

**A 'PEDAGOGY OF POIESIS'**  
**Possible futures for 'artistic' practice-led doctoral research**

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**Abstract**

We offer critical perspectives on the rapid development of practice-led doctoral research in the art and design higher education sector, with the intention of helping to inform the pedagogic decisions in initiating and implementing new doctoral programmes.

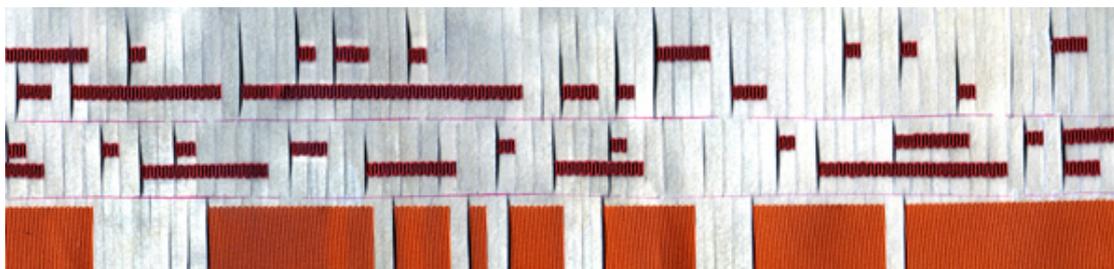
We begin by raising some cautions and irritations on terminology. 'Art as research' can be seen as a contentious, confusing term, generating more heat than light; 'PhD in studio art' is misleading, suggesting research might be a closed off, disconnected activity; the term 'artistic inquiry', on the other hand, is a helpful clarification of *an approach to research* (as in 'scientific research'). The paper then welcomes a certain clarity on definitions of practice-led research that emerged from UK research funding and quality assurance bodies, helping frame artistic inquiry within the academy, at higher degree and post-doctoral levels.

We then identify invaluable, recent thinking on 'artistic research' from international perspectives; for example Carter's compelling concept of 'material thinking', and Barrett's crucial epistemological question asking - what might be known through creative practice that could not be known by any other means? To illustrate the exciting new opportunities and value of creative practice-led research, we outline some examples of doctoral projects, giving emphasis to the methodologies and methods.

Finally, drawing on this thinking and practice, some considerations are offered to help inform principles of new practice-led doctoral programmes, such as that of the New Media Art initiative at Liepaja University, Latvia - such principles may shape a pioneering approach to pedagogy - that of poiesis.

"... creative knowledge cannot be abstracted from the loom that produced it. Inseparable from its process, it resembles the art of sending the woof-thread through the warp. A pattern made of holes, its clarity is like air through a basket. Opportunistic, it opens roads."

Paul Carter, *Material Thinking. The Theory and Practice of Creative Research*, 2005



Weaving by Gordon Burnett, 2007

**Keywords:**

poiesis, artistic inquiry, practice-led research, epistemology, methodology, doctoral pedagogy

## 1. A Pedagogy of Poiesis - a wondrous proposition?

“Ancient Greek embodied wonder in *poiein*, the root word for *making*. In the *Symposium* Plato says, ‘Whatever passes from not being into being is a poiesis’, a cause for wonder.”

Richard Sennett, *The Craftsman*, 2009, p 211

In this paper we propose that any new doctoral programme development in creative arts and media presents an exciting opportunity for re-thinking not only what might be new contributions to knowledge, but also new pedagogic pathways to their achievement. In the field of research practice-led artistic inquiry is young. The concept of *poiesis* might help imbue in such developments the notion of ‘leading into being’ (Whitehead, 2003), the opening up and/or construction of new spaces for both research and learning. In essence, the *invention* of a particular framework for inquiry that ontologically, epistemologically and methodologically responds to the nature of artistic practice.

1.1 Our specific intention in the paper is to help inform the new doctoral development in New Media Art at Liepaja University, Latvia. In this particular context we sense that there is an exciting potential to start from an informed critical position and develop a distinct doctoral programme, perhaps characterised by what Margaret Farren terms a ‘pedagogy of the unique’ (2005). “A ‘pedagogy of the unique’ respects the unique constellation of values that each practitioner-researcher contributes to a knowledge base of practice.” In this sense each doctoral candidate (with their supervisors) might shape their own programme of learning in response to the nature of their specific inquiry and research context. They make their own pedagogic experience within the doctoral framework.

## 2. Cautions and clarifications

We start with some irritations with and cautions about terminology. ‘Art as research’ can be seen as a contentious, confusing term, encouraging something of an assumption that the work speaks for itself. Barrett and Bolt’s ‘practice as research’ (2007) however grounds research in a firm methodological mode. The PhD in ‘studio art’ (Elkins, 2009) is misleading, suggesting research might be a closed off, disconnected activity; ‘studio-based inquiry’ although suggesting the studio quite rightly as one appropriate site for research, now seems inadequate as artistic practices permeate, interact with and shape the public sphere (Sheikh, 2004).

In focusing on the doctoral framework<sup>1</sup> (seeking to avoid loose and unhelpful generalisations about practice-led research) we suggest the term ‘artistic inquiry’ is a helpful clarification of *an approach to research* (as in ‘scientific research’), with ‘practice-led’ describing a methodology for inquiry (not a type of research). Here practice, or aspects of it, may raise and interrogate the research questions in relation to the context.

2.1 During the 1990s in the UK and some parts of Europe extensive debate occurred about the nature of ‘research’ in Art and Design. Various positions were taken: ‘practice is research’, ‘practice is research equivalent’, ‘no way is practice research!’ Confusion reigned and defining ‘research’ became an obsession. It seemed important to claim part of the territory of research for the creative subjects and give identity to it by naming our research - ‘practice-led’ or ‘practice-based’. This was an attempt to characterise a research approach that still adhered to the widely agreed generic definition of research as ‘accessible systematic inquiry’, but that championed the development of a new ‘space’ in

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<sup>1</sup> There are very clearly defined guidelines articulating standards and criteria for assessing PhD work e.g. Green, H. and Shaw, M. Quality Standards in Postgraduate Education, Newsletter of the UK Council for Graduate Education, Issue 11, February 1997; Quality Assurance Agency (QAA), Universities Scotland and Scottish Qualifications Authority (SQA). (2001). An Introduction to the Scottish Credit and Qualifications Framework [SCQF], page 37. These should be interpreted within the local context and debated with students.

which practice - active creation and reflection on that - could become a central part of the research process. Within this, Donald Schön's concept of 'reflective practice' and the 'reflective practitioner' (1983) is a significant feature. Schön calls for the development of:

“ ... an epistemology of practice implicit in the artistic, intuitive processes which some practitioners do bring to situations of uncertainty, instability, uniqueness, and value conflict.” (ibid, p 49)

Reflective practice attempts to unite research and practice, thought and action in a framework which involves practice as an active agent for inquiry, and which acknowledges the particular and special knowledge of the practitioner.

2.2 By the end of the 20<sup>th</sup> century some important clarifications about the research-practice debate emerged from major funding bodies (summarised in Figure 1. below)

### Figure 1

UK Research Assessment Exercise:

“Professional practice qualifies as research when it can be shown to be firmly located within a research context, to be subject to interrogation and critical review, and to impact on or influence the work of peers, policy and practice .... “

UK Arts and Humanities Research Council (AHRC) - a helpful definition characterising research as a *process* involving three key features:

1. clearly-articulated *research questions* to be addressed through the research
2. the specification of a *research context* for the questions, and a rationale for why it is important that these particular questions should be explored
3. the specification of appropriate *research methods* for addressing the research questions.

More recently Brighton University has published a useful document outlining what a practice-led PhD *is not*.<sup>2</sup> For example, it is not an opportunity for the promotion of one's own practice, nor self-therapy; is not undertaken out of mere enthusiasm; is not an open-ended process or a life's work so must be scoped tightly; the role of practice in the research cannot simply be assumed - it must be articulated clearly.

2.3 So what has emerged from experienced research universities and major funding bodies concerned with quality and standards is the framing of research involving practice. This is understood as a process, with explicit questions - the “what?” - to be asked in relation to a context and a need - the “why?”; a clear methodological approach - the “how?”, in which the outcomes and outputs are open to critical review, and that the research has some benefit and impact beyond the individual practitioner-researcher - addressing the all too often avoided question of value - the “so what?”. Artistic inquiry within a doctoral framework must result in 'a contribution to knowledge.'

### 3. Challenging 'knowledge': different ways of knowing

We might say that *knowing* - as an active process - is more valuable than *knowledge* as a static body or commodity. Knowledge is transient and has a sell by date - today's fact is tomorrow's absurdity - like ... the earth is flat. Although knowing 'what' - is important, knowing 'how' - how to research, how to learn, how to make meaning - is crucial. Knowing

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<sup>2</sup> <http://artsresearch.brighton.ac.uk/study-here/research-study/writing-a-research-proposal-2>, accessed 13/3/2010

in and through practice is generative engendering both the *construction* of knowledge and its *critique*. Bringing together the creative and the critical in a *reflexive* relationship is the function of practice-led research.

**3.1** We argue that the development of any doctoral pedagogy needs to consider 'reflective practice' and two related major philosophical perspectives for 'coming to know' or learning and understanding - namely the experiential and the constructivist.

The experiential perspective involves learning through doing, through the *immersion* in and experience of practice, and generating understandings from this through reflective processes. The American Pragmatist philosopher and educator John Dewey in 'Art as Experience' (1934) describes having an 'esthetic' experience as a process of 'undergoing':

"The esthetic or undergoing phase of experience is receptive. It involves surrender. ... To steep ourselves in a subject-matter we have first to plunge into it. ... We must summon energy and pitch it at a responsive key in order to *take in*."  
(p 55, original italics)

This willingness to give in to, to be immersed in - to be in 'interaction' - is what gives experience its value and power. Yet, a single experience is insufficient. In 'Experience and Education' (1938) Dewey states that unless there is 'continuity' - a carrying over of learning from a previous situation into a new one - experience is 'disorderly'. Where there is continuity the learning becomes 'an instrument of understanding' for dealing with new situations (1997, p 44).

Dewey's thinking about experience - immersive interaction carrying over into reflection and speculation towards new understandings - reinforces the intimate relationship between doing and knowing, action and reflection, practice and theory.

**3.2** The second perspective to consider is constructivist learning (Bruner, 1996) one that sees learning as *constructed* in response to each individual's prior knowledge and experience. Learning occurs through *active exploration* (i.e. practice) probably through a structured project (or series) as a vehicle for inquiry. Finally learning occurs within a *social context* involving formal and informal interaction, affording the opportunity for 'co-reflection', towards shared learning and what Belenky calls 'connected knowing' (1997). 'Connected knowing' is an epistemological orientation towards 'relationship'. The 'connected knower' develops ways of accessing the knowledge of others. 'At the heart of these procedures' says Belenky 'is the capacity for empathy', which expands one's own experiential learning base.

**3.3** Perhaps some of the most stimulating yet sensible thinking on creative research has emerged from Australia. Paul Carter (2005) has proposed the term 'material thinking'<sup>3</sup> - a specific kind of thinking that

"occurs in the making of works of art. It happens when the artist dares to ask the simple but far-reaching questions 'What matters? What is the material of thought?'"  
(p XI 'Preliminary Matters')

He calls for the recognition of 'the creative intelligence' of materials and the 'plastic wisdom of the craftsperson'. However, this is not a hermetic practice, an exclusive dialogue between artist and materials. Rather 'good techne' is the 'craft of shaping or combination - open to criticism and correction' (p XI). This is why Carter believes in the importance of collaborative practice, the outcomes of which demonstrate 'local knowledge' - what he claims is one of the 'distinctive yields' of creative research (p XII).

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<sup>3</sup> Section 3.3 has previously been published in: Gray, C. and Burnett, G. (2007) *Making Sense: 'Material thinking' and 'materializing pedagogies'* Invited journal paper for interactiveDiscourse - International On-line Journal of Learning and Teaching in Higher Education ISSN: 1756-3445 [www.interactivediscourse.com](http://www.interactivediscourse.com)

Collaboration is a way of understanding the value of practice beyond its significance to the individual artist. Here he alludes to the *work* of art, as cultural and social agency, and the role of works of art in the 'ethical project of becoming (oneself in a particular place) ... essential knowledge if societies are to sustain themselves'. Carter considers collaboration as an important method of creative practice - "passing the shuttle of creative vision back and forth" (p 5) in a relationship of 'give and take' that heightens sensitivity to *kairos* - critical timing in decision making, helping to develop 'right timing'. In this sense he considers material thinking as 'poised thinking'. Through the give and take of dialogue in a search to find the right words an articulation of embodied knowledge might emerge enabling discourse.

Carter's specific contribution to preserving 'the material difference' of the discourse of creative research lies in his very deliberate use of language (hence the extensive use of quotes in this section). He employs the terminology of making, for example in the chapter titles 'A Pattern Made of Holes' and 'Offcuts of Infinity', and makes great use of metaphor - for example, weaving. He goes back to de Quincey's description (in the 1880s) of discourse - '*discurrendo* - by running about to the right and the left, laying the separate notices together, and thence mediately deriving some third apprehension' (p 5). So discourse becomes the shuttle that weaves together two different threads of thought, creating 'a cross-weave of thought' as material thinking.

Carter sees material thinking as highly responsive and open to possibilities where 'matter becomes mobile' (p 182). To emphasise this he offers the concept of 'humid' as a way of expressing its 'malleability, plasticity, composite, elastically diffused, becoming'. So material thinking is 'humid thinking' - 'being the product of complication, it is materially promiscuous, eager for recombination'. Extending this into colloidal systems e.g. 'fogs, mists, smokes; paints, muds, slurries; milk, blood and even bone' Carter suggests 'Discourse as dust, in which the suspension of meaning made sense' (p 190).

These speculations are extremely poetic. This choice of language reinforces his argument that 'whenever the discourse about invention finally became separated from the inventive process, it ceased to be poetic' (p 9), returning us to *poiesis* as creative making.

It is no wonder that the concept of 'material thinking' has been enthusiastically embraced by practitioners and theorists (especially in Australasia) as a new methodological approach for artistic inquiry, and for the development of its specific vocabulary and pedagogies<sup>4</sup>.

3.4 Barbara Bolt (2006) has grounded Carter's 'material thinking' within philosophical theories, such as those of Heidegger. She has valuable things to say on the relationship between theory and practice, and our relationship with technology. She proposes that "Material thinking is the magic of handling", demonstrating this with an analysis of David Hockney's 'hands on' investigations of historical drawing practices<sup>5</sup>. Through this inquiry Bolt suggests that Hockney has developed a 'visual argument':

"the double articulation between theory and practice, whereby theory emerges from a reflexive practice at the same time that practice is informed by theory".

In championing 'handling' Bolt also proposes a 're-conceptualisation of the human-tool relationship'. In this re-conceptualisation technologies become 'collaborators in the revealing of being', echoing Carter. She calls for the development of a 'post human understanding' of creative practice, one in which we are intimately bound with technologies, especially new technologies that are responsive, interactive and that extend our creativity in unforeseen ways.

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<sup>4</sup> For example, Nancy de Freitas' 'Material Thinking Colloquium', Auckland University of Technology, New Zealand, has now developed into a new on-line journal 'Studies in Material Thinking' [www.aut.ac.nz/material\\_thinking/materialthinking2/index.html](http://www.aut.ac.nz/material_thinking/materialthinking2/index.html)  
ISSN: 1177-6234

<sup>5</sup> Hockney, D. (2001) *Secret Knowledge: Rediscovering the Lost Techniques of the Old Masters*. London: Studio

3.5 Estelle Barrett (2007) draws on Dewey to argue for the essential role of experiential learning in practice-led research. She says “creative arts practice as research is an intensification of everyday experiences from which new knowledge or knowing emerges.” This is exemplified through six case studies of completed doctoral projects in the groundbreaking book ‘Practice as Research’ (Barrett and Bolt, 2007). Each case addresses the crucial epistemological question ‘What knowledge can studio based enquiry reveal that may not be revealed by other modes of enquiry?’ (ibid, Foreword). Out of these emerge a range of specific intellectual understandings but, possibly more important, a demonstration of various reflexive methodologies. The book includes an important section (Appendix) on the pedagogy derived from these doctoral projects.

#### 4. Possible principles for ‘artistic’ practice-led doctoral research - a pedagogy of poiesis?

How can this thinking and practice help to inform some principles of practice-led doctoral research and by extension responsive pedagogies?

4.1 We propose that the paradigm of artistic inquiry comprises three inter-related dimensions - being, knowing, doing. Guba (1990) states that paradigms are “characterised by the way the proponents respond” to the ‘three basic questions’ - ‘ontological’, ‘epistemological’ and ‘methodological’. These are “the starting points or givens that determine what inquiry is and how it is to be practiced.” (ibid, p18). So each of us as artistic inquirers needs to respond to the fundamental questions set out in Figure 2 below.

Figure 2	
Questions from <i>The Paradigm Dialog</i> Guba, 1990	An 'artistic' paradigm of inquiry ? - speculative responses by Gray and Delday
"(1) <b>Ontological</b> : What is the nature of the 'knowable'. Or what is the nature 'reality'.	For artistic research we might think of ontology as a way of being in the world, or vantage point. The ontic is concerned with the specificity of beliefs and values. Ontology as poiesis might be a generative way of being, a self-conscious making, producing, bringing into being.
(2) <b>Epistemological</b> : What is the nature of the relationship between the knower (the inquirer) and the known (or knowable)?	Epistemology is the nature, sources and limits of knowledge. Currently it is accepted that there are different kinds of knowledges derived from different ways of knowing (e.g. 'local knowledge', 'tacit knowledge' 'connected knowing', 'knowing-in-practice', etc). Accepting knowledge as almost always 'situated' (e.g. Harraway, 1991) opens up spaces for constructing new epistemologies - a poiesis that draws from particular, multiple forms of knowledges, for example 'humid thinking', as 'promiscuous', as 'eager for recombination' (Carter, 2005).
(3) <b>Methodological</b> : How should the inquirer go about finding out knowledge?"	Methodology is the methods and principles that structure a process of inquiry. Methodology as poiesis is emergent and responsive. It might involve the adoption, adaption and, daringly, the invention of new methods. Methodologies might be eclectic, hybrid, 'a bricolage' understood as 'a complex, dense, reflexive collage-like creation ...' (Denzin and Lincoln, 1994).

So the laying out of an artistic paradigm of inquiry (best done through discussion with peers) would be an overarching first principle - understood here as a 'guiding sense'<sup>6</sup> - for developing doctoral pedagogy.

4.2 Drawing from our experience and analyses we now offer a set of orienting principles that might inform an *ideal pedagogic space* within which to develop critical practitioners.

The **space** - both conceptual and infrastructural - would aspire to:

- be a multi-disciplinary learning space that is founded on dialogue with an ethos of generosity, integrity, and civility
- take an ethical positioning that is democratic, and accommodating abstract values such as trust, risk, uncertainty, etc
- embrace the experiential and constructivist philosophical perspectives
- critically consider alternative ways of knowing and being
- declare a research focus (e.g. 'sonic').

Within this space a **critical mass of people** is possibly the most precious resource - in the form of:

- expertise embedded in active researchers engaged in their own projects that respond to the research focus in different ways
- a cohort of doctoral students with ambitious, high quality, yet viable research proposals, containing pertinent research questions
- doctoral supervisory teams from the expertise base and external agencies

Within this space **continuous learning** for both experienced and aspiring researchers would take place in order to engender criticality. This may take the form of:

- shared learning - between the doctoral student and supervisor, and across the students' individual pedagogic pathways
- regular questioning of assumptions and declaration of values in order to maintain and develop a 'healthy' adaptive working environment
- professional development in order to challenging preferred ways of learning and working, as well as new skills acquisition.

This space is permeable and connected in order to foster **creative and critical engagement** through:

- external networks - either initiated from within the space or becoming part of existing networks and partnerships within the 'public sphere' (cultural, social, political and economic realms) in order to enable, develop and exchange knowledges
- external experts from various fields through visits and residencies in order to inject fresh thinking and stimulate debate
- the presentation of ideas on public platforms in order to test the meaningfulness of new research
- the dissemination of outcomes and outputs in order to have a range of impacts on different fields

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<sup>6</sup> <http://dictionary.reference.com/browse/principle> - accessed 29/3/2010

- the participation in and contribution to contemporary thinking and practice - inhabiting the 'living discourse'.

Finally the 'space' needs to value itself - it needs to remember its achievements however seemingly modest and incremental. It needs to celebrate and use what Carter might term its particular 'local invention'.

**4.3** In this section we offer possible principles of artistic practice-led doctoral inquiry derived from an analysis of recent developments in the field, recently completed PhDs - specifically that of Kirsty Stansfield (2009) - and informed on an experiential level through the doctoral work of Delday (co-author) completed in 2006. We have no intention of being prescriptive, rather we suggest issues for consideration and critical debate. Here we understand principles as 'determining the characteristics of something, or essential qualities'. In the set of principles offered below we fully acknowledge that the research process is neither linear nor incremental; it is iterative - may loop back and forth - and is dynamic and itinerant - may leap forward, backward, sideways.

**\* Know your practice**

Explore and extend practice - knowing what it is but not necessarily knowing precisely where it is going - like a hunch, a need, a desire, a challenge. Part of this is an understanding of one's 'constellation of values' (Farren, 2005) and making them explicit.

In the case of Kirsty Stansfield's PhD (2009) she worked from an established practice of 15 years. This comprised two strands: making objects such as interactive sonic artworks and acting as an arts facilitator in healthcare. These were initially seen as 'related but independent', but 'began to merge' during Masters study.

**\* Challenge yourself**

Raise (identify and shape) questions from 'irritations' of practice in order to set out on a journey of inquiry towards developing new understandings. Questions are sharp tools for both action and reflection.

Stansfield undertook a PhD in order to understand her own practice better and contextualise it alongside other similar practices i.e. a socially oriented understanding of aesthetic (not taught at undergraduate level). This provided a 'felt dissatisfaction' and need. She derived three research questions that functioned as a guide to active inquiry as well as reflective tools:

- "1. How can sound be used more creatively to augment people's interaction with objects, everyday scenarios and the social expressions they mediate?
2. How might these social and physical situations be aesthetically combined?
3. In what way might these aesthetic combinations engage, influence and enhance our social space in a more meaningful manner?"

**\* Structure your intentions**

Create a structure for the inquiry that addresses the question(s), or aspects thereof. The making of a 'project' or series of projects prompts the declaration of intentions. Projects are generative, and typically dialogic and collaborative.

Stansfield devised a series of projects, understood as three 'tiers of investigation' described as 'substantive', 'exploratory' and 'evaluative'. She set up an 'iterative research cycle' of 'preparation - doing - reflection'. Each project 'set a scene' inviting participants to respond. This was an open-ended process within which she adopted different roles e.g. artist, facilitator, observer.

**\* *Become a reflective practitioner***

'Reflection-in-action' involves thinking about what we are doing and reshaping action while we are doing it. In this sense it is improvisational and relies on feeling, response and adjustment (Schön, 1983). 'Reflection-on-action' is a critical research skill and part of the generic research processes of review, evaluation and analysis, towards making sense. Reflection-for-action pre-empts reflexivity i.e. putting learning from experience into action.

Stansfield became reflective by different means throughout the research i.e. through projects and structured events such as workshops that engaged peers and different disciplines to explore issues and test ideas. Reflecting-in-action through practice she searched for and drew from a multiplicity of specific and relevant sources to address her research questions e.g. the critical theorist Kester (2004) provided the notion of 'dialogic aesthetics' as an orientation for inquiry. She 'delineated' four areas - aesthetic, speculative, performative, dialogic - understood as 'theoretical filters' she could use to interrogate and reflect on issues as they emerged throughout the research process. The concept of 'score' came out of practice as a potential method from making sense of her projects. It was developed as a tool for reflection and analysis and also had the potential for action - to structure new projects.

**\* *Create a critical position***

Critical practice is largely about creating an informed and self-aware position in relation to your context. This partly involves knowing the context and partly constructing your own platform from which to operate. The critical practitioner continually questions their assumptions, and thinks beyond self, practice and literature. It is a continuous process of be-coming.

Stansfield describes the research challenge as '*unravelling not undoing practice*'. In her research she finds and constructs new ways to make sense of practice and to articulate practice e.g. 'theoretical filters'. As well developing new aesthetic forms i.e. through dialogue, she develops a critical vocabulary and language to communicate in a more sophisticated manner.

**\* *Have a voice***

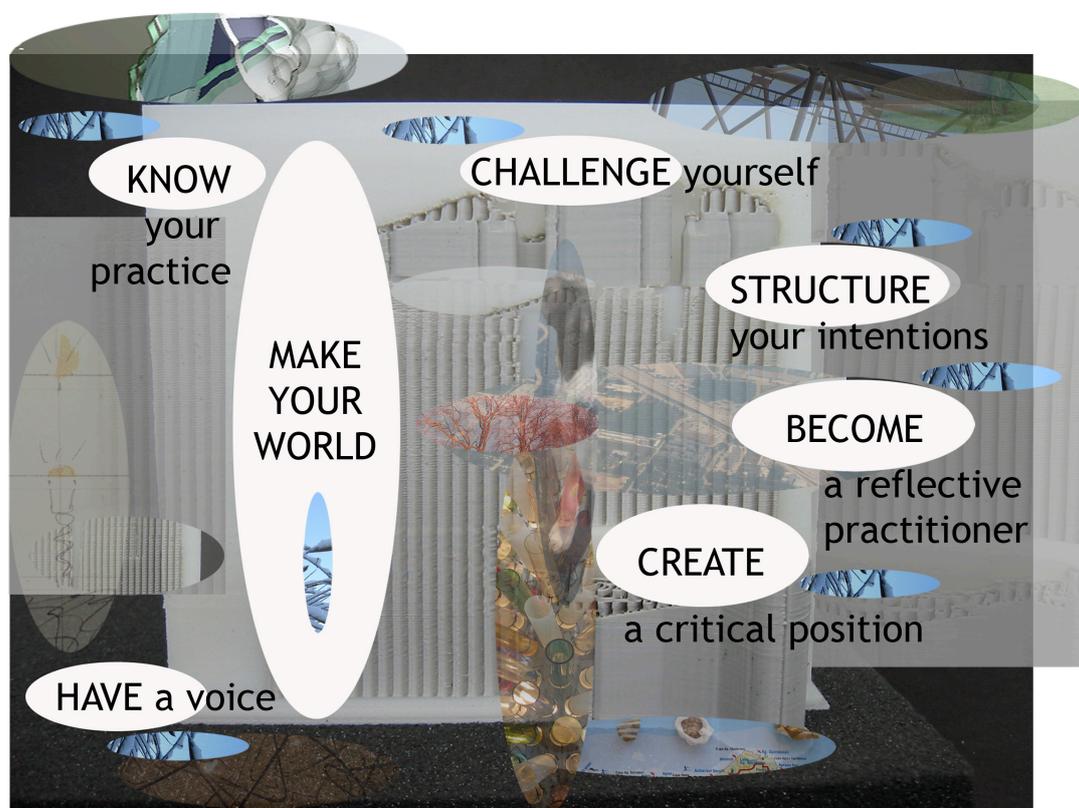
Creating a critical position makes it possible to take and assert a perspective, to profess a view of the world and your role within it. To have a voice is to situate yourself within and engage with the discourse with a certain authority or expertise that uses and expands your unique contribution of new knowledge.

The outcomes of Stansfield's PhD were:  
Academic: 1. the production of new aesthetic forms (relational, dialogical) exemplified in her final project *Behind Speech*  
2. a 'toolkit' of methods aimed at artist and others who work in a participatory and dialogical way. Her submission for examination comprised two related 'folios' - a 'Written Folio' with hyperlinks to a digital 'Practice Folio' in the form of a web site on a CD. (Her current web site is <http://www.rufa.net/>)  
Professional: Prior to and post PhD submission she responded to invitations to work both locally and internationally demonstrating peer recognition of the value of her research and her unique expertise.

**\* *Make your world***

We as critical practitioners constantly question our practices - it is an ongoing, cyclical process of forming your world through knowing your practice, challenging yourself, structuring your intentions, being reflective, re-creating a position, exercising your voice ..... never standing still.

Figure 3



### 5. Summarising: 'A field of possibilities'

We return to the notion of *poesis* as a call to invent, make, bring forth your own unique thinking on both artistic inquiry and its related doctoral pedagogy. We have outlined basic definitions of research in the assumption that these would be considered, critiqued and localized to make sense within the particular Latvian context.

We have set out some new thinking on knowledge and knowing in order to provoke debate and open up various epistemological trajectories and to prompt explorations of poetic language that may contribute to the 'living discourse' of artistic inquiry.

Finally we have suggested a framework within which doctoral programme development might be constructed. Within an overarching concept of a paradigm of inquiry is nested the 'ideal' pedagogic space; a space that is democratic, contesting, discursive, ambitious and open to change. Within this space are nested principles relating to the process of inquiry and how this might be played out; processes that are intensely biographical, searching, intentional, reflexive, critical, vocal. The outcome of this may be doctoral contributions that demonstrate what Carter proposes as 'local knowledge' - the 'distinctive yield' of creative research. These contributions may demonstrate the artist's ability to imagine things differently producing 'local inventions' that enable active participation in shaping our world.

"The field of art has become a field of possibilities, of exchange and comparative analysis. It has become a field of thinking alternatively, and can, crucially, act as a cross field, an intermediary between different fields, modes of perception and thinking, as well as between very different positions and subjectivities. It thus has a very privileged, if tenable and slippery, and crucial position and potential in contemporary society."

Simon Sheikh, 2004 (<http://www.republicart.net>, unpaginated web document)

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