Contents

	List of illustrations	iv
	List of illustrations Notes on contributors	1X Xi
	Foreword by Sir Christopher Frayling	xiii
	Acknowledgements	XV
	Acknowledgements	11.1
	Introduction	1
	KATY MACLEOD AND LIN HOLDRIDGE	
-	PT I	15
PA	RT I	13
	Introduction to Part 1	15
1	Art and theoria	20
	NICHOLAS DAVEY	
	Introduction: disputed territories 20	
	'Theoria': triangulating its position 21	
	Theoria as go-between 24	
	Theoria, theoros and theory 26	
	Hermeneutical aesthetics as theoria 29	
	Theoria and art practice: a programme for dialogical involvement 35	
2	Interrupting the artist: theory, practice and topology in	
	Sartre's aesthetics	40
	CLIVE CAZEAUX	
	Introduction 40	
	Sartre's existentialism 41	
	Sartre's theory of description 43	
	Topology, theory and practice 46	
	Conclusion 49	
	Conclusion 47	

3	Concrete abstractions and intersemiotic translations: the legacy of Della Volpe	51
	KENNETH G. HAY	
	Words and images: an uneasy dialectic 51	
	Concrete or determinate abstractions: the plasticity of images 53	
	Filmic metaphor as filmic realism 54	
	Translatability in the Critica del Gusto 56	
	Cinema 57	
	Conclusion 58	
4		
	differentiation	60
	KEN NEIL	
	Modes of virtualisation 60	
	Brutally real seemingly 63	
	Rupturing the reduplicative screen 66	
	Traumatic ordinariness 69	
5	The virtually new: art, consciousness and form	73
	PETER DALLOW	
	Movement in artlart movements 75	
	Keeping it unreal 84	
> A	RT 2	87
_	NI 2	07
	Introduction to Part 2	87
6	Representing illusions	92
	TIM O'RILEY	
_		407
7	Spatial ontology in fine art practice	106
	NAREN BARFIELD	
	sidekick	122
	ELIZABETH PRICE	122
	ELIZABETH FRICE	
9	Painting: poignancy and ethics	133
	JIM MOONEY	CANAL DE LA CANAL
	The condition of painting: how is painting doing? 133 Poignancy and ethics: or 'What is our relation to painting?' 138	
	roignancy and einics; or what is our relation to balliage 156	

		-
10	Poesis	143
	SIÚN HANRAHAN	
	Babel: meaning and poesis 144	
	Confusion 144	
	Conversation 148	
	Incompletion 151	
	Poesis II 152	
11	Frozen complexity	156
-	MILOS RANKOVIC	
	T . I 156	
	Introduction 156	
	Defying lossy compression 158 Scales of structure 160	
	Levels of description 163	
	Strolling through the aesthetic landscape 165	
	Should in order the destricts through 130	
12	Decolonising methods: reflecting upon a practice-based doctorate GAVIN RENWICK	168
	The research domain: decolonising methodologies 168 Anatomy of a sketchbook: the origin of method 171 NO W HERE (Beyond Eden?): precursor to practice – a Canadian	
	travelogue 173 Tlicho De as home (Dogrib land as home) 175	
	Acculturation by design 176	
	Endnote 179 Afterword: house, homeland and self-determination 179	
	Afterword: nouse, nometand and seif-determination 1/9	
	A THE RESIDENCE OF THE PROPERTY OF THE PROPERT	
PA	RT 3	185
	Introduction to Part 3	185
13	Hybrid texts and academic authority: the wager in creative practice research	190
	Contexts and perspectives: an abnormal view 190 Between Carterhaugh and Tamshiel Rig: a borderline episode: occupying a 'space between' 197	
14	The gesture of writing KERSTIN MEY	201
	Excursion one: the gesture of writing 205 Excursion two: the discursive and epistemological function of the essay 207	

Bibliography

15	Derrida's 'two paintings in painting': a note on art, discourse and the trace JEFF COLLINS	21
	Mutism and volubility 213 Presence 215 Sign and script 216	
	Artworks and writing 218 The trace 219	
	Transcendental criticism 221 Incompetence and non-mastery 222	
16	A method of search for reality: research and research degrees in art and design TIMOTHY EMLYN JONES	220
	Introduction 226 Art and design practice considered as research 227 Relationships of research and practice 229 Research and art and design research 229 The fields of inquiry of art and design research 230 The place of the doctorate in higher education 231 The practice-based PhD 232 Towards a professional doctorate in fine art 236 Conclusion: doctorates and the search for reality 237	
	Afterword: on beyond research and new knowledge JAMES ELKINS	241
	Why research and new knowledge? 241 Purposes of the texts 242 How can a theory of practice be judged? 245 Why does the university resist? 245 How difficult the problem really is 246 Envoi 247	

248