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## Editorial

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**In/Print** *Tricksters and Troubadours* This is the second issue of In/Print, the in-house bi-annual journal based in the School of Art, Design and Printing at Dublin Institute of Technology. In/Print is one of a number of initiatives within the School to promote research and debate. Other initiatives are Radicul, a group established in 2010 to explore the research and professional activities of members of the School, and In/Discussion, a public lecture series linked to the BA in Visual and Critical Studies programme (see [www.radicul.org](http://www.radicul.org), <http://bavacs.blogspot.ie>). Our ambition is to foster critical discourse across our different disciplines by consolidating the research of an academic community of practice and criticism within and outwith DIT.

In/Print seeks to be undisciplined, a fact reflected by the diversity of subjects and methods gathered together in the papers and essays of this issue. Jean Fisher and Mieke Bal both contributed to the In/Discussion public lecture series with inquiries into the possibility of image production and arts practice to engage the marginal, the oppressed, and the “mad.” Through analysis of her film *A Long History of Madness* (2011, co-authored with Michelle Williams Gamaker), Bal seeks to understand how we can think through images. She argues that images are themselves “theoretical objects” that act in the world. Fisher is more concerned to study how certain practices of the trickster, the troubadour, and other “troublesome uncertainties” resist dominant visual orders. She departs from an interest in artist Jimmie Durham’s to consider certain non-Western and pre-modern traditions and to see how visual artefacts, word games, and language trickery were made to act up in ways that transgressed habits of looking and of meaning. Amended transcripts to their lectures are reprinted here.

Naomi Sex shares with us part of her recently completed doctoral research. In her amended chapter published here, we are given a fascinating insight into institutional selection procedures and the economies reputation in operation there. We see, in particular, how complex, sedimented, and perhaps under-examined, tastes decide the fate of what is “absolutely gorgeous” and what is “scary.”

In a revised version of a paper delivered at the ATypI conference in Dublin in September 2010, Dr Teresa Breathnach and Brenda Dermody survey retro type as a “theatre of memory.” They argue for a sophisticated

engagement with different forms of typographic revivalism, which would understand them as more than as “nostalgic fakery.”

Lastly, we have chosen to include chapters from the three most outstanding theses submitted last year for the BA courses in Fine Art, Visual Communication, and Interior Design. The students Evan Johnson, Michaela Hordyniec, and Laura Moran have written insightful and articulate texts that get to grips with some of the difficult issues which engage our students as they prepare to become artists and designers. We feel that their work merits a wider audience. *Tim Stott, Editor*