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### **Cultural Studies as Creative Arts Practice**

For a long time, the story goes, we supported a Victorian regime, and we continue to be dominated by it even today.' Foucault introduces his *History of Sexuality* by reminding us of the typical structure of expectations he is about to undermine. This paper seeks to reveal complicities between the way we frame contributions to knowledge in the humanities and the counter-intuitive structuring of certain modern works of art. When artist Jenny Holzer, for instance, puts 'Protect Me From What I Want' on an electronic billboard at Times Square she likewise relies on a set of prior expectations about what billboards usually say in such a space. Drawing upon Charles Saunders Peirce's theory of the 'unexpected regularity' at the heart of any genuine contribution to knowledge, the paper argues that this also constitutes the true link between humanities scholarship and contemporary creative arts practice. The paper makes this argument in the context of my current commission to place poems in storey-high lettering on the sides of buildings in the Australian capital of Canberra, which is not used to it. It contends that contributions to knowledge in the humanities have much more to do with setting up such counter-intuitive frames (McLuhan's *Understanding Media*, Derrida's *Grammatology*, Foucault's *History of Sexuality*, Said's *Orientalism*, to name just a few recent classics) than with inductively proving any particular thesis. It concludes by suggesting that Cultural Studies should subsume the research arm of tertiary-based Creative Writing programmes, which are at once burgeoning and yet intellectually and aesthetically directionless.