

**Barbara Bolt
Publications**

Books

Bolt, B. (2011) *Heidegger Reframed: Interpreting Key Thinkers for the Arts*, I.B.Tauris, London, ISBN: 978 1 84511 679 8 (translated into Turkish in 2012 by kolektif kitap ISBN: 978-605-63559-0-5 and translated into Mandarin Chinese in 2016 by Chong Qing University Press).

Bolt, B. (2004) *Art Beyond Representation: The Performative Power of the Image*, I.B.Tauris.

Edited Books

MacNeill, K. and Bolt, B. (2019, forthcoming) *The Meeting of Aesthetics and Ethics in the Academy: Challenges for Creative Practice Researchers in Higher Education*, London: Routledge.

Barrett, E. and Bolt, B. (2014) *Material Inventions: Applying Creative Arts Research*, London: I.B.Tauris.

Barrett, E. and Bolt, B. (2013) *Carnal Knowledge: Towards a “New Materialism” through the Arts*, London, I.B. Tauris.

Barrett, E. and Bolt, B. (2007) *Practice as Research: Approaches to Creative Arts Enquiry*, London: I.B.Tauris. Re-issued in paperback in 2009, reviewed by Richard Hickman, *Cambridge University in Australian Art Education*, Vol 30, No 1, 2007, 79-81.

Bolt, B, Coleman, F, Jones, G and Woodward, A. (2007) *Sensorium: Aesthetics, Art, Life*, Newcastle, UK: Cambridge Scholars Press.

Chapters in Books

Bolt, B. (2019) *Couch grass: Ethics of the Rhizome. A Feminist Companion to the Post-humanities*, (eds) Cecilia Åsberg and Rosi Braidotti, New York: Springer.

Bolt, B. (2019) *When is a Red Shoe not a Red Shoe? Conceptual Framing and the Consequences for the “object”*. *Visual Research in International Perspectives on Visual Arts PhDs in Education: Provoking the Field*, (eds) Anita Sinner and Rita L. Irwin, London, UK: Intellect Publishing, 113-128.

Bolt, B and Ihlein, L. (2018). *Socially Engaged Art and Participatory Action Research in principle and in practice*. *Associations: Practice and Research*, (ed) James Oliver, Melbourne, Victoria: Melbourne University Press, 83-103.

Bolt, B. (2017). *How I found my Voice: supporting students to find their voice in the creative arts thesis*. *Feedback on Doctoral Writing: Strategies for Supervisors*, Susan Carter and Deborah Lau, Oxbridge, UK: Routledge, 143-150.

- Bolt, B. (2017). Photography came out of painting ... and is now going back. David Hockney: Current, (ed) Simon Maidment, London UK: Thames and Hudson, 145-153.
- Bolt, B. (2016). Whither the aesthetic alibi: Ethics and the Challenge of Art as Research in the Academy. *Ethics for Visual Research: Theory, Methodology and Practice*, (eds) Deborah Warr, Marilys Guillemain, Su Cox and Jenny Waycott, New York: Palgrave Macmillan, 187-200.
- Bolt, B. (2016). Perturbations, Positioning and Politics in the Visual Field. *Resonate*, (ed.) Laura Woodward, Melbourne, Random Publication.
- Bolt, B. (2014). Lo Tecnosublime. *Tekno-Kultura entres dos siglos: Tecnociencia, Arte Y Política*, Madrid: Cartarata, 31-40.
- Bolt, B., MacNeil, K. and Ednie Brown, P. (2014). Creative Practice, Research Ethics and the Doctoral Thesis. *Doctoral Writing in the Creative and Performing Arts: The researcher/practitioner nexus*, UK: Libri, 79-97.
- Bolt, B. (2014). Beyond Solipsism in Artistic Research: The Art Work and the Work of Art. *Material Inventions: Applying Creative Arts Research*, London I.B.Tauris, 22-37.
- Bolt, B. (2013). Towards a “new materialism” through the arts in E. Barrett, E. and B. Bolt, *Carnal Knowledges: Towards a “New Materialism” through the Arts*, London, I.B. Tauris. London: I.B. Tauris, 1-8.
- Bolt, B. (2013). The Athleticism of Imaging: Figuring a Materialist Performativity. *On the Verge of Photography; Imaging Beyond Representation*, UK, BIAD, 121 – 140.
- Bolt, B. (2010). Unimaginable Happenings: Material Movements in the Plane of Composition. *Deleuze and Contemporary Art* (eds) Stephen Zepke and Simon O’Sullivan, Edinburgh University Press, 266-285.
- Bolt, B. (2007). The Techno Sublime: Towards a Post Aesthetic. *Sensorium: Aesthetics, Art, Life*, (ed) Bolt, B, Coleman, F, Jones, G and Woodward, A. Cambridge Scholars Press, 44-53.
- Bolt B. (2007). The Magic is in Handling. *Practice as Research: Approaches to Creative Arts Enquiry* (eds) Barrett, E. and Bolt, B. London: I.B. Tauris, 27-34.
- Bolt, B. (2005). Queer Zine. *Youth, Education, and Sexualities: An International Encyclopedia*. (ed.) James T. Sears Westport, CT: Greenwood Publishing Group, 685-688.
- Bolt, B. (2004). Painting is Not a Representational Practice. *Unframed: The Practices and Politics of Women’s Painting*, R. Betterton (ed.), IBTauris, London.
- Bolt, B. (2000). Working Hot: Materialising Practices. *Differential Aesthetics: Art Practices and Philosophies: Towards New Feminist Understandings*, P. Florence and N. Foster (eds), Ashgate Press, Aldershot, 315–332.

Refereed Journal Articles

Bolt, B. (2019). The Making of the Kremer Pigmente Series: Risk and the Paradox of Digital and Analogue Painting. MAI: Feminism & Visual Culture in ,Feminist New Materialist Practice - The Mattering of Methods, Issue 4:

<https://maifeminism.com/issues/focus-issue-4-new-materialisms/>

Bolt, B. (2016). Artistic Research: A Performative Paradigm. Parse Journal, Issue 3, 2016, <http://parsejournal.com/article/artistic-research-a-performative-paradigm/>

Bolt, B., MacNeill, K., McPherson, M., Barrett, E., Ednie Brown, P., Miller, S., Sierra, M. and Wilson, C. (2016). iDARE Creative arts research approaches to ethics: new ways to address situated practices in action. Proceedings of the 12th Biennial Quality in Postgraduate Research (QPR) conference, April 20-22, 2016. http://www.qpr.edu.au/wp-content/uploads/2017/01/QPR_Proceedings_FINAL.pdf, 98-105. Bolt,

B. (2015). Reconciliation Elegy: Invoking the Ghosts of Motherwell's Elegies to the Spanish Republic. Cultural Studies Review, 21(2) September 2015.

<http://epress.lib.uts.edu.au/journals/index.php/csrj/index>, 76-100.

Bolt, B. (2015). After Motherwell, after Manet and after Goya: The Performative Power of Imaging and the Intensely Present. Art as Parodic Practice 1. TEXT, Special Issue 33: (eds) Marion May Campbell, Dominique Hecq, Jondi Keane and Antonia Pont, October 2015, <http://www.textjournal.com.au/speciss/issue33/content.htm>, 1-13

Bolt, B. (2015). Beneficence and contemporary art: when aesthetic judgment meets ethical judgment. Exploring Ethics and Visual Methodologies: Special Issue of Visual Methodologies, 53-66. Bolt, B. and Vincs, R (2015). Straw Godzilla: engaging the Academy and research ethics in artistic research projects. ACCESS: Critical Perspectives on Communication, Cultural and Policy Studies, Educational Philosophy and Theory. 1-15.

Bolt, B. (2011). Whose Joy: Giotto, Yves Klein and Neon Blue. International Journal of the Image, 1(1), 58 - 67.

Bolt, B. and Kett G. (2010). The Trouble with CARE: Creative Arts and Research Ethics. Quality in Postgraduate Research, http://qpr.edu.au/proceedings_all.html

Bolt, B. (2009) A Performative Paradigm for the Creative Arts?. Working Papers in Art and Design 5, http://www.herts.ac.uk/data/assets/pdf_file/0015/12417/WPIAAD_vol5_bolt.pdf

Bolt, B. (2007). Material Thinking and the Agency of Matter. Studies in Material Thinking <http://www.materialthinking.org/>.

Bolt, B. (2006). Materializing Pedagogies. Working Papers in Art and Design 4, <http://www.herts.ac.uk/artdes/research/papers/wpades/vol4/bbfull.html>

Bolt, B. (2006). A Non-standard Deviation: Handlability, Praxical Knowledge and Practice-led Research. Speculation and Innovation, Special Issue Real Time Arts. <http://www.speculation2005.qut.edu.au/>

Bolt, B. (2006). Rhythm and the Performative Power of the Index: Lessons from Kathleen Petyarre's Paintings. *Cultural Studies Review*, 12(1), 57-64.

Bolt, B. (2004). The Exegesis and the Shock of the New. Text Special Issue, Website Series, 3 April, Illuminating the Exegesis,
<http://www.griffith.edu.au/school/art/text/speciss/issue3/content.htm>

Bolt, B. (2002). The Techno-sublime. *Refractory Electronic Journal*.
<http://www.refractory.unimelb.edu.au/journalissues/vol1/vol1.html>

Bolt, B. (2001). The Unremarked Representationalist Pre-conceptions of Art Education in Australia. *Australian Art Education*, 24(1), 18-21.

Bolt, B. (2000). Working Hot: Materialising Practices. in *Women's Philosophical Review*, Special issue on Aesthetics, 25, 86-107.

Bolt, B. (2000). Shedding light for the matter. *Hypatia* 15(2) (Spring), 203-216.

Bolt, B. (1997). Im/pulsive Practices: Painting and the Logic of Sensation. *Social Semiotics*, 7(3) December 1997, 261-268.

Solo Exhibitions

2019 The Most Dangerous Game: Someone looks at something, The Octagon Gallery, Victorian College of the Arts.

2015 Passing By, Red Gallery (September 2015)

2014 Two Drawings, Red Gallery, Melbourne.

2012 Streetwise, (ISBN 978-0-646-58045-6) Catherine Asquith Gallery, Melbourne.

2009 Neon, (ISBN 978-0-646-51623-3), Catherine Asquith Gallery, Melbourne.

2007 All that is solid melts into air, catalogue for the exhibition
All that is solid melts into air, Melbourne. (ISBN 978-0-646-47776-3)

2004 Art Beyond Representation, fortyfivedownstairs, Melbourne.

2002 The Techno-sublime, Noosa Regional Gallery.

1997 Shedding Light, New Collectables, Fremantle

1995 Cleavage, The Door Gallery, Fremantle

1995 Excessive Practice - Portraiture as Performance collaborative exhibition at Fremantle Arts Centre, the Longitudinal Project funded by the Arts Council of Australia.

1994 On Reflections, New Collectables Gallery, Fremantle.