

system, data and method in creative disciplines

practice and theory in the contemporary visual arts

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pinning jelly to the wall
creating form from fluff
spinning yarns from gossip
pulling the wool over
herding cats

thinking in, through and with art
the creative process as pathway
refusing every explanatory gaze

puncturing the comfort zone

Focus

System

- How artists work
- How artists' reputations develop

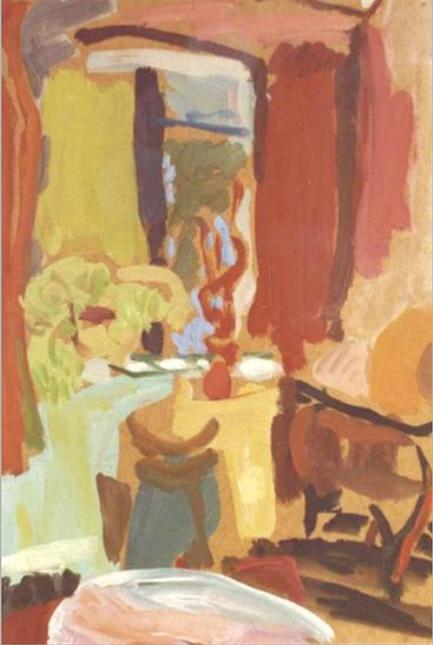
Data

- The research field
- Trouble with definitions

Method

- Artistic research
- Psycho-physics, neuroscience & psychology
- Interrogating visual creativity and its discourse

Pinning down paint



Willi Bongard and the Art Compass, 1975-1985

Art Aktuell newsletter

Criteria for determining invest-ability

museum acquisition/exhibition

private collection

critical appraisal

gallery representation

With the great variety of art today, the one doesn't exclude the other by any means!

In other words, the best sales chance still remains the right buy! This has been at any rate the philosophy of this information service from the beginning, which I will also hold on to in the future because it has obviously proved itself.

As to our marketing director's plea for help, let me say so much:

There are artists and "artists", galleries and "galleries", just as there are museums and "museums". For years I have endeavoured with "art aktuell" to report primarily on those artists, museums and galleries worth paying attention to, who-in one way or the other- have contributed to the history of art and attracted attention beyond regional and national borders.

As far as galleries are concerned, I advise you if at all possible to buy art only where you can bring it back again, at least at all times on commission or where you can exchange it for other works! And this without fuss!!

I admit, there are relatively few such galleries, primarily those mentioned in "art aktuell" more often than others-as opposed to, above all, dealers, who are also active and have their justification. But also as opposed to auction houses, which are even more justified, which however recommend themselves primarily as buying sources for galleries and dealers-as well as selling possibility for collectors.

I am perfectly aware that I'm touching on a controversial topic in giving preference to auction houses-from the collector's standpoint over selling institutions. As source for buying, on the other hand, they don't seem to me half as suitable for collectors, if at all! For more reasons than I can discuss here.

Auctions houses-like express-train stations- depend on the quickest disposing of their clients and business: this is due after all to

The auction business

px?action=refine&intsaleid=25132&sid=bc90dbe7-0fe7-4bd6-9b08-06a5f619aed0&lotviewtype=listv

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 LOT 118	GERHARD RICHTER (B. 1932) BETTY	Price Realized £158,500 (\$248,845)
 LOT 119	SIGMAR POLKE (1941-2010) KALLA (ARUM LILY/CALLA)	Price Realized £434,500 (\$682,165)
 LOT 123	PETER DOIG (B. 1959) SNOWBOARDER	Price Realized £314,500 (\$493,765)
 LOT 124	GLENN BROWN (B. 1966) I DO NOT FEEL EMBARRASSED A	Price Realized £272,500 (\$427,825)
 LOT 125	GEORGE CONDO (B. 1957) ABSTRACT PORTRAIT	Price Realized £314,500 (\$493,765)

v.sothebys.com/en/auctions/2015/contemporary-art-day-auction-l15023.html

0 résultat pour la rec... Sign in - Google Acc... Royal College of Art... 11CdC2015 Login fo... HESA - Higher Educ... HESA - Higher Educ... Portail Orange :

AUCTION RESULTS

Contemporary Art Day Auction

02 JULY 2015 | 10:00 AM BST | LONDON

SALE TOTAL
17,615,875 GBP

	120A PETER DOIG BIRD HOUSE (SMALL)	ADD TO MY RESULTS
Estimate 600,000 – 800,000 Lot Sold 1,061,000 GBP ▼		
	121 PETER DOIG ORANGE SUNSHINE	ADD TO MY RESULTS
Estimate 10,000 – 15,000 Lot Sold 60,000 GBP ▼		
	122 PETER DOIG STUDY FROM "POND LIFE"	ADD TO MY RESULTS

Modelling the system

Alan Bowness and the conditions for success

Mihaly Csikszentmihalyi and the conditions for creativity

Pierre Bourdieu and field of cultural production

David Galenson and what success can tell us

Olav Velthuis and the symbolic meaning of prices

Fake or fortune?



Reputations, aesthetic objects and modelling systems

Scope for data mining

New methods of tracking social networks

Artprice.com artists, key figures and market trends

ArtTactic.com unbiased art market research

Artfacts.net unlock the art market

Artinsight.co.uk talks and events delivering art market knowledge, insight and expertise

Research in art & design and the research field - a history

1960s **1st ten PhDs in art & design**

1970 Coldstream report

1974 National Council for Diplomas in Art & Design merged with CNAA

1984 CNAA statement on how to infuse teaching with a sense of critical enquiry

1985 **100th art & design PhD in the UK**

1988 CNAA conference: The Matrix of Research in Art & Design Education

1992 Establishment of post-1992 universities

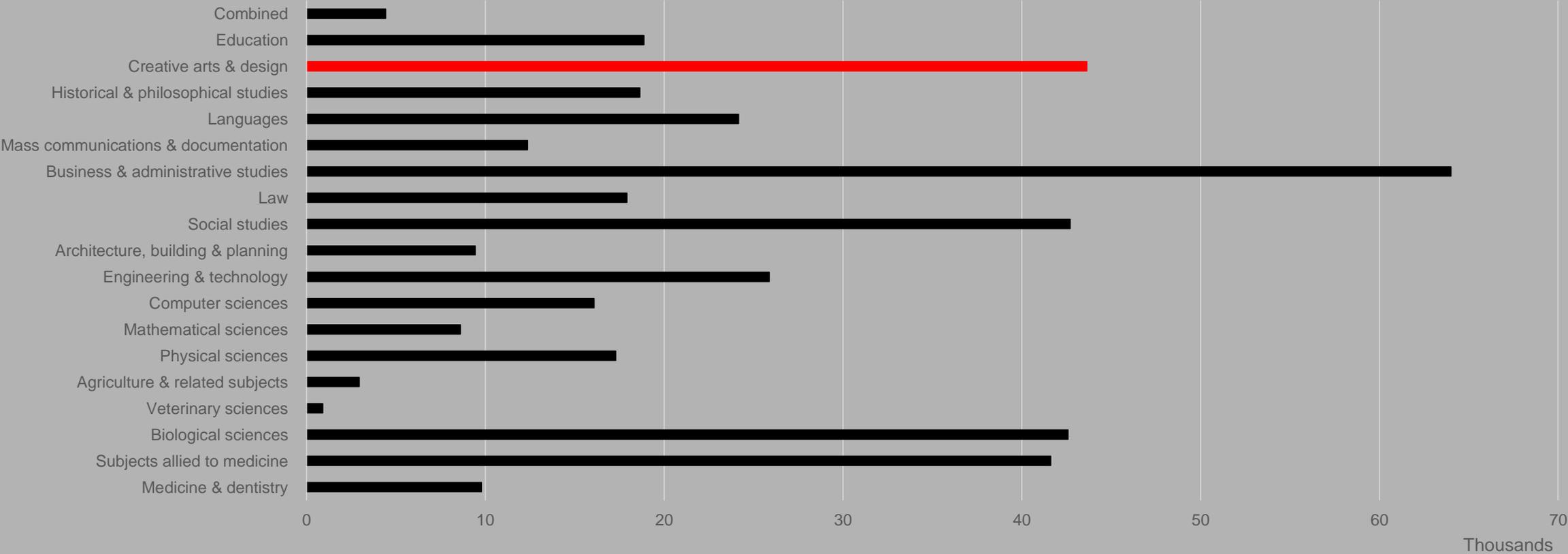
1996 First substantial submission from Art & Design to RAE

2000 **500th PhD in Art & Design in the UK**

2010 **Creative arts & design PhD completions reaching 500 p.a.**

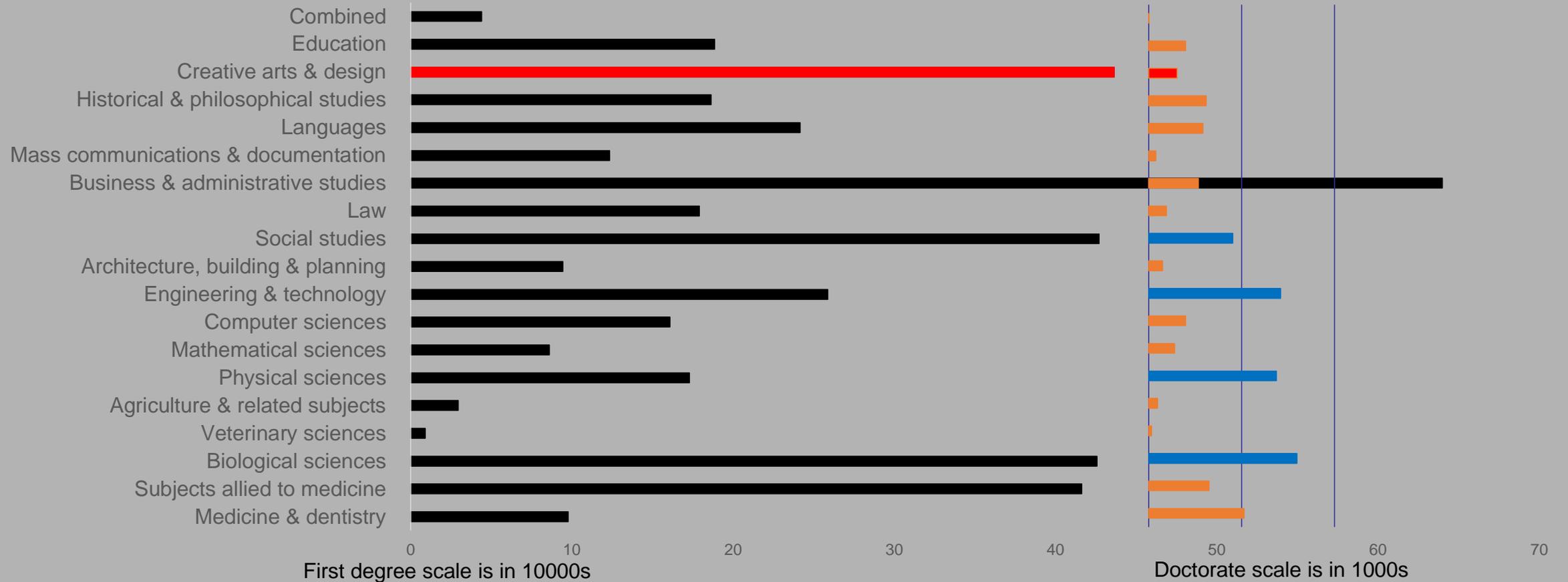
The scale of the UK education field – first degrees

subjects of first degree graduates, UK universities, 2013-14



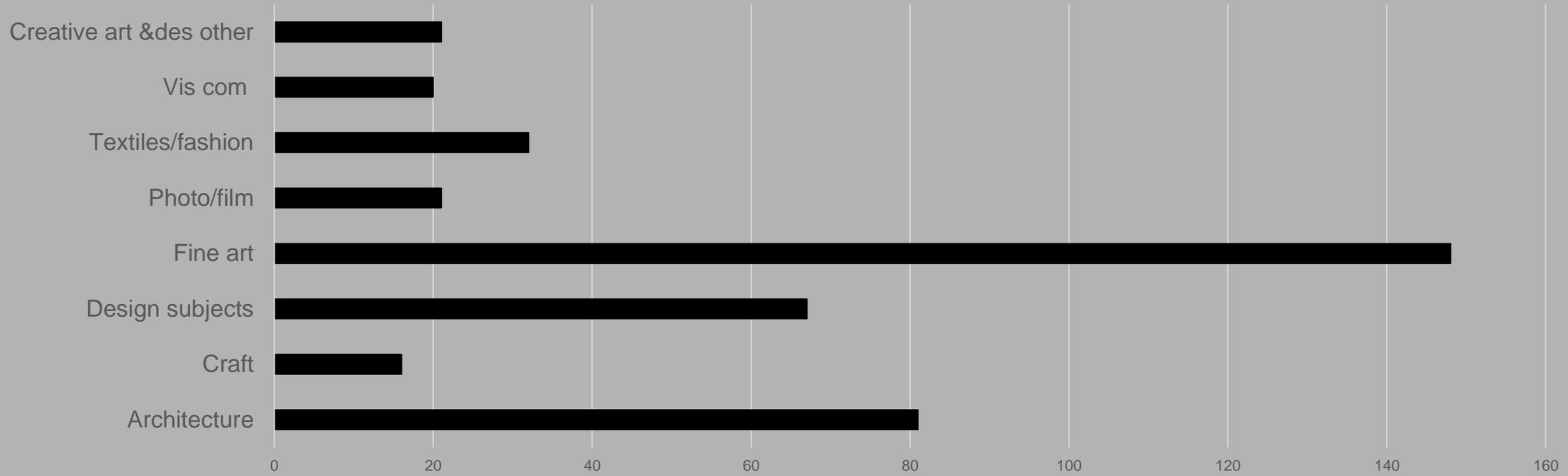
Scale of activity in different subjects

subjects of first degree graduates and doctorates, UK universities, 2013-14



PhDs by subject, 1976-2005 - Art & Design Index to Theses

Subject group total, 1976-2005, ADIT



Dewey categorisation of EThoS records

701-708 Standard subdivisions of fine and decorative arts

701 Philosophy and theory of fine and decorative arts

702 Miscellany of fine and decorative arts

703 ~~Dictionaries, encyclopedias, concordances of fine and decorative arts~~

704 Special topics in fine and decorative arts

705 ~~Serial publications of fine and decorative arts~~

706 Organizations and management of fine and decorative arts

707 Education, research, related topics of fine and decorative arts

708 Galleries, museums, private collections of fine and decorative arts

709 History, geographic treatment, biography

730 Sculpture and related arts

731-735 Sculpture

732 Sculpture from earliest times to ca. 500, sculpture of nonliterate peoples

733 †Greek, Etruscan, Roman sculpture

734 *Sculpture from ca. 500 to 1399

735.2 Specific periods

735.21 *1400-1799

735.22 *1800-1899

736-739 Other plastic arts

736-739 Other plastic arts

736 Carving and carvings

737 Numismatics and sigillography

738 Ceramic arts

739 Art metalwork

740 Graphic arts & decorative arts

740 Graphic arts [formerly 760] and decorative arts

741 Drawing and drawing

742 Perspective in drawing

743 *Drawing and drawings by subject

744 [Unassigned]

745 Decorative arts

746 Textile arts

747 Interior decoration

748 Glass

749 Furniture and accessories

750 Painting

750 Painting and paintings

751 *Techniques, procedures, apparatus, equipment, materials, forms

752 *Color

753-758 Iconography

759 History, geographic treatment, biography

759.01-759.07 Periods of development

759.01 *Nonliterate peoples, and earliest times to 499

759.02 *500-1399

759.03 *1400-1599

759.04 *1600-1799

759.05 *1800-1899

759.06 *1900-1999

759.07 *2000-2099

760 Printmaking and prints

760 [.044] Iconography of graphic arts

760 [.09] History, geographic treatment, biography of graphic arts

760.1 Philosophy and theory

760.2 Miscellany

760.7 Education, research, related topics

760 [.9] History, geographic treatment, biography

761-767 Printmaking

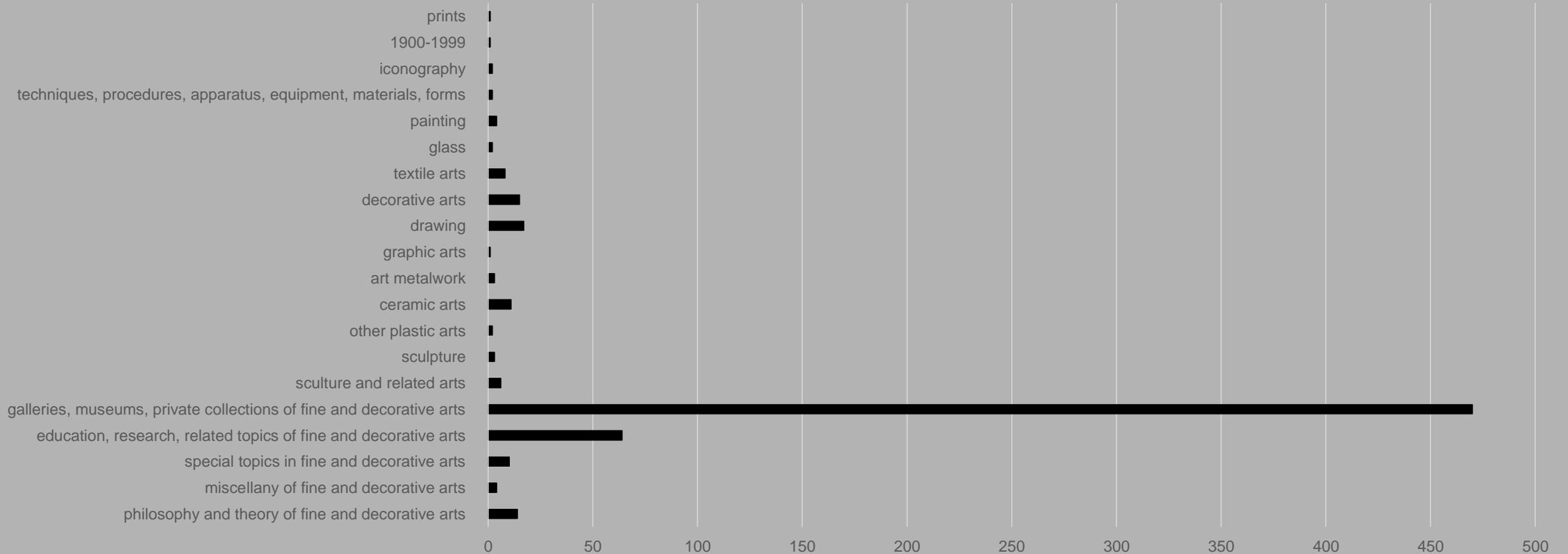
768 [Unassigned]

769 Prints

PhDs by subject, 2008-2012

British Library Dewey classification

art & craft PhD theses 2008-2012 by Dewey category



Data and the trouble with definitions

Data-driven demands of the modern workplace

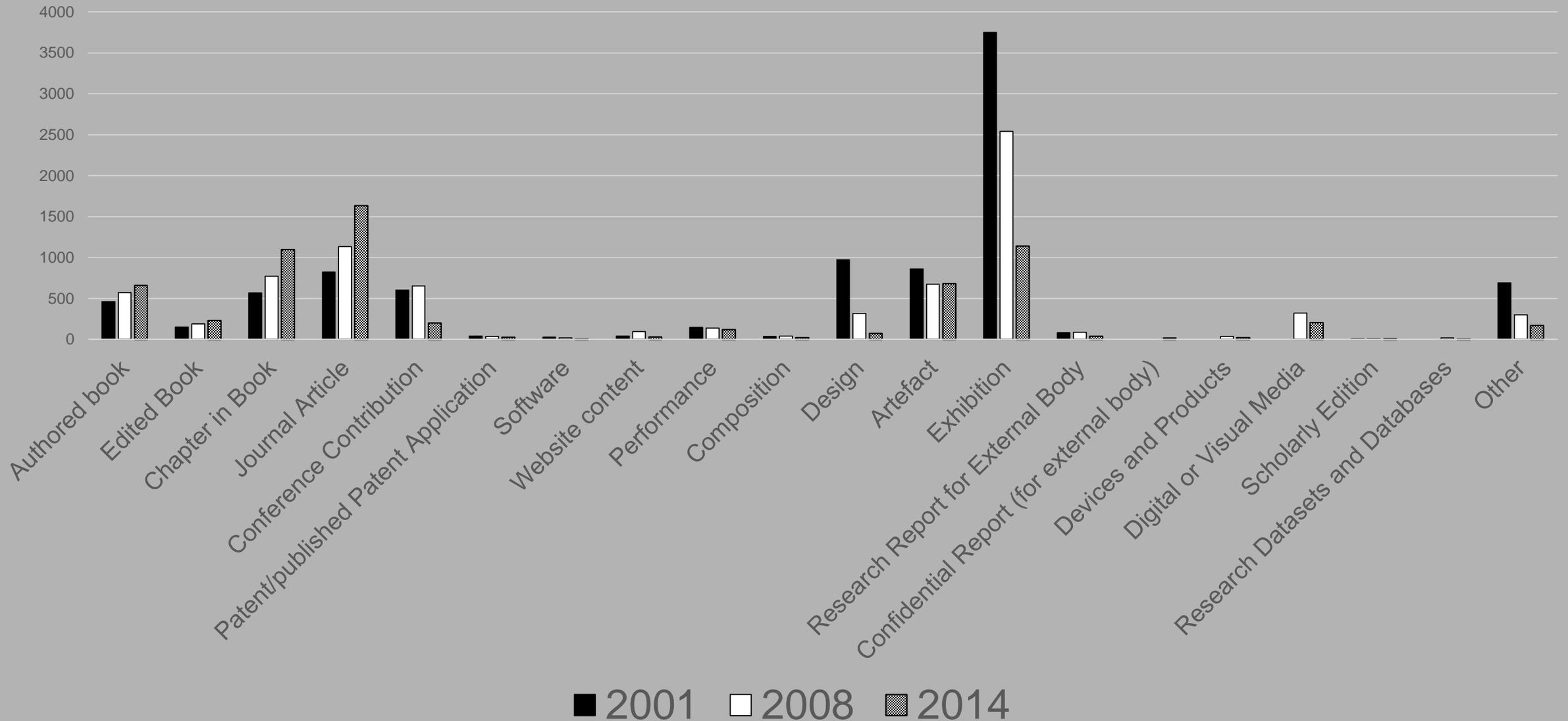
Count us in: Quantitative Skills for a New Generation

Statistics may rule our lives, but they are no way to measure the true value of the arts
(Andrew Marr, Observer, 29.07.01)

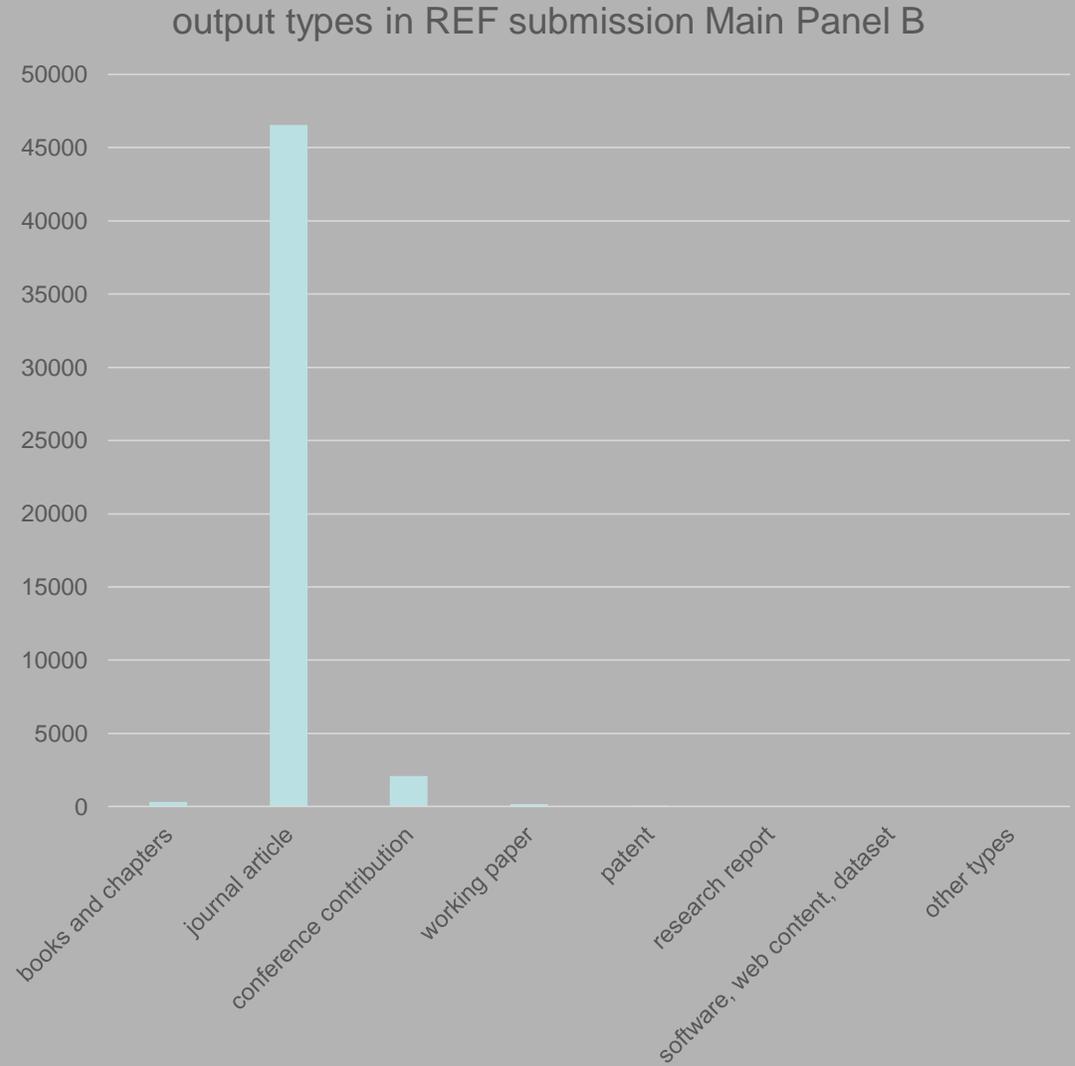
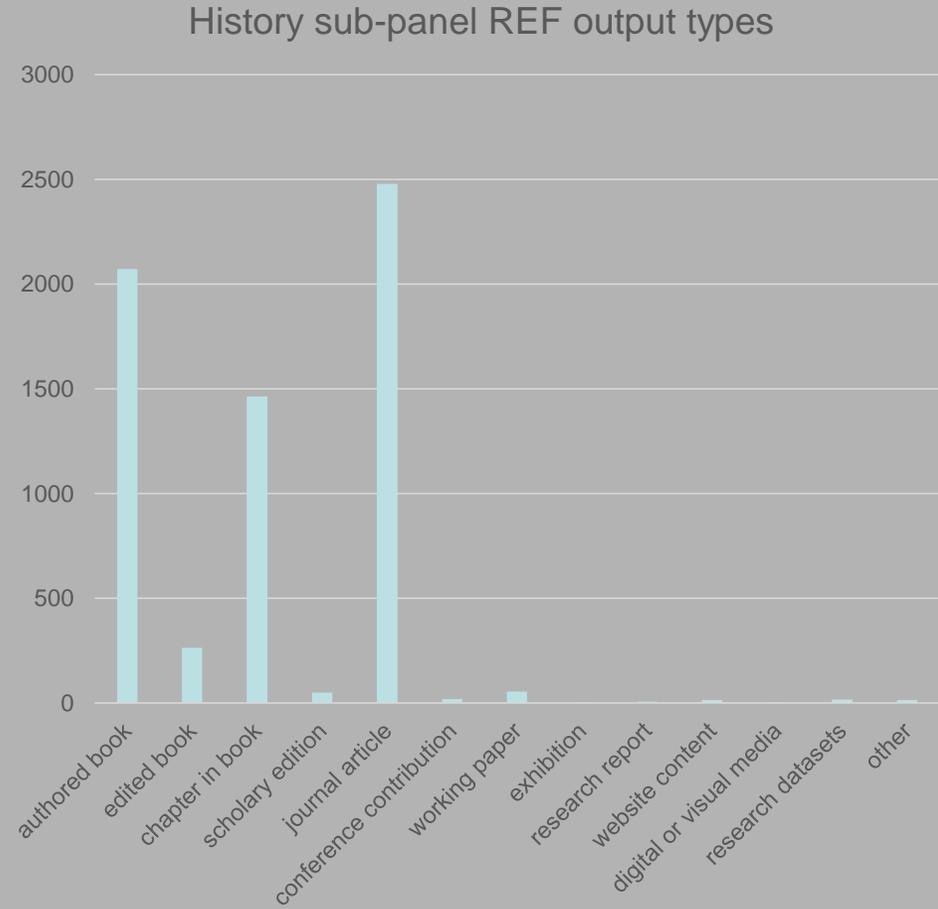
Black box theory

Caillois wanted to cut the bean open to find out its secret, while Breton was offended by such a suggestion, arguing that such an approach would dispel the bean's mystery and undermine its potential for poetic speculation in its viewers' minds (Marquard Smith, Post-screen literacy, 2015)

output types in art & design RAE and REF submissions



Output types History sub-panel and main panel B



Artistic research and its methods

Artistic research is ... any kind of production or original use and dissemination of knowledge – that artists make as part of or in connection with their artistic creativity (Soren Kjorup 2010)

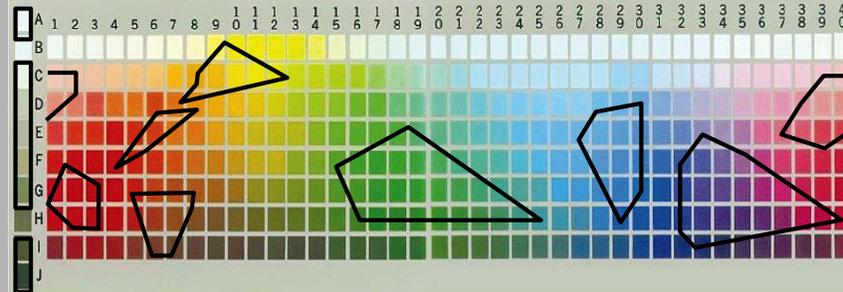
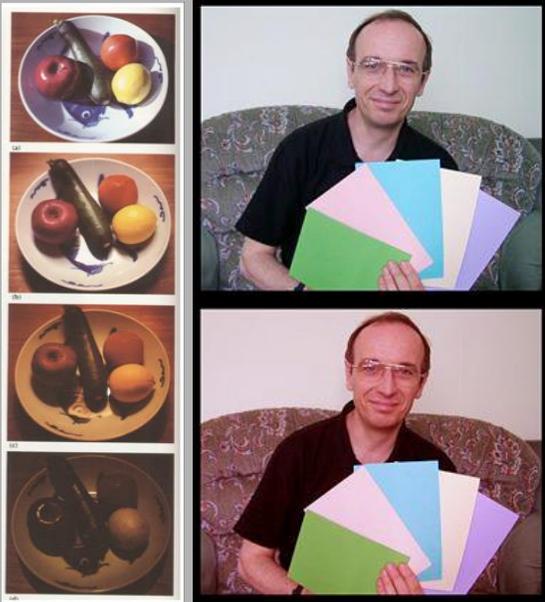
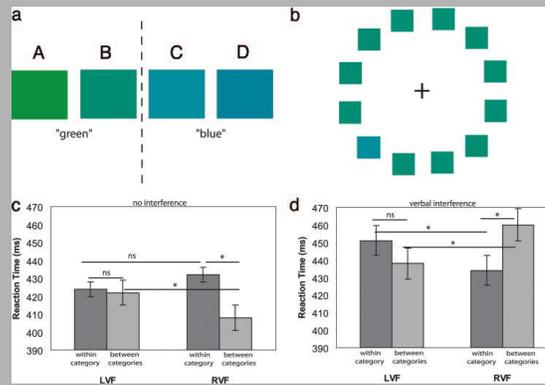
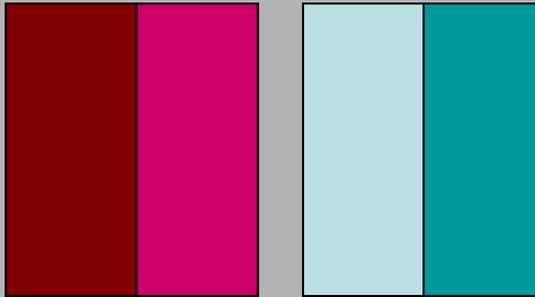
...the trans- or interdisciplinary research conducted by artists in their artistic practices is not characterised by an objective, empirical approach (Henk Slager 2010)

‘spasmic, interdisciplinary probes, haphazard cognitive investigations, dissipating interaction, and imaginary archiving’ (Sarat Maharaj, 2004)

A process of investigation leading to new insights effectively shared

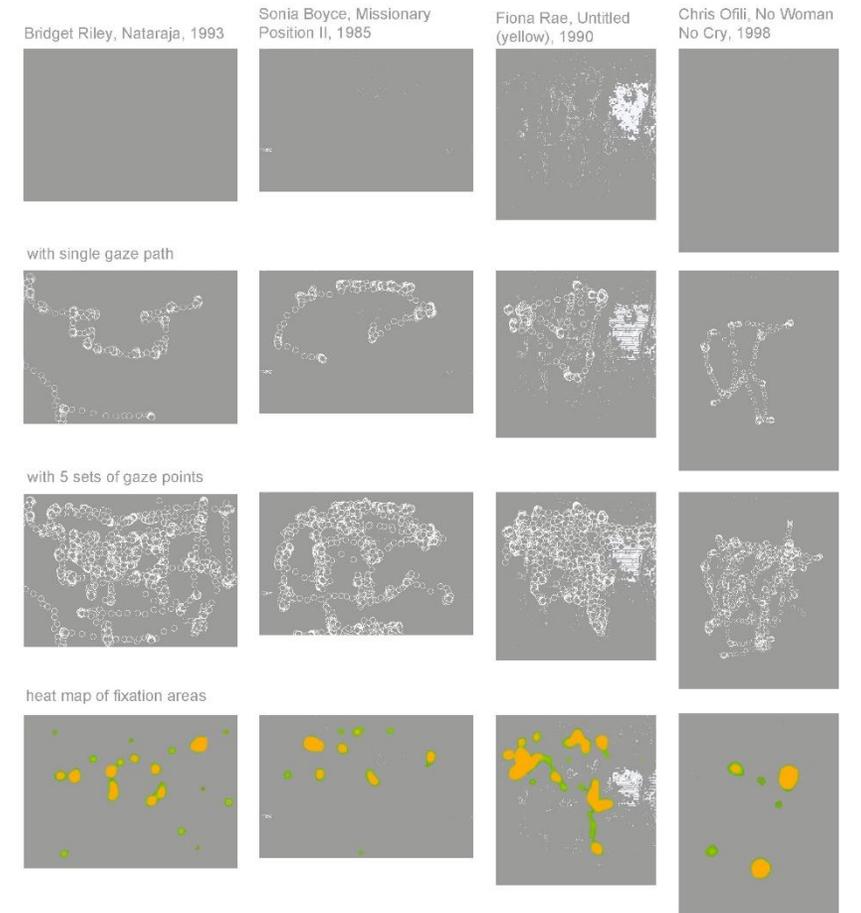
Psycho-physics and something to see

Looking at paintings again
 Experts and non-experts?
 Looking at what the critics see
 What is said about colour?



Looking at paintings - Visual Evidence 1, research methods

Sample images from Tate Collection showing 5s tracking of gaze point and heat maps of fixations from 5 test sessions with digital images



New perspectives from neuroscience & psychology

Neuroscience

- Ramachandran's 10 aesthetic laws

- Integration of 'old' and 'new' aesthetics

Psychology

- Cognitive psychology and the conditions for creativity

- Gestalt psychology and figural goodness

And as for interpretation....

International Art English

Comparisons with linguistic corpora

PhD abstracts, Art & Craft, 2008-2013

International Colour Association Conference abstracts 2013

Selected exhibition reviews and catalogue essays 1992-4 & 2012-14

Wood, trees, or pencils in waiting?