



## Voorwoord

*Literator* wy hierdie spesiale uitgawe aan *Op die spoor van kreatiewe kreature: 'n interdissiplinêre ondersoek na die kreatiewe proses*. Die projek is uitgevoer binne die Fakulteit Lettere en Wysbegeerte aan die Noordwes-Universiteit (Potchefstroomkampus) en het ontstaan uit 'n behoefte om skeppende praktyk as 'n belangrike aspek van navorsing te vestig. Die projek is ontwerp om die navorsingsmoontlikhede wat bestaan tussen die vakgroep Skryfkuns (taal) en Grafiese Ontwerp (beeld) aan die hand van praktykgebaseerde navorsing te ondersoek. Hierdie projek het soveel gegroei dat bydraes uit ander dissiplines soos Kunsgeskiedenis en Letterkunde ook geïnkorporeer is – iets wat die interdissiplinêre aard van die projek verder bevorder het.

Die skeppende proses is begin deur aan verskeie kunstenaars 'n reeks van nege illustrasies te gee. Hulle moes daarna vorendag kom met hulle eie skeppende interpretasies of reaksies op hierdie stimulus. Die oorspronklike kreature (illustrasies) het hulle oorsprong in die verbeelding van die vyfjarige Joshua Marley en is geïllustreer deur sy pa, Ian Marley. Projekdeelnemers is betrek vanuit 'n breë spektrum dissiplines, ouerdomsgroepe en ervaringsvlakke – vanaf gevestigde kunstenaars en studente tot kleuters en deelnemers aan gemeenskapsprojekte. Die uiteenlopende skeppende uitsette – vanaf kreatiewe skryfwerk, musiek en illustrasies tot beeldhouwerk, om slegs 'n paar te noem – is tentoongestel by 'n uitstalling wat gehou is tydens 2007 se Aardklop Nasionale Kunstfees.

Hierdie skeppende werk vorm 'n integrale deel van die projek, dit is ondersoekend van aard en is verder ook die bron van alle navorsing wat in die projek onderneem is. Dit is daarom vanselfsprekend dat die skeppende werk moes deel uitmaak van hierdie publikasie. Om hierdie rede het ons sommige van dié werk in *Literator* sowel as op meegaande DVD-stel ingesluit.

Die projek is gekonseptualiseer binne die veld van praktykgebaseerde navorsing en al die artikels wat in hierdie uitgawe verskyn, is die uitvloeisel van een of ander vorm van skeppende praktyk. Om na-

vorsingswaardigheid te verseker het alle artikels 'n eweknie-evaluatingsproses deurloop.

Die agt artikels wat vir hierdie uitgawe geskryf is, handel oor verskeie aspekte van die projek. Waar sommige artikels handel oor praktykgebaseerde navorsingsmetodologie, ondersoek ander weer belangrike aspekte van skeppende werk aan die hand van teoretiese analises en/of lesings.

Die eerste artikel *Op die spoor van kreatiewe kreature: 'n interdissiplinêre ondersoek na die kreatiewe proses – projekbeskrywing* deur Franci Greyling en Ian Marley bied as inleiding tot hierdie uitgawe 'n oorsig oor die projek en dien voorts as 'n verwysingsraamwerk vir die res van die bydraes. Die artikel bespreek die projekontwikkeling insluitende die konteks, konseptualisering, benadering, metodes, dokumentasie, ondersteuningstrukture, beskrywing van die verskeie subprojekte, voorlopige resultate en besinning.

Die tweede artikel deur Rita Swanepoel, *The grotesque as it appears in Western art history and in Ian Marley's creative creatures*, bied 'n teoretiese ondersoek na die konsep van die groteske soos dit voorkom in Westerse kunsgeskiedenis. In die artikel word drie tegnieke wat in teken- en skilderkuns met die groteske geassosieer word, geïdentifiseer, naamlik saamgestelde kreature, die oorskrywing of oordrywing van gangbare konsepte of kategorieë en die jubstaponering van die belaglike en die vreesaanjaende. Hierdie tegnieke word gebruik as 'n strategie om die oorspronklike "kreature" te lees en te interpreteer.

In sy artikel, *Vyf digters in gesprek met Joshua en Ian Marley se kreatiewe kreature*, analyseer Hein Viljoen die reaksie van vyf digters op die oorspronklike illustrasies. Hy toon aan dat die digters die kreature op morfologiese wyse naboots, maar ook patronen en *Gestalts* gebruik om die kreature enersyds te verstaan, maar andersyds minder bedreigend te probeer maak en te probeer besweer.

Die gedagte van ondersoekende lees word voortgesit in Colette Lotz se artikel, *Possible worlds: a reading of three artworks from the "Creative Creatures" project*. Haar bydrae bied 'n ontdekkingstog van werke deur Diane Victor, Flip Hattingh en Angus Taylor. Lotz ondersoek hoe elk van hierdie kunswerke sy eie fiktiewe wêreld voorstel en doen aan die hand dat die oormekaarplaas van botsende wêrelde spanning suggereer wat progressief heenwys na argeologie, geskiedenis en die teorie van moontlike wêrelde (*possible worlds theory*).

*Eyeing the creatures: an exploration of mirth as a personal function of art* deur John Botha neem die brille wat die beeldhouer Jan van der Merwe vir die verskillende kreature gemaak het, in oënskou. Van der Merwe se werk word bespreek en gekontekstualiseer binne die breër konteks van binnekritiek in kuns, met verwysings na onder andere die werk van Bosch en Bruegel. Botha sluit af deur aan die hand te doen dat die prettige eienskappe van 'n kunswerk binne die konteks van 'n soort wederkerige spel geniet moet word.

Roela Hattingh se artikel, *Kom ek vertel vir jou 'n storie oor Lacan se "objet petit a"* ("kleinletter-ande"): 'n outo-etnografiese verkenning van 'n kreatiewe persoon se ervaring tydens die skryf van 'n akademiese artikel oor die kreatiewe proses, ondersoek die konsep van die "ander" soos dit na vore kom in tekste deur Roela Hattingh, Heilna du Plooy en Harry Kalmer. Die artikel word aangebied as 'n outo-etnografiese ervaring van 'n kreatiewe persoon wat 'n akademiese artikel skryf oor die skeppende proses. Hattingh se artikel word derhalwe 'n personifikasie van die skryfproses en die skrywer bevind haarself dan in 'n gesprek met hierdie persona. Hierdie benadering bied 'n alternatiewe modus vir die aanbieding van navorsing binne die skeppende dissiplines.

Die gedagte van 'n perspektief van binne die skeppende proses kom ook na vore in Franci Greyling se artikel, *Skryfkunsstudente se ervaring van hulle eie kreatiewe proses binne die konteks van die "Op die spoor van kreatiewe kreature"-projek: 'n narratiewe ontleding*. In hierdie artikel ondersoek Greyling die moontlikheid dat 'n narratiewe analise van studente se persoonlike verslae kan lei tot 'n beter begrip van die individuele ervaring, die skeppende proses en ook die projek as 'n geheel. Amabile se saamgestelde model vir kreatiwiteit word as basis vir die ondersoek na die drie vlakke van die narratief (vorm, inhoud en konteks) gebruik.

Die slotartikel deur Louisemarié Combrink en Ian Marley, *Practice-based research: "Tracking creative creatures" in a research context*, ondersoek die konsep van praktykgebaseerde navorsing as 'n werkbare navorsingsopsie binne die skeppende dissiplines. Die skrywers oorweeg die projek in die geheel in terme van die voldoening aan die beginsels van praktykgebaseerde navorsing, en stel ook 'n moontlike benadering voor tot die hantering van toekomstige soortgelyke projekte.

Die *Litera*-afdeling bestaan uit skeppende bydraes wat deel vorm van die projek en sluit gedigte en kortverhale in, sowel as 'n essay

waarin Heilna du Plooy oor haar skeppende proses binne die projek besin.

Ander skeppende werk is te sien op die DVD-stel wat by hierdie spesiale uitgawe ingesluit word. Die eerste skyf bevat 'n katalogus asook agtergrondinligting oor die spesifieke kunstenaars, hulle proseswerk en finale skeppende produkte, tesame met die artikels wat in hierdie uitgawe verskyn. Hierdie DVD is deur Christiaan van der Westhuizen ontwerp. Die tweede skyf wys die projek aan die hand van 'n video-opname van die uitstellings en vertoon ook onderhoude met kunstenaars wat aan die projek deelgeneem het. Hierdie DVD-stel bied 'n insiggewende blik op die diverse benaderings en interpretasies wat in die projek as 'n geheel gebruik is.

*Op die spoor van kreatiewe kreature* was die eerste inisiatief van hierdie aard by die Noordwes-Universiteit – 'n inisiatief waar 'n praktykbaseerde navorsingsprojek, gefokus op skeppende praktyk, die platform geword het vir navorsing. Die suksesverhaal van hierdie projek is te danke aan die samewerking van 'n groot aantal mense wat met besondere positiewe energie en ingesteldheid daartoe bygedra het dat die projek kon groei en wasdom bereik. Ons wil daarom elkeen van die deelnemers bedank wat bygedra het tot die sukses van die projek, asook die Navorsingseenheid: Tale en Literatuur in die Suid-Afrikaanse Konteks, verder ook die bestuur van die Noordwes-Universiteit vir hulle onderskraging en finansiële ondersteuning, die ewekniepaneel vir insiggewende kommentaar en voorstelle, en laastens ook die redaksionele span van *Literator* vir die samestelling van hierdie uitgawe.

**Franci Greyling & Ian Marley**  
**Gasredakteurs: spesiale uitgawe van *Literator***



## Preface

This special edition of *Literator* is dedicated to *Tracking creative creatures: an interdisciplinary investigation into the creative process*. The project, executed in the Faculty of Arts at the North-West University (Potchefstroom Campus), originated out of the need to establish creative practice as an important aspect of research. The project was thus designed to explore the research possibilities particularly between the subject groups Creative Writing (language) and Graphic Design (image) by means of practice-based research. However, the project also grew to incorporate contributions from other disciplines such as History of Art and Literary Studies, which enhanced the interdisciplinary nature of the project.

The creative process was initiated by providing various artists with the same set of nine illustrations and asking them to come up with their own creative interpretation or reaction to this stimulus. The initial creatures (illustrations) originated in the imagination of the 5 year-old Joshua Marley and were subsequently illustrated by his father, Ian Marley. Participants in the project represented a wide spectrum of disciplines, age groups and levels of experience ranging from well-established artists and students to nursery school children and participants in community projects. The creative outputs which included creative writing, music, illustration and sculpture to name a few were showcased at an exhibition at the 2007 Aardklop National Arts Festival.

The creative work which was intrinsic to the project was exploratory in nature and became the source of all research conducted. It was thus of paramount importance that this creative work be included in this publication, and to this end we have included creative work both in the journal as well as on a set of two DVDs.

This project was conceptualised within the area of practice-based research and all articles featuring in this edition resulted from some form of creative practice. In order to ensure research worthiness all articles were subjected to a peer review process.

Eight articles were written for this edition and these address various aspects of the project. Where some deal with practice-based research methodological issues, others explore salient facets of creative work by means of theoretical analysis and/or readings.

The first article, *Op die spoor van kreatiewe kreature: 'n interdissiplinêre ondersoek na die kreatiewe proses – projekbeskrywing* (“Tracking creative creatures”: an interdisciplinary investigation into the creative process – project description) by Franci Greyling and Ian Marley is the introduction to this edition and aims to provide an overview of the project and also serves as a contextual frame of reference for the rest of the contributions. In this article the evolution of the project is discussed, including the context, conceptualisation, approach, methods, documentation, support structures, description of the various subprojects, and preliminary results and appraisal. (An English translation of this introductory article is available on the DVD.)

The second article by Rita Swanepoel, *The grotesque as it appears in Western art history and in Ian Marley's creative creatures*, offers a theoretical exploration and reading of the notion of the grotesque in Western history of art. Three techniques associated with the grotesque in drawing and paintings are identified, namely composite creatures, the violation or exaggeration of standing concepts or categories and the juxtaposition of the ridiculous and horrible. These techniques are then used as a strategy for reading the original illustrations.

In his article *Vyf digters in gesprek met Joshua en Ian Marley se kreatiewe kreature* (Five poets in conversation with Joshua and Ian Marley's creative creatures), Hein Viljoen analyses the reaction of five poets to the original illustrations. He shows that the poets imitate the creatures morphologically, but also use patterns and *Gestalts* both to develop an understanding of the creatures and to make these creatures less threatening and exorcise them.

Colette Lotz in her article, *Possible worlds: a reading of three artworks from the “Creative Creatures” project*, continues the notion of reading and her contribution investigates artworks by Diane Victor, Flip Hattingh and Angus Taylor. Lotz explores how each of these artworks represents its own fictional world and advocates that the superimposition of incongruous worlds suggests a tension that hinges on the progressive notions of archaeology, history and possible worlds theory.

*Eyeing the creatures: an exploration of mirth as a personal function of art* by John Botha considers the glasses that sculptor Jan van der Merwe made for each creature. Van der Merwe's work is discussed and contextualised within the wider context of mirth in art referring among other to the work of Bosch and Bruegel. In conclusion Botha suggests that the mirthful characteristics in a work of art should be enjoyed as a sort of reciprocal game.

Roela Hattingh's article, *Kom ek vertel vir jou 'n storie oor Lacan se "objet petit a"* ("kleinletter-other"): 'n auto-etnografiese verkenning van 'n kreatiewe persoon se ervaring tydens die skryf van 'n akademiese artikel oor die kreatiewe proses (*Let me tell you a story about Lacan's "objet petit a"* ("lower-case-other"): an auto-ethnographical investigation of a creative person's experience of writing an academic article on the creative process), investigates the concept of the "other" as it appears in creative texts by Roela Hattingh, Heilna du Plooy and Harry Kalmer. This is presented as an auto-ethnographic experience of a creative person writing an academic article on the creative process. The article thus becomes personified in the writing process and the writer enters into a conversation with this persona. This approach offers an alternate mode of presenting research within the creative disciplines.

Franci Greyling shares this notion of the insider perspective in her article, *Skryfkunsstudente se ervaring van hulle eie kreatiewe proses binne die konteks van die "Op die spoor van kreatiewe kreature"-projek: 'n narratiewe ontleding* (*Creative writing students' experience of their own creative process within the context of the "Tracking creative creatures" project: a narrative analysis*). In this article she investigates whether a narrative analysis of students' personal reports can lead to a better understanding of the individual experience, the creative process and the project as a whole. Amabile's componential framework of creativity served as a basis for the investigation into the three levels of the narrative (form, content and context).

The final article by Louisemarié Combrink and Ian Marley, *Practice-based research: "Tracking creative creatures" in a research context*, explores the concept of practice-based research as a viable research avenue for the creative disciplines. It offers an evaluation of the project as a whole in terms of its compliance with the principles of practice-based research and proposes a possible approach to facilitate further projects of this nature.

The *Litera* section consists of creative contributions generated within the project including poems, short stories, and an essay by Heilna du Plooy in which she contemplates her creative process within the project.

Other creative work is showcased on the set of two DVDs included in this special edition. The first disc containing a catalogue, which also includes background information of the particular artists, their process work and the final creative production, as well as the articles contained within this edition, was designed by Christiaan van der Westhuizen. The second disc showcases the project by means of a video recording of the exhibitions and interviews with artists in the project. These DVDs provide insight into the diversity of approaches and interpretations within the broader context of the project.

*Tracking creative creatures* was the first initiative of its kind at North-West University where a practice-based research project, which focused on creative practice, became the platform for initiating research. The success of this project can be ascribed to the cooperation and collaboration of a large number of people whose positive energy and attitudes allowed the project to grow and mature. We would like to express our gratitude to all the participants who contributed to the success of the project, the Research unit: Languages and Literature in the South-African Context and the North-West University management for their encouragement and financial support, the peer review panel for their insightful comments and suggestions as well as the *Literator* editorial team for the compilation of this edition.

**Franci Greyling & Ian Marley**  
**Guest Editors: *Literator* special edition**