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Making a difference via sensuous knowledge: The Artistic Doctoral Space

Operating in the here and now, as well as in relation to the past and future, artistic researchers in the choreographic realm elaborate the potentials of sensuous address, revealing 'less visible, less legible' moments to offer 'productive disciplinary and discursive interventions' (Joy 2014: 4).

Generated through corporeal-material-discursive apparatuses they question what bodies in-motion *can do and become*, rather *only* than what they *are*. Multi-faceted and multi-registered, choreographic researchers reach away from any singular or normative associations of movement as a set of language possibilities, procedural matrices or production protocols, reframing choreography as an epistemic practice, structured by, and productive of, knowings and knowledges that find many modes of articulation in the world.

Such research has the potential to influence within and beyond the field of dance-making, playing its part in opening up the very nature of artistic research and how it is perceived in academic and artistic domains. In reaching across and beyond conventional academic and artistic frameworks, artistic researchers make spaces for their curiosities that do not always fit into producers' visions, university paradigms or funders' criteria. Through connecting, instead, across established (but no-longer helpful) boundaries, they intervene into ways of doing and making, opening up conventionally defined dissemination routes for knowledges generated in universities, to diversify (art) practices, make a difference to people's lives and address transdisciplinary issues.

Here, focusing on the Doctoral space, I ask how might these rich potentialities in turn reframe doctoral studies? How might we reconsider and enhance the capacity of these degrees? How can the potential to make a difference, be realised? How are we making spaces for a new breed of movement artist, a new type of academic, a new kind of cultural mover and shaker?