



Formative feedback

Normally to be written by the student, and endorsed by the tutor with **additions/ amendments in red**.

Key points

In relation to the Corona virus pandemic, this work and its timing sits interestingly, Rachel started with a comment on how she read and explored my work on drawing/ contact and listened to the event unfolding around. Furthermore, the restrictions on movement in place now do not affect the material as such as it is now at a stage that it is collected, can be analysed and written about (or in the case of the Body of Work: produced).

Student name	Gesa Helms	Student number	492645
Course/Unit	Creative Arts 3: Research	Assignment number	3

(video tutorial)

Type of tutorial

All the work that I am sending is not BoW, exhibition material but in fact exists for the benefit of the Research module. So, this module is generative of its own objects that circle the dissertation proper.

We take a wide tour through the material and how it sits across BoW and Research and in some instances points towards SYP. We spend time discussing the case studies, findings, the dissertation form and relationships with readership and audience. In this, the objects under discussion become objects for and of Research rather than merely BoW.

Summary of tutorial discussion

We start with discussing a pertinence of the subject matter in relation to epidemiology. – I would like to note this here to return to over the coming weeks.

The padlets as Research objects.

Where and how do they relate to the Body of Work, where are the thresholds between one and the other?

While reviewing, I, as suggested by Dough in BoW 3, fantasised about the staircase: what form of intervention would I like to explore in this space: what would it look like to have your work within it, play.

I did this over a series of weeks and ended up with a series of objects.

- A photograph on aluminium dibond, either a single image or a collage of the Bronica images. Of the verge sitting against the wall, leaning against the wall, and behind it it creates this shadow space;
- The main object is going to be, along the rounded staircase, granite-blocks, loose leaves of paper, sketchbook pages, each sitting on a step and when someone ascends the staircase, they assemble a book in the process. I am not sure about the assembly process: what kind of bind, if stapled, or perhaps just a portfolio to keep the loose sheets. Front and back of the sheets is not addressed yet, but it allows for 'lifting the work out of the sketchbooks', the collage, the overdrawing. Rachel suggests a box, where the leaves can be in any order. A cheap photocopying process so it's cheap and abundance. One dipped in wax, there are probably 10-12 sheets of that;
- Simple text on copy paper along a wall, if it's a new narrative about the staircase;
- The black radiator at the top, with the old large window behind: a tracing paper, covering in from;
- A large window surface to be covered with a tracing paper or similarly layered drawing installation;
- A disco ball;
- A projector with a moving image reel, either slide show or moving image clips.

>> some of this sits on the padlets but they will shift form again to become other materials.

Rachel comments that the staircase padlet felt not more resolved but really rich and complex. The imagining of the staircase felt like the way to go and she was glad hearing that my further resolution was going that direction.

She also comments how it is good to hear me talking about the thresholds and there is a sense of what the Body of Work is going to be and that I was almost thinking towards SYP (we return to this interfolding between the three modules at various points..

She says that the padlets are useful for thinking about data and research artefacts and how these help me to articulate and arrive at the findings.

What are my findings then?

(a) Fleetingness: each act seemingly meaningless but in the accumulation they become something. What it becomes concerns the form of encounter and recognition of an other (I am uncertain if this is merely dyadic, relational or related to the Other, I will go and try and resolve that, my sense while typing is that it is the former, conceptually).

(b) There are different modalities to distance and closeness. Some of them are indexical: folding the sketchbook pages around the bannister; Herz/Stein wrapping and folding, binding them, the stone seems to disappear. Here the direct touch alters and shifts and is significant as to what is the object/ the event. Through the enquiries I have a sense of what happens when this becomes looser, when the distance increases, how much resonance is carried up to what point and when it then recedes.

At this stage I am glad to find and intrigued by the generosity and abundance of the research and how much was actually happening in contact.

(c) The idea of the line and walking-with, I think what I have within this research is a process enquiry as to what constitutes movement or moving-with across distributed agents. It is significant as a process trace of how it shifts from one form to another. I think that is in fact original to the research. How these translations, if you let them ripple across different forms of media, are generative of new instances but also the difference from one to the other. What happens in this translation? How does the new thing bear resemblance of the former and it also opens out to somewhere else.

It is very different to previous social science research processes but I can still use my social science understanding to recognise that this is something that is happening and hold it, let it become into something.

What I have in terms of moving-with and how moving-with allows me to move from what I started with, my body as drawing tool and the movement of my feet (as a relatively simple walking arts proposition) to wards a more fine-grained enquiry into how such movement happening e.g. in two close bound stones.

Rachel suggests: Tim Ingolds on Human Correspondence: with...with...with (rather than Deleuze/Guattari's and...and...and)

Furthermore, there are quite a few people who are digging at the work in similar ways. There are e.g. Emma Bolland and Kate Briggs: writers who explore auto-fiction and wild theory (coming from this grounded personal lens to write theory differently).

Form and demands of the dissertation

Rachel asks: Consider how you are trying to get a degree in an establishment with particular rules, this is what is interesting, how do you test this?

There is a tension in the text and Rachel would like to see more academic writing than the current form. I reply that the literature review and theory, along with the findings section will do that, but that I am also interested in exploring the tension as to what the dissertation document can be. The form may not resolve in the way that I hope to, but then I can still revert to a more traditional academic format.

Rachel refers back to Herz/Stein's stones/threads. As if the stones are the grounded, heavy and unmoveable matter and the wrap/threads my creative voice. How can the stones and the thread be emulated in the way you write – so that all three (stone, stone, thread) are there and present and make something that is less familiar.

She refers back to an earlier discussion on using ambiguity not to be opaque but in order to wrestle with complexity. And then there have to be those moments for clarity between you and reader, to allow for nearness, closeness in those moments. That often has to do with material and process and as it is starting to shift towards resolution, this is becoming more significant.

I mention the discussion from a couple of tutorials back with Doug about Beckett being abrasive with his audience and me sharing such sentiments, that my work isn't cosy and that there is a tension between myself and the audience, but of course my subject matter is about intimacy. I wrote an earlier note that I would like to make work where the audience at one point or another has the sense: oh, I perhaps shouldn't be here; and then there is other work that is simply tender and close.

The exhibition pieces will sit at the end of BoW, and I currently hope in SYP to get to grips with these questions over audience and audience/work/author relationships. Do I want people to care about it? How can they care about it? Discussing this further, it becomes clear that the tension I seek to articulate towards audience is between

Tenderly held ----- uncomfortably close

This insight is very helpful also for the writing process in getting closer to something and then resisting as a process of getting clearer about something (and I realise in writing this up that this is resonant with the peripheral vision experiments in BoW).

This relationship is key and it hovers in the work, both for BoW and Research, it is in fact at the heart of drawing/contact: tenderly held to uncomfortably close is precisely the relationship that interests me. In the writing this also happens: you bring the reader close and then you push them away again, by breaking, shifting

style, you can draw them in to the point that they think: maybe something is going to be revealed and then it isn't, it's withheld.

Rachel mentions Svetlana Boym's *The Off-Modern*, which concerns architecture, touch and nostalgia. And while my work doesn't engage so much with nostalgia, it relates to it through interests in memory, desire, fantasy and longing. Nostalgia is one particular expression of this, but in the memory work and the fantasy there is a concern about the stuff that isn't here.

Rachel raises again how close contact, when thinking about the two pebbles can mean that sometimes if you are reading or looking at something that isn't quite what you are doing, it still offers insights. Some of the photographs of that space and that surface... you are right, it is not nostalgia. I reply: there is a longing in there. Rachel: Yes.

There is much which is coming towards resolution, and there is plenty of excess, stuff that will be attended to in projects to come, and then to develop clarity as to what needs to go into the dissertation and how.

Can we talk in more detail about the three padlets?

Drawing/Events is essentially bare, it's the most unresolved one as it was largely conducted in failure. Keeping at it I did find things eventually happened. So in the text I went back to the first four events when it started last April. They are relatively simple forms. They are not resolved, as material they sit there and function as events, as moments that hold attention, not as connection (as they are not linear but as a field). The idea is to go back to the drawing/events after the draft dissertation to explore what other forms there exist within them for any BoW or perhaps they are only research material that I moved through in order to generate the text and the subsequent enquiries and later objects.

Are the three padlets related? Do you see a line, a link across the three?

There is something, and that goes back to the glossary form. I changed the glossary in the sense that each quadrant of the glossary addresses a part of the dissertation and there is a narrative in how each quadrant unfolds.

There a question of geography and scale across the three padlets:

- (a) The staircase is a traditional, definite site in how it is delineated. I use the site then to step into a fantasy, into a dream space. So while it's the most physical site it is also the one that moves most clearly into fantasy.
- (b) The verge/weed has a geography to it, slightly more dispersed and yet it works along a line. Each of the processes hover along a path and the side to that path.
- (c) The four events, drawing/contact are most abstract, almost purely event-based, almost just the relational aspect between myself and somebody else.

-- There is probably more in it but this is first off: they operate on different scales. There is a fourth strand, the Herz/Stein which sits across the entire Research; there are in total four quadrants in the Glossary and four series (three of the latter currently have a padlet).

When I talk about the quadrants. The one on the right is methodology; the middle ones are empirical, the top one is theory, the bottom one are the objects; the one on the left are the concepts that I enact and explore.

With the case studies plus Herz/Stein as four series, they don't quite that easily map across the four quadrants.

AP: to write a usage instruction for the glossary as note underneath it (37:00)

The glossary can function as a descriptive way into the work, and a potentially great way of using a glossary. It is important to go back and frame that glossary. I did this for a PK – I have done quite a few PKs over the year to explore the work – and this PK has an illustration for this on a series of slides.

AP: to explore the relationship of each series to the glossary: what are they and where are the gaps? The spaces inbetween the screen tabs and how you visualise or articulate those connections across.

-- I didn't expect to be able to discuss the forms of writing that are new to me, strike me as innovative, and it's fantastic to be able to do that in these tutorials. To be able to discuss the writing as if they were art, is immensely useful. I address the glossary items in the dissertation but not as glossary. This, above, will be a way to do so. I will take the glossary and the padlets as art objects and explore them as objects, their relationship and what they fall short of for Research. Rachel returns to a discussion from last time about tracing paper and things being seen through tracing paper and to explore the layering between and across them. There is something in the idea of layering things on to each other, those three padlets and the glossary quadrants and how they function as layers on top of each other and how to move about. I know how to enact these processes with art objects, with drawings, I will explore this process for the glossary and padlets. Doing the review in January, February was really positive as it showed me how the review creates new objects. To push that process a bit further still on the basis of the padlets and glossary, to feed these into the process and see what they generate. I will have my planetary system like this, effortlessly, or an appendix.

-- It will also clarify the extent to which my implicit complexity needs other forms of clarity or forms of entry to be accessible in the way that I would like these to function as objects and to be quite deliberate about these.

Rachel suggests that this is important, going back to the opening of the tutorial and ongoing events: that there is material and insights that this work is able to offer and that it should offer. It is important to explore those entry points so that different types of people can access what you are doing.

Derrida talks about writing being a shadow on the page and concealing as much as it is revealing and Rachel sees this at work in the way that I am trying to write the dissertation. There is almost a dancing with the reader: I kind of want to let you in but I also don't.

The padlets are a bit limited, and the best format as to what the platform offers. There is a sense of the clear delineation between photo and background that presents as a disconcerting abyss. The padlets started when I had moved prints from my studio wall, having edited it there and then moved into padlet. Only then I added the videos, which are significant as so much of my encounters are framed through these brief clips.

The contrast of sharp edges and lines and the blur of the staircase, again, that contrast is there between crispness and blur, right across the BoW and Research. If the padlet is more than just a tool to facilitate showing my tutor the work, what can this tool teach me about the objects and the work?

Exploring the relationship between padlets and glossary allows for researching the Research work within this module rather than BoW, which feels an important step further.

We close with a discussion on dissertation word count (see notes below).

Current Timeline for Research:

A1: end of April 2019

A2: end of October 2019

A3: end of March 2020

A4: end of April 2020

A5: end of June 2020

>> intention to submit Res and BoW for the November 2020 assessment

Any other notes

We discussed clarifying the word count and convention for the dissertation document: The main text should be 5000 words with +/- 10%

Quotes do count if in the main text.

Footnotes, bibliography, appendices do not count towards the word count

Suggested references/reading:

Tim Ingold, 'On Human Correspondence', *Journal of the Royal Anthropological Institute*, vol. 23, no. 1, 2016

Svetlana Boym *The Off-Modern* Bloomsbury Publishing

Rebecca Saunders: 'Keeping a Distance: Heidegger and Derrida on foreignness and

friends' *Angelaki Journal*

Katarina Hinsberg drawing practice might be of interest- thinking about excess or small

insignificant actions building by repetition to something significant?

You might look at Emma Bolland's work and Kate Briggs *This Little Art* for types of hybridity of auto-theory writing

Tutor name	Rachel Smith
Date	tutorial 18 3 20
Next assignment due	30 April 2020