

# CONTENTS

|   |           |
|---|-----------|
| <i>List of Illustrations</i>  | viii      |
| <i>List of Contributors</i>   | ix        |
| <i>Preface</i>  | xiii      |
| <br>  |           |
| <i>Foreword</i><br>HELGA NOWOTNY  | xvii      |
| <br>  |           |
| <i>Foreword</i><br>HANS-PETER SCHWARZ   | xxvii     |
| <br>  |           |
| <b>PART I</b>   |           |
| <b>Foundations</b>  | <b>1</b>  |
| <br>  |           |
| <b>1 University Politics and Practice-based Research</b><br>TORSTEN KÄLVEMARK                           | <b>3</b>  |
| <br>  |           |
| <b>2 Pleading for Plurality: Artistic and Other Kinds of Research</b><br>SØREN KJØRUP                   | <b>24</b> |
| <br>  |           |
| <b>3 The Production of Knowledge in Artistic Research</b><br>HENK BORGDORFF                             | <b>44</b> |
| <br>  |           |
| <b>4 Some Notes on Mode 1 and Mode 2: Adversaries or<br/>Dialogue Partners?</b><br>HALINA DUNIN-WOYSETH | <b>64</b> |
| <br>  |           |
| <b>5 Communities, Values, Conventions and Actions</b><br>MICHAEL BIGGS AND DANIELA BÜCHLER              | <b>82</b> |

|                |   |     |
|----------------|---|-----|
| 6              | <i>Artistic Cognition and Creativity</i><br>GRAEME SULLIVAN   | 99  |
| 7              | <i>The Role of the Artefact and Frameworks for<br/>Practice-based Research</i><br>LINDA CANDY AND ERNEST EDMONDS  | 120 |
| <b>PART II</b> |   |     |
|                | <b>Voices</b>   | 139 |
| 8              | <i>Embodied Knowing Through Art</i><br>MARK JOHNSON   | 141 |
| 9              | <i>Rhetoric: Writing, Reading and Producing the Visual</i><br>JOAN MULLIN   | 152 |
| 10             | <i>Research and the Self</i><br>MORWENNA GRIFFITHS  | 167 |
| 11             | <i>Addressing the 'Ancient Quarrel': Creative Writing as Research</i><br>JEN WEBB AND DONNA LEE BRIEN             | 186 |
| 12             | <i>The Virtual and the Physical: A Phenomenological Approach to<br/>Performance Research</i><br>SUSAN KOZEL       | 204 |
| 13             | <i>Navigating in Heterogeneity: Architectural Thinking and<br/>Art-based Research</i><br>CATHARINA DYRSSEN        | 223 |
| 14             | <i>Insight and Rigour: A Freudo-Lacanian Approach</i><br>MALCOLM QUINN  | 240 |
| 15             | <i>Transformational Practice: On the Place of Material Novelty<br/>in Artistic Change</i><br>STEPHEN SCRIVENER    | 259 |
| 16             | <i>Time and Interaction: Research Through Non-visual<br/>Arts and Media</i><br>HENRIK FRISK AND HENRIK KARLSSON   | 277 |
| 17             | <i>Thinking About Art After the Media: Research as Practised<br/>Culture of Experiment</i><br>SIEGFRIED ZIELINSKI | 293 |

|     |   |            |
|-----|---|------------|
| 99  | <b>PART III</b>   |            |
|     | <b>Contexts</b>   | <b>313</b> |
| 120 | <b>18 Characteristics of Visual and Performing Arts</b>                                 | <b>315</b> |
|     | ANNETTE ARLANDER  |            |
|     | <b>19 Differential Iconography</b>  | <b>333</b> |
|     | HENK SLAGER   |            |
|     | <b>20 Writing and the PhD in Fine Art</b>   | <b>353</b> |
|     | KATY MACLEOD AND LIN HOLDRIDGE  |            |
|     | <b>21 Research Training in the Creative Arts and Design</b>                             | <b>368</b> |
|     | DARREN NEWBURY  |            |
|     | <b>22 No Copyright and No Cultural Conglomerates: New Opportunities<br/>for Artists</b> | <b>388</b> |
|     | JOOST SMIERS  |            |
|     | <b>23 Evaluating Quality in Artistic Research</b>                                       | <b>405</b> |
|     | MICHAEL BIGGS AND HENRIK KARLSSON   |            |
|     | <i>References</i>   | <b>425</b> |
|     | <i>Index</i>  | <b>447</b> |