

REVIEWS

SEBASTIÃO SALGADO. GENESIS, LÉLIA WANICK SALGADO (2013)

Cologne: Taschen, 520 pp.,

ISBN: 9783836538725, h/bk, £44.99

Reviewed by Mike Caddis, Hull University

The title of the book says it all. Genesis=creation. After having seen the exhibition of Salgado's Genesis at the Natural History Museum, Kensington, in the autumn of last year, I just had to review the book, which was on sale there. Educational institutions must buy the book for their libraries. The exhibition was awesome. The sublime physical transcendent beauty of Salgado's work makes it a pleasure to view. His approach will completely turn over your perception of the world as we know it – or think we do. It will enrich it.

Salgado has given us a combination of beautiful vision and inspiration. The reader will be held by the sheer engagement of the contents of the book. And what a book! Salgado's magnum opus is breathtaking in its scope. This is a splendid book – an eight-year project called Genesis, culminating in a book (as well as in an exhibition) comprising black and white photographs of landscapes, wildlife and human settlements, which aim to portray the unblemished faces of nature and humanity. It is a book to be read slowly and thoughtfully, holding the reader spellbound, with all images and no copy. Each page has a description in a separate brochure, which accompanies the book. The way Salgado works is articulated in the introduction. Salgado's approach is multidisciplinary. He focuses on people, nature, beliefs, terrain and ways of living. If this approach does not revolutionize your view of the world, it will at least enrich it.

The reader feels as though he or she has been guided through the book – a strange combination of beautiful vision and inspiration leads one to turn the pages. All of the pictures are taken in monochrome, which to me gives them greater depth – a fact that can be easily explained by tutors to students on any photographic programme. If you are passionate about photography you

must buy this book. He reminds one of Ansel Adams in his use of the black and white images of landscape. He uses technology to capture an image (from a balloon/aircraft), taking 32 trips over eight years in sometimes hazardous conditions. All of these images were taken in the world's most remote and isolated areas. 'These drylands, coldlands and tropical forests, which represent around 46% of Earth's land area, contain as endemic only a tiny 1.6% of the world's plants and 2.3% of non-fish vertebrates' (Salgado.Genesis. 2013). Salgado's pictures cover three continents: The Planet South – sanctuaries such as The Galapagos, the people of Irian Jaya, Indonesia, Madagascar, Papua New Guinea Indonesia, and South Ethiopia, Africa; the Northern Spaces – the Arctic region in northern eastern Alaska and Russia's northern Siberia; and the Amazon region.

Photographs of volcanoes include pictures of the lava cactus plant found on the barren lava flows at Galapagos Islands in Ecuador, vegetation on the slopes of the over 4000-metre-high Muhabura volcano in Uganda, and an inside-crater view of the Nyiragongo volcano at the moment of explosion in the Democratic Republic of Congo.

He covers penguins, sea lions, cormorants and whales of the Antarctic and South Atlantic; Brazilian alligators and jaguars; African lions, leopards and elephants; stone age Kurowai people of West Papua; the nomadic Dinka cattle farmers in Sudan; Nenet nomads and their reindeer herds in the Arctic Circle; Mentawai jungle communities on islands west of Sumatra; the ravines of the Grand Canyon; the glaciers of Alaska...and beyond.

'This project is designed to reconnect us to how the world was before humanity altered it almost beyond recognition'.

There is no copy accompanying the photographs – they speak for themselves. What is missing for the student is the technical detail. What camera was used, Salgado's thought processes and perhaps an indication of postprocessing would be helpful. The layout of the book with the double page spread with the landscape pictures bending into the spine will not suit the perfectionist – I think this is just being petty. Salgado's magnum opus is breathtaking in its scope – and in its size and weight (12ins×16ins×4kls×550 pp). It is a big book – a coffee table will just about support its weight. This is the heaviest book I have ever held. For me this represents a true masterpiece. It is brilliant!

***COLOR STUDIES, THIRD EDITION, E. ANDERSON FEISNER
AND R. REED (2014)***

Bedford Square, London: Bloomsbury Publishing Inc,
ISBN: 9781609015312

Reviewed by Natalie Parkins, Bucks New University

Well written, clearly laid out and well defined, *Color Studies, Third Edition* by Edith Anderson Feisner and Ron Reed is a useful addition to any art student's list of essential reading. One can hastily scan the pages for specific

terminology or leisurely read through the book to expand knowledge of the historical influences, applied theories and technological advances of colour in the digital age. Aimed at all ages from GCSE students upwards, this book is a useful tool in refining colour application for any artist and for many art applied industries.

Reading *Color Studies* is not an onerous task. From the beginning, the book consistently follows a clear and concise format throughout. The table of contents follow a logical format giving an indication to the depth of information covered in the book. The book is defined in five parts, which are then divided into chapters and sub headings. The objectives and key terminology of the chapters are well defined in bullet point format at the beginning of each chapter thus guiding the reader through the text and informing the reader immediately of the chapter's context. The sub headings of the chapters are self-explanatory whilst significant terminology is easily found and highlighted in bold type face. Most useful, however, are the 'Concepts to remember' which are a quick reference synopsis of the chapter located in its conclusion. They highlight the topics discussed in a concise manner, concreting key points and providing useful exercises, some of which are reminiscent of earlier art lessons, long forgotten but vital to the creative process. Other exercises in the 'Concepts to Remember' are much more advanced but not impossible to attempt. The accompanying illustrations are extremely helpful, enhancing understanding in a precise visual layout. Some images are more pertinent to specific industries than others; however this is always in context with the subject discussed. In most chapters the variety of illustrations or images is diverse enough to cover a multi-disciplinary approach. Quotations about colour from recognized artists, designers, architects, writers and philosophers add a further element of depth.

As noted on the summary of the book, the content informs the reader about four main elements of colour that are hue, value, intensity and temperature (located in part two of the book). This, however, sells the book a little short in my opinion. The content of *Color Studies* is diverse and covers such a broad range of subject matter, it is impossible to touch on everything discussed in this book without writing another book. Luckily the book is structured so that specifics are easy to find. On receiving *Color Studies, Third Edition*, my first exercise was to try to apply the book to my specific discipline. As a spatial designer, I was interested in how colour is applied to interior design, landscape design, set design, theatre design and exhibition design. More specifically, I was interested to see how applicable the information might be to a spatial design student. Thus lighting, environment, colour, perception and digitalization were the first list of terms that I explored. Part Five (183) of this book led me straight to 'Colour application in contemporary arts' in which Architecture, Interior Design and Landscape Design were discussed. These sub headings surprisingly touched on the relationship between space and its surroundings in a very intuitive manner. Without discussing the elements such as light, contrast, shading and structure the implementation of colour would be a random application when redesigning space. Also discussed in this chapter were a number of other contemporary disciplines such as Product Design, Fashion and Graphic Design as well as Studio Arts such as Ceramics, Sculpture, Glass and Photography, which indicates the book's multi-disciplinary relevance. On further reading Chapter 7, 'The dimension of value', explores value and spatial clarity, highlighting important relevant terminology such as core of shadow, reflected light and cast shadow.

One of the new chapters included in Edition Three is 'Digital colour, media and technology'. If you have ever questioned why the colour of your digital image on screen appears completely different once it's printed, this chapter (Chapter 5, 42) is informative and helpful. Particularly current and relevant to applied arts today, it takes the mystery out of the varying terminology used in the digitalization of colour images and defines terms commonly used in the printing and digitalization process. Covering everything from the type of paper used to calibrating your printer, this chapter is useful to any student or applied artist using computer images.

Color Studies, Edition Three is not only an ideal learning tool for students, but would also benefit lecturers and any professionals within the arts industries. With an easy to follow consistent format and well-defined terminology, it covers a diverse and varied range of information from the physics of colour to colour history, psychology and application. It is hard to find a gap not covered by this book. Strong Illustrations enhance understanding and concrete the important theories of colour. Further enhanced by a list of Internet resources this newest edition of *Color Studies* discusses current subjects such as colour digitalization as well as sustainability in reference to printed colour application. Without knowledge of the previous editions of *Color Studies* I am not able to compare this book to the last. I would otherwise recommend *Color Studies Third Edition* (ISBN 9781609015312) as an imperative addition to an arts student's reading list.

SYMBOL, PATTERN AND SYMMETRY: THE CULTURAL SIGNIFICANCE OF STRUCTURE, MICHAEL HANN (2013)

UK: Bloomsbury, 376 pp.,

ISBN: 9781472503121, p/bk, 24.6cm x 18.9cm, £29.99

Reviewed by Helena Britt, The Glasgow School of Art

Symbol, Pattern and Symmetry: The Cultural Significance of Structure by Professor Michael Hann (2013) builds on previous research and published works by this author surrounding textiles and design, pattern structure and culture, symmetry identification and classification. This book makes accessible visual arts analysis of geometric and symmetry characteristics identified by the author as traditionally the subject of study for mathematicians, engineers and scientists. Of particular importance to the book 'is the emphasis on geometric analysis' with consideration 'given to forms of visual art, motifs, symbols and patterns, and their apparent diffusion from one cultural context or historical period to another' (xxxii). Therefore, Hann's latest publication contributes to literature regarding visual arts artefact analysis related to structural properties, their cultural and historical contexts. There is scope for art and design historians, researchers, creative practitioners, students embarking on their studies and those looking to extend their existing understanding, to utilize and evolve the methodology and build on the key themes of symbol identification, pattern analysis and cultural diffusion central to this publication.

The book's preface identifies the intentions and scope of the publication and provides an overview of its content. From the outset, Hann explicitly states his reasoning for using the term 'visual arts' rather than 'decorative arts'. An interesting point is made regarding the status of 'motifs, symbols, patterns and visual compositions' that if defined as decorative arts are viewed in the 'popular mind' as purely ornamental and therefore perceived as 'somehow not worthy of serious scholarly attention' (xxxiii). The author briefly references the perspectives of others in relation to this statement, to evolve a key theme of the book: that pattern can communicate and 'underlying structure encodes information' (xxxiii). Although some within the creative industries sector and humanities will disagree with the perception of the decorative arts' lesser status, publications such as the one reviewed do much to raise the status of pattern and therefore textile and surface design as subjects of scholarly study and research activity.

The first and second chapters describe and contextualize the book's overarching themes of 'stylistic diffusion, adoption and adaptation' and 'geometric patterns of culture'. The content of the initial chapter includes reviews of relevant texts, the methodology utilized and clear definitions of fundamental terms, for example, cultural diffusion (3), style (8) and motifs (12). Chapter 2 builds on the author's previous research and most notably the publication *Structure and Form in Design: Critical Ideas for Creative Practice* (Hann 2012). Illustrations are provided to assist the description of geometric shapes, grid types, motif arrangements and pattern symmetry. This chapter highlights 'the value of symmetry classification as an analytical tool, and its potential to uncover a wide range of social, psychological, philosophical and cultural properties' (34). An addition is proposed to an analytical framework that features in later chapters. Examples of graphic line artwork provided by Hann's students, which show various motifs and patterns for symmetry identification feature towards the end of the chapter. Throughout the book, each chapter ends with a section titled 'Discussion or assignment topics'. The author suggests that these sections identify themes for possible student dissertations; they could also be used as triggers for further investigation by researchers and some indicate starting points for the formulation of practice-based enquiry. Extensive reference lists are provided to encourage further reading relating to chapter content.

A collection of thirty-seven case studies and related thematic and symbolic contextual information forms the majority of the book's content. It is through the Chapters 3–14, featuring the case studies, that Hann takes the reader on a descriptive tour of trade routes, through archaeological and architectural sites, into various museum and archive collections, encompassing varying cultures. Case studies focus on non-European artefacts selected because 'cultures and countries located along trade routes from west to east, from the Mediterranean to China, Korea and Japan, offer ideal platforms from which to consider diffusion in the visual arts' (xxxi). Further rationale for case study selection by the author includes popular objects of previous study and access to particular collections and sites that include textiles, ceramics, bronzes and architectural structures. With each case study Hann identifies and analyses structural characteristics, symbols, motifs and patterns. Numerous black and white photographs illustrate the case studies, and when deemed relevant by the author, symbolic and geometric structures are identified and communicated through graphic line drawings. The centre pages of the book comprise a selection of full-colour images, which bring the motifs, patterns and material qualities of

the case studies to life. Chapters shift in focus from being centred on specific themes including 'cradles of civilization and initiators of trade' (Chapter 3), 'cultural interaction and exchange' (Chapter 5), to groups of objects, for example, 'stupas and mandalas' (Chapter 6), 'mosques and minarets' (Chapter 7), to specific locations and or periods in time, for example, 'Ottoman Turkey' (Chapter 10), 'Indian and Pakistan' (Chapter 11), 'the visual arts of dynastic China' (Chapter 13).

Object classification for the case studies is based on a nine-point framework, which has been developed from twenty-first-century museum practices. Further data comprising the case studies includes evaluation of other objects, analysis of relevant literature and projects, and related historical, cultural and production contexts. Each case study is individually insightful. Variation in scope or scale of the subject or artefact featured impacts upon the type and the level of detail articulated, particularly in terms of structural analysis. For certain case studies, such as 'Chinese dragon motifs' (cs 6) and 'motifs and symbols from Ottoman times' (cs 23) a number of examples of motifs and patterns are provided. Other case studies focus on a single artefact, for example, 'the Cyrus Cylinder' (cs 4) and 'the Babylonian map of the world' (cs 5). Case studies also examine particular sites and therefore comprise related but different examples of motifs and patterns; this can be seen in the 'Great Mosque of Cordoba' (cs 18) and 'Prambanan temple complex' (cs 33). After extensively contextualizing and discussing each of the thirty-seven case studies, the book ends with a brief concluding chapter.

The separation of the book into themed chapters with further division into the case studies, permits readers to view subjects or artefacts specific to their interests. For textile specialists there are a number of case studies of direct interest, such as the Pagyryk Carpet (cs 10), Ardabil Carpet (cs 21), Kashmir Shawl (cs 27), Javanese Batiks (cs 31), Indonesian Ikat (cs 32) and Katagami Stencils (cs 37). Many of the examples presented through the textile case studies are taken from the University of Leeds International Textile Archive. As Director and fundraiser for this resource, Hann further establishes his expertise in bringing to the fore, through this latest publication, previously unpublished material from the Archive. The research undertaken to formulate the content of the book in terms of field trips, museum visits and analysis of the University of Leeds International Textile Archive material is extensive. The inclusion of student work and lecture content indicates the benefits of research-teaching linkages within a UK higher education institution.

Cultural diffusion is central to Hann's study, defined as '[...] the process by which cultural traits, material objects, ideas, artistic styles, inventions, innovations or patterns of behaviour are spread from one social or geographical context to another' (2). *Symbol, Pattern and Symmetry: The Cultural Significance of Structure* offers a stepping-off point for further investigation surrounding cultural diffusion related to artefacts and their symbols, patterns and symmetry in contemporary society, particularly as globalization and digital methods of communication remove barriers for creative practitioners to be informed by a wider gamut of cultural influences. The creation of contemporary textile and surface pattern products can be inspired by an array of influences. Discussion surrounding contemporary cultural diffusion related to levels of adaptation, appropriation and reproduction, could be insightful in terms of evolving discourse surrounding ethical practices and new product evolution.

REFERENCE

Hann, M. (2012), *Structure and Form in Design: Critical Ideas for Creative Practice*, London: Berg/Bloomsbury.

DESIGN FOR SUSTAINABILITY: HISTORY, METHOD, PRACTICE AND POSSIBLE FUTURES

THE HANDBOOK OF DESIGN FOR SUSTAINABILITY, STUART WALKER, JACQUES GAIRD AND HELEN L. WALKER (EDS) (2013)

1st ed., London: Bloomsbury, 550 pp., ISBN: 9780857858528, h/bk, £95

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INTRODUCTION

As we struggle as a global society into the twenty-first century, our very system of existence seems at odds with our survival within our environment. With economic success measured in ever-growing levels of consumption, a developed world not slowing down and a developing one eager to catch up, this book provides an academic snapshot of current thinking around the role that design has in making our Earth liveable in the long term. It is far-reaching, from historical perspective, methods and practice, to a possible future. Unashamedly cross-sectoral and geographically comprehensively encompassing, it is suitable for all those in tertiary education seeking to understand sustainability and what it means for design.

REVIEW

At present we measure economic success in terms of levels of personal material growth, national GDP and global monetary wealth. The economy is led by a demand fed by advertising, and revolves around conspicuous consumption as a measure of success and status, something we are exporting disastrously to developing countries as markets become saturated in developed nations. Such economic realities have led some companies to specialize in planned obsolescence – Apple is particularly good at it, but some designers are looking at ways to keep the economy afloat while conserving resources. Design concepts such as the circular economy discussed by Tim Cooper (137–55) are of particular interest, discussing how capitalism has helped create a more effective and efficient design within products and processes, but has sometimes set this against an apparent societal need to buy more and more often, to take less care of our possessions, and train us as consumers to see things as disposable, from clothing to plastics – ironically the material that lasts a lifetime.

Written by many differing contributors, we have a selection of historical, present and future thought, dealing with issues as diverse as the use

of language, spirituality and an examination of how societies work. In the first of four sections we travel a path from the philosophy of Davison to the hard defining nature of Doordan. We examine the types of society and how they emerge as modern civilizations, and the role that technology and the search for sustainable design has had on design innovation. Gaird/Schneiderman provide a timely reminder that successful design incorporates values around people, society, economics and the environment, values key to the sustainability debate. Their contribution explores the links to industry in design education and how educational institutions have provided real-life mixes of industry, government and academia across multi-disciplinary teams to embed sustainability in design into the student studio experience.

Just when it seems the book cannot get any broader in its examination of design for sustainability we dive with Mackenzie into marketing and the Brand Culture, looking at methods and approaches around design for sustainability, and Chick provides practical examples from smaller businesses. This is a rich and welcome mix of thinking and practical example, which builds further within the third part of the book 'in practice'.

There is an elephant in the room when we practice design, and that is by definition the fact that when we design we cause making, and all making, even using reused or recycled materials, has an effect on the environment. Design that leads to fashion can be seen as the ultimate throw-away design culture, with seasons now measured in weeks rather than in months, clothes so cheap as to be almost immediately disposable, so disconnected through branding to social and environmental responsibility as to be entirely disconnected from everything except what we are told they stand for. Traditional fashion, contributor Fletcher says, lives in a materialist throw-away world of groundless ideas; but a World can be envisioned where there is a recognition of the finite nature of resources that reconnects us with 'material, product, place and person' (295). Interestingly, the author acknowledges the market limits of what can be termed this 'slow fashion', but the editors skillfully follow with a close rethinking of system modelling, new realities and lead us into possible futures that can include wider, mass market design improvements.

This final, fourth section first takes us back full-circle to philosophical areas around how we think of design, production and ourselves as consumers; then, by examining trends and challenging assumptions, it offers ideas for new ways of researching and new conceptions of space and outlines emergent approaches. Having established where we have come from, both theoretically and historically, the authors present clear contributions detailing the approaches to sustainability, from designing-in minor improvements to whole system innovation.

Somewhere between the start of the industrial revolution and western scientific renaissance with its associated loss of our last pagan Earth-based beliefs, and the rise to a techno-culture society unconnected to its roots, this book says we seem to have lost our way. We no longer live in the environment but on it. As producers we externalize our environmental costs and as consumers we have lost connections to social responsibility and with it no longer appreciate the economic worth of nature. This book acknowledges the role that design plays in consumption and its moral place in seeking solutions, to re-finding some values and discovering new ones, and explores the role of design in reconnecting us to our environment.

CONCLUSION

And why should we, in the end, be bothered by design for sustainability? Contributor Aidan Davison hits the spot quoting Fry: 'We, as agents and actors, make ourselves in the world that makes us and in so doing, contribute to the making of a world that makes others' (49).

The editors have sought to give an in-depth review of how we have come to be where we are, and to look at both academic thinking and practical solutions for possible futures. In this they have succeeded in bringing together some strong philosophical arguments, as well as new methods and practical solutions for future designers. In such a far-ranging book, on such an important subject, the expectation to come away from a reading energized and reinvigorated to continue on the journey of discovery is an almost impossible one to achieve – sustainability thinking so often disappoints. But this book succeeds where others have failed. Keep this book: in years to come it will be seen as either our epitaph or an inspiration.

EXPERIMENTAL SYSTEMS. FUTURE KNOWLEDGE IN ARTISTIC RESEARCH, MICHAEL SCHWAB (ED.) (2013)

Leuven: Leuven University Press, 230 pp.,

ISBN: 9789058679734 (Orpheus Institute,

<http://www.orpheusinstituut.be>), p/bk, €39.50

*Reviewed by Prof Michael Biggs, School of Creative Arts,
University of Hertfordshire*

It is hard to put one's finger on this book. Not literally of course, for the book is large format, printed on beautiful paper with wide margins. But even at the level of the title, there seems to be a certain perplexing juxtaposition. We encounter 'experimental systems' – a concept taken from the writings of molecular biologist Hans-Jörg Rheinberger – being used as a lens through which to view 'artistic research'. This suggests some kind of comparison or interdisciplinary relationship between science and art. Rheinberger himself has a broad vision of research and knowledge production and explicitly directs his philosophy at fields outside of the hard sciences. As such it is tempting to use his highly developed conceptual framework of how knowledge is created or discovered, in order to create a plausible account of the new academic phenomenon of artistic research. However, as one of the contributors admits: 'the application is not obvious, nor is it straightforward' (160).

It was perhaps a misunderstanding on my part that the word 'experimental' in the title necessarily implies something scientific. The contributors reveal that for Rheinberger an 'experimental system' does not refer to a scientific experiment but instead to a conceptual framework arising from laboratory-like conditions (103). In such a system certain practices or materializations – whether scientific apparatus, artistic constructions, or any other kind of intentional activity – have the potential to 'provoke surprise' (137) and act

as 'a machine to make the future' (155). In a manner that seems sympathetic to artistic production, Rheinberger does not claim that these 'unprecedented events' (143) correspond to traditional scientific knowledge, but adopts a more model-theoretic approach in which they become 'epistemic things'; outcomes of a game quite independent of the truth-claims of the 'theory laden practice of science' (199). An epistemic thing sounds like rather obscure idea, but if one can get past the slightly opaque language of Rheinberger's own account, and hence the complexity of some of the third-party uses of his theory as represented by the contributors in this book, one can see that an epistemic thing need not be such an alien idea; it is simply a bearer of meaning.

When one observes the field of artistic research in general, one finds a plurality of activities that handle material or have embodied practices, etc., all with the potential to bear meaning. Therefore, using Rheinberger's vocabulary, artistic activities produce 'epistemic things' that bear meanings, in contrast to creating mere 'technical objects'. All fifteen contributors to the book reflect explicitly on the way in which their type of artistic production, ranging from visual art, music and musicology, philosophy of art, to criticism; may be usefully interpreted as 'experimental systems'. However, the unspoken assumption from the outset is that it is quite natural to take an existing scientific or philosophical concept from outside art as the basis for that interpretation.

As a result, artistic research could sound like a type of Activity Theory, and the majority of contributors cite Latour who has highlighted that even the site of scientific knowledge production, namely the laboratory, can be problematized or given agency in the kind of knowledge and understanding that results from its activities. If we seek knowledge through scientific practices, and we set up experiments accordingly, then we will discover certain kinds of knowledge at the expense of other kinds of knowledge. For example, laboratory science does not result in answers to ethical or aesthetic questions. Although the combination of art and science can be productive, it is only one arena of artistic research. Whilst some art explicitly addresses scientific issues and some science borders on issues of art and representation, other types of art do not engage with these issues at all. Perhaps this book is principally aimed at the more scientifically oriented or systems-based artist-researcher. Alternatively, I imagine the authors might argue that 'experimental systems' could be a rich concept with productive consequences in any field of knowledge creation or artistic production. I found myself evoking Activity Theory in order to draw attention to the relationship between our practices and the restrictions these place upon the 'field of possibilities', i.e. the way in which adopting certain practices already constrains or directs us towards certain kinds of outcome and not others. Of course, restriction is not necessarily a problem, and one could argue that intentional behaviour or adopting a particular intellectual point of view, is necessary in order to come to some kind of conclusion by limiting the enormous quantity of options in the field of possibility.

This book is a dense academic text, and by the end I had to agree with Schwab that this particular view of artistic research will only be resonant for 'limited selections of artistic projects' (6). This conclusion is mainly based on the book's productive but restricted assumption that artistic research as an activity can be usefully compared to the laboratory in which conditions are established for 'discovery'. I am not sure that 'discovery', except in the sense of 'surprise', is necessarily an all-encompassing concept in artistic research. For example, experience-based or process-based artists, or performance

artists dealing with embodiment, do not seem to be focusing on 'discovery'. So this book, as Schwab implies, will appeal to those artists who are prepared to accept the discourse of science, philosophy of science and of scientific methods. My concern is that it reinforces a view that in the transition from the practice of art to the practice of artistic research, a number of necessary transformations must be made. Amongst these assumed necessities are an academicization of language, the establishment of an explicit relationship to a philosophical system, and an authorization of science to legitimize artistic methods, none of which I regard as being necessities.

One virtue of this book is that it demonstrates that drilling deeply into any subject and using a powerful theoretical lens to interpret the consequences, can lead to rich and creative outcomes. Indeed, this could stand as a definition of academic knowledge production in any field. But a misleading outcome of a close/closed reading of this book might be the belief that exactly these scientific activities are necessary, or that they provide the only or the preferred route to achieving a legitimate grounding of the concept of artistic research. Although I think the book adds to our understanding and thinking on artistic research and the link between science and art, I believe that it describes only one of the many possible sites to place one's metaphorical finger, and that rich 'contexts of discovery' can be found in many other different transdisciplinary 'experience-experiments'.