Outline

" An exegesis is a structured essay in which you critically examine your creative work in light of contemporary theory & practice." "An exegesis integrates your own critical expression of your work in the context of the sources you used during its development."

- Introduction
  WHAT
  - Is a mindful exploration of my creative practice
  - This work is a process which has been driven by two key wonderings: - What is my creative practice/ who am I as a creative practitioner? /// three key wonderings? // One key wondering :
    How do I (find this out?) connect with and articulate my Turangawaewae or place to stand as a creative practitioner.
  - This work fits into the **medium** of Research and takes the **form** of a (practice-led) practitioner inquiry.
  - Methodology:
    The way you understand the world.
    - This means that PAR is not a monolithic body of ideas and methods but rather a pluralistic orientation to knowledge making and social change (Chambers, 2008, p. 297; see Allen, 2001; Camic and Joas, 2003; SAS2 Dialogue).
    - Action Research
    - Participatory Action Research
    -
  - Methods:
    Tools for data collection.
  - Manifestations:
    What did your methodology // methods result in
  - Rationale
    Why is this project important to you/ your audience.
    - Audience?
      - Who : •myself •fellow young creatives/young people in general/peer group •literally class group/colab community.(+their whanau) •Auckland/Northland/NZ Art/Creative Community •My Whanau •Transmedia/online community people / people unknown to me who happen across my work
      - Why: •Provide insight into / opportunity for participation with my practice. •Provides stimulation/context further progression of already initiated conversations. •Articulates my sensibility/offering •Generate conversation knowledge systems. •subvert / challenge/contribute to knowledge/assumptions technology/creative tech degree/context •provide insight for others facing similar issues/ territory/ seeking to investigate / articulate their Turangawaewae (as creative practicioners,though hope it would be accessible to any young person seeking to engage with /navigate contemporary culture. • "How to guide"• honesty of communication in a process/ usually hidden behind performed/professional/ inacessible identity. •seeking to navigate multiplicities of identity facilitated by the social web.
    - Self?
      - Rationale
        - My rationale for wanting to partake in this project is fairly self evident in both the title and project description included above. The title: Beyond Liminality: 'Articulating Sensibility in Trans-disciplinary Practice' communicates my desire to move beyond a transformative state of creative flux towards a mature methodological practice. My underpinning motivation is to develop a practice which explicitly articulates my personal sensibility. I feel such articulation will greatly contribute to my sense of self. I am anxious

to improve my self articulation prior to graduation. I also feel my current cultural/societal context and the trans-disciplinary element of the Creative Technologies context demand self awareness with regard to the concept of articulating self.

- Learning Goal
  - Personal learning goals are the fundamental driver of this project. To quote the project description:"The overall goal of this project will be to establish a maturity of practice which encompasses rigorous conceptual engagement in synthesis with a making process that produces artefacts of a professional standard. I envision that achievement of this goal will result in a well articulated meta-narrative that makes evident my sensibility as a creative practitioner."Achieving synthesis between conceptual rigour, an experimental making process and the realisation of artefacts of a professional standard is one of two underpinning learning goals for this project.The other refers to gaining an awareness of and ability to articulate my sensibility both in a fundamental sense and also in the context of creative practice. Based on this the key concrete skills I hope to gain center on developing personal methodologies for both practice and research. Identifying exactly which skills and processes will be appropriate will be an ongoing process through out the project.. .Although initially this applies to skills relating to reference management, annotation of material, experimental drawing techniques and exhibition/presentation techniques.Some more practice based learning goals include; Learning the process of making photograms, direct films and social media campaigns. In addition to improving my skills in the areas of Adobe Creative software, dark room photographic development techniques and textile processes.
- Career Aspiration
  - As mentioned in the rationale for this project I am anxious to improve my self articulation prior to graduation. This stems from the fact that at present my predominant career goal is to ensure that I am well placed and supported to continue my trans-disciplinary creative practice beyond the confines of the Bachelor of Creative Technologies structure. I personally believe that this goal rests firmly on my ability to manage my trans-disciplinary practice in a methodological manner that is in synthesis with my sensibility.Due to the inherent multiplicity of trans-disciplinary practice and collateral personal predispositions to certain habits of individual thought, I often feel as if my multiplicity of interests and multifaceted identity are at odds with one another. The predominant career aspiration here is to equip myself with skills to manage my trans-disciplinary practice and identity in such a manner that I am able to feel fulfilled without feeling torn between or limited by my trans-disciplinary interests. An element of obtaining professional proficiency is also of importance as I have recently gained the opportunity to work with two local companies in the area of Social Media as well as having entrepreneurial interests of my own. Aligning these more traditional career prospects with the ideals of trans-disciplinary creative practice and my own sensibility is a key aspiration. As mentioned, my most essential motivation is to articulate my sensibility both on a fundamental level and within the context of trans-disciplinary creative practice.
- Further sections:
  - Practice :
    Relation of form/content/methods/materials/tech to purpose and function of work. Relationship ideas/practical considerations-inspiration/execution -Include theory relating to methods/process- **What did you make? How did you do it?and why that way?... Was it successful?**

- Context:
  Technical/physical/artistic/historical/social/theoretical/ - draw heavily on theory **Why did you do this? What are you talking about? Who else were you talking to /with? Contrasting opinions? Where are we? What time is it ? What are 'we' talking about ?**
- Reflection:
  -Detail- aspects in relation to /examples of points made in Practice/Context sections. What did you learn in relation to ideas and theories in Practice/Context sections. **What did you learn? What part of your work shows this? How did you communicate context? What did you recognise ? What did you Re-cognise? What do you think now? What worked ? What didn't? What now?**
- Conclusion:
  -Summative remarks - re contextualise introduction in light of writing - Future projections - Call to arms **What journey have you taken me on ? What did you do again? What happened? Where are we now? What is the most impressive thing you learnt? How do you feel about the whole experience on reflection? What can I take away from this? What crusade are we going on next ?**

- Practice:
  WHAT did you make?(Manifestations) HOW did you do it? (Methods) and WHY that way?(Methodology)... Was it successful?(Evaluation Method /Methodology) Relation of form/content/methods/materials/tech to purpose and function of work. Relationship ideas/practical considerations-inspiration/execution -Include theory relating to methods/process
  - **ELABORATE ON MANIFESTATIONS // METHODS // METHODOLOGY**
  - Sketching
  - Reflective Practice
  - Action Research Cycles
  - Role of the Artefact
  - Art practice as research
  - Ideas about "Resolution"
  - Initial intentions - actual execution process
    ie. Resolved artefacts... my definition resolved / resolved artefact/identity - fact now ready/confident to use personal newly developed methodology explore/interact with /subvert more "typical" approaches to resolution /role of the artefact. - comfortable to communicate via accessible pathways - willing to make self heard - relisation as to responsibility of the story teller//role of the audience - Ready to take work out of the shed... how does it fit in the public arena... what will happen if I do... Resolved artefacts facilitate further process driven works ie - web
  - Practical considerations:
    - Possible further iterations // constraints university context // fact am not massively successful artist (yet) // earning stripes // Gap between conceptual ideas and communication skills - possibility to extend stick work further - sketching process - iterations of sketches - what to take out of sketch book or to present sketchbool - Magnet work// not suitable uni environment "gallery constraints" imagine different context - misery/otis.
  - Elaborate//Examples//Describe//
    -Explorative making - research methods used - practice ecosystem - reflective prac -things learnt from other practitioners - practical innovations - variety of works -stick/photo/interaction / paintings / education /content plans / food / writing / riding / farm/ ethical consumption / gift giving (link to threaded) **MAKE ALL FACETS OF PRACTICE VISIBLE**
- Context:
  WHY did you do this? WHAT are you talking about? WHO else were YOU talking to /with? Contrasting opinions? WHERE are we? WHEN? WHAT time is it ?WHAT are 'WE' talking about ? Technical/physical/artistic/historical/social/theoretical/ - draw heavily on theory
  - **WHY did you do this?**
    - Personal Context:
      - Answer my wonderings:

- Who am I as a creative practitioner?
- What is my creative practice?
- **How do I (find this out?) connect with and articulate my Turangawaewae or place to stand as a creative practitioner.**
- Rationale:
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- Personal Identity // Context // History
  How did I come to be this way ?
  - Education
  - Culture
  - Life Experience
  - Personality
  - Identity
- Wider Context:
  - BCT Context
    - Requirements Assessment
    - Conversation with Creative Tech Context
      - As mentioned above, a key indicator in evidencing the achievement of my goal for this project will be the articulation of my sensibility as a practitioner. I believe this act of articulation will be performed through practice, with specific focus on the production of well formed/informed artefacts. It is in this production process that the Creative Technologies context becomes of relevance: Through the making of a series of, predominantly analog, works I will seek to communicate my sensibility as it pertains to the role of technology in both practice and artefact. Pivotal points of connection with the Creative Technologies context will encapsulate; investigation into the role of technology as a tool in creative practice alongside involvement with emerging discourse on a what has been termed a 'Post Digital' aesthetic. Additionally I hope that the insights gained, through my research, into methodologies for trans-disciplinary practice will be helpful to fellow practitioners and will thus contribute to the body of knowledge surrounding trans-disciplinary practice, which is a fundamental element of the Creative Technologies context.
  - Cultural Context
    - Changing career trajectories
    - Shifting notions of place
    - Trend//shift to articulate self in occupation
    - Very Public nature / performance of identity social web
      - Contemporary communication pathways
      - Transmedia
      - The social web
      - If my identity is going to be this public I better know what it is!
- **WHAT are you talking about?**
  - Relationship artefact and process in fine art context // creative process
    - Ideas about "Resolution"
    - Sketching as methodology // method
    - art existing noun and verb stuff
    - Role of the artefact creative process
  - Identity

- "Identity should not be seen as a stable entity – something that people have but as something that they use , to justify, explain and make sense of themselves in relation to other people, and to the contexts in which they operate. In other words identity is a form of argument. " (Practitioner Research and Professional Development in Education- Anne Campbell & Olwen McNamara & Peter Gilroy)

  - Multiplicities of Identity // afforded by // Multiplicities of Place
- Place
  - Turangawaewae // personal sense of place.
  - Multiplicities of Identity // afforded by // Multiplicities of Place
- Art practice as research // Research as Art practice
- (Action Research // PAR?)
- Research methodology & methods i used for (answering wonderings): •connecting with articulating self // turangawaewae // identity **//** • developing // improving // creating // recognising//articulating my sensibility(//methodology) as a creative practitioner.
  - Action Research // PAR
  - Learning Stories
  - Reflective practice
  - Sketching as methodology // method
  - Documentation process
  - Explorative making
- **WHO else were YOU talking to /with?**
  - Artists models :
    Make sure all facets practice represented..
    - Tiffany Singh ***
    - Glen Hayward
    - Richard Orjis
    - James Robinson ***
    - Len Lye
    - Michael Parekowhai
    - Karen Walker
    - Seth Godin
    - Nina Simon***
    - Clinton Watkins ***
    - Et Al. ***
    - Judy Millar
    - Tessa Laird
  - Critical friends:
    - Maggie Buxton
    - Maggie Brown
    - Clinton Watkins
    - Rene Loggie
    - Andy Connor
    - G Van Melle
    - Kim Newall
  - In conversation with:
    - James Charlton
    - Julian Thompson
    - Tracey Williams
    - Selina Anderson
    - Emma Pottinger

- Reflection:
  WHAT did you LEARN? WHAT part of your work shows this? HOW did you communicate context? WHAT did you recognise ? WHAT did YOU Re-cognise? WHAT do you think now? WHAT worked ? WHAT didn't? WHAT now? -Detail- aspects in relation to /examples of points made in Practice/Context sections. What did you learn in relation to ideas and theories in Practice/Context sections.
  - Assumptions challenged // Things Re-cognised :
    - Art as "different"
    - Accessibility vs. dumming down
    - Need to communicate practice
    - Value of "resolved" artefacts
    - Allowing unedited identity to be present
    - What constitutes art prac? how am I segmenting my prac?
  - AHA! Moments:
    - If you edit out the plot no-one gets the story.
    - Enjoy aesthetic obtuse element Art colliding with raw participation// raw human-ness like in life
    - Accessibility is not dumming down it is making self heard
    - Structure is not the enemy stagnation is.
    - Taking your time doesn't scale. - Godin
    - Confidence in prac- facilitates communication - not communicating can be lack of confidence
    - Communication doesn't have to be ugly
    - Diversity of practice is ok.
    - Get comfortable with live testing // can be beneficial /// disregard idea of defensive resolve ..your work is good enough!
  - Noticed:
    - Importance professional integrity
    - Need // benefit clear communication.
    - I am comfortable with being explorative // working in explorative manner
  - What now?
    - Ready to put identity out there.
    - Experiment // continue to grow new confidence.
    - Keep improving methodology // organisation structure
    - More work
    - Engage with wider context // take work out of the shed// see what happens.
    - Keep developing identity as creative practitioner
    - Let work go see what happens
    - Iterations of work in variety of contexts
    - Engagement auckland // nz arts community
    - Take Art to the worrrrldddd!
    -
- Conclusion:
  What journey have you taken me on ? What did you do again? What happened? Where are we now? What is the most impressive thing you learnt? How do you feel about the whole experience on reflection? What can I take away from this? What crusade are we going on next ? -Summative remarks - re contextualise introduction in light of writing - Future projections - Call to arms