

Proceedings of the First



creative
knowing
— SYMPOSIUM —

29 June 2026

Organising Committee

Prof Simon Perril (chair)

Prof Tracy Harwood

Dr Mary O'Neill

Prof Justin Smith

Prof John Young

Institute of Arts, Design and Performance

De Montfort University Leicester

Programme 'At A Glance'

Venue: PACE Studio 1

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0945	Arrival & coffee	
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1030-1110	Chair: Prof Tracy Harwood Being and not-knowing Brett Battey <i>'What is my real task-centre as an artist-human?'</i> Pete Shenton <i>'The Knowing of Non-Knowing and the Impossibility of Mastery – Keiji Nishitani, Martin Heidegger and New Art Club's Collaborative Creative process'</i>	5 14
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Abstracts

in alpha order

Brett Battey 'What is my real task-centre as an artist-human?'

The creative design and use of computer algorithms is a central element of my creative process as a creator of audiovisual compositions. Sometimes I encounter the egoic temptation to declare that the difficulty and technical prowess involved form a justification for the work, at least when being asked to frame my work as “practice research”. However, my recent work with an agentic-AI coding assistant has caused me to reflect (once again) on the seeming gap between the pressure to provide research framings for my artmaking and the central ways-of-knowing-and-being that are essential to that making.

By making it transformatively easy for me to execute my concepts for new algorithmic software tools and processes, the AI assistant has re-clarified to me that technical and code problem-solving is not the centre of my artistic work. The imagination for conceptualising innovative tools is more central. The application of those tools in alignment with an ineffable artistic sensibility is yet more central.

The closer I get to addressing the seeming centre of my artistic making, the harder it seems to express the reality in the terms of research. Indeed, in my Professorial Inaugural Lecture at DMU in 2018, I followed the requisite discussion of my algorithms with a challenge from George Steiner’s book *Real Presences* (1989): “Originality is antithetical to novelty.” “Is it possible,” I asked, “that true originality arises not from the husk of what we can talk about and measure, but instead from a way of being – the inner substance that guides our living – and from which our work proceeds?” Such a question seems even more essential in a time when the liberal-arts ethos of higher education is under immense threat and generative AI is raising fundamental questions about what, if anything, is of distinct value in being human.

With that frame in place, I will explore five areas that I consider part of my *real* task-centre as an artist-human, and that that I attribute to many years of Buddhist practice gradually, gently changing my way-of-being-and-knowing: phenomenological experience over intellectual abstraction; groundedness in the body; emphasis on impermanence; drama-less drama; and making that is not based in egoic striving. Can an “addition to knowledge” be established or argued in such areas? Does that question even matter?

Jonathan Coope 'How theories of 'metacrisis' can inform understandings of creative, embodied, and non-literal cognition'

As this Symposium's cfp indicates, when our modern 'knowledge economy' prioritises knowledge that is commodifiable, scientific or social scientific, other aspects of cognition become neglected or even delegitimized. Those aspects include the 'embodied' and 'non literal' aspects of knowing. Several contemporary theoretical approaches are helping shed light on these knowledge problems; such approaches include Morton's Dark Ecology and Harman's Object-Oriented Ontology.

In this paper I consider a third theoretical framing: the theories of *Metacrisis* – presented by Jonathan Rowson, Ian McGilchrist, Daniel Smachtenberger and others – to explore what light they might shed on our understandings of knowledge and creative ways of knowing.

A sense of crisis – sometimes collectively labelled the 'polycrisis' or 'omni-crisis' – has become a defining characteristic of our time, according to an increasing number of commentators and policymakers. The problems highlighted include: financial crisis, crises of violence and warfare, ecology and climate, crises of mental health. And while these problems are sometimes presented disparate and unconnected, those who describe these problem as the 'Metacrisis' argue that all these crises are profoundly connected: for they each have their roots in underlying problems of modernity. Two problems in particular are sometimes highlighted: a) the objective, alienated psychological style associated with scientific forms of knowing; b) modernity's under-dimensioned cosmology and conception of reality as associated with scientific understandings. In this view, the interlocking crises of modernity cannot be 'solved' by piecemeal efforts, but only by moving beyond the restrictive psychology of scientific and commodifiable knowledges.

Thus, theories of metacrisis can help us link exploration non-literal and embodied cognition to efforts to address the crises and problematics of modernity. Further implications might include:

- *De-personalized knowledge.* Commodifiable and scientific knowledge prioritises de-personalize knowledge; we need to *re-personalize* knowledge, integrating scientific insights alongside personal aspects – including wisdom and embodied cognition;
- *Discernment.* The modern knowledge condition prioritises commodifiable knowledges at the expense of personal judgment and moral discernment. One consequence is that we end up with a knowledge condition typified by its functional stupidity: the more modern 'knowledge' is generated, the more myopic it appears given the scale of modernity's problems.
- *Sustainability.* Sustainability is not a technical problem to be 'solved'. Technological solutionism is liable only to perpetuate or exacerbate sustainability problems; etc.

In sum, a radical transformation in our cognitive priorities seems to be suggested by theories of metacrisis. Which prompts a further question: what would a university and 'higher' education look like which transforms its cognitive priorities in these ways?

Katie Downing-Howitt, Nicola Phillips, Mark Prescod 'Making Meaning Together: Digital Storytelling, Experiential Knowing and Research-Empowered Teaching in Marketing Higher Education'

What kinds of knowing become possible when students make something real: a film, a brand narrative, a digital story, for a real audience under genuine uncertainty?

Grounded in classroom practice, this question sits at the heart of our presentation. As arts and humanities face pressure in favour of STEM pathways and narrow definitions of employability, we suggest that learning through creative practice is an underexamined form of knowing with underexplored value across disciplines, and one that matters increasingly as students work alongside, and at times compete with, artificial intelligence. We draw on collective experience of embedding digital storytelling (DST) across the Business School to explore how story, image and sound generate forms of understanding that conventional curricula struggle to produce or even recognise. This is not a theoretical claim; it is what the work shows us.

At the centre of the presentation is the Engagement Marketing module at DMU, where students respond to a live campaign brief under genuine creative and professional constraints, then write a 2,500-word reflection on their creative process. DST has also been embedded in Public Relations and Contemporary Issues modules. In the latter, students accompany their research proposals with a digital story about why the research matters to them personally, creating a striking convergence of analytic and narrative knowing. Across all three contexts students are working through who they are, what they know and how that is changing. Central to this is the **temporality of making**: the experience of constructing meaning under uncertainty, in real time, for real audiences. Drawing on Ingold, this understanding arrives indirectly, nurtured through facilitation more often than instruction.

DMU defines research empowered teaching as involving staff and students as co-enquirers in their subjects. These modules are among the clearest demonstrations of what that looks like. Making and reflection together generate a rich body of student work we are beginning to use as a research base, offering insight into embodied, felt, experiential knowledge that standard frameworks largely miss (Spanjaard et al., 2023). The approach draws on Esteban-Guitart and Moll's (2014) concepts of Funds of Identity and Knowledge: the diverse personal, cultural and social resources learners bring with them that DST helps render more visible and shareable to form the foundation of future learning.

This approach has real reach. The Engagement Marketing module was shortlisted for a Graduate Futures Institute for Authentic Assessment award and January 2026 student feedback found 90% felt more prepared for a professional career than when they began: evidence of the confidence that comes from having made knowledge rather than received it. In a widening participation context, the belonging and identity work that story enables matters even more.

We see clear potential to take this further: into transnational education contexts, widening participation settings and genuinely cross-disciplinary inquiry aligned with DMU's civic mission and the ambitions of a future Leverhulme Centre for Creative Knowing. But we want to be honest: we are at an early stage. We are not here to present conclusions but to share what we have noticed, what we are curious about and to think with others about where it might lead.

The work is most alive in conversation. We look forward to the discussion.

Key References

Esteban-Guitart, M. and Moll, L.C. (2014) 'Funds of Identity: A new concept based on the Funds of Knowledge approach', *Culture and Psychology*, 20(1), pp. 31–48.

Ingold, T. (2013) *Making: Anthropology, Archaeology, Art and Architecture*. London: Routledge.

Spanjaard, D., Garlin, F. and Mohammed, H. (2023) 'Tell me a story! Blending digital storytelling into marketing higher education for student engagement', *Journal of Marketing Education*, 45(2), pp. 167–182.

Woodside, A.G. (2010) 'Brand-consumer storytelling theory and research', *Psychology & Marketing*, 27(6), pp. 531–540.

Wu, J. and Chen, D.T.V. (2020) 'A systematic review of educational digital storytelling', *Computers & Education*, 147, p. 103786.

Ernest Edmonds ‘Beta-Space: what can Science learn from Interactive Art Research Processes?’

My contribution has two parts.

First, I report on a development of my interactive art creative practice where, with others, I developed a new approach to the art making process by introducing *Beta_Space*, a dedicated space in a public museum [1]. Interactive pieces could be installed before they were finalised and the experiences of the public collected and used in thinking about the next steps of that process. *Beta_Space* was a significant part of the art/technology research programme of my *Creativity and Cognition* research team (artists, musicians, curators and technologists – mostly PhD students) at the University of Technology, Sydney [2]. This work introduced a research element into the art making and appropriate research methods were designed to support it. I will describe these methods and suggest that something of this sort might have a role in the development of our *Creative Knowing* programme. I have proposed that such art research approaches have lessons for scientists to learn from, turning the tables on the common view that art research must learn from science. I have elaborated this view in a book [3].

Second, I will give an overview of a book currently in press with Routledge. Its main title is Practice Based Research, but it could well have been Creative Knowing [4]. I wrote it together with Linda Candy, who gained an MPhil at what was then called Leicester Polytechnic, and Craig Vear, ex DMU. I started my journey in arts research back in the 1970s at Leicester Polytechnic and the book uses my experiences together with those of my co-authors to offer advice on the conduct and presentation of research involving practice, with a focus on research in and on the creative arts. I will briefly review the key points covered in this book, including the ever-present issue of negotiating institutional constraints.

I bring more than 50 years of experience in conducting research on creative knowing to the table. Although our world is very different to the one I began in, I hope that the lessons that I have learnt along the way can help in defining our future.

References

[1] The Powerhouse Museum, Ultimo, Sydney.

[2] <https://www.creativityandcognition.com/about/>

[3] Edmonds, E. A. *The Art of Interaction: What HCI can learn from Interactive Art*. (2nd edition), Springer. 2026.

[4] Candy, L., Edmonds, E.A. and Vear, C. *Practice Based Research*, Routledge (to appear 2026).

Marie Hay 'Creative Knowing in Speakingdance: Ontological Becoming Through Improvised Movement and Speech'

This practice-paper explores the nature of creative knowing within the discipline of dance through an examination of Speakingdance, an improvised practice that performs movement and speech in poetic rhythm. Speakingdance is concerned with revealing aspects of a dancer's sense of being in the moment of performance and, in doing so, may generate ontological insights for both performer and audience. The paper argues that creative knowing in Speakingdance emerges as an unfolding, embodied, affective, experiential, relational, and ontological process.

Integral to the practice is what has been termed an 'internal-being-construct' (i-b-c). The i-b-c is created when the dancer poses the question, 'Who am I right now?' and attends to the images, sensations, memories, moods, colours, shapes, and moving impressions that arise in response. Rather than functioning as a representational concept, the i-b-c operates as an embodied trigger for improvisation. Through the poetic rhythm of speech and movement, the dancer responds to this construct, creating a unique revealing of being that exists within the moment of performance. The practice suggests that knowing is not limited to cognitive understanding or the communication of fixed meanings. Instead, Speakingdance demonstrates how knowledge can emerge through embodied action and creative process. The choice of words, vocal qualities, movement dynamics, and the relationships between them generate a performative narrative of selfhood. This narrative is not predetermined but iteratively unfolds through improvisation. In this sense, the work constitutes a form of ontological and phenomenological inquiry a performance philosophy, in which knowing arises through the lived experience of becoming in practice.

For audiences, the performance offers the possibility of affective resonance. As the dancer's sense of being unfolds through movement and speech, audience members may encounter their own connections through memories, emotions and identities. The work therefore produces multiple and relational forms of knowing, shaped through the encounter between dancer, practice, and audience. The resulting knowledge is transient, situated, and unique to each moment and each performer-audience relationship.

A key feature of Speakingdance is its use of poetic rhythm to give voice to dance. The integration of speech does not serve to explain movement but to extend its expressive possibilities. Through this rhythmic interplay, dance can 'speak' of embodied, affective experiences that may not otherwise be said, while simultaneously drawing upon spoken language as material. The practice therefore brings together movement and speech in a space where dimensions of experience that are difficult to articulate may become perceptible.

The practice-paper expands these experiences of knowing to include the actions of reading and writing contributing to the iterative unfolding of the embodied, affective and ontological creative process. The knowing of literature and practice unfolds in the performance of writing; performing opens an understanding of academic text. Ultimately, the paper positions Speakingdance as a performance philosophy grounded in ontological knowing rather than a philosophy of art concerned with aesthetic judgement. It proposes that creative knowing emerges through embodied, improvisational and experiential enquiry through the process of becoming, offering a distinctive contribution to contemporary understandings of knowledge within artistic research.

Ming Lim 'Interstellar Knowing: Star Maker and a Multi-Species Exploration of Cosmic Creation'

It must not be supposed that the normal fate of intelligent races in the galaxy is to triumph - Olaf Stapledon, Star Maker

This proposal examines the nature of extraterrestrial and multiplanetary knowing. It explores a cosmological address to humankind's deep questions about the nature of our place in the universe and who or what we really are. Put simply, where did 'we' come from? Drawing upon the corpus of British science fiction on this theme in the early years of the 20th century, the focus in this session is Olaf Stapledon's *Star Maker*, a fantastic excursus by an unnamed narrator who finds himself traversing universes, stars, galaxies and other cosmic phenomena which shatters his precious beliefs about the uniqueness of man and his place in space-time. Initially bewildered by multiverses similar to, and yet powerfully different from, our own, he quickly experiences wonder, curiosity, even ecstasy at the workings of a Cosmic Mind which he calls the "Viewpoint of Eternity," an entity capable of apprehending, while simultaneously manifesting, all existence. While the narrator is, at first, "a disembodied, wandering viewpoint"; by the end, he had discerned cosmic knowing of the substratum of existence itself, or, in other words, the myth of Creation.

The eternal question underpinning all such myths -- 'Who made us?' -- is never uttered by the narrator but its shadow haunts every page. In this session, I propose to explore an ontological twist to the question by asking: 'How do we *know* who made us?' The novel's vision is vastly too complex for a straightforward answer but three axes of enquiry may be helpful:

Interstellar knowledge comes from a *psychical* attraction to objects, people, places and mental projections. The five senses deny us knowledge beyond human comprehension. New senses must be allowed to emerge and mature to their fullest potential.

- 2026 is proving to be the year of extraterrestrial revelations. In February this year, President Donald Trump put out strong hints that the Pentagon will soon release what he called "very interesting" UFO files on alien life. Steven Spielberg's film, "Disclosure Day" – thinly disguised as science *fiction* - is due to hit cinemas in June.
- Interstellar knowledge are forms of unified awareness-es. It has no individual, continuous body (hence, one does not speak of a 'body' of knowledge!)
- Interstellar knowing requires many forms of time; each cosmos is gifted with its "own peculiar time" which the Star Maker can see from His timeless place.
- Can there be knowledge as long as we believe we are individual bodies? Can there be knowledge without time? And, finally, can we know ourselves if we believe we have not made ourselves?

Prof. Lala Meredith-Vula: *My Slide Projector*: a performance

My Slide Projector

Is a 20 minute performance in which I explore the notion of creative knowing.

Knowledge does not exist unless we imbue it with belief.

Graham Harman, criticises people for their scientific approach to knowledge.

He is not wrong as there is a paradigmatic structure of knowledge that each generation has. Going back to Copernicus and through to Galileo: What we call knowledge will be replaced. Harman is critiquing the knowledge facts.

We all need to approach our lack of knowledge: My lack of knowledge

Knowledge does not exist unless we imbue it with belief.

I do not have a position on knowledge.

I know that I cannot know.

I am happy to be there in the state of unknowing....

My central premises is that I don't know.

There are these systems of beliefs and knowledge, they are reliant on people believing them. I don't believe these systems therefore I am in the state of unknowing.

We don't know so much, we don't know.

Knowledge is constantly replaced.

I believe knowledge changes constantly.

I live with that flux.

My performance is influenced by the 1965 landmark performance by Joseph Beuys *How to Explain Pictures to a Dead Hare*.

I will be showing slides as a point of focus for the audience.

Simon Perril 'The way through is behind us: Two missives on Surprise and Emergence'

I am a poet especially interested in the abberant 'thinking' done in a 'poetic' language that (mis)behaves, and 'knows,' differently from standardized knowledge discourses of logic, reason and propositional statement.

James Elkins asks 'what kinds of problems, and what kinds of meanings happen *in* the paint? ... What is thinking in painting, as opposed to thinking about painting'? I wanted to ask the same of poetry, and more generally about the *work* of art. And, more generally, I want to think about two phenomena deeply connected to practice research: emergence and surprise. Key moments of emergence have preoccupied me for a number of years. I have written about the 'birth' of cinema (in *Nitrate*), of 'lyric' in ancient Greece (in my Archilochus trilogy). I want to continue to practice thinking through practice in ways that consider the emergence of new art as a spasm of surprise. My two subjects are the emergence of Musique Concrète, and the challenge of thinking 'with' and 'about' figures that are in some sense conjured out of the surprise of making, and in some sense conduct an inquiry into 'creative knowing' as if they are prosthetic devices - vehicles, 'creatures of practice' - created for a purpose we can prepare for but not fully control.

I want to consider this interest in emergence, and its energies, as being distinct from a preoccupation with origins. The latter feel much more teleological and dubiously anchored to beginnings that too readily conjure purity and the manipulatable fetish of a purity of lineage.

Pete Shenton 'The Knowing of Non-Knowing and the Impossibility of Mastery – Keiji Nishitani, Martin Heidegger and New Art Club's Collaborative Creative process'

In this 20 minute presentation I will discuss the value of non-knowing through examples of practice from New Art Club's work with reference to Martin Heidegger and Keiji Nishitani. New Art Club is the collaborative project of Tom Roden and myself. We have been working together since 1998.

In an Interview with British Independent Film Awards BIFA Podcast, the actor Eddie Marsen describes how Martin Scorsese sat in front of 300 people on the set of *Gangs of New York* and said, 'I don't know what to do.' (2026). He goes on to express that 'part of the creative process is not knowing...' (2026). In *Religion and Nothingness* (1983), Keiji Nishitani explores the Mahajana Buddhist concept of *Sūnyatā*, or emptiness, which he describes as, 'the field of a wisdom that we might call a "knowing of non-knowing"' (1983, p121). That is, a field where we cast aside our assumptions and presumptions of things and others in the world and take a position of not knowing, or of knowing that we cannot know, and accepting that. A position in which we allow things to teach us about themselves. It is a sort of ultimate openness.

In Heidegger's view we are bound by our past. He describes this as our thrownness. This is the inescapable facticity of our experience of being and of having been in the world. This is always our starting point for anything we might want to do. Heidegger argues that we cannot step outside of our past, 'in existing as thrown – Dasein constantly lags behind its possibilities.' (1962, P. 330). And further, that we, therefore, cannot be masters of our future. If we attempt mastery we are doomed to fail. We can project into the future but only from a place of boundness to the past. A sort of bound freedom.

In the creative process in New Art Club our acceptance that we are not the masters of our work, means that we are able to develop new processes and to be surprised and sometimes delighted by what arises. Not only do we not know where we are going but sometimes we do not know how some piece of material or other even arrived in the room.

In New Art Club's process, mastery is viewed as neither possible nor desirable. We, the artists, are in a process of uncovering, of exploring, there is not a clear direction (until there is). There is not a conclusion because we are not offering an answer to something. We are offering an opportunity for the people in the audience to not know with us.

References

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Heidegger, M. (1962) *Being and Time* (J. Macquarrie & E. Robinson, trans.). Oxford: Blackwell.

Nishitani, K. (1983) *Religion and Nothingness* (J. van Bragt, trans.). Berkeley: University of California Press.

Giuliana Tiripelli 'Using AI to Imagine Peace more fully: Visual Journalism, Moral Imagination and Creative Knowing'

This position paper explores whether images generated with AI can be used as a form of creative knowing in journalism and peace education. Starting from the idea that people often need to imagine new realities before they can build them, the paper extends critical social science approaches that usually focus on exposing dominant ideologies, frames and discourses in news and diplomatic texts. It asks whether AI can also be used more generatively, by reworking journalistic images through alternative discourses of peace, including care, gender inclusion and reconciliation.

The method is applied to visual representations of the Israeli Palestinian conflict, with a particular focus on the Oslo process. Familiar images of diplomacy and conflict are reshaped through alternative peace discourses with ChatGPT. These new visual artefacts are then used as prompts to discuss what peace could look and be like, and what different futures and pathways to conflict transformation become imaginable when peace is pictured otherwise.

This use of AI brings established ideas in peace studies into dialogue with emerging visual and pedagogical methods. Drawing on John Paul Lederach's concept of the moral imagination, and Jolyon Mitchell's work on visual art and peacebuilding, the paper approaches images as more than representations of violence or diplomacy. They can also bear witness, reveal difficult memories, transform violence and help imagine more hopeful futures.

By reshaping familiar conflict and diplomacy images, the exercise makes visible the assumptions built into dominant visual discourses, which makes fuller peace not just invisible but also unimaginable. The exercise therefore suggests that peacebuilding becomes more encompassing when evidence and critical analysis are combined with the capacity to imagine social realities that do not yet exist. In this sense, AI-generated images can help produce views of peace which, although imagined, are not simplistic or detached from reality. Instead, they can make peace appear as multi-levelled and complex as the war discourses that critical media and political studies regularly capture, analyse, and endlessly publish about.

In this experiment, AI does not replace human imagination, but it becomes a prompt through which researchers, experts, students, communities, and diplomats can question common sense, stretch their imagination and explore what else is really needed to work on a fuller peace development strategy.

John Young 'What are we doing, why are we doing it, and how? [stages of interaction / imaginative and formal architectures for venturing into the compositional unknown]'

In 1959, electroacoustic music pioneer Pierre Schaffer said: 'Insofar as, for some contemporary musicians, only the dodecaphonic camp seemed to open up a new channel of expression, we have seen that, without realising it, they were experimenting and not expressing.' For him this was the result of employing 'a priori structures' through 'a kind of aesthetic automatism.' A different perspective is that of Pierre Boulez (1988), who argued that new ideas can come from taking a detached formalised approach, citing a passage in Beethoven's 'Hammerklavier' Sonata in which an initially heard short figure is then rendered backwards to new rhythmic effect. Further still, composer Warren Burt (1996) justified his use of chance processes through the automated agency of algorithmic methods as a means of '... finding out what I don't know, rather than making what I do know.' The notion of entering a space in which a creative outcome is unknown at the outset, or evolves in the process of making, is a familiar path to most, but I also suggest that there are different stages in which we project possible outcomes—or reject the intermediate state of a work—as it is created.

Composer Jonty Harrison (2013) has set out his composition method as:

1. Record some interesting sounds (usually real, but could be synthetic)
2. Process and develop them in the studio
3. Put them together with some others, adjusting as required.'

But he then continues in more specific terms. On manipulating sound digitally: 'the internal characteristics of a sound source give hints as to which transformational processes might be most fruitful to explore – some may prove to be dead ends; others may open up whole new sound worlds that I never thought of at the outset or, at a certain point, suggest a completely different direction or sequence of processing ... and referring to specialised approaches to 'balance, spectral content, dynamics, gestural shape ...'.

The above perspectives can be corralled into questions around the process of creating by interacting with the sound-shaping and sound-forming capabilities of computers. How do we deal with what (I suggest) might be an unknowable gap between intention and realisation? What kinds of knowledge are we drawing on if there is no certain way to know how to actually manufacture sounds that we might imagine away from the studio? While we might draw on an inner-hearing knowledge of scales and pitch relationships from a traditional instrumental training, what kind of imaginative world is built in order to have the creative impulse to go into these other sonic territories? What kinds of formal architectures are needed to draw listeners along with the product? This leads me to reason that overlapping forms of knowledge—including the technical, the embodied, the tacit and the empathic—are involved in finding ways into new creative realisations.

Two case studies that use performative methods to explore sound-making processes will be outlined: John Cousins' *Edit for Pauline* (1983) and Nicolas Collins' *Bermondsey White Cube* performance (2015). Ultimately I find agreement with Mark Johnson's (2018) claim that 'art realizes meaningful possibilities for experience with a depth, intensity, focus, and consummation that is seldom achieved in our day-to-day activities. In this sense, art shows us what experience can become when it achieves an exemplary presentation (enactment) of the possibilities of human meaning.'

Call for Papers

A Symposium on Varieties of Creative Knowing

The Institute of Arts, Design and Performance proposes a university-wide, face-to-face internal Symposium on 'Creative Knowing' in June 2026; with a view to gathering strands and foci for a potential cross-disciplinary future DMU bid to apply for Leverhulme Centre funding.

The status, definition, and evidence for 'knowledge' remains at the heart of the academy. Confirmation of a doctoral award is earned by an 'original contribution to knowledge.' And yet, the conception of knowledge, the process through which it is attained, and the methods for displaying it; all favour – and are couched in – scientific and social sciences discourse. The advent of a 'non-literal turn,' in the wake of notions of Object Oriented Ontology and Dark Ecology, question what Harman denounces as 'a society dominated by the production of knowledge' construed as 'the state of grasping objective facts' that then becomes 'the ultimate benchmark for what counts as truth.'

The era of AI and 'post-truth' compound issues of what, and where, knowledge is. Let us come together, across disciplines, and across research institutes, to lay the foundations for a Centre for Creative Knowing. It recognizes that the limitation of 'knowledge' to an exchanged commodity separated from processual access to it, reduces our understanding of alternative modes of knowing and of engaging with the world differently.

We invite proposals (of no more than 500 words) for 10 minute 'position papers', 20-minute presentations, practice-papers /performances, that explore any aspect of 'creative knowing' from any range of disciplines.

Topics might include, but are not restricted to:

- Explorations of re-creative, affective, experiential, re-creative, embodied or performative knowledge
- Accounts of what kinds of 'knowing' take place in story, image, performance, movement and sound
- Explorations of how rhythm and / or vibration might be cognitive
- Re-evaluating Plato's Ancient Quarrel between philosophy and literature, reappraising connections between aesthetics and knowledge, re-assertions of the value of processes of 'knowing' over 'knowledge'
- Examinations and demonstrations of how the temporality of making and/or experiencing art relate to knowledge
- a deeper understanding of bricolage as the foundations for a creative epistemology that examines the roles the non-literal, figurative, and the indirect play in 'creative knowing'

Deadline 31st May, please submit by emailing all of these individuals:

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Feedback

Please use this QR to link to a feedback form – comments will be helpful for our next steps! Thanks

The Creative Knowing Symposium Team

