



TOWARD AN AESTHETICS OF CREATIVE PRACTICE

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ABSTRACT

This paper is an argument for drawing creative practice to the center of philosophical aesthetics. Such an approach would engage philosophical problems that originate from artistic practices. It would also give aesthetics a role in the cultivation of creative practices, both inside and outside of traditional artistic fields. As such aesthetics would begin to engage questions that are pertinent to creativity and the enhancement of artful living.

KEYWORDS

John Dewey; aesthetics;
poetry; poetics; pragmatism;
creative practice

Introduction

Philosophy of art has traditionally been grounded in the art object. Analytic aesthetics is primarily concerned with the relation between aesthetic theory and the work of art (theory-object), while most pragmatic and continental approaches focus on the responsive experience of the observer to the work (object-experience). Though both perspectives offer important insights regarding the nature, value, and impact of art, they have largely existed in isolation from actual artistic practice.¹

This paper is an argument for drawing creative practice to the center of philosophical aesthetics. Such an approach would engage philosophical problems that originate from creative practices. This might include conceptual, methodological, and cultural issues related to practices of making; the integration, uses, and impacts of new technologies, materials, and media; and the applicability of creativity and creative practice to the social, ethical, political, and embodied contexts of acts of making.² It would also give aesthetics a role in the cultivation of creative practices, both inside and outside of traditional artistic fields. As such, an aesthetics of creative practice would engage questions that are pertinent to creativity and the enhancement of artful living.

This approach is not an entirely new idea. Much of the work of American pragmatism as a whole is in reframing traditional philosophical concepts (e.g., truth, fact, belief, etc. ...) in terms of the practical activities from which they emerge. Charles Sanders Peirce, for example, was primarily concerned with how philosophy might be deployed to understand and improve scientific practice.³ The legacy of this aspect of Peirce's work has been developed into new methods of approaching philosophy of science, such as the burgeoning field of philosophy of science in practice.⁴

It is my contention that an aesthetics of creative practice is what John Dewey attempted to develop through his philosophy of art. In *Art as Experience*, for example, Dewey attempts to reconstruct aesthetics in terms of the processes and consequences of creative action. Many contemporary pragmatic aestheticians have also moved in the direction of an aesthetics of creative practice. Tom Leddy has been instrumental in tying the object of art to the creative process.⁵ David Granger and Michael Mitias, in different ways, attempt to revive and reconstruct the centrality of expression to philosophy of art.⁶ While this work has been extremely helpful in opening up new lines of thought in aesthetics, almost without exception the philosophy itself neither derives from nor engages the actual practices of working artists.⁷ It often fails, in Dewey's terms, to denote the actual, material practices it references and intends to illuminate. Yet it is only through such a material approach to aesthetics that we can fully conceptualize art as experience.

The primacy of the maker

Throughout *Art as Experience*, Dewey draws an implicit but operative distinction between *observing* and *making* as modes of participating in art works. While the observer of an artwork may undergo a rich experience of feeling, constructing, and integrating meanings, Dewey is clear that this standpoint still holds certain limitations as a unit of analysis for philosophy. This is because when the observer participates in artistic experience, she is doing so within the context of something that “the artist selected, simplified, clarified, abridged and condensed according to his interest.”⁸ It is clear that there are similarities between the work of perception and the work of creation. In fact, for Dewey, creative action *includes* perception as a significant phase of its labor. Yet the two standpoints “are not the same in any literal sense.”⁹ In taking the art object as their starting point, observational stances fail to account for the much deeper process of creative laboring out of which artworks are produced.

It is in understanding, improving, and expanding the process of creative laboring that Dewey finds the primary aim of philosophy of art. In *Art as Experience*, he argues that a “definition [of art] is good when it is sagacious, and that is when it so points the direction in which we can move expeditiously toward having an experience.”¹⁰ Taken alone, it would appear as though Dewey is arguing to ground aesthetics in the observer's embodied experience. In fact, Richard Shusterman builds on this very quote in developing his concept of somaesthetics, arguing that “a good definition of art should effectively direct us toward more and better aesthetic experience.”¹¹ Shusterman is not incorrect in claiming that aesthetics must draw out and make sense of the experienced dimension of the *work* of art. Yet Dewey's next sentence, which Shusterman excludes in his own analysis, is this: “physics and chemistry have learned...that a definition is that which indicates to us *how things are made*, and in so far enables us to predict their occurrence, to test for their presence and, sometimes, *make them ourselves*.”¹² In Dewey's view, a good definition enables us to experience, interpret, and meaningfully engage in practice.

The artist constructs something of significance from disconnected, undefined, and submerged raw materials. It is for this reason that Dewey argues, “it is not so easy in the case of the perceiver and appreciator to understand the intimate union of doing and undergoing as it is in the case of the maker.”¹³ While observational standpoints contribute toward the goal of recovering the continuity of aesthetic experience and the everyday, they

are much less capable of helping us understand and improve creative action. Philosophy of art must, therefore, take the act of construction as its primary unit of analysis. It is only then that aesthetics will be able to interpret and draw robust conclusions regarding experience, as well as show how the acts of creative making are possible within the fiber of the everyday.

In the remainder of this paper, I will attempt to sketch some components of an aesthetics of creative practice, drawing together elements of Dewey's aesthetic theory with the work of practicing poets.

Poetry as a practice

When a poet sits down to write, she typically holds a different understanding of her labor than the theorist or philosopher presumes about her. Poets begin with a sense of their work as one form of practice, rather than something ontologically distinct from other human practices. Contemporary poet Charles Bernstein argues that:

... what makes poetry poetry and philosophy philosophy is largely a tradition of thinking and writing, a social matrix of publications, professional associations, audience; more, indeed, facts of history and social convention than intrinsic necessities of the "medium" or "idea" of either one.¹⁴

Poets begin to write in the way a mechanic begins to rebuild an engine or a biologist prepares petri dishes. Here, the question of the essence of the act is at best irrelevant and at worst harmful as it can become a barrier to the possibilities inherent to the work.

An aesthetics of creative practice begins with the notion that all creative action exists as a condition of our transactional relationship within the world.¹⁵ Making is a natural part of human experience and is predicated on the fact that life occurs in transaction with an unstable environment.¹⁶ We engage in creative actions because we are compelled to find stability within the instability of our environment. The aesthetic dimension of creative activity is a way of directly enriching our experience, as well as yielding new meanings, values, and conceptual possibilities. This is why Dewey argues that all experience "is art in germ."¹⁷

While this core Deweyan insight has been a source of contention in the philosophical community,¹⁸ it is largely accepted as foundation of practice within poetic communities. Contemporary poet Todd Davis writes that:

... the lyric, at least in part, punctuates our act of *being*, of *surviving*. A successful lyric—with its undulating rhythm, the rise and fall of the hills it traverses ... mirrors our breathing ... [it] is ultimately only attainable by our embeddedness in the specific moment.¹⁹

Similarly, Marge Piercy argues that "poems told me there were other people who felt the way I felt. That was validation for the person I was. Poems can mean survival."²⁰ For both Davis and Piercy, poetry is not simply a curious human behavior, but a borne of a deep-seated need for an enriched and immediate connection with the social and natural environment out of which our very *being* emerges.

As a necessary and central part of lived experience, there is no ontological distinction between the practices labeled artistic and the other creative acts that permeate the everyday process of living. For Dewey, human creative constructions (e.g., poetry, automobiles, mathematics, and pharmaceuticals) exist on a spectrum of making.²¹ Similarly Bernstein argues that:

... poetry is not an essence but a practice. The term is not honorific but generic. ... A newspaper article presented as a poem is a poem. By the same token, a song lyric printed in a CD insert is not a poem though presented in another context that designation might change. Poetry is the art of (verbal) language.^{22,23}

Artistic practice is one form of among many, when practice is understood as a set of organized or regulated activities aimed at the achievement of particular ends. Aesthetics can be recovered when it begins to illuminate the labor of this domain of human activity and widens the view of what it means to do creative work.²⁴

The meaning of meaning

Working poets also largely reject what Dewey labels *the spectator theory of knowledge*. Within the spectator theory, authentic creative action is impossible because reality is viewed as a fixed and completed whole. The inquirer encounters the world as a mind from outside and the work of intelligence is simply the *rearranging* of pre-existing elements.²⁵

While the spectator theory is a foundational assumption for most analytic aesthetics,²⁶ practicing poets hold a view of meaning much closer to Dewey's transactional realism. Here, meaning is understood as socially constructed and driven by the intuitive, perceptual, and embodied dimensions of experience. As Jim Garrison argues, "as Dewey saw it, we are participants in an unfinished universe rather than spectators of a finished universe."²⁷ Similarly, Jane Hirshfield claims that the construction of a poem is like the way "geological pressure transforms ocean sediment to limestone ... [it is] through such tensions, physical or mental, the world in which we exist becomes itself."²⁸ Creative practices are aimed at the construction and reconstruction of lived experience. Their tools, media, and methods are embedded in and emerge from the labor of the everyday. Jorge Luis Borges writes that that:

... language is not, as we are led to suppose by the dictionary, the invention of academicians or philologists. Rather, it has been evolved through time, through a long time, by peasants, by fishermen, by hunters, by riders. It did not come from the libraries; it came from the fields, from the sea, from rivers, from night, from the dawn.²⁹

For practicing poets, our ontological burden is not to discover the meaning of the world, but to create the meaning in it.

Significantly, most poets do not view *meaning* as a purely cognitive affair but more along the lines of G.H. Mead's view that meaning lies below the surface of language, yet permeates all behavior. Dewey, arguing more directly, states that "intuition precedes conception and goes deeper."³⁰ The non-cognitive dimension of meaning does not reduce it to mere feeling but, as Mead claims, the meaning of something is grounded in *action*: the meaning of something is our tendency to respond to it.

Dewey was adamant that a fundamental element of the *work* of art is its relationship to the qualitative dimension of experience. For him, artists are those craftspeople who have honed the capacity to "think" qualitatively in order to yield an experience that is, in Dewey's terminology, immediately "had." At the same time, Dewey is clear that the qualitative aspect of creative practice is not a rejection of the concept of intelligence in artistic labor. The artist works as intelligently as the scientist, yet their labor draws upon differing aspects of human experience.

Dewey's claim is supported by the experiences and practices of many poets. Gwendolyn Brooks, for example, argues that "so much is involved in the writing of poetry ... 'brainwork'

seems unable to do it all, to do the whole job.”³¹ Many philosophers have minimized or rejected the qualitative aspect of creative practice, or used it as a rationale for dismissing artistic labor as a domain outside philosophical thought.³² For Dewey, though, the artist has developed a sense of how to think *through* the material.³³

For many poets, the writing process beings with a rich, qualitative feel for significance in the raw materiality of the world. Linda Gregerson says that in teaching young poets, “I try to encourage ... a meticulous attention to the elements of poetry: to syntax, image, idiom, cognitive pacing, tone. Punctuation, for heaven’s sake. ... I try to encourage them to think on the page.”³⁴ She further argues that “an actor discovers where to go by going there: she begins with a gesture and then fills it in. The ones that fail to fill, you scuttle. In other words, the process of pure induction.”³⁵ Similarly, Dan Gerber argues that:

... as a poet, or any artist, learns to trust and to give him- or herself up to the process by which the work reveals itself, he begins to see that what may have seemed only a random series of images in the moment of creation bear a definite and incontrovertible relationship that, once discovered, can no longer go unnoticed.³⁶

As Gregerson and Gerber illuminate, writing poetry engages and illustrates the primacy of our fundamentally intuitive, embodied interconnection to the environment.

It for this reason that poets do not understand poems as simple linguistic objects located on a page, but instead see them as a particular way of inhabiting experience through a segment of time. This means that poets are keenly aware that a poem is not *thought* but *physically moved through*. Hirshfield writes that in reading a poem:

... we breathe as the author breathed, we move our own tongue and teeth and throat in the ways they moved in the poem’s first making. There is a startling intimacy to this. Some echo of a writer’s physical experience comes into us as we read her poem.³⁷

Particularly in contemporary poetries, the primary mode of encountering the work is not located in the linguistic meaning of the words but the orchestration of the page and what that orchestration engenders. The poetic experience is organized through the grit and grime of grammatics and line breaks, forcing our eyes to move in particular patterns and our vocalizations to be coupled to the print. Meaning emerges out of and returns to the material conditions of the work.

One of the primary tasks of the poet, then, is creating shared, directly experienced meaning out of the material conditions of reality. This is not an epistemic issue, but is driven by a concern for how particular materialities or modes of relating to materialities become meaningful expressions and constructive possibilities.

The elements of creative labor

Dewey divides creative practice into three dimensions that “are involved in the change of direct discharge into an act of expression.”³⁸ One dimension is the honing and execution of what he calls embodied “motor dispositions.”³⁹ Here, the artist develops specific embodied habits of approaching, working through, and resolving the practice of making, as well as particular sensitivities regarding the media in and through which she works. These habits are involved in approaching any situation such that they render our “perception of the situation more acute and intense and incorporate into it meanings that give it depth, while they also cause what is seen to fall into fitting rhythms.”⁴⁰ A poet must gain a feel for the material while concurrently developing the capacity for crafting the material into something of aesthetic value.

For material to become meaningful, creative practices must go beyond mere technical expertise. The strength of the poem is equally contingent on the poet's capacity for, as Dewey argues, incorporating values that "fuse with the qualities directly presented in the work of art."⁴¹ Borges argues that "I know for a fact that we begin to *feel* the beauty of a poem before we even begin to think of a meaning."⁴² Similarly, Todd Davis argues that "this is the discourse—perhaps the word *commerce* is even closer to the idea—between the body and the poem that comprises the lyric impulse."⁴³ The poet grips into the material and has the capacity to make judgments as a result of their qualitative sensitivity to the expressive potentials and limitations of particular materialities. Technical expertise is a necessary but not sufficient condition for meaningful creative work. It is a deeper feel for the potential expressive values of the material that begins to bring a work into bloom.

Jim Daniels describes revising one of his poems this way:

... another important change I made during the revision process was to focus on one time, one shift at work, as opposed to more of a summary approach. I cut words like *some days* and *would* and made all the verbs active and present tense to heighten the immediacy of the poem.⁴⁴

Here Daniels describes how the value of particular materialities yield experiential potentials and how the poet attempts to harness those potentials in shaping the direction of the work.

The third element of creative practice is deployment of the imagination, as prior experiences and values become interwoven and reconstructed resulting in the creation of something new.⁴⁵ While all complex forms of life engage in emergent transactional behavior, the activity of non-linguistic animals does not rise to the level of what Dewey classifies as *creative*. Dewey writes that "activity is creative in so far as it moves to its own enrichment as activity, that is, bringing along with itself a release of further activities ..."⁴⁶ Behavior becomes creative when a living creature has the capacity not simply to make immediate responsive adjustments or changes to its environment, but is able to reconstruct and enrich lived experience through imaginative forms of action.

A critical aspect of contemporary creative practice is a rejection of the largely romantic conceptualization of imagination as being outside experience.⁴⁷ Samuel Taylor Coleridge (1817/1996) argues that the imagination is "the repetition in the finite mind of the eternal act of creation in the infinite I Am."⁴⁸ For Coleridge, as with many other Romantics, the imagination is comprised of or deeply connected to an eternal nature that is outside experience. Further, the imagination "is essentially *vital*, even as all objects (*as* objects) are essentially fixed and dead."⁴⁹ The function of the imagination, then, is to infuse meaning into passive, waiting material.

As I will articulate more fully in the next section, contemporary poets largely reject this idea in favor of the imagination as co-constructive, naturalized activity. Imagination is fueled by the actual material circumstances of the environment: an environment which includes the artist and her interpretive judgment. As David Granger writes:

Dewey [similarly] locates imagination not in the mind or some other part of our intellectual equipment, but in the entire dramatic field of self-world imagination. ... What is being described here is not an individual possession but rather a phase of natural events capable of extracting from existing conditions unrealized possibilities for meaning.⁵⁰

As such, the notion of the transcendental imagination is replaced by the notion of the creative imagination as a kind of participatory materiality. It is as a result (rather than in spite) of embedded practices that the work is able, as Walt Whitman argues, to vivify reality.⁵¹

A theory of the device

At the center of an aesthetics of creative practice is the question of how creative laboring crafts material into something of meaning or value.

Traditionally this question has been framed as the theory of expression. In its broadest sense, expression is viewed as the way in which emotions, feelings, or ideas are conveyed through the work of art. Expression theories generally begin with the assumption of a dualism between meaning and material and then mute or reduce the relevance of the material to questions regarding the transfer of meaning or emotion. As such, expression theories categorically ignore the aspects of creative practice that most working artists understand as fundamental to the work: its material conditions.

While Dewey's aesthetics have often been associated with the idealist and expressivist camps, Dewey himself rejected such a view.⁵² In recent years several Deweyan aestheticians such as Granger, Mitias, and Thomas M. Alexander have provided significant critical analysis outlining how Dewey's theory of expression is opposed to the traditional idealist theories of expression.⁵³ Alexander argues that:

... it is a great mistake to associate Dewey's views of expression with either Croce or Santayana since they both adhere to the sort of dualisms Dewey rejected. ... Instead Dewey begins with art arising from the natural interaction of an organism with the world and from the cultural interaction of members in a society. Art and expression are to be interpreted from this standpoint, and this, I believe, makes a great deal of difference.⁵⁴

For Dewey, artistic expression is not the conduit model of emotion, feeling, or meaning, but instead the question of how an ecosystem of practices engage materialities in order to establish or undermine meaning possibilities that are ultimately embodied in the artwork.

Ron Silliman, who is one of the originators of the LANGUAGE school of poetry, also views expressivity not as a universal but a material condition that cannot be decoupled from the social, political, ethical, and embodied contexts in which the creative work emerges and exists.⁵⁵ Silliman writes that:

... there can be no such thing as a formal problem in poetry which is not a social one as well. It is no longer a matter, say, of what makes for a good line break, but rather how a specific device conditions a reader to respond, to identify as a subject of a particular type—and of the position of this type within history.⁵⁶

There is no expression is not *an expression of* social, political, ethical, and material relations.

As such, far more important than a generalizable theory of expression is, as Silliman suggests, the development of *a theory of the device*.⁵⁷ Such a theory would cultivate an understanding of how the elements of material practice function, interrelate, and generate meaning possibilities.

In the traditional Romantic conceptualization, meaning in poetry has largely been understood as an effect of the whole.⁵⁸ Yet much of contemporary poetic practice rejects the notion of *the whole* as an ontological reality. Silliman writes that “it is only in the light of a triangularity of these three dimensions—text, time, reader's experience—that we can begin to ask, let alone answer, the question: is coherence only an effect?”⁵⁹ Silliman rejects several traditional assumptions of aesthetics (e.g., unified experience) based on a romanticized concept of practice, instead calling for a theory built around new, emerging forms of practice.

In *The New Sentence* Silliman suggests that the primary unit of analysis for poetry is not the poem, taken as a whole, but *the sentence* as a more primary unit of practice. He argues

that “if linguistics fails to deal with the sentence because it fails to separate writing from speech, philosophy deals with language neither as speech nor writing. Language is either: (1) Thought itself . . . ; or (2) A manifestation or transformation of thought . . .”⁶⁰ He suggests that both approaches to conceptualizing poetry fail because they separate theory from the material practices that should shape and guide theory toward a more productive end.

For Silliman the primary unit of analysis is not the art object but the ecosystem of material devices that engender and enable particular meaning possibilities. This is because meaning is not a whole, but a particular experience of the relationship of parts. Silliman writes that:

... linguistic units integrate only up to the level of the sentence, but higher orders of meaning—such as emotion—integrate at higher levels than the sentence and occur only in the presence of either many sentences or . . . in the presence of certain complex sentences in which dependent clauses integrate with independent ones. *The sentence is the horizon, the border between these fundamentally distinct types of integration.*⁶¹

It is for this reason that a poet’s labor largely occurs at the level of the sentence, which allows her to develop patterns of relationship between materialities that either move in the direction of an integrative harmony or productively away from such harmony.

Silliman takes Bob Grenier’s *Sentences* as a significant example of the latter, as the work is produced strictly at the level of the sentence such that by removal of a larger, integrative context, he prevents most leaps beyond the level of basic grammatical integration.⁶² The work indicates a kind of unification through its title, but is comprised of fragmented sentences that sit independently, each on its own blank space.⁶³

In his work, Grenier constructs a particular way of encountering and experiencing the material that is significantly different from other poetic forms. This method, according to Silliman:

... is the first prose technique to identify the signifier (even that of the blank space) as the locus of literary meaning. As such ... [it] is the first method capable of incorporating all the levels of language, both below the horizon of the sentence *and* above ...⁶⁴

This new form of practice is not the surrealist distortion of meaning, but an attempt to construct more direct participation in the experience of language.

It is also this technique that Silliman argues becomes one of the major barriers to conceptualizing LANGUAGE poetry, as it runs counter to the persistent assumption that within poetry there must exist “a unified significance or objective correlative . . . which governs the individual poems impression of coherence.”⁶⁵ This presupposition inhibits our ability to take the poem on its own terms particularly because many contemporary forms of poetry work specifically to question or undermine the possibility of experiential coherence in the work.

Bernstein, for example, articulates a poetics that intends to work against what he calls “projection,” which is the reading mind that interprets language as possessing the least disjunctive meaning possible.⁶⁶ Silliman writes that critical poetry such as Bernstein’s “wrests these issues from the academic domain of professional philosophy . . . [and] roots the problem of the formation of subjects in the reader’s response to form . . .” LANGUAGE poetry, then, often actively works to complicate and subvert the very idea of universal expression which it identifies as a value-laden concept that originates in a bourgeois view of art.⁶⁸

The LANGUAGE movement understands poetry as part of a larger, oppositional strategy that intends to make the reader critically aware of the way in which his or her subjectivity is being constituted (e.g., a bourgeois reader of a particular class of poetry) by and through the linguistic devices of the poem. For Silliman, the question is not simply how a line

break engenders a particular kind of response in a reader, but how language itself assumes and constitutes a particular kind of experiencing subject. LANGUAGE poetry, then, often deploys the material in order to complicate and frustrate the reader's expectation of an experience of qualitative wholeness.

Such a move appears to be in opposition to Dewey's commitment to the consummatory phase of *an* experience as the central element of the work of art. Yet, given that Dewey's models for creative practice were largely Romantic and Modernist, I believe that Dewey's deep commitment to the materiality of creative practices imply that the postmodern position is amenable to his aesthetics. Viewed from the standpoint of many postmodern forms of poetic practice, it is not the case that *an* experience is an ontological necessity for poetry to do its work but that *an* experience is a goal enabled through particular modes of material practice.

Conclusion

For Dewey, philosophy of art serves two critical roles. First, it must work to recover the continuity between aesthetics and the everyday. In other words, it must show how aesthetics and creative practices lie below the surface of all experience and how creative action is a necessary and central part of life. Second, it must serve as a tool to understand and improve those practices of human creative action that render life more meaningful. We cannot begin address this question without engaging the practices of working artists, rather than relying exclusively on the experiences of observers of art. Aesthetics must, in Dewey's terms, denote the actual, material practices it references and intends to illuminate. It is only when aesthetics is grounded in practices of making can we begin to fully conceptualize art as experience.

Notes

1. Hilde, "Intelligence, Accident, and Art as a Practice," 550, and Sawyer, "Improvisation and the Creative Process: Dewey, Collingwood, and the Aesthetics of Spontaneity," 153.
2. Ankeny et al., "Introduction: Philosophy of Science in Practice," 303.
3. McLaughlin, "In Pursuit of Resistance: Pragmatic Recommendations for Doing Science Within One's Means," 353.
4. See Ankeny et al. *Philosophy of Science in Practice*. [Special section].
5. See Leddy, "A Pragmatist Theory of Artistic Creativity," 1994.
6. See Granger, "Expression, Imagination, and Organic Unity," and Mitias, "Dewey's Theory of Expression."
7. A notable exception is Aili W. Bresnahan's recent work in philosophy of dance. See Bresnahan, "Toward a Deweyan Theory of Ethical and Aesthetic Performing Arts Practice" and Bresnahan, "Dancing Philosophy: What Happens When to Philosophy Considered From the Point of View of a Dancer."
8. Dewey, *Art as Experience*, 60.
9. *Ibid.*, 58.
10. *Ibid.*, 220.
11. Shusterman, *Pragmatist Aesthetics: Living Beauty, Rethinking Art*, 57.
12. Dewey, *Art as Experience*, 220. Emphasis added.
13. *Ibid.*, 58.
14. Bernstein, *Content's Dream: Essays, 1975–1984*, 217.
15. Dewey, *Art as Experience*, 30–1.
16. Dewey, *Experience and Nature*, 49.
17. Dewey, *Art as Experience*, 25.

18. Leddy, "A Pragmatist Theory of Artistic Creativity," 171.
19. Davis, "Interview with Dan Murphy and Todd Davis," 27, emphasis in original.
20. Piercy, "Interview with Bill Moyers," 188–9.
21. Dewey, *Experience and Nature*, 282–4.
22. Bernstein, *Attack of the Difficult Poems: Essays and Inventions*, 227.
23. This is particularly apparent in new poetic movements such as conceptual poetry. See Goldsmith, "Uncreative Writing."
24. Ankeny et al, "Introduction: Philosophy of Science in Practice," 303.
25. Hallman, "The Concept of Creativity in Dewey's Educational Philosophy," 270.
26. See Boisvert, "Beyond the Spectator Theory of Art: The Challenge of Pragmatism."
27. Garrison, "Realism, Deweyan Pragmatism, and Educational Research," 8.
28. Hirshfield, *Nine Gates: Entering the Mind of Poetry*, 5.
29. Borges, *This Craft of Verse*, 81.
30. Dewey, "Qualitative Thought," 249.
31. Brooks, "Interview with Betty Cohen," 16.
32. Shusterman, "The End of Aesthetic Experience," 32–3.
33. Dewey, *Art as Experience*, 21.
34. Gregerson, "Interview with David Baker," 17.
35. *Ibid.*, 18.
36. Gerber, "Interview with Dan Murphy and Todd Davis," 38.
37. Hirshfield, *Nine Gates: Entering the Mind of Poetry*, 8.
38. Dewey, *Art as Experience*, 103.
39. *Ibid.*, 103.
40. *Ibid.*, 103.
41. *Ibid.*, 104.
42. Borges, *This Craft of Verse*, 84.
43. Davis, "Interview with Dan Murphy," 30.
44. Daniels, "Interview with Dan Murphy and Todd Davis," 23.
45. Dewey, *Art as Experience*, 276.
46. Dewey, *Human Nature and Conduct*, 22.
47. Bernstein, *Attack of the Difficult Poems*, 163.
48. Coleridge, From *Biographia Literaria: or Biographical Sketches of My Literary Life and Opinions*, 749.
49. *Ibid.*, 750.
50. Granger, "Expression, Imagination, and Organic Unity: John Dewey's Aesthetics and Romanticism," 53.
51. Whitman, "A Backward Glance O'er Travel'd Roads," 564.
52. See Dewey "A Comment on the Foregoing Criticisms."
53. See Granger, "Expression, Imagination, and Organic Unity: John Dewey's Aesthetics and Romanticism," and Mitias, "Dewey's Theory of Expression," and Alexander, *John Dewey's Theory of Art, Experience, and Nature: The Horizons of Feeling*.
54. Alexander, *John Dewey's Theory of Art, Experience, and Nature: The Horizons of Feeling*, 213–4.
55. For an introduction to and overview of the LANGUAGE movement in poetry, see McGann, "Contemporary Poetry, Alternate Routes," 624–47.
56. Silliman, *The New Sentence*, 173.
57. *Ibid.*, 120.
58. See Leddy, "Moore and Shusterman on Organic Wholes."
59. Silliman, *The New Sentence*, 122.
60. *Ibid.*, 69–70.
61. *Ibid.*, 87, emphasis in original.
62. *Ibid.*, 87.
63. The significance of the visual presentation of the work prevents its reproduction here, but the work is freely available to view online. See Grenier, *Sentences*.
64. *Ibid.*, 93.

65. Ibid., 109.
 66. See Bernstein, *Content's Dream: Essays, 1975–1984*.
 67. Silliman, *The New Sentence*, 183.
 68. Ibid., 174.

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