RACAR : Revue d'art canadienne
Canadian Art Review

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Natalie Loveless, *How to Make Art at the End of the World: A Manifesto for Research-Creation,* Durham: Duke University Press, 2019, 176 pp. 12 b/w illus. $ 23.95 (paper) ISBN 9781478004028

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Volume 45, Number 2, 2020

URI: https://id.erudit.org/iderudit/1073960ar
DOI: https://doi.org/10.7202/1073960ar

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Publisher(s)

UAAC-AAUC (University Art Association of Canada | Association d'art des universités du Canada)

ISSN

0315-9906 (print)
1918-4778 (digital)

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Cite this review

Theodore, D. (2020). Review of [Natalie Loveless, *How to Make Art at the End of the World: A Manifesto for Research-Creation,* Durham: Duke University Press, 2019, 176 pp. 12 b/w illus. $ 23.95 (paper) ISBN 9781478004028]. *RACAR : Revue d'art canadienne / Canadian Art Review*, *45*(2), 175–177. https://doi.org/10.7202/1073960ar

and the style, therefore, supported the concept of the "woman artist" insofar as that figure served to exceptionalize sexual behaviour and metonymize the body in art.

Thus, as Contogouris' book reveals, what the figure of Hamilton does for the historiography of art's misrecognition of the woman artist is to maintain "the troubled relations between an artist's life and work, between biography and art, fact and fiction, history and truth, document and truth," asserted by Griselda Pollock.[4] Pollock's feminist point of view on Artemesia Gentileschi cited here admits of two key points: in life, these "troubled relations" know no gender, but given the historical discourse surrounding women artists, we can say that they are acutely expressed in art history. In both art history and the patriarchal societies of early modern Europe, these "troubled relations" insist on the primacy of masculine desire in the representations of the woman artist and the interpretations of her art. Ascribing agency to someone who did not have it at the time only reveals the problem for what it was and is: a re-inscription of masculine desire onto the figure of the "woman artist." Pollock concludes by suggesting that all interpretations of the woman artist construct her as "the sacrificial victim." This is no doubt a pessimistic view, but also a realistic one with regard to Hamilton, especially concerning the story of her life after the death of Nelson. Although she does not say so, perhaps this is why Contogouris, in the last chapter of her book, turns to some more recent re-imaginings of Hamilton, where an artist with agency can indeed be found. Whether our view of the artistic contributions of Hamilton can be essentially transformed by more contemporary artists or not, the author's turn presents an optimism not obtained otherwise in the thorough and scholarly study of the patriarchal desires of the past found here. ¶

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1. See my extensive discussion of this issue in regard to the filmmaker Maya Deren, "Maya Deren Herself," in *Maya Deren and the American Avant-Garde*, ed. Bill Nichols (Berkeley and Los Angeles: University of California Press, 2001), 104–129.
2. See the essays and bibliography in *The Artemisia Files: Artemisia Gentileschi for Feminists and Other Thinking People*, ed. Mieke Bal (Chicago: University of Chicago Press, 2005).
3. Alois Riegl, *The Group Portraiture of Holland*, trans. David Britt (Los Angeles: Getty Research Institute for the History of Art and the Humanities, 1999). See also Catherine M. Soussloff, *The Subject in Art: Portraiture and the Birth of the Modern* (Durham, NC: Duke University Press, 2006), 25–56.
4. Griselda Pollock, "Feminist Dilemmas with the Art/Life Problem," in *The Artemisia Files*, 169–206. My remarks here do very little justice to what I consider Pollock's major intervention into the problem of the "woman artist."

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In this succinct book, Natalie Loveless explores the claim that art-making practices are well situated to challenge and change existing knowledge-making practices in the contemporary research university. As the title suggests, Loveless mobilizes her own interests and affections to respond to the "end of the world": the looming environmental calamity of "petrocultural colonial capitalism" (99). These interests include Thomas King's championing of Indigenous storytelling, Donna Haraway's communal ethics of the non-human, and Jacques Lacan's linguistic psychoanalysis. Exploring provocative links between the crafting of research questions, stories, and ethics, Loveless thickens the theory of how art-based research-creation can mobilize "the project of re-thinking interdisciplinary practice and politics in the North American University today" (6).

The book is the fruition of an earlier piece published in *RACAR* in 2015 called "Towards a Manifesto of Research-Creation." In that polemic, Loveless argued that art-making establishes a kind of ethics distinct from and better than the legalistic ethics overseen by university research ethics boards. In this new book, she shifts from that negative stance to embrace a positive exploration of erotic desire, conditional love, and, above all, care. The idea is that art is especially good at helping scholars imagine other worlds. Creating art is a way to bring

scholars into a resolutely interdisciplinary polity able to think research as love—in particular, love as passionate *eros* rather than as altruistic *agape*. She is convinced that an appropriate response to human-induced climate change and the political, social, and economic legacies of colonialism is to make art in the university. The result is indeed a manifesto of art-based research-creation as a progressive political force within the university.

It is a short book, 107 pages long, divided into four chapters, plus forty-three pages of notes and bibliography. The introduction, "Art in the Expanded Field," sets research-creation in contemporary art history. In

Loveless's telling, research-creation is a continuation of the social, activist, and pedagogical art practices of artists such as Joseph Beuys and Mary Kelly. These art-makers turned pedagogy into both thematic concerns and modes of practice. Relying on Donna Haraway's manifestos, Loveless also wants to expand the conception of art practice to include ecologies. Chapter One then suggests that research-creation might reliably draw on storytelling in order to move between research and creation. One way to overcome conceptual divides between theory and practice, Loveless writes, is to tell better stories.

Chapter Two focuses on the proposition that research-creation is uniquely posed to change how disciplines operate in the university. Loveless claims that if researchers are to address wicked problems such as colonial legacies and human-induced climate change, they must go beyond disciplinary strictures. She relies on Owen Chapman and Kim Sawchuck's 2012 essay "Research-Creation: Intervention, Analysis, and 'Family Resemblances'" to outline four kinds of research-creation: research-*from*-creation, research-*for*-creation, creative presentations *of* research, and, the type she believes is most powerful, creation-*as*-research. It is this last kind, hybrid and multimodal, that has the potential to push deeper than merely using art-practice to produce knowledge: creation-as-research "queers normative university discourse" (57).

Chapter Three looks at her idea of research-creation as love, and as a mode of care and desire. She makes complex arguments that love is *eros*, "something driven and disruptive" (76), capable of opening up both what counts as research and what methods we do research with. This can be glossed as an engaged update on the Rousseauian tradition of valuing egalitarian institutions that promote a communal life of mutual care. Chapter Four then follows up with a remarkably coherent picture of some ideas drawn from Jacques Lacan. She concentrates on four lectures concerning "the gaze as *objet petit a*" from 1964. She follows Lacan's thought through twists and turns, outlining a way for understanding the artist as equivocal subject, both the maker of the gaze and the glint of light the gaze alights on. The discussion follows a series of "folds," describing an emergent subjectivity in which art has the power to make what matters take hold of us, at the same time we look to take hold of it: theoretical rigour as dialectical, contradictory, and emergent.

This engagement with Lacan leads to the major difficulty with the manifesto, namely, Loveless' construction of her audience. Although acknowledging that Lacan's seminars are well trod and his formulations often "cryptic," Loveless nevertheless believes that the psychoanalytic project has current value for those looking to remake the university. But it is hard to see, in a practical sense, how Lacanian theory is productive to build bridges across university disciplines: although psychoanalysis in general, and Lacan in particular, have been immensely influential, they have also struggled to find a place in the university. Academic psychiatry, for instance, has long been hostile to psychoanalysis, as have humanists as diverse as Noam Chomsky and Karl Popper. At the same time, more practical theories of bridge-building strategies and interdisciplinarity abound. Loveless outlines one popular one, sociologist Susan Leigh Star's concept of "boundary objects," which refers to the stuff that groups of people use to act toward and with. The idea is that academic disciplines sometimes have in common artifacts, tools, procedures, or concepts; what distinguishes disciplines that share the same object is the precise ways they interpret and use it. For instance, a Motherwell might function differently for an artist, an art historian, and an economist. The methods and approaches in which each discipline takes up the same object, Star argues, helps explain how researchers from different disciplines can work together. This section of theory, explicitly about how disciplines form and interdisciplinarity functions, could be expanded: Peter Galison's notion of trading zones, which uses the idea of pidgins borrowed from linguistics and anthropology, would help expand the number of disciplines potentially implicated in research-creation; Norbert Wiener's "trained acquaintance" would help understand how a single researcher can proceed in an interdisciplinary fashion.

There are other clues that Loveless doesn't really imagine research-creation as a model for the entire community of university researchers. For instance, she notes that although she champions research-creation because it might dislodge the "hegemony" of the monograph as the standard scholarly output, here she is publishing one herself. Ironically, the monograph is not hegemonic in most of the university: researchers in medicine, engineering, and science, by far the home to most research (in terms of funding and numbers of researchers), hardly traffic in the monograph at all.

Readers familiar with the book and Loveless' other writings may rightly feel that I should offer more direct criticism of her arguments. But the point is not that her arguments go awry, but rather that there is a risk her framing obscures the deep potential for research-creation to have the effects she wants. There are amazing opportunities for research-creation beyond the arts and humanities. Could research creation survive outside of fine arts, design, and music departments? It might strengthen her argument about interdisciplinarity, for instance, if she looked farther afield for other research based in complex notions of care, such as Susan Reverby's histories of nursing or Annemarie Mol's ethnographies of care in medical practice. Medicine and psychology are facing a

replication crisis and deep worries about how to transform our best empirical studies into actionable practices. Research-creation could help evaluate and rectify these disciplinary issues. In addition, if the goal is to make research-creation a valuable part of the university at large, she might from the outset include some recognition that the interpretation of empirical data collection is crucial to most researchers in the university—including art historians, whose place in the research university is related to their use of sophisticated methods for precise empirical work (such as cataloguing and provenance). For many academics, it is non-negotiable that research include reliable methods for gathering evidence and analyzing findings.

But so be it. Loveless does not have to show that research-creation has the resources to address research writ large. In her conclusion, "Art at the End of the World," she restates her concern of allowing amory and erotics to shape pedagogy and transcend disciplinary constraints about research questions and appropriate methodologies, placing nonhuman matters alongside the human in a project to address major social and political problems. She is thus proposing a new inter-discipline—with its own priorities, methods, values, and assumptions. That's a defensible proposition, perhaps to be developed along the lines of other interdisciplinary fields such as women's studies and Black studies. Her primary audience, researchers in art and fine art, will find the manifesto gives a sophisticated form to an emerging desire—an *eros* and "attunement"—to not just study the world, but to have an impact on it. ¶

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