unpublished PhD thesis, University of the Arts London.
- Handal, Alexandra Sophia. (2010). *UNCOVERING THE HIDDEN PALESTINIAN CITY OF JERUSALEM: disrupting power through art intervention*. Unpublished PhD thesis, Research Centre for Transnational Art, Identity and Nation (TrAIN), University of the Arts London.
- Huang, Shu-fang. (2009). *The Traces of a Traveller: Textile-Based Narrative in Contemporary Art Practices*. Unpublished PhD thesis, University of the Arts London.
- Hewitt, Andy (2012). *Art and counter-publics in Third Way cultural policy*. Unpublished PhD thesis, University of the Arts London.
- Hjelde, Katrine (2012). *Constructing a reflective site: practice between art and pedagogy in the art school*. Unpublished PhD thesis, University of the Arts London.
- Lori, Ope. (2014). *THE OPPOSITIONAL GAZE: CONTEMPORARY IMAGE-MAKING PRACTICE AND THE IMPLICATIONS OF SKIN COLOUR IDEALS*. Unpublished PhD thesis, University of the Arts London.
- Love, Johanna. (2012). *Dust: Exploring the relationship between contemporary modes of viewing the printed photographic image*. Unpublished PhD thesis, University of the Arts London.
- Lu, Jenny. (2007). *Between Homes: Examining the notion of the uncanny in art practice and its relationship to post-colonial identity and contemporary society in Taiwan*. Unpublished PhD thesis, Research Centre for Transnational Art, Identity and Nation (TrAIN), University of the Arts London.
- Maffioletti, Catherine (2012). *Beyond the Mirror: Towards a feminised (cartographic) process of spatiality in moving-image installation based art*. Unpublished PhD thesis, University of the Arts London.

- McPeake, Aaron. (2012). *Nibbling At Clouds: The Visual Artist Encounters Adventitious Blindness*. Unpublished PhD thesis, University of the Arts London.
- Mencia, Maria. (2003). *From Visual Poetry to Digital Art: Image-Sound-Text: Convergent Media and the development of New Media Languages*. Unpublished PhD thesis, The London Institute, University of the Arts London.
- Norris, Jane M K. (2009). *Viatopias: Exploring the experience of urban travel space*. Unpublished PhD thesis, University of the Arts London.
- Okashimo, Colin K. (2007). *Art as Contemplative Place with Reference to Isamu Noguchi's Sited Works*. Unpublished PhD thesis, University of the Arts London.
- O'Riley, Tim (1998). *Representing Illusions: space, narrative and the spectator*. Unpublished PhD thesis, The London Institute, Chelsea College of Art and Design.
- Payne, Alistair J. (2005). *Redefine and reterritorialise: painting as an interdisciplinary form*. Unpublished PhD thesis, University of the Arts London.
- Vaz-Pinheiro, Gabriela. (2001). *ART FROM PLACE: THE EXPRESSION OF CULTURAL MEMORY IN THE URBAN ENVIRONMENT AND IN PLACE-SPECIFIC ART INTERVENTIONS*. Unpublished PhD thesis, The London Institute, University of the Arts London.
- Ross, Michaela Louise. (2013). *The artist-as-educator: dialogue, community and the institutional site*. Unpublished PhD thesis, University of the Arts London.
- Sakuma, Hana. (2006). *The notion of 'we': Articulating ethical moment in art*. Unpublished PhD thesis, University of the Arts London.
- Sullivan, Lawrence Gerard. (2011). *Towards a Philosophy of Instant Rhythm and Generative Theory*. Unpublished PhD thesis, University of the Arts London.
- Throp, Maureen Rose. (2006). *Trauma, Performativity, and Subjectivity in Art Practice*. Unpublished PhD thesis, University of the Arts London.
- Tran, John L. (2005a). *From Yokohama to Manchuria: a Photography-Based Investigation of Nostalgia in the Construction of Japanese Landscape. Volume I*. Unpublished PhD thesis, University of the Arts London.
- Tran, John L. (2005b). *From Yokohama to Manchuria: a Photography-Based Investigation of Nostalgia in the Construction of Japanese Landscape. Volume II*. Unpublished PhD thesis, University of the Arts London.
- Wilder, Kenneth. (2009). *PROJECTIVE SPACE: Structuring a Beholder's Imaginative Response*. Unpublished PhD thesis, University of the Arts London.

Appendix viii: PhD theses excluded from the sample

- Ballie, Jennifer. (2013). *e-Co- Textile Design: How can textile design and making, combined with social media tools, achieve a more sustainable fast fashion future?* Unpublished PhD thesis, University of the Arts London.
- Basham, Anna Elizabeth. (2007). *From Victorian to Modernist: the changing perceptions of Japanese architecture encapsulated in Wells Coates' Japonisme dovetailing East and West*. Unpublished PhD thesis, Research Centre for Transnational Art, Identity and Nation (TrAIN), University of the Arts London.
- Capková, Helena. (2011). *Interpreting Japan; Central European Design and Architecture 1920 – 1940*. Unpublished PhD thesis, Research Centre for Transnational Art, Identity and Nation (TrAIN), University of the Arts London.
- Eastwood, Joseph. (2006). *An Investigation of the Relationship between Typography and Audio-Based Communication in the Urban Environment, with Particular Regard to Pedestrian Wayfinding*. Unpublished PhD thesis, University of the Arts London.

- Ferreira da Rocha e Silva, Ana Beatriz. (2011). *Spectacular architecture, identity crisis, cultural politics and the reinvention of the significance of museums of modern art*. Unpublished PhD thesis, University of the Arts London.
- Goldsworthy, Kate. (2012). *LASER-FINISHING: A NEW PROCESS FOR DESIGNING RECYCLABILITY IN SYNTHETIC TEXTILES*. Unpublished PhD thesis, University of the Arts London.
- Kikuchi, Yuko. (1998). *MINGEI THEORY AND JAPANESE MODERNISATION: CULTURAL NATIONALISM AND 'ORIENTAL OREIENTALISM'*. Unpublished PhD thesis, The London Institute, Chelsea College of Art and Design.
- Kojima, Kaoru. (2006). *The Image of Woman as a National Icon in Modern Japanese Art: 1890s – 1930s*. Unpublished PhD thesis, University of the Arts London.
- Splawski, Piotr. (2011). *Japonisme in Polish Pictorial Arts (1885 – 1939)*. Unpublished PhD thesis, University of the Arts London.
- Stylianou, Nicola Stella. (2012). *Producing and Collecting for Empire: African Textiles in the V&A 1852 – 2000*. Unpublished PhD thesis, Research Centre for Transnational Art, Identity and Nation (TrAIN), University of the Arts London and the Victoria and Albert Museum
- Sutcliffe, Paul J C. (2005). *Contemporary Art in Japan and Cuteness in Japanese Popular Culture*. Unpublished PhD thesis, University of the Arts London.

Appendix ix: Interviewee information sheet and consent form template

Information sheet

I am a PhD student at CCW (UAL), conducting a project about issues of knowledge in doctoral research in the arts; my working title is *Research in the arts: the characteristics of its epistemological practice*. This project requires me to compare a large sample of doctoral projects, completed by artists at Chelsea College of Art and Design. I do not intend to use the content or findings of each project in any other way than for comparison. I am interviewing some of the authors of these doctoral projects to get a better understanding of the choices they made during their research. I will be conducting interviews using a narrative research method, and the interviews will concern only:

- The choices made during the research, in regards to methodology, methods, thesis format, contexts drawn from and sources employed.
- Any concerns you had during the research i.e. issues with representing practice.
- Your reflections on the process of doing research, and research in the arts.

You have the right to withdraw at any time during the interview process. The transcript of the interviews will appear in my thesis, however at the end of the interview you will be given the choice to omit any parts you do not wish disclosed. I hope that my research will contribute to an understanding of research in the arts for students conducting PhDs, and at a policy level for doctoral programmes in the UK.

Consent form

The purpose of this form is to give your consent for Robert Gadie to use interview recordings for the purpose of his doctoral research, titled *Research in the arts: the characteristics of its epistemological practice*. The interviews are being used to help draw comparisons between doctoral research done by artists at Chelsea College of Art and Design; but not to re-assess their achievement.

I consent to the following:

- To be named as author of my PhD thesis, in connection with the interview.
- To have the interview transcript published in Robert Gadie's thesis, which will be publicly available in print and online.
- For my interview to be used for the purposes of research, in Robert Gadie's thesis, lectures and publications.

At the end of the interview you can choose to omit any part of the interview you do not wish disclosed. These will not appear in the transcript.

You will receive a transcript of the interview, which you will be able to check for factual errors. Robert Gadie will then make any corrections before the transcript is finalised and will return the final version to you.

Signed by Interviewer

Print name: Robert Gadie

Signature:

Signed by Interviewee Print name:

Signature:

Appendix x: Glossary for categories, sub-categories and tags used in the first 'master list'

The 'master list' for the first stage of the discursive method (**figure 2**) used three categories, nine sub-categories, and eighty-three tags. The terms functioned as a form of shorthand to refer to particular choices and positions of artists in the sample gleaned through the initial methods and are explained below.

The first category, '1 Disciplinarity/Orientation,' has only two sub-categories: '1.1 Position as artist asserted...' and '1.2 Why is certain discourse used?' '1.1' was used to record moments in theses when it seemed that the author's identity as an artist was significant, and initially this was only in reference to the accommodation and privileging of video/image in the thesis ('1.1.1' e.g. O'Riley 1998, claiming that his 'visual notes' section consists of visual propositions), when one's artworks and exhibitions are documented and evaluated in the thesis ('1.1.2 Account of professional practice'), and when an author's use of theoretical/practical sources in the thesis seemed to be guided by personal interest rather than a rationale for research ('1.1.3' e.g. Guptabutra 2005, taking *inspiration* from theories of time in Galileo, Newton, Einstein, and Hawking, to produce artworks). '1.2 Why is certain discourse used?' attempted to focus down on how sources and discourses were employed and related to by the authors in the first period in the sample, and this was seen in four ways: there is a direct relation between the kind of practice of the author and the discourse being considered ('1.2.1' e.g. O'Riley 1998, looking at the history and theory of perspectival practice while making paintings, prints, and digital artworks that explore perspective and illusion); that the kind of discourse appealed to provides a counter to the perceived downsides of postmodernism ('1.2.2' e.g. Vaz-Pinheiro 2001: 19, turns to the processual and performative as a way out of postmodern impasses, and Tran 2005a: 48, tries to retrieve the 'act of dreaming' from the pictorialist vision in the social construction of reality); where there seems to be no consistent rationale or no explicit rationale for the discourses and sources engaged with ('1.2.3' e.g. Guptabutra 2005, who appeared to be very selective in the sources employed in the thesis, however such choices appeared to be personal rather than rationalised); there is a rational connection between the discourses employed and the research aim or problem given at the outset (e.g. Payne 2005, who reviews Greenbergian formalism to articulate its limits and conditions, and set up an engagement with Deleuzian thought as offering an alternate paradigm for interdisciplinary painting practice).

The second category, '2 Methodology,' has three sub-categories: '2.1 Artworks/art practice,' '2.2 Format,' and '2.3 What isn't evidenced?' Sub-category '2.1' is the most substantial, as it considers how artworks and art practice appear in the thesis in three ways: firstly, how the effect of the artwork on a viewer is evidenced, negated or explicitly rejected ('2.1.1.1'), and what the research intention with the artwork(s) seems to be ('2.1.1.2' - '2.1.1.9'); secondly, what findings are presented as originating from the artwork or art practice, and how they are presented in the thesis ('2.1.2'); and lastly, how art practice and the artwork seem to be characterised by an author, in regards to epistemology ('2.1.3'). The format of the thesis was also recorded, through sub-category '2.2 Format,' in regard to how artwork and the textual component were generally related ('2.2.1'), whether an author had written anything about how the thesis was a representational device ('2.2.2'), and if documentation of any exhibition was included ('2.2.3'). The final sub-category, '2.3 What isn't evidenced?', attempted to note the absence of the explanation of a methodology for the research process ('2.3.1'), how findings were treated ('2.3.2'), a lack of justification for claims ('2.3.3'), and whether there was a general lack of rationalisation for the research in terms of scope and aim ('2.3.4').

The final category, '3 Contribution/knowledge,' has four sub-categories, which note how a contribution appears in the thesis ('3.1'), whether an appeal to a special form of knowledge is

apparent and how it can be described ('3.2'), what discourses vis-à-vis 'knowledge' are referred to or aligned with ('3.3'), and how the contribution is or is not justified ('3.4'). The first sub-category ('3.1.1 Contribution is') documents the kind of contribution apparent, for example, whether a contribution is methodological ('3.1.1.1' e.g. Payne 2005: 7, claiming that the interdisciplinary approach to painting he develops can serve as an umbrella under which more pragmatic methods can be actualised), theoretical ('3.1.1.2' e.g. Cartiere's 2003, claim to add definition to the idea of place in socially-engaged practice), practical ('3.1.1.3' e.g. Tran's 2005a, visual conclusion to the issues addressed in his thesis), unspoken ('3.1.1.4' e.g. Guptabutra's 2005: 196, claim that her research resulted in 'know-how' that cannot be communicated propositionally to a reader), an alternative to a paradigm ('3.1.1.5' e.g. Throp 2006, breaking through the dominant theoretical paradigm of feminist art), or explicitly not something ('3.1.1.6' e.g. Clement's 2005: 29, being explicitly not historical but theoretical and practice-based). Also recorded as part of this sub-category, was how an author conceived their contribution being used and shared/accessed ('3.1.2'), if they said that their contribution was for a particular audience ('3.1.3'), and whether they discussed how their contribution relates to existing knowledge ('3.1.4'). The second sub-category, '3.2 Special knowledge,' was an attempt to record and understand how relations between theory and practice were being conceived in the sample. This was considered in eleven different ways: if an author had given an abstract account of the relation between their 'practice' and 'theory' activities ('3.2.1' e.g. O'Riley 1998, claiming an elliptical relation between the two), if they give multiple accounts of the relation at points in the thesis ('3.2.2' e.g. Throp 2006, using stylistic writing to elicit the experience of the reader for earlier artworks in the thesis, whereas the culminating artwork was used to generate a theoretical but non-instrumental account of the potential experience of artwork in the thesis), if theory is metaphorically suggestive ('3.2.3' e.g. Corby 2000, claims this relation for his artwork), if an alternative way of experiencing or understanding is described by the author in regards to their artwork but this is not extended to how the reader can appreciate their artwork through the thesis ('3.2.4' e.g. Guptabutra's 2005, theorisation of the artwork as responsible for 'moments' of agency and readable narratives, without consideration of the thesis as representational device in this respect), if the theory-practice relation is deemed insignificant ('3.2.5' e.g. Throp 2006, claims to end the false opposition) or abandoned ('3.2.6' e.g. Cartiere 2003, seeming to set up a theory-practice relation by arguing that the purely philosophical investigation of place requires considerations from practice, and separating the theory and practice components of her thesis, yet not elaborating any further on what this dynamic achieved in her thesis), if the theory-practice relation is completely abstracted and dealt with as a theory itself ('3.2.7' e.g. Vaz-Pinheiro 2001, critically considering a number of issues around representation but not discussing how her own acts of representation through the thesis can be understood in such discourse), if theory and practice are claimed to be separate for the purpose of instrumentalisation ('3.2.8' e.g. Vaz-Pinheiro 2001: 4) or the thesis performs the 'question of the text' ('3.2.10' e.g. Clements 2005: 135), if there is a complete integration of the theory and practice components of the thesis ('3.2.9' e.g. Mencia's 2003, claim that the two are integrated throughout; a claim which I found only partially convincing due to the overtly textual nature of the thesis, which did not go as far as Sullivan's 2011, integration of the functions of both practice and theory), and if there was simply no account of the relation of theory and practice ('3.2.11' e.g. Tran 2005a). Similar in some respects to how the previous sub-category acted to record what was apparent, sub-category '3.3 Character of/position on knowledge,' recorded what discourses on 'knowledge' were appealed to explicitly, or aligned with more generally. The final sub-category, '3.4,' documented and engaged with how authors had justified their contributions, noting whether the normative language of PhD assessment was employed e.g. 'new' ('3.4.1'), 'significant' ('3.4.2'), 'knowledge' ('3.4.3'), or whether none of these were appealed to ('3.4.4' e.g. Guptabutra 2005, who implies that her contribution is

novel, but does not relate it to existing fields or bodies of knowledge, and hence does not justify the significance or status of the contribution as something which has become 'known' for anyone but herself. Whilst she does claim to have come to understand how to 'shape time' in artistic practice, this knowledge is in the form of 'know-how,' which she does not attempt to ratify so that other artists would repeat such artistic method).

1 Disciplinarity/Orientation
1.1 Position as artist asserted; significance is
1.1.1 Accommodation of visual propositions 1.1.2 Account of professional practice 1.1.3 Appropriative use of sources
1.2 Why is certain discourse used?
1.2.1 Connects to the kind of art being considered 1.2.2 Provides way out of postmodern relativism 1.2.3 No consistent rationale 1.2.4 Connects to the research aim
2 Methodology
2.1 Artworks/art practice
2.1.1 Artworks are important for how they (stage a contribution/help to build)
2.1.1.1 Effect a viewer
2.1.1.1.1 According to artistic judgement (anticipation of reaction) 2.1.1.1.2 According to audience response
2.1.1.1.2.1 Informal 2.1.1.1.2.2 Formal
2.1.1.1.3 Analysis of artwork usage is explicitly rejected
2.1.1.2 Produce meaning 2.1.1.3 Effect the reader of the thesis 2.1.1.4 Disrupt/elude definition 2.1.1.5 Allow insight into artwork-viewer relation 2.1.1.6 Allow insight into making/methodology 2.1.1.7 Allow insight into theory 2.1.1.8 Allow emotive insight 2.1.1.9 Play out their relation to discourse
2.1.2 Findings from art practice/making/artwork
2.1.2.1 Recontextualised 2.1.2.2 Not recontextualised 2.1.2.3 Findings are used to answer the initial research question/problem
2.1.2.3.1 Yes 2.1.2.3.2 No 2.1.2.3 Are used in relation to the research subject (rather than to answer)
2.1.3 Understanding through artwork is by
2.1.3.1 Oscillation of recognition and confusion 2.1.3.2 Realisation through experience 2.1.3.3 Indicative rather than testable findings

2.1.3.4 Reflection
2.2 Format
2.2.1 Text and artwork
2.2.1.1 Artwork as conclusion 2.2.1.2 Mostly separate 2.2.1.3 Figures not in body of text 2.2.1.4 Interspersed throughout
2.2.2 Methodology for representation as activity
2.2.2.1 None 2.2.2.2 Yes
2.2.3 Includes exhibition plan/documentation
2.3 What isn't evidenced?
2.3.1 Activity in relation to methodology
2.3.2 Findings treated according to methodology?
2.3.2.1 Yes they are 2.3.2.2 No they aren't
2.3.3 Claims about artworks aren't justified
2.3.4. Rationale for methodology
3 Contribution/knowledge
3.1 Contribution
3.1.1 Contribution is
3.1.1.1 Methodological 3.1.1.2 Theoretical 3.1.1.3 Practical 3.1.1.4 Unspoken 3.1.1.5 Alternative to a paradigm 3.1.1.6 Explicitly not...
3.1.2 Contribution is accessible through
3.1.2.1 Shared metaphorically and heuristically 3.1.2.2 Instrumental 3.1.2.3 Suggestive/not instrumental 3.1.2.4 Experience
3.1.3 Contribution is for
3.1.3.1 Own practice 3.1.3.2 Knowledge of 3.1.3.3 Community of practice
3.1.4 Findings are
3.1.4.1 Recontextualised 3.1.4.2 Not recontextualised
3.2 Special knowledge (what account of theory-practice is given)
3.2.1 Abstract (explicit but non-specific) 3.2.2 Specific (different instances) 3.2.3 Theory is metaphorically suggestive (inspires aesthetic) 3.2.4 Discussed but not extended to the reader 3.2.5 The issue is insignificant 3.2.6 Not resolved/abandoned

<ul style="list-style-type: none"> 3.2.7 Abstracted 3.2.8 Separated to make them available for others 3.2.9 Integrated 3.2.10 The thesis performs the question of the text 3.2.11 No account
3.3 Character of/position on knowledge
<ul style="list-style-type: none"> 3.3.1 Hermeneutic 3.3.2 Semiological 3.3.3 Empirical 3.3.4 Pragmatic 3.3.5 Heuristic/Metaphoric 3.3.6 Postmodern 3.3.7 Feminist 3.3.8 Deconstructive 3.3.9 Anti-objective 3.3.10 Scientific 3.3.11 Know-how 3.3.12 Post structural
3.4 Contribution justified as
<ul style="list-style-type: none"> 3.4.1 New 3.4.2 Significant 3.4.3 Knowledge 3.4.4 None of the above

Appendix xi: Terms used in and around research in the arts

Several terms are used to define and describe forms of research in and around the arts. In contrast to other attempts to define such terminology within the wider field of 'practice research' (e.g. Bulley and Şahin 2021a: 19-26), the table below serves to highlight how these terms relate to research conducted by artists. Where popular terms within the arts such as 'practice-based/-led research' are now widely viewed as unhelpful (Biggs in Bulley and Sahin 2021a: 20), 'artistic research' is derided as excluding the importance of other practitioners within the arts (e.g. those in performance; Hann 2015). While 'practice research' is argued to be a preferable term for the arts (Hann 2019), it unites a variety of disciplines in which practitioners conduct research (e.g. health, engineering, and education) and contributes to fears within the arts that 'the broadly aesthetic domain of praxis' is being colonised by that of academic research (Wilson and Ruiten 2014: 219). Hence, it is helpful to note the emergence, use, and definition of such terms below.

Term	Use	Definition
Research in the arts	The distinction between 'research on the arts,' 'research for the arts' and 'research in the arts' was made by Borgdorff (2012a). 'Research in the arts' was used as the title and theme of Biggs and Karlsson	Borrowing somewhat from Frayling's (1993) three distinctions between research <i>into</i> , <i>through</i> and <i>for</i> art, Borgdorff (2012a: 37) defines 'research in the arts' as a form of research in which 'artistic practice itself is an essential component of both the

	(2012) but was not used consistently throughout by contributors.	research process and the research results.' Due to 'research in the arts' not having widespread use, it was used in this thesis to refer exclusively to the doctoral research of artists in the UK.
Practice-based research	As Bulley and Şahin (2021a: 24) point out, 'practice-based' has traditionally been associated with clinical practice e.g. Nutting and Strange (1998). 'Practice-based' was used exclusively in UKCGE (1997) to refer to doctorates in the creative and performing arts and design and was the preferred term in early discourse about PhDs by creative practitioners (e.g. Biggs 2000). The term 'practice-based research' continues to have wide use and refers to research in any discipline in which practice is emphasised such as education, engineering, psychology, and health (e.g. the annual UKCGE conference on Professional and Practice Based Doctorates).	'Practice-based research' traditionally (in health research) simply refers to research 'conducted within practice settings' (Bulley and Şahin 2021a: 24). It was adopted early on to aid discourse around the doctoral research of creative practitioners in the UK (UKCGE 1997) and takes cues from the 'practice turn' in the humanities and social sciences (Schatzki, Knorr-Cetina, Savigny 2001). 'Practice-based research' in art and design is defined in contrast to 'practice-led research,' as research 'that can only be understood in direct reference to the creative outcomes' (Candy 2006: 1). Accordingly, the term 'practice-based' is criticised by Frayling (in Macleod and Holdridge 2006: xiii) as restating 'the old theory/practice dichotomy in a new guise while seeming to say more.'
Practice-led research	Gray (1996: 1) notes that 'practice-led research' emerged as a research strategy in the 1970s in the UK as a way of 'exploring and developing practice through the process and framework of higher degrees.' 'Practice-led research' was contrasted to 'practice-based research' by Candy (2006: 1), however 'practice-led' was used exclusively in Rust et al (2007: 11) and Webb et al (2008) as an umbrella term for research that involves an explicit understanding as to how practice contributes to the inquiry.	'Practice-led research' has a narrower definition than 'practice-based research,' as it refers to research 'concerned with the nature of practice and leads to new knowledge that has operational significance for that practice' (Candy 2006: 1). However, it seems that 'practice-based' and 'practice-led' are used interchangeably, as a matter of preference rather than definition (e.g. Rust et al 2007). For example, Biggs (in Bulley and Şahin 2021a: 25) notes that whilst he often used the term 'practice-based research,' he 'used it simply as a shorthand and the least argued over term at a time when I was writing in the hope of avoiding those questions.' In the sample used by this thesis, Maffioletti (2012: 13) claims her research as practice-led, whereas Corby (2000) claims his as practice-based; however, there appears to be no methodological difference to substantiate one definition over the other.
Artistic research	Although the term 'artistic research' was used early-on in UK and Australian discourse (e.g. Gray and Pirie 1995, Dalley et al 2004) it has been popularised by commentators from Continental Europe (e.g. Gothenburg and Helsinki University; Bulley and	'Artistic research' generally refers to research that involves any form of artistic practice. There is no fixed definition of 'artistic research' and instead the term itself serves as a locus for discourse e.g. Borgdorff 2012a, Borgdorff 2012b, Schwab 2013, Schwab and Borgdorff 2014, Wilson and Ruiten 2014, Henke et al 2020).

	<p>Şahin 2021a: 21), and texts such as Hannula et al (2005) and Borgdorff (2012a). It now has widespread use whenever artistic practice is being referred to in research, thanks in part to the efforts of the European Artistic Research Network (EARN), and the Society of Artistic Research (a pan-European initiative of institutional partners), which publishes the <i>Journal of Artistic Research</i>.</p>	<p>Use of 'artistic research' as an umbrella term for the wider arts is disputed however, on the grounds that it serves to privilege the fine and visual arts over that of performance (Hann 2015). For the context of this table, 'artistic research' can be taken as synonymous with 'art as research,' 'arts research' and 'creative arts research' (e.g. Barrett and Bolt 2007, 2014).</p>
Practice research	<p>Hann (2015, 2019) employs 'practice research' as a term to unite established positions on conducting research through practice. It is also described by Bulley and Şahin (2021a: 19) as an 'umbrella term for the field that is inclusive' of all research that emphasis practice.</p>	<p>Similar to Biggs' (in Bulley and Şahin 2021a: 25) comment that the several definitions of research for practitioners are unhelpful, Hann (2019: 5) argues that discussion about the differences between 'practice as/through/based/led research' have mostly produced circular arguments and hindered the development of practice-researchers 'within universities and research ecologies.' Hann (2019: 6) proposes use of 'practice research' as a preferable term, supported by the notion of 'academic good' (developing new and original insights), in contrast to the 'social good' (betterment of a nation by training established artists) often associated with 'artistic research.' For the context of this table, 'practice research' can be taken as synonymous with 'practice as research.'</p>
Arts-based research	<p>'Arts-based research' was first used by Elliot Eisner in 1993 (Barone and Eisner 2012), and 'is largely employed in fields such as education, healthcare and therapeutic studies' (Bulley and Şahin 2021a: 20). Several texts purport to define the methodology of 'arts-based research' e.g. McNiff (1998), Rollings (2010, 2013). Several other terms are related to its use as a social science methodology e.g. 'action research,' 'close-to-practice research,' 'participatory research,' 'embodied research,' 'arts-based inquiry,' 'image-based research,' 'visual ethnography,' and 'lyric inquiry' (Mount Saint Vincent University 2022).</p>	<p>'Arts-based research' is a social science methodology that incorporates elements of the arts but is primarily used by practitioners outside of the arts. Its use in discourse by external disciplines has contributed to fears within the arts that 'the broadly aesthetic domain of praxis' is being colonised by that of academic research (Wilson and Ruiten 2014: 219).</p>
A/R/Tography	<p>'A/R/Tography' emerged in 2003 in Canada (at the University of British Columbia; Sinner 2017: 39) and was defined as a methodology by Irwin (2004). The term is primarily used</p>	<p>'A/r/tography' is an explicit methodological perspective that converges artistic research and education, and whilst artists participate in this form of research, it makes contributions only to the field of</p>

	in Canada and America, and an overview of this methodological perspective is given by Sinner (2017: 40-44).	education. Similar to 'arts-based research,' 'a/r/tography' is primarily a social science methodology that limits the benefits of artistic practice.
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