

1**Articulating breath [Texto impreso]: writing Charcot's hysteric with performance writing / Jessica Worden**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización y/o acceso electrónico están accesibles a través del enlace al título de la publicación.

References: p. 324-325 : 13 refs.

The overlap between the visual and textual in practice research provides an opportunity to explore ways of presenting knowledge through performance writing. The purpose of this paper is to demonstrate how a performance writing practice can be incorporated into and shape research writing. This text uses descriptions of Jean-Martin Charcot's photographic documentation, medical-historical documents and the deconstruction thereof to create a piece that demonstrates performance writing as a means to bridging practice research and research writing.

Arts and Humanities in Higher Education. -- 2014, v.13 (July), n. 3, p. 318-325

1. Art as research 2. Articulation 3. Breath 4. Hysteria 5. Performance 6. Writing 7. Written bodies

2**Becoming and disappearing [Texto impreso] : between art, architecture and research / Katy Beinart**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización y/o acceso electrónico están accesibles a través del enlace al título de la publicación.

References: p. 233 : 15 refs.

This paper examines some parallels and differences in pursuing practice-based research in art or architecture. Using a series of different headlines and examples, I examine the potential of working between art and architecture, which I argue could generate new, hybridised methodologies of practice through interrogating the possibilities of art/architecture beyond the institution. Within the familiarity of the everyday lives the 'intuitive' knowledge that art embodies, and this paper further seeks to ask what this can contribute to debates around practice-led research in art and architecture, recognising 'the art aspects of design'. Through discussing the role of collaboration, intuition and in-betweenness, I hope to ask questions about the role of the researcher in the 'becoming and disappearing' of practice-based research.

Arts and Humanities in Higher Education. -- 2014, v.13 (July), n. 3, p. 227-234

1. Architecture 2. Art 3. Knowledge production 4. Practice-based research 5. Research processes

3

Begging the question [Texto impreso] : performativity and studio-based research / George Petelin

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización y/o acceso electrónico están accesibles a través del enlace al título de la publicación.

References: p. 199-200 : 12 refs.

The requirement that candidates in studio-based or practice-led higher degrees by research should formulate a research question has been found to be problematic by some writers. The present article argues that this stance, particularly as it is articulated by proponents of the influential category of 'performative research' (Haseman, 2006, 2007), is ill-founded and that formulating a research question correctly can instead assist the creative project and prevent it separating into two separate enterprises: one practical and the other theoretical. Drawing on the principles of General Semantics as formulated by Alfred Korzybski, it suggests ways in which the relation of the question to ontological considerations can affect its usefulness for studio-based research.

Arts and Humanities in Higher Education. -- 2014, v.13 (July), n. 3, p. 189-200

1. Exegesis 2. Ontology 3. Performative 4. Practice-led research 5. Research question 6. Visual art

4

Can grey ravens fly? [Texto impreso] : beyond Frayling's categories / Shaun D. Belcher

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización y/o acceso electrónico están accesibles a través del enlace al título de la publicación.

References: p. 241-242 : 32 refs.

This paper analyses the effect of Christopher Frayling's categorisation of artistic research 'research into art and design, research through art and design and research for art and design' on the debate surrounding the efficacy of studio-based artistic research as being valid within the university. James Elkins describes this as the 'the incommensurability of studio art production and university life'. Through an exploration of the positive and negative responses to Frayling this paper explores the influence that these initial definitions have come to have on framing the scope of the debate. The paper presents a range of responses and analyses them; it focuses especially on the alternative frameworks that have been suggested and examines why they have so far not created a coherent and uncontested framework for practice-led research in the art and design field especially in relation to fine art.

Arts and Humanities in Higher Education. -- 2014, v.13 (July), n. 3, p. 235-242

1. Art and design research 2. Frayling 3. Methodology 4. PhD 5. Practice-led research 6. Studio art

5

Channels of vision and the poetics of drawing [Texto impreso]: strategies for teaching / Howard Riley

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización y/o acceso electrónico están accesibles a través del enlace al título de la publicación.

References: p. 215-216 : 24 refs.

This article introduces a novel approach to pedagogy within an art school in the UK HE sector, based upon a synthesis of perception theory and communication theory. It is argued that art students' drawing is empowered by strategies of teaching informed by aspects of James J. Gibson's ecological approach to visual perception relevant to an understanding of the variety of information contained in the structure of light. Three types of perceivable information are identified: the distal, the haptic, and the proximal, described as channels of vision, and illustrated with examples of the author's drawings. Aspects of Roman Jakobson's communication theory are introduced, and both theorists' insights are amalgamated in a systemic-functional semiotic matrix describing the domain of drawing derived from Michael Halliday's systemic-functional semiotic model for language. The matrix has informed the design of a curriculum for drawing, and a project from this curriculum is presented and illustrated with students' drawings.

Arts and Humanities in Higher Education. -- 2014, v.13 (July), n. 3, p. 201-216

1. Art practice 2. Channels of vision 3. Conceptual intrigue 4. Interdisciplinary art pedagogy 5. Perceptual intrigue 6. Poetic function 7. Systemic-functional semiotics

6

Civilisation on the couch [Texto impreso]: theorising multi-levelled psychoanalytical arts practice / Garfield Benjamin

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References: p. 249 : 9 refs.

This paper combines two psychological approaches to art to theorise a both subjective and cultural methodology for practice-based arts research. The first psychoanalytical approach will follow the work of Deleuze and Guattari's Schizoanalysis, considering the role of the artist in order to assess their work in relation to society from an engaged position. The second approach will be Žižek's Lacanian cultural theory, focusing on exposing the drives of the subjective individual in relation to their social condition. The combination of these theories allows new approaches for cultural analysis of art to emerge, taking into account the subjectivity necessary for using art to unveil what cannot be expressed in theory alone. This can be used to formulate a two-stage practice-based methodology for research, from both sides of the 'couch', in critically analysing the functions of consciousness involved at both the subjective and cultural levels of contemporary art.

Arts and Humanities in Higher Education. -- 2014, v.13 (July), n. 3, p. 243-249

1. Art practice 2. Deleuze 3. Guattari 4. Methodology 5. Psychoanalysis 6. Research 7. Schizoanalysis 8. Zizek

7**Drawing and emerging research [Texto impreso]: the acquisition of experiential knowledge through drawing as a methodological strategy/ Amanda Roberts, Howard Riley**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización y/o acceso electrónico están accesibles a través del enlace al título de la publicación.

References: p. 301-302 : 6 refs.

The paper proposes the activity of drawing as a methodological strategy within a university research context. It is illustrated with examples from one of the authors' (Roberts) practice-based PhD research. The paper argues that drawing as a research method can be validated in a manner akin to the more established research methods associated with the range of research paradigms outlined in Denzin and Lincoln's Handbook of Qualitative Research. It is proposed that visual research methods are unique in their ability to produce experiential knowledge that can be shared through visual media but not easily articulated through language. The paper then argues that drawing's contribution as a visual research strategy has a more holistic and far-reaching potential within the university than other qualitative and quantitative research methods. In addition, visual research outputs operate as components of findings and conclusive evidence in the form of experiential knowledge that can enrich and extend language-based cognitive knowledge.

Arts and Humanities in Higher Education. -- 2014, v.13 (July), n. 3, p. 292-302

1. Drawing 2. Experiential knowledge 3. Female nude 4. Life drawing 5. Methodology 6. Practice based

8**Enticing new growth [Texto impreso]/ June Raby**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización y/o acceso electrónico están accesibles a través del enlace al título de la publicación.

References: p. 291 : 12 refs.

As an artist, designer and cultural historian, my work is concerned with integrating thought with material creativity. By relating science to methodology and learning strategies, somatic, experiential awareness comes to the fore. New scientific evidence about our neural network enables us to return to the body of experience we already have; learning to respect the understanding that physical actions engender in the mind, fulfilling our potential by acknowledging the sensory, emotional and rational parts of ourselves. The apparent chaos of the senses, avoided for so long in the rational sciences, is essential for growth, creativity and knowledge. The overarching dependence on analytic thought over felt experience denies its essential relationship to growth, creativity and knowledge, with profound implications for our society. By taking the vessel or container as a research tool and merging David Kolb's experiential learning diagram with neuron development, the importance of valuing all routes to knowledge can be demonstrated.

Arts and Humanities in Higher Education. -- 2014, v.13 (July), n. 3, p. 282-291

1. Art 2. Container 3. Creativity 4. Experiential 5. Matter 6. Methodology 7. Neuroscience 8. Vessel

9

From 'or' to 'and' [Texto impreso]: L'écriture féminine as a methodological approach for Fine Art research / Jacqueline Taylor

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización y/o acceso electrónico están accesibles a través del enlace al título de la publicación.

References: p. 310 : 10 refs.

This article asserts that the terms 'practice-led' and 'practice-based' in the context of Art and Design doctoral research are overly simplistic and maintain oppositional thinking by privileging 'practice' in generating knowledge. It argues instead for theory and practice as interrelated discourses and art practice research as complex, dialogical and comprising a heterogeneous spatiality. Building on my own 'writing//painting' methodological approach which utilises l'écriture féminine, this article highlights the importance of the specificity of individual methodological approaches and the need for a more common framework of articulation so that these approaches are accessible throughout the wider sphere of Art and Design.

Arts and Humanities in Higher Education. -- 2014, v.13 (July), n. 3, p. 303-311

1. Epistemology 2. Fine Art 3. Hybridity 4. L'écriture féminine 5. Methodology 6. PhD 7. Practice-led research 8. Spatiality

10

The house is still named after him[Texto impreso]: exploring the subjective tensions of the female artist inhabiting cultural discourses/ Andrea Hannon, Jill Journeaux

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización y/o acceso electrónico están accesibles a través del enlace al título de la publicación.

References: p. 275 : 10 refs.

This paper discusses the problematic category of 'things known' to be the masculine hegemony ('His House') through which we experience reality, and the challenging situation of inhabiting dichotomous frameworks of knowledge. Methods are defined within practice in work that is process led, that investigate the relationship between thought, action and interpretation, in order to interrogate dichotomous boundaries of knowledge. Through a practice-based inquiry a shift is recognized from methods that bind creative thinking to the dichotomy of concept to object. Acts of experimentation are employed as a method of action, or 'flitting', a 'hybridised' method of continuous action, between text, form, reflection, object, experience and image, drawn from subjective perception, as a means to interrogate and intervene within the existing structures of knowledge.

Arts and Humanities in Higher Education. -- 2014, v.13 (July), n. 3, p. 268-275

1. Deconstruct 2. Dichotomy 3. Discourse 4. Female artists 5. Flitting 6. House 7. Interrogate 8. Intervention 9. Practice 10. Subjective

11**How can visual experience be depicted?[Texto impreso]: a study of close-up double vision / James Green, Robert Pepperell**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización y/o acceso electrónico están accesibles a través del enlace al título de la publicación.

References: p. 266-267 : 19 refs.

The attempt to record visual experience has been of central importance to many artists throughout the history of art. Vision itself is made up of many processes, both psychological and physiological, and is still only partially understood. This paper presents research into an aspect of visual experience described as 'close-up double vision', which has been directly informed by the artwork of the Swansea born artist Evan Walters. Close-up double vision occurs when an object is seen extremely close to a viewer whose eyes are not both fused on the object concerned, creating a doubling effect in the visual field. Walters termed this doubling effect caused by lack of binocular fusion 'double vision' and spent much of the latter part of his career trying to record it. This paper briefly introduces Walters' experiments in double vision and outlines current research that attempts to record this aspect of visual experience in artworks.

Arts and Humanities in Higher Education. -- 2014, v.13 (July), n. 3, p. 258-267

1. Close-up double vision 2. Depiction 3. Double vision 4. Evan Walters 5. Visual experience

12**If you cannot say it, point to it[Texto impreso]/ Sarah Crews**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización y/o acceso electrónico están accesibles a través del enlace al título de la publicación.

References: p. 256-257 : 15 refs.

Practice as research and performance as research are methods that have developed significantly over the past decade and have subsequently caused debate within the creative arts industry and in university culture. During a research seminar at Goldsmiths University in 2011, Professor Dan Rebellato proposed the question: 'What if there is no such thing as practice as research?' In an attempt to unpack the connotations of the term, Rebellato further provoked, 'Can we learn from an artwork in the way we can learn from an academic book?' This paper is a systematic response to some of the key arguments surrounding this dialogue, as well an investigation as to how practice or performance as research may function in a performing arts context as research degree level.

Arts and Humanities in Higher Education. -- 2014, v.13 (July), n. 3, p. 250-257

1. PARIP 2. Performativity 3. Practice-led 4. Research 5. Psychoanalysis 6. Research 7. Theatre

13**Practice as research [Texto impreso] : a fine art contextual study / Suze Adams**

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References: p. 226 : 8 refs.

This paper examines the dynamic interplay between practice and theory in practice-led research in the visual arts. Building on recent debate around the issue and following appropriately rigorous models, the importance of locating a suitable methodology to adequately reflect the integrated process of research practice in written as well as visual form is underlined. Exploring the role of the embodied practitioner and issues of subjectivity and description, I propose that the adoption of a performative writing strategy that reflects both the content and context of the enquiry can be a productive move and put forward alternative routes and references that might practically assist achievement of just such an aim. Critical references that can support such a framework are also suggested and examples of alternative writing strategies that might help underpin alternative dissemination frameworks indicated.

Arts and Humanities in Higher Education. -- 2014, v.13 (July), n. 3, p. 218-226

1. Description 2. Embodiment 3. Performative writing 4. Practice-led research 5. Subjectivity 6. Visual arts

14**Practices of legitimacy and the problem of artistic research [Texto impreso]/ David Matcham**

Este artículo se encuentra disponible en su edición impresa y electrónica. Los datos para su localización y/o acceso electrónico están accesibles a través del enlace al título de la publicación.

References: p. 281 : 11 refs.

This paper examines the positioning of art practice as a mode of research through various legitimising practices. While frequently fruitful, the imperative to make art justify itself as a form of research in order to achieve legitimacy allows that in art which does not engage in negative dialectics to slip from view. The possibility of the kind of rigorous thinking that is called for in art-as-research is a manner of recognition not based on established methods, a recognition that offers little in the way of certifiable knowledge. What art-as-research can give, however, is a manner of thinking and doing that finds legitimacy in strict fidelity to the specific contours of the work. The question is not whether or how artists can justify this as research, but whether the university is prepared to recognise research not grounded in established methodological practices, but rather in the abyss of its own groundless affirmation.

Arts and Humanities in Higher Education. -- 2014, v.13 (July), n. 3, p. 276-281

1. Academic recognition 2. Aesthetic 3. Affirmation 4. Art practice 5. Institutional legitimacy 6. Kant

15

The social dynamics of art research [Texto impreso]: contemporary photography in Belfast post the Good Friday Agreement / Sarah Tuck

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References: p. 317 : 8 refs.

This article reflects critically on 'The Social Dynamics of Art Research: Contemporary Photography in Belfast', an engaged research project conducted with photographers, community activists, academics and visual artists in Belfast. Through a critical examination of the project's theoretical architecture and methodological framework this paper explores some of the emerging questions and challenges implicated in a research strategy of convocation and collaborative research production.

Arts and Humanities in Higher Education. -- 2014, v.13 (July), n. 3, p. 312-317

1. Agency 2. Belfast 3. Civic 4. Convocation 5. Peace process 6. Photography 7. Relational aesthetics 8. Socially engaged research
