

Artistic Research
The artwork and the work of art:
Against solipsism

Barb Bolt

- How does one address the question of solipsism in the creative arts?
- My practice....
- I....

The Impact of ERA

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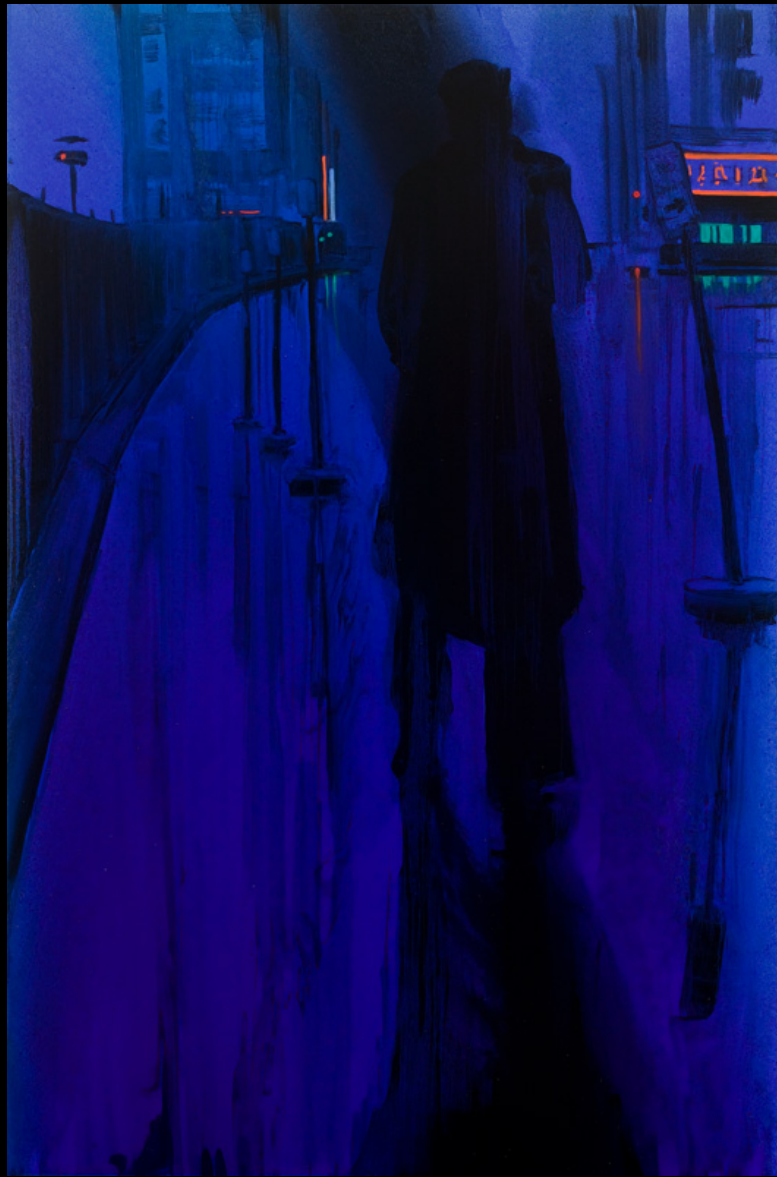
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Is every artwork research?



“The mere presence of art ... IS ... not indicative of a novel paradigm called artistic research”
(Biggs and Büchler 2009: 9)





Neon Blue, oil stain on canvas, 2007

ERA - Defining Research

In setting out the terms of ERA, the ARC defined research as:

- *the creation of new knowledge and/ or the use of existing knowledge in a new and creative way so as to generate new concepts, methodologies and understandings. This could include synthesis and analysis of previous research to the extent that it is new and creative. (ARC, 2008: 1)*

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This definition of research specifically allows for "practice-based" , "practice-led" or artistic research.

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- The presence of something corresponding to “knowledge”;
- A method that connects outcomes with the question;
- An audience for whom this would have significance

(Biggs and Büchler 2009: 8)

ERA

Research Statement for Creative Outputs

1. Research Background

- Field
- Context
- Research Question

2. Research Contribution

- Innovation
- New Knowledge

3. Research Significance

- Evidence of Excellence

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This parallels what is asked of all disciplines AND what we expect of our PhD and Research higher degree students.

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- How does the contemporary experience of urban light shift enlightenment-inspired philosophical and cultural understandings of the metaphors of light? (i.e. light reveals, unveils, illuminates, makes perceptible and renders legible our relation to the world in which we live)
- What technical strategies can be engaged to produce “light effects” in and through painting?

Performative mapping of the work of art

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- How has it shifted understanding, thought or discourse?



Neon Blue, oil stain on canvas, 2007

Research Background

Enlightenment notions of light underpin western representational painting. Light is shed on matter. It reveals form. *Neon Blue* is concerned with the experience of urban light rather than the representation of light. Conceptually it addresses how neon light obscures rather than reveals form and identity. Materially the research draws on the tradition of colour field painting to investigate a material practice that creates “light effects” and evokes the experience of urban light.

2. Research Contribution

How did it “shift” material practice?







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- How did it “shift” its audience (affectively or kinaesthetically)?

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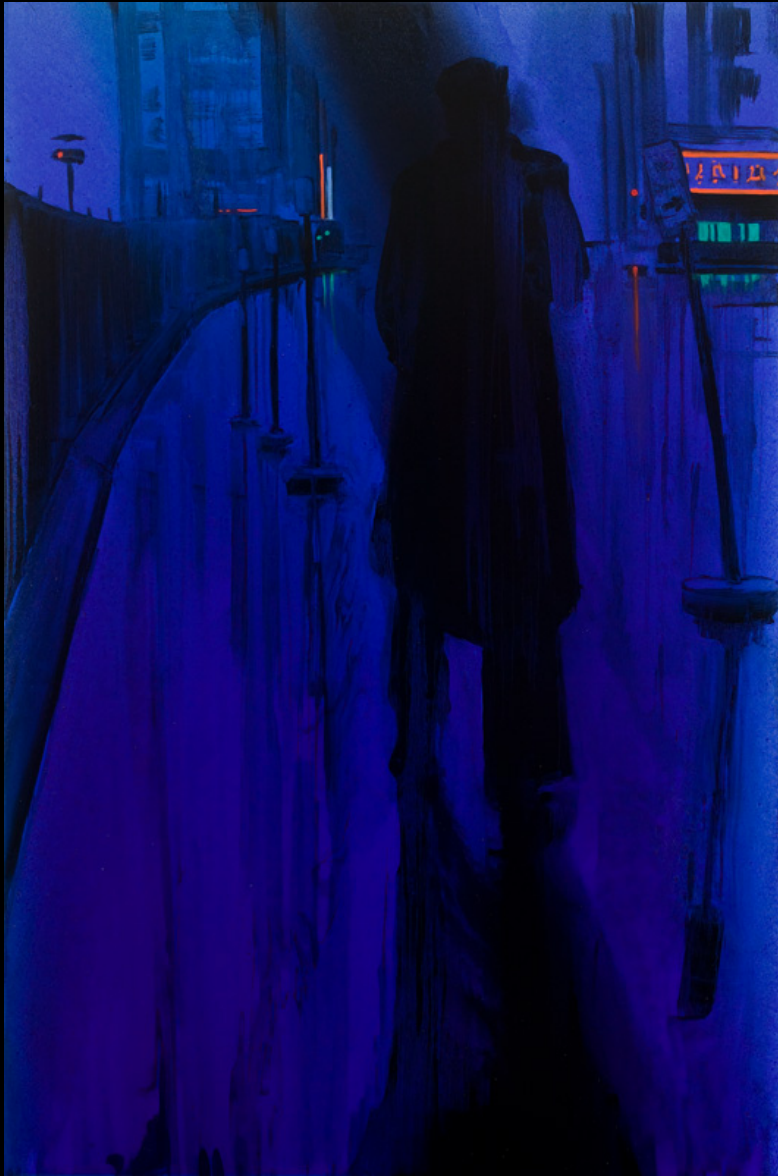


Bolt, B. (2011) 'Whose Joy: Giotto, Yves Klein and Neon Blue' in *International Journal of the Image*, Vol 1. No 1: 58 – 67.

2. Research Contribution

Neon Blue's innovation lies in extending material practice and offering a new understanding of realism. The technical innovation involves the use of successive layers of transparent oil stains to achieve luminosity or “light effects”. The conceptual innovation draws on Julia Kristeva’s analysis of the triple register of colour and Yves Klein’s perceptual approach to painting in order to propose a new understanding of realism as a material realism; one that arises out of the matter of the body and a rethinking of perceptual approaches to the Real.

3. Research Significance – Research Excellence



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Neon Blue

<http://www.ucl.ac.uk/theviewfromhere/>

3. Research Significance Impact

In 2009, a 12 minute DVD *Neon Blue*, was commissioned by the BBC World Service and UCL Slade School of Art as part of an international collaboration *A View from Here*. In 2010, the article 'Whose Joy: Giotto, Yves Klein and Neon Blue' was selected for the first international Conference on the Image and was subsequently published in the inaugural edition of the refereed *Journal of the Image*.

Knowledge Claims

1. Research Background

- Field
- Context
- Research Question

2. Research Contribution

- Innovation
- New Knowledge

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Neon Blue – ERA Research Statement

Enlightenment notions of light underpin western representational painting. Light is shed on matter. It reveals form. *Neon Blue* is concerned with the experience of urban light rather than the representation of light. Conceptually it addresses how neon light obscures rather than reveals form and identity. Materially the research draws on the tradition of colour field painting to investigate a material practice that creates “light effects” and evokes the experience of urban light.

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PhD abstract? – what, how and why

- Enlightenment notions of light underpin western representational painting. Light is shed on matter. It reveals form. *Neon Blue* is concerned with the experience of urban light rather than the representation of light. Conceptually it addresses how neon light obscures rather than reveals form and identity. Materially the research draws on the tradition of colour field painting to investigate a material practice that creates “light effects” and evokes the experience of urban light *Neon Blue* extends material practice and offers a new understanding of realism. The technical innovation involves the use of successive layers of transparent oil stains to achieve luminosity or “light effects”. The conceptual innovation draws on Julia Kristeva’s analysis of the triple register of colour and Yves Klein’s perceptual approach to painting in order to propose a new understanding of realism as a material realism; one that arises out of the matter of the body and a rethinking of perceptual approaches to the Real.



References

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- Biggs, M. and Beuchler, D. 2009. 'Supervision in an alternative paradigm, ' *Text Special Issue* (6)
- Bolt, B. (2011) 'Whose Joy: Giotto, Yves Klein and Neon Blue' in *International Journal of the Image*, Vol 1. No 1: 58 – 67.
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