



School: Bath School of Art

Researcher: Dr Natasha Kidd

Project Title: *The Habits of Artists*

UOA: 32: Art and Design: History, Practice and Theory

300-Word Statement

This multicomponent output consists of a series of participatory events employed to research the peripheral behaviours that inform the creative processes of art making.

This research explores the habits of artists as unique features of creative knowledge making and argues that such knowledge is most effectively shared through the practice of art.

The work asks: how can we make space for the peripheral activities of artists and account for them, so as to broaden our understanding of creative knowledge making? Can we find more fitting academic frameworks than currently exist for understanding and communicating the complexities of an art practice, in which idiosyncratic and bespoke logics drive creativity?

Noticer (2014), a five-day 'school', explored the act of noticing as a fundamental creative skill. It was distinctly devised to look at the potential of *noticing* as a tool for learning in art practice. *Inventory of Behaviours* (2017 - ongoing) followed with public events designed to collect and analyse the rituals, traits, and habits of artists that surround the production of work in the studio. Drawing upon the knowledge of experts from a range of disciplines, live observations of the events are shared publicly. The contributions of composers, psychologists, neuroscientists, choreographers, students, and artists carry equal weight. Research and learning is staged in the gallery where participants agree to be implicit in the enquiry.

Two book chapters and conference papers present the material gathered at these events, positioning this idiosyncratic data in relation to historical, cultural, and pedagogic contexts. Here Addison and Kidd scope out a theoretical network of thinkers - Ingold, Borgdorff, Bishop, Sullivan - to understand the complexity of creative learning and argue that the preparatory, interruptive, or reflective habits they have discovered to be common to many artists have been subjected to institutional hierarchies that need to be reassessed.