

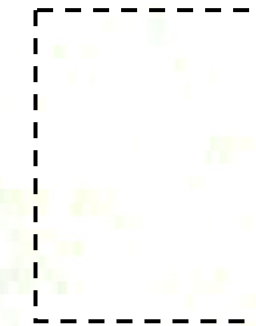
A Final Question:

What sort of human being, what sort of lunatic, as a gesture of *being-in-the-wor(l)d*, would make such an *anti*-thetical and *scatter*-textual **art(e)**fact? What sort of *un*-being are we dealing with? The answer is all in the name: only an Andrew Miller (aka Sword Grinder / Ship of War) (aka butcher-artist-researcher-barbarian) sort of creature would dare to cut and pulverise such a text together (while pulling it apart): the *sword*-wielding, *para*-eclectic-al, *maniac*-bricoleur sort: the *hacker*-hack sort. The sort we shouldn't permit into the country of the text.

I wouldn't let such a creature, however human, into any book of mine. Because it *will* destroy it.

“In 1993 the Queensland Art Gallery hosted a seminar series on the relation between the visual arts and academic research. ... David Throsby outlined what he saw as the accepted paradigm of academic research: ‘it proceeds according to the generally agreed principles of scientific method—the formulation of theories, the drawing out of hypotheses, the testing of these hypotheses against observations of the real world, and the reformulation of theories that are found to be false.’ In response to this model it can be argued that artists (including creative writers) are developing and testing hypotheses each time they produce creative work. But this testing does not often follow the paths of logical or empirical reasoning laid down for research by a restrictive model of scientific method. The artist’s testing can be (sometimes must be) an irrational, anarchic, associational, emotional, unpredictable and even unconscious process. Such work cannot be subjected to the criterion of repeatability so important to the strictly scientific understanding of research and its findings” (Brophy, *Creativity*, 1998, p. 212, my emphasis).

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To end again
is impossible

'The reader is,
strangely
enough, the
one who has
the last word'
(Brophy,
Creativity,
1998, p. 199).