

Towards a Negotiated Practice

.... a series of manifestos from the workplace



image: 'You are My Audience' - Emma Drye 2013

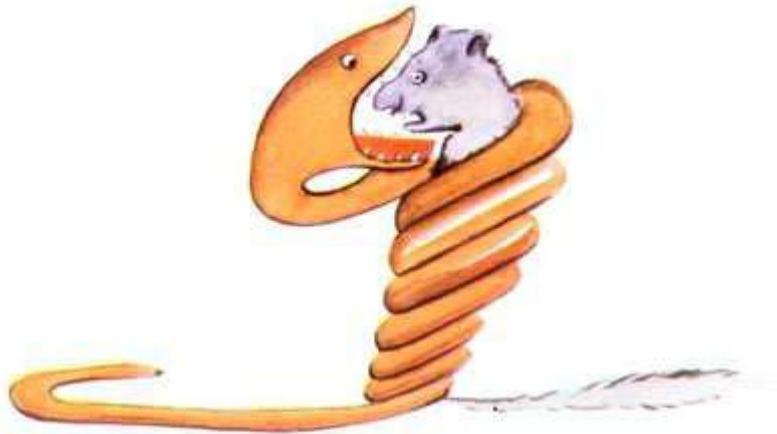
Emma Drye

“There are some kinds of authorship in which by far the largest result is the uneasy susceptibility accumulated in the consciousness of the author – one knows of the river by a few streaks amid a long gathered deposit of uncomfortable mud”

George Eliot, Middlemarch¹

Introduction

“Lorsque j’avais six ans j’ai vu, une fois, une magnifique image, dans un livre sur la Forêt Vierge qui s’appelait « Histoires Vécues ». Ça représentait un serpent boa qui avalait un fauve. Voilà la copie du dessin.



On disait dans le livre : « Les serpents boas avalent leur proie tout entière, sans la mâcher. Ensuite ils ne peuvent plus bouger et ils dorment pendant les six mois de leur digestion. »

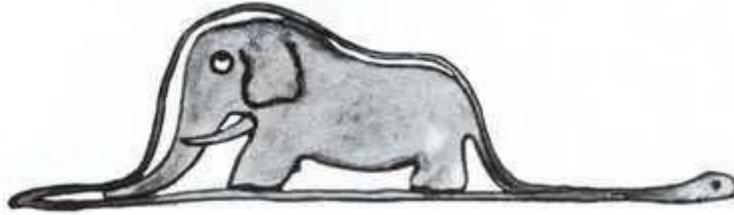
J’ai alors beaucoup réfléchi sur les aventures de la jungle et, à mon tour, j’ai réussi, avec un crayon de couleur, à tracer mon premier dessin. Mon dessin numéro 1. Il était comme ça :



J’ai montré mon chef-d’oeuvre aux grandes personnes et je leur ai demandé si mon dessin leur faisait peur. Elles m’ont répondu : « Pourquoi un chapeau ferait-il peur ? »

Mon dessin ne représentait pas un chapeau. Il représentait

un serpent boa qui digérait un éléphant. J'ai alors dessiné l'intérieur du serpent boa, afin que les grandes personnes puissent comprendre. Elles ont toujours besoin d'explications. Mon dessin numéro 2 était comme ça :



Les grandes personnes m'ont conseillé de laisser de côté les dessins de serpents boas ouverts ou fermés, et de m'intéresser plutôt à la géographie, à l'histoire, au calcul et à la grammaire. C'est ainsi que j'ai abandonné, à l'âge de six ans, une magnifique carrière de peintre. J'avais été découragé par l'insuccès de mon dessin numéro 1 et de mon dessin numéro 2. Les grandes personnes ne comprennent jamais rien toutes seules, et c'est fatigant, pour les enfants, de toujours et toujours leur donner des explications."

Antoine De Saint Exupéry²

The above is the moment in Antoine de Saint Exupéry's novel 'Le Petit Prince' where the narrator recounts his disaffection with art as a means of shared experience. His creativity ignited by an idea, he attempts to share or somehow release something out into the public sphere in response to it. 'Why would we be scared of a hat?' is an insuperable morale blow for the would be artist and delineates the shadowy spectre that haunted my own practice and led me to investigate other potential models both within and outwith the art 'tool kit'.

My Entry into the Project

I have been a painter all my life. Painting has always been a way that I filter the world around me; a way to think by sending ideas through a material process to understand them in a unique way. As my 'filtering' process does not rely on exhibiting, it has been easy to forget to show my work and ignore the potential value or function of so doing.

I am not interested in either the luxury goods market, engineering passive accessibility through spectacle, fashion, religion or social work. I do still feel that there might be scope for a social aspect

to my practice and set out on this course to go back to first principles and custom build something out of my own specific circumstances.

After two years making art in one of the world's top ranking universities I am acutely aware of the fact that art is not the same as other scholarly activities. Equally, after two years making art a 40 minute train journey away from The Glasgow Miracle, I am also acutely aware that failure to fully consider ones position as a practitioner could result in a lifetime spent trying to get a square peg into a glossy round white hole where it is definitely not wanted.

I had already set up some experiments in my first year to try to define my terms and isolate elements the better to inspect them. Portraits of rural people's elderly dogs, given away on completion, were an experiment in significance and emotional response. A biscuit tin at the Talbot Rice with a backhanded insult alongside it was an experiment in audience (dis)engagement. A tombola at the Talbot Rice offering shared authorship / commissioning rights to a random group of 'winners' was an experiment in, well, authorship.



image: Any Two to Win, Emma Drye 2013

It became apparent that I needed an audience or site for my practice. I made several proposals and applications, and was selected for the Paul Hamlyn Funded Glasgow Museums Resource Centre (GMRC) Artist in Residence post (AiR). **Between October 2013 and May 2014 I worked as artist in residence at the Glasgow Museums Resource Centre, home to 120 curatorial, conservation, management, technical, access and outreach, front of house, administrative and collections management staff. GMRC is also a publically accessible storage facility for the thousands of objects owned by Glasgow City Council but not currently exhibited.**

My proposal for GMRC came out of a period of research which had started as a fruitless quest through the wasteland of socially responsible dreariness and/ or twee whimsy, but changed course dramatically once I discovered the Artists Placement Group³. It wasn't so much John Latham's wobbly constructs (although the idea of the incidental person was fundamental) but it was more Barbara Steveni's rather delightful assumption that just by putting an artist into an everyday

situation one could achieve something of interest. I liked the fact that things were thrown off the side of boats in disgust and one manager was drawn to say “if I had wanted some kind of bloody psychologist, I’d have hired a psychologist”. I also liked the lack of art objects in some of the more successful residencies, replaced by the foregrounding of reflective practices and interventions. This is the notion that artist and lecturer Andrew Sneddon has described to me as ‘the ability to spot things’.

The aim was to gain a clarification of roles, and to do something as simply and accurately as possible which brought an artistic practice into the praxis of everyday life without unnecessary redistribution of function and without loss of efficacy on either side.

My initial proposal is appended as Appendix 1 but, once at GMRC, I spent the first month getting acclimatised and eventually realised a plan to create a series of workplace manifestos – art events which responded to an idea I had caught during time spent with participants. I tried to allow any part of the interaction to be equally valid as a potential stimulus (the shape of an eye as real as someone’s professional capabilities). The manifestos were aspects of the workforce mediated through encounter and my own practice.

The success of my proposal in the selection process hinged on the relevance and depth of my research in this area, my ability share that research and talk about my practice, and crucially (and bravely for GMRC not to mention me) the flexibility of my proposal in terms of outcomes. One might say that I got the residency by saying that I had no idea what I was doing. The reality is that I was very clear about my methodology – it’s just that my methodology involves a rigorously defended openness in terms of actual art outcomes. This suited the GMRC’s ambitions for the AiR post and its potential impact on staff.

GMRC’s Entry into the Project

The Paul Hamlyn Foundation is a major promoter of participatory and collaborative practices and the Our Museums process has been set up to encourage such activities in the museums sector. Glasgow Museums are one of 6 organisations taking part in the process in the UK. Their own bid to take part was unique in its inclusion of an artist in residence as part of their proposal.

GoMA comes under the remit of the Glasgow Museums service. Their pre existing relationships with artists and their experience at setting up residencies was shared to help GMRC develop their own proposal. Laura Gutierrez, project lead, worked with the Centre Manager (Gareth James) to research other residency models and align their research with the needs of the organisation and those of the Our Museums process.

GMRC brought in staff at WASPS to give expert advice on their proposal once drafted and the artist Anthony Schrag ran a pilot project.

Staff were involved at all stages of the process, including interviewing the candidates. This appears to have enabled decision making based primarily on the strength of the artist’s proposals and how well they did at interview. I have discussed this with a senior manager at GMRC as I was surprised, with such a large scale international response to the call for entries, that I was successful with a relatively short track record in this kind of work. This kind of clear thinking and risk taking has been part of GMRC’s ambitions for their Our Museums process more generally. It would in many ways

have been easier to choose somebody with an existing relationship with the organisation, or with several residencies under their belt. It is a real credit to GMRC staff that they followed through on their ambitions and selected based on evidence of suitability.

The brief to artists is appended as Appendix Two.

1. Humour and Seriousness.

“Now I don’t know anything about

Zoology

Biology

Geology

Geography

Marine biology

Cryptozoology

Evolutionary theory

Evolutionary biology

Meteorology

Limnology

History

Herpetology

Palaeontology

Or archaeology

But / think.....”

Stewart Lee ‘Context’⁴

This list of ‘ologies’ is delivered languorously by comedian Stewart Lee - each title redolent with academic gravitas followed by a pause pregnant with possibilities for subversion and with a final longer pause after the last three words before the sketch is continued.

Court Jester revisited

The bathos and pitiable arrogance of the stressed ‘I’ before the stream of unfounded polemic that follows stands between Lee and the full weight of the professional academic community and yet somehow, in its shrivel bollocked inadequacy the little ‘I’ blossoms in the space of the silence after it

to become just enough. And so, despite ostensibly self deprecatingly delineating his lack of qualifications he is in fact mounting a brave defence of art as being separate and different from these things. He sails close to the wind with his use of the classic defence of the ignorant bore and yet at the very moment before he crashes to the ground he is swept up to claim ownership of the acre of land between sea and shore which art operates out of. In this subtle riff on the nature and role of the comic Lee describes the very real concerns he has about comedy and that I have about art⁵. One might even say that the list highlights the bound and closed nature of academic sub disciplines and sub specialisms - conjuring a row of myopic Casaubons - and lays it open to ridicule as much as the artist / comedian who surfs his ignorance in the hopes of finding other ways of knowing .⁶

Despite his coruscating cynicism, Lee often refers to people he admires as being an artist. 'The man is an artist' – possibly conferring mastery but mostly to suggest a person who is seeking independent answers and prepared to take risks to get them, in contrast to a grubbing self interest or slavish obedience to political or market forces.

As with much of Lee's comedy the joke is on him, us and some notion of authority or order simultaneously. This idea of simultaneity is key for my impetus to make art and seems a quality possible particularly in art and comedy.

In the first essay I wrote for this course I voiced concerns that artists are identified as either a courtesan or a court jester. In my role as artist in residence, I find myself revisiting the court jester with fresh eyes. What can the voice with no authority usefully say if it is given licence and no responsibility?

The Fridges

During the course of my residency one or more staff members named the fridges. I came in one morning to find that they had been named HAL, Mother and Deep Thought. The fridges form the hub of the social contact in the organisation. They are located in the staff room and are the most explicitly shared space as the variously coded milk bottles and lunch boxes stack alongside one another. Why would the staff of an extremely hierarchical publically owned organisation currently undergoing a management led process designed to encourage reflective practice use these specific names to christen their fridges? There is subversion here, critical commentary on the hierarchical top down management style, and also a shared language – the nature of the in joke which relates to discrete audience and significance.

“So, if not pious, not earnest, not pompous, and not authoritative – what then could seriousness be and where might it be practised? And is seriousness in the art world a doomed project? Could it be revived strategically as a tool by which to insist on some things without involving the reams of critical analysis that expose, unveil, blame, and reveal power relations, end ensure that we know in a socially responsible way what's what? Most importantly, how can seriousness function as a rupture and as the vehicle for intellectual intensity – as a shared entity rather than as an isolating pensiveness”

Irit Rogoff⁷

In the same way that I have been separating politics with a small p from politics with a big P, so I have been trying to separate seriousness from Seriousness. I have been mining for shared seriousness, or significance, starting from two people and working out from there and allowing that bubble of negotiated stuff to rise up to watch how far it reaches before it pops. Some things have risen no further than a secret shared between the two of us (Fogg⁸), when others have reached the wider staff group and might even survive in some form further afield (Fork⁹).

2. Fork Manifesto



Fork Manifesto - Method

Conversations and a period getting to know the participant

A period of reflection leading to a proposal for an art work

A meeting to agree the art work proposed with the participant

The production of 100 engraved forks

A large temporary drawing of a fork made in the communal courtyard using mooring rope

Drawing up a statement for presentation to the wider staff group

Agreeing the wording of the statement with the participant

A presentation where the forks were given away in pairs to attendees and the presentation of a framed pair of forks to the participant. Presentation included a brief mini lecture on art and seriousness including a description of my methodology of using the mechanisms of every day exchanges for art purposes and how that might translate to the museums service.

Fork Manifesto - Negotiated statement

Everybody at GMRC is involved in navigating systems in order to reach their goals, and I strongly suspect everyone has had moments of systemic surreality and had a 'if you didn't laugh you'd cry' moment.

As Centre Manager [REDACTED] traverses the bridge between the staff of the centre and the seemingly remote corporate and estates staff whose ways often appear, from the perspective of the spot in the labyrinth that an individual might find themselves in, to put form before function. Apparently quite innocuous tasks can take on surprisingly extenuated form. It takes a certain grace, patience and possibly gallows humour at times to come out of these experiences unscathed.

In conversation with [REDACTED] I was struck by his sense of humour and his ability to keep such things in proportion, or to bring them back down to size with humanity.

This manifesto allowed me to reference humour and its mechanisms for subversion and resilience. The participant is the Centre Manager and I was struck how immediate that relationship between person and building seemed to be. His personality and attitude seemed to infect the building, and I could imagine it with a very different ambience with a less easygoing or less fundamentally confident person at the helm. He uses humour or at least good humouredness to navigate potential flashpoints and divert the flow of the bureaucratic shenanigans.

The use of a professional engraver was a revelation to me as a practitioner. I have worked with printers and design technicians before, but almost always in service of post art marketing (catalogues, websites etc). A third aspect to the relationships unfolded with the addition of these engraving technicians and I benefited greatly from being given insights into other work worlds and being given limited choices based on a world of technical knowledge that I was unaware of. This was to be reprised in the Morpho, Gift and Fogg manifestos and also in the framing process.

The participant was very pleased with my proposal immediately and reported at the end that he found the whole process useful and significant both professionally and personally as well as enjoyable. It says something of the nature of the staff group at GMRC that it transpired that the participant had previously curated a photography gallery for the Guardian, and was a close personal friend of the very excellent performance artist Adrian Howells who died recently. I learnt about Adrian from the participant; his intimate, one to one performances being serendipitously relevant to the task in hand. Recognising that both artist and participant were gaining from the process was key to me, as previous experiments, and the wider participatory scene often falls short of this as art becomes a service industry or social work function.

3. The Gift Manifesto

“ Works of art exist simultaneously in two “economies”, a market economy and a gift economy. Only one of these is essential, however: a work of art can survive without the market, but where there is no gift there is no art”

Lewis Hyde¹⁰



Method

Conversations and a period getting to know the participant.

A period of reflection leading to a proposal for an art work

An email to agree the art work proposed with the participant

Drawings made at the Burrell and from family photos

Production of a box of tissue paper to be used in the Burrell Gift Shop

Discussion with shop staff about how to enact the wrapping, participant suggests additional stickers.

Drawing up a statement for presentation to the wider staff group

Agreeing the wording of the statement with the participant

A presentation of the project to the wider staff group and of a framed preparatory drawing to the participant. Presentation included a brief mini lecture on the notion of a gift economy.

The participant is a highly intelligent and very widely knowledgeable manager of an enormous museum which has a very complex set of needs. She sits in an office atop the Burrell and there is something of the Jean Luc Picard or Captain Kirk about her as she steers the enormous brutalist edifice that is the Burrell into its turbulent near future of capital building and rehangings.

Our conversations were wide ranging and very interesting. The participant mentioned that she was known for her ability to choose thoughtful and suitable gifts, and enjoyed doing it. I have thought a lot about the giving of gifts as a model for art practice and have run several art projects where things were given away as part of the project (very much including this project where I have made almost 200 give aways). As mothers we also discussed the gift giving involved in parenting.

As a young woman I read Robert Axelrod's theory of the evolution of co-operation¹¹ which looked at case studies of animals doing apparently altruistic acts (elephants wading into deep water to rescue a drowning hippo baby for example). I had been trying to understand sacrifice and reciprocity and whether it was useful to conceive of altruism or selflessness. Axelrod puts forward a more nuanced version of evolutionary theory in a way by highlighting the wider relationships and contingencies that we operate with.

“Gift exchange tends to be an economy of small groups, of extended families, small villages, close knit communities, brotherhoods and of course, of tribes.”

Hyde¹²

4. A Diagrammatic Approach

“The event has an impact thanks to its capacity to run along many different strands”

James Williams¹³

The Fork participant and Thermodynamic participant (see below) both reported that part of the success of the project for them was that the negotiated stage was so easy. The Fork participant said that he hardly noticed he was ‘being done’. It was a key aspect of my proposal and key to my practice that this method operates respectfully and between certain boundaries that might more usually be purposefully crossed in participatory or collaborative practices.

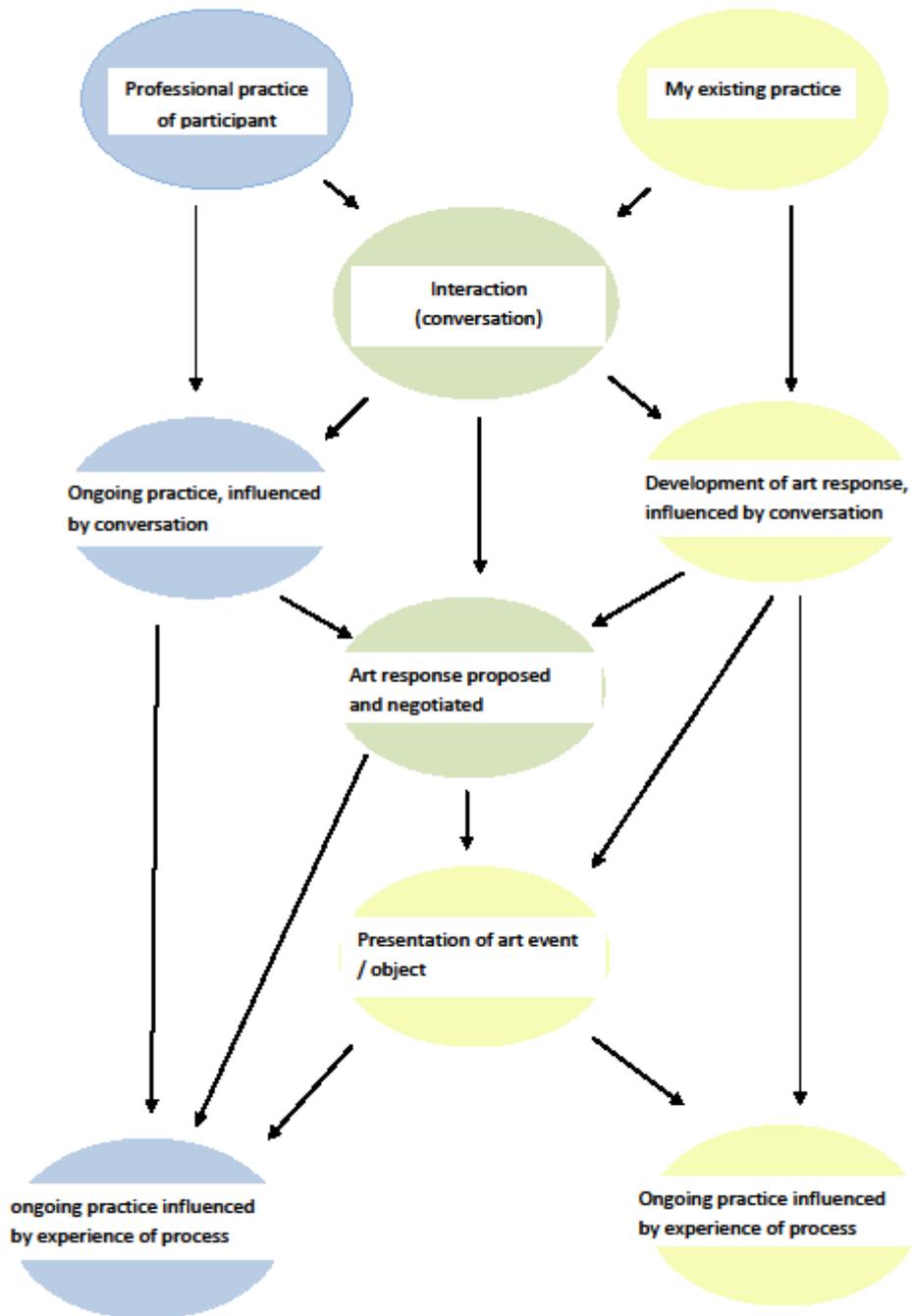
I remember saying in my interview for the post that I had no plans to march in like Joyce Grenfell and whip everybody up into a creative bootcamp. The method was set up so that the project could be accessed by anyone who wanted to take part but could apparently easily be avoided. I did have an agenda to shift some thinking and to try to bring some people who started out with low expectations of the project into the fold. I also had some tricks up my sleeve to entice people across, but no explicit pressure was applied. The project is being professionally evaluated by a facilitator and one of the questions it would be useful to ask would be to somehow try to map that shift in thinking. Who thought having an artist in was a pretentious waste of time, and ended up seeing some value in it for themselves professionally and/or personally?

Artist and theoretician Simon O’Sullivan introduced me to the notion of a diagrammatic practice which was helpful in explaining why I had been drawn to make a diagram of my own process. I had been trying to pin down the ‘roles’ in some sense and to see whether there was any functional relevance to the notions of authorship and creativity.

Discovering the use of the word generative was also extremely useful. It borders on the meaningless but crucially in doing so avoids being loaded with meanings that can distract (such as creativity with its emphasis on the individual (Rogoff 2014)).¹⁴ My diagram maps the generative ‘nodes’ and through that I was able to see how my method is a kind of careful dance around the notion of the individual and not a participatory or collaborative practice in the usual (Kester / Bishop) sense.

I have had some difficulty gauging how far I can and should go with these ideas on a masters course, and have had the decision made for me largely by reaching the ends of my physical and mental capabilities! This idea, along with the idea of the negotiated space and sense and significance more widely, seems to me to have potential to be pursued at PhD level.

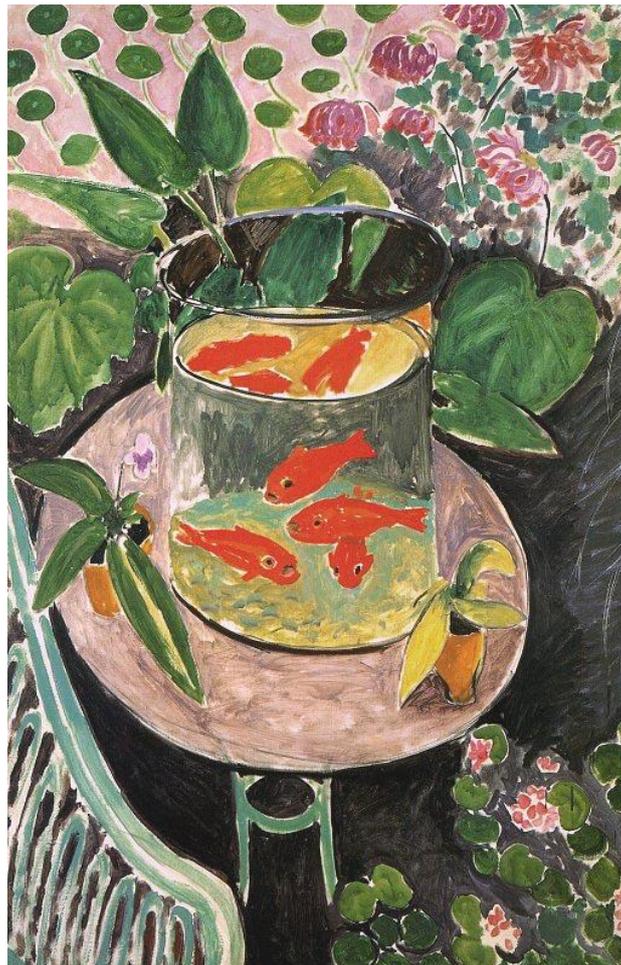
MAPPING OF GENERATIVE PROCESSES INVOLVED IN A NEGOTIATED ART PRACTICE



I was clear from the start that I wanted to be an artist, operating in a setting where other people were getting on with being whatever they had chosen to be. I was not going to try to persuade them to be artists, nor would I fake knowledge of their field that I didn't have. I would try to get as lean a burn as I could in terms of me being totally an artist / human and others being totally whatever they were.

At one point in my conversation with Simon O'Sullivan about our practices, he asked me why exactly I made art. I ended up recounting an experience I had had on the art writing component of this course;

A Tale of Two Fish



The Goldfish Matisse 1910

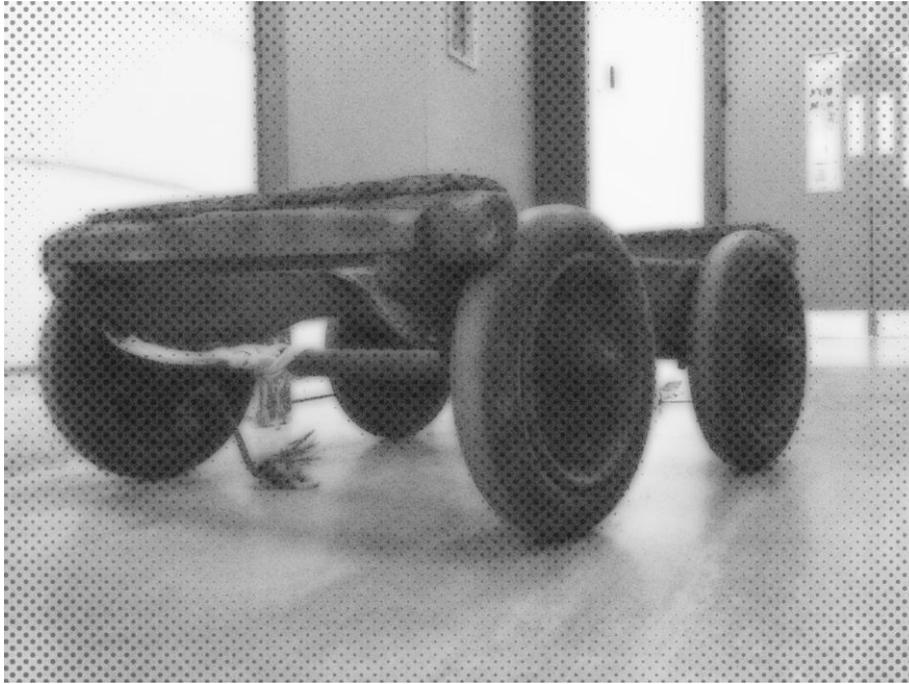
I was sitting in a seminar with Dr Susannah Thompson and 5 other artists including painter Kate Molloy. The topic under discussion was post colonial criticism, and Edward Said is one of my favourite people so all was well. Both Dr Thompson and Kate Molloy wear red or dark pink lipstick. They were seated at opposite ends of the table. Dr Thompson wears her straight brown hair in a ponytail, and Kate Molloy wears her curly brown hair loose. As it happens, Matisse has painted women with both those hairstyles, and the resemblance struck me. There is another Matisse painting that I know well, of a cylindrical fish tank with goldfish in it. As I sat there, the two pairs of red lips at either side of my head started to swim in my consciousness and merge with the two

Matisse figure paintings and notions of the exotic. I wanted to shout “YOUR LIPS ARE FISH!” but I have learnt enough to know that this would not have been appropriate. And so, like many artists, I sat trying to stare at the brown stone of the argument at hand whilst the fireworks of the rest of my experience sparked off around me. Art is the one place where I can attempt to make myself open to all the different registers and wavelengths of my experience. I can think in chords, without separating out the strands, or I can follow one thread to the farthest point I am capable of, using absolutely all my resources.



For the purpose of this residency, it is important to register that although for clarity I have called the initial meeting a conversation, in fact it is really simply a meeting and the significant part might well be non verbal, as to an extent it has been with several participants. There is much room for improvement here, and this is something I shall elaborate on in my conclusion.

5. The Thermodynamic Manifesto



Method

Several informal meetings with the participant.

A period of reflection leading to a proposal for an art work

An email to agree the art work proposed with the participant

Procuring of an opera singer from Scottish Opera

Sourcing of tune from childhood

screen printing of 20 suedette cloths, wrapped around 20 stones and placed in 20 paper bags

Drawing up a statement for presentation to the wider staff group

Agreeing the wording of the statement with the participant

The delivery of a performance event – two performances for 10 participants at a time. Staff were briefed in advance so that the whole event could take place in silence. They were then led into a room to stand around a table with their hands resting on a bag. The lights were put out, and the participants removed the wrapped stone from the bag and held it in their hands for the duration of the event. After about 10 seconds an opera singer positioned out of sight sang the graveside song from Cymbeline. When she had finished the lights stayed out for a further 10 seconds and then were put back on signifying the end of the event.

The production of a framed stone and cloth to present to the participant as a memento.

Thermodynamic Manifesto negotiated statement

Before:

Thank you for coming today. In a moment I will lead you into pod 4, and I would ask you once we enter to maintain complete silence. When we get inside you will find a table with 10 paper bags on it. Please stand next to the table, in front of one of the bags. You may like to rest your hands near the bag to keep your bearings. Once everybody is in position all the lights will be switched off and we will be in complete darkness. At that point, I would like you all to reach into your bag and unwrap the object you find in there. Please keep that object in your cupped hands for the duration of the event. The event will be over when the lights go back on again so please remain silent and in position, cupping your object, until then.

After:

██████████ shared with me her philosophy that conservation is not a static function, but a dynamic one. The laws of thermodynamics which state that energy is not lost, only redistributed, provide a metaphor for this more energetic, fluid and relational process.

██████████ described her role as akin to walking alongside the object, joining it for a part of its journey. She described hearing the 'voices' of all the people who have ever been involved with the object and all the people who will be involved now and in the future which engenders a certain sense of responsibility and conscientiousness. Despite this, the workshop is a quiet space and the voices in a sense are audible only within that meditative space.

The staff of GMRC are largely confident verbal and written communicators, they are academics and conservation professionals – they spend a lot of time in their heads and in meetings head to head discussing things. The thermodynamic participant struck me immediately, alongside being very vocal and eloquent, as having a charismatic and intriguing physical presence and engendering non verbal responses in me.

As we spoke, we discussed her sense of the immanent presence of ghostly voices and auras around objects in a very no nonsense, practical way that was linked to her interest in conservation theory. I had been reading Jorella Andrews essay¹⁵ on reclaiming the immanent and intuitive in art practice and had attended Dr Mclanahan's Factish Field symposium amongst other triggers, and felt that this manifesto could usefully make extant this notion of the immanent in art and life.

The participant demonstrated a conscientiousness that I picked up a lot in the staff at GMRC. She spoke about feeling a responsibility towards the objects in her care, but also to the 'voices' of all the people who have ever been involved with the object and all the people who will be involved now and in the future.

Her parent's generation were keen to instil independence of thought in their children as part of a process of reflection and learning from the experiences of the Second World War. She felt that this

had given her an appreciation of the value of forming an opinion and behaving ethically, standing up for things that she believed in.

We spoke about our shared experience of our toddlers cutting the inside of their mouths and the amount of blood that comes out of their fleshy little lips. Linked to her caring responsibility at work, this reminded me that it is brave to love and that love is a powerful emotion, not a soft sentiment.

I was entranced by her personal philosophy for conservation, and in particular the notion that that she felt she was walking alongside the objects, almost like holding someone's hand – that she was joining the object for a part of its journey. Conservation is not a static function, but a dynamic one. The law of thermodynamics which states that energy is not lost, only redistributed, provides a metaphor for this more energetic, fluid and relational process and the participant had said that if she ever wrote a book about conservation it would be titled the thermodynamics of conservation.

Despite this, her workshop is a quiet space and the voices that she hears within the objects in a sense are audible only within that meditative space. Her workshop felt to me like a focal point, or a place where all these voices and forces acting upon the object are held in stasis or perhaps held together by her own decision making.

The art event was scheduled and 20 people signed up to attend. The soprano Shuna Sendall had a beautiful deep, clear voice and I had been very careful to keep her presence almost entirely a secret. Certainly none of the participants had any idea that she was going to be there. I had selected pod 4 for the presentation as it is large, and is the pod used to house paintings so it has some extremely valuable objects in it and is particularly resonant to me as a painter with its vertical strips of gilt frames in racks. Standing in the pod in the pitch black, cupping their unwrapped object (stone) the participants had a strong reaction when Shuna's powerful voice began her graveside dirge. Despite the fact that I had taken precautions to ensure that the experience wasn't too discombobulating, I still found that the ten seconds post song in the darkness were not quite enough to give people time to come back down, and when the lights went on participants appeared dazed and possibly overwhelmed.

Feedback was extremely positive and the event appears to have had a real impact on those who were present. Below is a sample email from a participant:

"Hi Emma,

Thanks so much for such a wonderful experience- I found it incredibly moving and it filled me with the true sense of awe that I have buried deep inside but is continually overlaid with layers of emails, bureaucracy and exhaustion. I thought about it a great deal over the weekend. Thank you for your insight and a really immersive experience.

Best wishes,

al"

My research aim in part had been to develop a practice that could engender significance and a powerful response from an audience. This manifesto, which reduced some members of the audience to tears, demonstrated to me what that outcome might feel like. It was not simple spectacle, it had specific local and personal relevance, but it was an immersive and moving experience.

6. The Fogg Manifesto



Fogg Manifesto - Method

Two scheduled meetings, including one off site after hours

A period of reflection leading to a proposal for an art work

Further discussion of proposal with participant and negotiation

Making of a series of paintings, some using lead based pigments

Production of double layer painting

Participant to x ray painting to reveal 'secret painting' for her eyes only

Presentation of paintings to group (secret painting not revealed)

Discussion of professional identity and memory with group

The Fogg Manifesto – Negotiated statement

This manifesto sprang from conversations with [REDACTED] about our youth and our professional development. We are both Fine Art trained which made for an interesting dynamic, and it was interesting to discuss the different routes we took from that point.

One of the things that has struck me about staff at GMRC, and struck me from my very first trip round as a candidate, is the vocational aspect to the work done here by many people. For myself, Artist is more than a job . It is something that people are drawn to do and something which gives one a strong sense of professional and maybe even personal identity. The same seems to be true for many of the roles carried out at GMRC.

I wondered how far staff here have a core of confidence and sense of their professional selves which might even run separate to the organisation, many of you will be affiliated for example to professional bodies and it might be that those bodies represent an ideal which is very important to you. I wondered if maybe this idea, thinking of myself, might even be independent of time passing.

I played with the idea of an ideal self as pictured when you are in your early twenties with life before you. For many people here careers have been built from those early days and I feel as if I can see a strength which enables people to be flexible enough to work within an organisation which comes from that internal sense of professional identity which is born of vocation. It is certainly something which sustains me to deal with the vagaries of being a self employed artist – a kind of secret core of strength born of belief in what I am doing.

We discussed the importance of layers in both our practices, and their symbolism with regard to ageing and life history. The importance of what lies beneath can be overlooked but may in fact be precious and vital.

Whatever the relationship our past may have to our present, I decided after conversations with [REDACTED], to make a work which had a secret inside it and which required both our professional practices to conceal and reveal. This painting, which is made from a portrait of [REDACTED] in her twenties, has a secret painting underneath it, which [REDACTED] has accessed using x ray technology. That painting is for her eyes only.

This interaction was different because the participant had a fine art background. I felt that I wanted to open up the possibility for the participant to engage in art making if she felt that she wanted to. In fact, she didn't but she did involve herself more in the decision making about the art objects. This stirred up the mud of my carefully laid plans and pushed at the pressure points of the logic. I found her interventions to be largely appropriate and positive and felt that it was important to be open to what cropped up along the way.

7. Towards a Negotiated Practice

“Evans is deeply concerned with the impossibility of separating the artwork from the social and political conditions in which it exists, but unlike the politically motivated artists of the last generation he doesn’t ask that art give up any of its connection with the personal, poetic or imaginative investigation”

Will Bradley (talking about artist Chris Evans)¹⁶

My own art work is a negotiated practice. In that sense I work with my audience to agree a subject matter and to explore ideas around it. The relationship relies on my being clear about what my role is, a role which differs slightly but crucially from many residency models. It harks back to the APG and John Latham’s incidental person. In that sense, my role is only to be an artist. I hang about and strike up conversations and wait until something happens or is said that I feel holds a certain power. In that sense the ‘art making’ is not very overt. The subject / audience are made aware of my function and I make people aware that if I ask to talk to them there may well be an art product at some point along the way. During conversations, however, art making is not mentioned explicitly and people are encouraged to explain things to me in their own words. When I sidle back a few days or weeks later with an art proposal, so far most people have been extremely positive about the result. There is a clarity, a precision and an almost sterile set of boundaries around the different parts of the process which I have set up to protect the protagonists and also conversely to allow full power to each stage. I have developed this as a personal solution to narrative and to audience, seeking to find a way to make art that is relevant to an audience in a real way, but that in seeking that does not lose the qualities of art that make it interesting to me in terms of invention and conflation of associations.

My practice has been developed as a meeting place for artist, subject and audience which is sensitive both to what we do know and what we don’t know and what I don’t say is equally if not more important than what I do. Of course the best laid plans get shoved about once you get real people involved and sensitivity to the right solution has meant adjustments to policy along the way.

Jeremy Deller’s *Battle of Orgreave* took 7 years to research and 1 ½ years to make. Although I understand why that had to be, the kinds of things I am interested in working with are not as ‘Newtonian’ in their relationship to time and place or even categorisation. Mi Won Kwon talks about playing it unsafe in her essay ‘the wrong place’¹⁷ and capturing more complex, less reassuringly whole information. Overall, I feel as if I have found a way to be what I need to be, and not make false claims. Of course I am taking risks, and I may well get things very wrong with someone at some point in the future, but you have to trust yourself to do a job and acknowledge that mistakes might happen.

Working in a non art setting means of course that your audience did not choose to be involved in what you are doing. Even if some of the people decide to get an artist in, it is not the same as everybody in a gallery having chosen to be there. My feeling is though, that the reasons for people

being in galleries aren't quite as pure as they might appear, and part of my motivation for developing my practice in this way was disaffection with what I witnessed in galleries in terms of audience response. The artist Anthony Schrag ran a residency recently in another branch of Glasgow City Council – the High Street Headquarters of Glasgow Life. In his report, the feedback from participants tended either towards the experience having been a bit of fun on a Friday afternoon or criticism that the residency was a waste of time and money. This is not necessarily evidence of a lack in the residency as participants need not be aware of the theory around 'serious play' and rupture to benefit from it. However, with a negotiated practice I have been able to make connections and draw people in to adopting the right state of mind to experience the art events. I came from the perspective that people are busy and tired and if I want to make them take any time out at all to look at something I am doing, it had to be demonstrably worth it. I also used existing connections (friendships, professional loyalties etc) to spread the net more widely and I gave several talks and mini lectures to explain myself along the way. Books on situated practice are full of images of whimsical interventions in places with unsuspecting people hurrying past with their shopping. The photograph captures art in a non art setting with humans populating it, but the harried shopper might well be thinking 'self indulgent middle class twat' or even just 'who put that there?' negotiation allows for a kind of grooming process to take place.

8. Morpho Manifesto



Morpho Method

Trip around the pods with participant.

Conversations and a period getting to know the participant.

A period of reflection leading to a proposal for an art work

A conversation to agree the art work proposed with the participant

Discussion with Dr Amos Storkey to understand after image illusions

Working with Faith Limbrick to create illusion animation

Drawing up a statement for presentation to the wider staff group

Agreeing the wording of the statement with the participant

Email sent to all staff with animation

Presentation of statement, with giveaway optical illusion toys. Framed optical illusion given to participant.

Morpho Negotiated Statement

■ became a museum attendant after a career in the army in which he saw active service. He moved into community learning and access and now works hard to engage people from the local community to engage with the museum collection. Part of his work involves encouraging soldiers or ex soldiers diagnosed with post traumatic stress disorder to visit and make connections with the objects in the collection. His manifesto for access and participation is built around the idea that engaging with the collection can be restorative and he describes as “providing a stable platform for both men and women to emotionally expand by exploring the range of human emotions that are encapsulated within our objects. The museum supports and can give ‘peace’ of mind relative to past experiences. Making connections in the safety of the collection can inspire a reconnection with life.

■ took me on one of his tours of the storage pods and pointed out what he described as one of his favourite objects in the collection – a tray of dead Morpho butterflies. The butterflies were collected by Lt Colonel Manley and in passing he mentioned that there had been efforts made more recently to stop the practice of shredding the wings of these butterflies and others to make decorative art for the tourist industry in the area.

This presented a rich seam of interwoven imagery. Wingless butterflies and traumatised soldiers. War, fragility, physical mutilation, sadness, loss.

■ suggested to me that by making a connection with one object, a visitor, an ex serviceman diagnosed with PTSD for example, who is experiencing difficulties or feels socially isolated might find a way to engage with life more widely. In this way visiting the collection and viewing the objects becomes a potentially restorative act.

Morpho was delivered in the form of an all staff email. This is a term used to describe an email sent to all staff via a list, and subsequently responsible for clogging communication systems with things people feel everybody ought to know. Morpho was a short (12 second) animation which people could choose to click on and open onto their screen.

I had a conversation with Dr Amos Storkey in the University’s Neuropsychology department about retinas and the use of after images in optical illusion. He helped me think through the practicalities of my proposed optical illusion. Artist Faith Limbrick helped me with the technicalities of producing an animation.

9. Conclusion - Gyring and Gimbling

“This doesn't wash with today's gallery goers”

Prof N Mulholland¹⁸

“art is, again and again, brought into one single category...practices get flattened by the category “art”, which cannot sustain or hold within itself these differentiations”

I Rogoff¹⁹

My exit from the Project

The above is a perfectly justified criticism from my professor of my attempt, in response to the University assessment process, to perform a handbrake turn and hastily construct gallery ready art for a mid year exam. I was unwilling to present work from my residency at that point and so I faked a white cube show in my space. I did my best but apparently it didn't wash and the feeling was mutual. Below that is part of Irit Rogoff's argument for a resistance to the notion of 'art' at all as a way of defining these practices of questioning and generation. So I suppose they are saying roughly the same thing in a strange way.

I have spent the two years of this mfa working out what *my* art world looks like, and who my audience might be. Kester's chapter titled 'the eyes of the vulgar'²⁰ suggested a possible route but the artists he chose to focus on did not seem to follow up on the more interesting aspects of his initial chapter for me. Even Mi Won Kwon²² seems at the last to dip back into a universal measure for art, or that art needs universality to be art.

The anthropologist Danny Miller was useful in reinforcing specific relevance and specific audiences, even of one person. He also gave me an alternative view of the risks of colonising other people's experiences and of being what Hal Foster calls 'other'.²³ Rogoff and Butt²⁴ helped with seriousness, Deleuze gives us all renewed freedom to be all we can be, and Claire Doherty²⁵ has pulled together current thinking on participatory and situated practices and continues to push the boundaries of our thinking in this area.

“an event is a two sided selection, something that runs through a series but that is also transformed by it” (Williams 2008²⁶)

I made the decision early on to break open the lock and split the trove of languages wide open. Instead of honing a clearly consistent output in terms of art objects- the consistency is sited

elsewhere – I developed a conscious unselfconsciousness about materials and making – allowing each encounter to suggest its own manifestation. This is a purposeful ‘downgrading’ of this aspect of art making. It has been a release and it is hard to describe exactly from what. In comparison my previous studio practice felt like a calloused and calcified growth on the side of my life with the occasional seam of bright lava. This means that I am less sure about what this art will look like in 5 years time. It will be interesting to see how far it coalesces into something with aesthetic unity, and if so, why? I am drawn to artists that have eclectic outcomes, and as things stand I can’t see a function within the art that could benefit from more outward consistency. There is some consistency in my presence, so perhaps eventually that will out.

During the conversations with primary participants a shared space was created and a language tacitly agreed. A common ground was identified at some level – even if it was a shared glance or gut feeling. How this non verbal stuff was ‘negotiated’ is problematic. Certainly the proposed art outcome was fully disclosed to the participant, but it wasn’t always completely pulled apart and explained to its farthest point. In that sense there were parts of the art response which came from me and were not explained. This needs further thought but was done using a process of intuition and judgement based on personal experience.

It is with some trepidation that I venture out into Deleuzian terrain. Deleuze wrote *The Logic of Sense*²⁷ just before he hooked up with Guattari, but social anthropologist Richard Baxstrom suggested I read it having seen my practice. Artist and Lecturer John Beagles had already advised me that a better way into D&G was through an intermediary and so for the *Logic of Sense* I used James Williams’²⁸ very excellent critical introduction.

Deleuze looked at the value of nonsense in uncovering a different kind of sense, something that many artists are very aware of the value of. There is something in the way we use our shared understanding and enjoy the play of knowledge and the failure of that knowledge in nonsense like Lewis Carroll’s *Jabberwocky* which relates to my practice. Nonsense poetry isn’t complete nonsense – it is sense with slippage.

I consider creativity to be a sort of cognitive (dys)function. I imagine brains as filing cabinets designed by Lewis Carroll, Tim Burton and MC Escher, with dark black oil slicks flooding key junctures. Cognition is so incredibly various and strange (there are people who smells colours). The excitement comes in teasing out these moments of clarity and slippage; recognising the statistically amazing moments of shared understanding and nurturing the shadowy half glimpsed moments of shared unknowing.

Just time for one last story:

My Feet are Bees



My friend Nikki was the first of us to have a child. When her daughter Polly was about two, she created her first joke. She had slippers that were shaped like bees and, for any new visitor, she would wear her slippers and come into the room, eyes moist with mirth and proclaim joyfully “MY FEET ARE BEES!”

24 years later I still remember that pint sized delezian and her rapturous pleasure in simultaneous sensibilities. I am still aspiring to something similar.

GMRC's exit from the project

“A non hierarchical institution is one where those with the knowledge are empowered to make the decisions”

Douglas Coupland ²⁹

Part of the job of this residency was to remember that I was there as an artist, not a management consultant. Whilst being confident about what I did know and what I could usefully do, I needed to be vigilant about crossing over and starting to pontificate when, as was the case on more than one occasion, senior management asked for my opinion or feedback. I had been reading Douglas Coupland before coming onto the residency and his depictions of the more extreme end of workplace and office life was a good warm up for encountering the office anew.

At Glasgow Life, as it has been explained to me, jobs are graded and designed centrally. This means that a Museum Manager for example has a certain number and set of responsibilities attached to it whether they are managing Kelvingrove or Scotland Street. As it is decided that a certain job must change for centralised reasons, those changes affect everybody in that post. In this way somebody could be very good at their job and enjoy it, but simply by dint of staying in it, find themselves in a completely different job that they are no longer able to do. The theory then is that they reapply for

their job and lose it as they are no longer the ideal candidate, but the reality is that this rarely happens. Over time surely this must result in a silting up of people who no longer fit their jobs despite being eminently capable and useful for the organisation. Listening to this description of what feels like a very non person centred approach to ones workforce I felt an artist in residence position, and my own project to focus on the individual brilliance and quirkiness of staff members, does become a political act and does, however subtly, form an organisational critique. All has not been as it seems on so many levels in this project, mostly through my own conscious sleight of hand.

There will be a professionally facilitated feedback session held on 30th May 2014 and I will be given a report base on the outcome which will give the perspective of GMRC staff of the value of my residency. I have already received a large number of emails and verbal feedback, so I am happy that the residency has been of use although its experimental nature did not make that a certainty from the outset.

In a conversation with Jorella Andrews in the book 'visual culture as affect',³⁰ Simon O'Sullivan concludes by saying that whatever increases your capacity to act in the world is good, and whatever limits it is bad. Fundamentally my development of a negotiated practice has increased my capacity to act in the world, and the feedback so far from the manifestos project at GMRC is that my residency has done the same for members of the GMRC workforce.

Epilogue



I had been so keen to remove barriers and merge worlds; I forgot to consider the potential value for me as an individual and artist of such limitations. I had been confident I knew why I made art and my starter question for this research was why I would feel obliged to show it anyone else. What functions might it have for an audience that I could sign up to professionally? In seeking to develop a methodology that answered that question I forgot how important my voyeur status has been to me from early childhood. I also failed to properly judge the value, despite saying it frequently to myself and my students, of using art to process my life to better accommodate and understand what happens to me. Like a dung beetle, I roll a piece of life carefully back to my studio and work on it, masticating and pawing, until I start to recognise it or gain some purchase on it. I found making art in public enervating, even though I set up parameters specifically to limit that effect.

Towards the end of the residency I was given an opportunity via Anthony D'Offay's Artists Rooms to respond to the work of Louise Bourgeois and the notion of the confessional in art. I took this opportunity to present paintings made privately as a kind of bleed valve to the more social practice; my own Dorian Gray portrait (in this case of Angela Lansbury).



Footnotes

1	George Eliot's <i>Middlemarch</i> , published in 1871 is the story of an intense and idealistic young woman who marries an older academic.
2	Antoine De Saint Exupery's <i>Le Petit Prince</i> published in 1943
3	APG – The Artist Placement Group was set up in 1966 by Barbara Steveni and John Latham. Artists were placed inside large government, commercial and publically owned companies with a remit to act as an incidental person, contributing to the thinking and running of the organisation as an artist.
4	Stuart Lee's comedy vehicle television series, aired in BBC1 in 2014, Context Episode.
5	In his Book 'How I escaped my certain fate', Lee describes his disillusionment and journey back into stand up comedy.
6	Casaubon, husband of Dorothea Brooke in George Eliot's <i>Middlemarch</i> spent his life writing an ultimately pointless book which was so learned and longwinded that it became obsolete during its production.
7	Gavin Butt & Irit Rogoff. <i>Visual Cultures as Seriousness</i> , Sternberg press, 2013. p68
8	Fork Manifesto – see Chapter 2
9	Fogg Manifesto – see Chapter 6
10	Lewis Hyde. <i>The Gift</i> , Vintage, 1979. pXi
11	Robert Axelrod's <i>The Evolution of Co-operation</i> . 1990. An exploration of game theory, the prisoners dilemma and Darwinian theory.
12	Lewis Hyde. <i>The Gift</i> , Vintage, 1979. pXvi
13	James Williams. <i>Gilles Deleuze's The Logic of Sense a critical introduction and guide</i> , Edinburgh University Press, 2008
14	Gavin Butt & Irit Rogoff. <i>Visual Cultures as Seriousness</i> , Sternberg press, 2013
15	Jorella Andrews & Simon O'Sullivan. <i>Visual Cultures as Objects and Affects</i> , Sternberg Press, 2013
16	Chris Evans. <i>Gemini Sculpture Park</i> , Henry Moore Institute , 2001. Essay by Will Bradley.
17	Mi Won Kwon's 'The Wrong Place' essay in Claire Doherty. <i>From Studio to Situation</i> , Black Dog Publishing, 2004
18	Neil Mulholland student feedback accessed via the ECA Portal 2014
19	Gavin Butt & Irit Rogoff. <i>Visual Cultures as Seriousness</i> , Sternberg press, 2013 p69
20	Chapter 1 : The Eyes of the Vulgar. Grant Kester. <i>Conversation Pieces</i> , University of California Press, 2004
21	Claire Bishop. <i>Artificial Hells</i> , Verso, 2012. Bishop talks about participatory art having lost its political edge, but her conclusions are still rooted in ideas around the political, subversion, opposition and rupture and still has quite an us and them approach to the art world and to audience.
22	Mi Won Kwon. <i>One Place after Another: Site-specific Art and Locational Identity</i> , MIT Press, 2003
23	Hal Foster. <i>The Artist as Visual Ethnographer</i> in <i>The Return of the Real: The Avant-Garde at the End of the Century</i> , MIT, 1996.
24	Gavin Butt & Irit Rogoff. <i>Visual Cultures as Seriousness</i> , Sternberg press, 2013
25	Claire Doherty has coined the term 'The New Situationists' to describe her aims for situated practitioners.
26	James Williams. <i>Gilles Deleuze's The Logic of Sense a critical introduction and guide</i> , Edinburgh University Press, 2008. p2
27	<i>The Logic of Sense</i> , published in 1969. Seen as a transitional work.
28	James Williams. <i>Gilles Deleuze's The Logic of Sense a critical introduction and guide</i> , Edinburgh University Press, 2008

29	Douglas Coupland. <i>Jpod</i> , Random House, 2006
30	Jorella Andrews & Simon O'Sullivan. <i>Visual Cultures as Objects and Affects</i> , Sternberg Press, 2013

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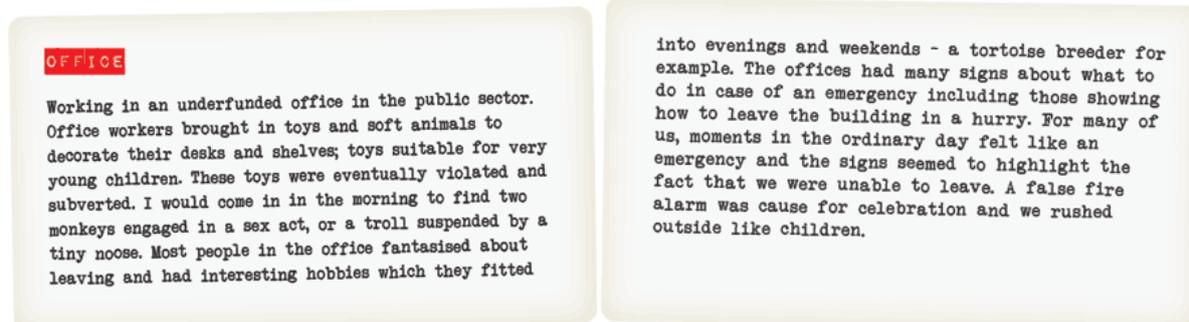
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Appendix 1 - Threads - Submission for Artist in Residence Brief - Emma Drye

Introduction to my working practice, including how the residency will enhance my creative practice



1. The above is text taken from my website and is the result of working with a very different workforce to the one at GMRC. Alongside the documented element of this work, for the duration of the exhibition, I serviced the ladies toilets as if they were a domestic bathroom. The majority of the workers were passionate about their homes and families with fiercely held goals for the furtherment of both. They worked in Finance and Accounting as a direct trade of their time for money to support their home making. My response to this was difficult to determine – was it a terrible waste? I didn't feel qualified to make a judgement. I did however, want to do something that recognised the combined skills and knowledge of these women in contrast to the minimum wage and polyester interior that they received for their admin work. I filled bowls with pot pourri and flowers, installed a wee rug, replaced the hand soap with something more pleasant, replaced the institutional toilet roll with something more quilted and fitted air fresheners and loo blocks.

I tried to speak to my temporary colleagues in the language of housework and to raise the status of that part of their lives which I felt was central to their sense of themselves. For families on low incomes housing costs represent a massive majority of their expenditure – housework is a serious matter. At the time we had just seen a spate of repossessions from an earlier recession. These women were maintaining their homes with skill and determination to create a force field around their families. I was impressed by the scale of the apparent sacrifice and hard work, the invisibility of which seemed to call out for redress.

2. Dog Years is a project which came about in part through living on a remote Island amongst people with a minimal sense of connectedness to contemporary art, which led to my examining the effectiveness and accessibility of my practice. One part of the project was to make drawings of participants elderly dogs and give them away free of charge. The love that people can feel for their elderly dog can be incredibly strong and real. The faces of elderly dogs, whilst bordering on sentimentality, are genuinely moving. The second element of the project was to remove myself and set up a website where amateur artist could upload images of their elderly dogs – the [site](#) is still developing.

3. Intervention in a National Treasure was born out of my genuine fondness for John Lewis Department Stores. When so many people cite shopping as their primary hobby it seems churlish to discount consumerism as superficial. Much as I love wandering the sweetly scented halls of John Lewis, enjoying the best of British design and all the pretty ladies, I don't always feel solid enough to take it on. It is as if, offered such a positive and robustly constructed identity or life branding, my own identity sometimes rises up to meet it, and at other times ducks into a shadow. There might be days when I am feeling 'John Lewis' and other wobbly days when I am 'not feeling very John Lewis'. Outward appearances not necessarily being a reliable indicator of inner resilience I found it hard to spot fellow 'NVJLs' and so decided to make a space in the store for a bit of self doubt or identity gear change. I mocked up price tags with phrases that might represent a hiatus in one's personal narration and slotted them into the shelves in an act of reverse shoplifting.

Further examples of my work with participants and interventions can be seen on my website. I am currently working with a small group of children for a show at the Fleming Collection in London, and preparing for a new work involving oral histories and painting with two participants who committed an odd crime as children.

Although I have worked with many different groups and participants from babies to the elderly, the more successful of my work has happened as a result of my sidling up to, or otherwise infiltrating a certain group. I have been invited in as artist in residence on three occasions but in quite a prescriptive, traditional way. This residency represents a timely and generous opportunity to formalise my participatory practice. I have an opportunity this year to use the residency as a model for my dissertation and thereby add a significant layer of depth to the reflection and feedback for the project on top of the residency itself.

What I hope to achieve through my residency

The GMRC is reminiscent of a labyrinth on several levels. This sense of travelling through a visually and spatially complex and confusing building reminded me of letting out thread to navigate a maze or labyrinth. The work of the conservators in the building deals with physical materiality and thread, fibres or strands seem to come to mind again. We pull at a thread to see what comes down with it, we follow the thread of an idea and we thread a course. My proposal is in two parts with a caveat that there may well be a 'bonus track' that develops during the residency along the theme of threads.

In thinking about the nature and goal of this residency I have focussed on **two aspects** of what it takes for us to feel enabled to collaborate creatively. I have chosen to focus on the freedom to share openly and take risks being premised on trust, with trust being itself built on knowledge and understanding. I have also looked at potential for fulfilment; looking to avoid the atrophying or stultification that can come from a sense of hopelessness that creative solutions will ever come to pass. Again I believe that in part success is built on communication and understanding, but also in being clear about which routes are open and how systems operate.

There will be many different systems functioning in the building. From the way one person packs their lunchbox to the Corporate Plan. As the threads stretch further from the 'mother ship' your relationship to the system shifts.

I worked in the Business Support Directorate of a large public sector organisation for several years. At first it was a one day a week post to supplement my income. I pressed a button 30,000 times per annum and although I recognised I was playing my part in saving lives – the connection was tenuous at best. For a couple of years though I worked full time and I feel now that exhibition / performance aside, that was my first residency. Rather like the artists in the Artists Placement Group (APG) which must have provided the model for this residency, as soon as I had any real responsibility I found it necessary to understand the business I was enabling. I requested, and was granted, permission to spend two days shadowing clinical staff in their workplaces. This turned out to be an innovation which there is not space to elaborate on here but the experience has proved central to my developing practice.

The **first phase** of my proposal is that I instigate a shadowing opportunity for your support functions (Finance, IT BAT etc) who are based off site. However fluidly you operate as a team, there will be bottlenecks, glitches and downright chasms in an organisation as big as Glasgow Life. Looking at successful artistic collaboration, trust and knowledge on a human level seem key to success. No matter how complex organisations are, two humans can still meet, look each other in the eye and be told a story which fires the imagination and leads to greater understanding and co-operation.

The **second phase** of this proposal is a series of (possibly lunchtime) events which use the premise of an artist's talk but invert it so that the result is closer to an artist's interview.

The artist will engage in a conversation with a member of staff to uncover the story behind their journey to this point in their profession going right back to childhood and making connections to other parts their identity and wider life. On the wall of the paper conservation studio someone has pinned a sycamore helicopter. It's papery nature seems to paint a picture of someone so at one with their job that they are drawn to things that look a bit like paper even on a country walk. I would hope to chat in an open way about memories and experiences and select something, like the sycamore seed, that can be developed into a presentation.

I would like to remain very open at this stage about the nature of the presentations and would hope to develop a wide variety of responses to individuals. Staff would not be forced into anything. For example an

anecdote about hearing a piece of early music related to a person's field might result in their presentation being a quartet hired to play the piece to colleagues. Someone else might be persuaded to converse with me about how they trained and how their subject has developed.

My experience working in a large public sector organisation, my commitment to promoting social and personal resilience through my practice and the past year spent researching participatory practice at post graduate level as a mature student have equipped me to make the most of this fantastic opportunity and I am very hopeful of success in my application.

Appendix 2 – GMRC AiR Initial Brief

As part of the Our Museum initiative, funded by the Paul Hamlyn Foundation, Glasgow Museums is now recruiting an artist in residence to act as a catalyst for change within the museums service. Working directly and closely with our staff team in one of our key venues, Glasgow Museums Resource Centre (GMRC), the successful artist will use their practice to help us to learn new things about ourselves as a community of museum staff and challenge us to explore the ways we work together as a staff team. The ambition is to build a stronger internal capacity for collaborative, participatory working practice which can be translated into more effective and meaningful engagement with external stakeholders.

The focus of this residency is primarily on experimentation and research. However, there is also the potential for the appointed artist to create a piece of work (eg: performance, event, publication, exhibition) that illustrates the process undertaken and that captures the shifts in organisational practice that the residency may facilitate.

We expect the artist to:

- Challenge us to explore the ways we work together
- Help us learn new things about ourselves as a community of museum staff
- Encourage us to practice new ways of working
- Create spaces for dialogue that aid ongoing internal reflection and organizational development
- Enhance the creative environment of GMRC as a place to work by sharing their practice with staff who work in the building
- Fully record and document the processes undertaken

A fully inclusive budget of £8,000 is available for this work. This will cover fees, expenses and any production/legacy/material costs.

<http://ourmuseum.ning.com/>

Appendix 3 – Notes presented to staff via email to accompany installed art work in GMRC stairwell

Spatial Stories – 120 threads with an unknown number of other threads

In his book 'the practice of everyday life', Michel de Certeau recounts an anecdote about some anthropologists who asked New York apartment dwellers to describe their homes. The descriptions fell into two camps. The first was a plan map approach; "the kitchen is adjacent to the living room" and the second was a spatial narrative; "you come into the hallway and turn left into the kitchen". The interesting twist in the tale is that the first model was used by hardly anybody. The overwhelming majority told the story of the journey through their home – mapping in a more fluid way. De Certeau describes this malleable perception of space formed by narrative as spatial stories.

GMRC is a building full of people hunting for stories. During this residency I have been collecting fragments of narrative. Following the threads of individual narratives, I am also aware of the threads or trails of the movements of people in the building, of the forces and energies at work on us and that we generate. We are objects with agency just as the building is.

Spending an extended period of time in a building whose windows don't open can do strange things to a person's perceptions. The building hums with physical, abstract and thought tracery; forces and embodiments. There are schemes and ideas, directives and political agendas. There is the air conditioning and the central heating and the wifi and the sunlight and the dust. There is home life, emotional life, and professional ambition. There is running, walking, breathing, typing, eating.

There are 120 staff currently listed as working at the GMRC. We are objects propelled through the spaces in this building by our own agency and by forces acting upon us, weaving an infinite cat's cradle that we can only perceive a small fraction of.

120 threads with an unknown number of other threads is a work which I have installed temporarily in the building in response to these ideas. It is nestling under a stairwell.

Emma Drye

Appendix Four – Notes for a presentation to introduce myself to the wider staff group at the start of the residency

I have prepared this presentation to share some of the history of my art practice with staff here as I begin to respond to the environment and people at GMRC over the coming months.

(image of suitcase)

I left art college in 1992, a time when it seemed painting was considered to be a redundant medium amongst art theorists. Art colleges were busy shifting the focus of their teaching and removing painting staff to be replaced by conceptual artists and academics from other disciplines such as anthropology. There were still a few old school types left behind, and of course some of them have weathered the storm and my old tutor is now professor of painting at the college I trained at. It was confusing for a convent school girl straight from her parents home, not having ever really witnessed real debate or the kind of teaching where there was no 'right answer'.

(murder she wrote)

I stayed close to the understanding of art that I had as a girl; painting on canvas and drawing and looking back now I can only say that I am glad that I did as these things take real time to learn as a craft. It is easier to move out from painting and drawing for me than it would have been to try to acquire them with any real degree of facility now.

(little rabbit)

I drew and painted for twenty years after leaving college but always tried to open myself out to whatever logical method the idea or subject required. For example I hatched a plan to allow objects, materials and me to operate with complete logic and freedom to be ourselves by wrapping objects up in canvas and making a rubbing using wax crayons. I wrapped a carousel horse, and BSA motorbike and a twin berth caravan, and scribbled like a dervish all over my parcels leaving waxy smears. When the shroud was unwrapped and stretched onto a canvas, the drawings were perfect. The objects had effectively drawn themselves. I had been free to be as expressive or responsive as I wished and the crayons had done what they do best.

(cables and plants landscape)

An early sign of things to come was a body of work I made during a brief period where I worked in the public sector, in the NHS, with many of the same issues that come with working for a public sector, politically motivated organisation that you have yourselves.

As well as these office landscapes, I documented the way staff used toys and dolls in the workplace. Desks had a surprising amount of children's toys for an NHS accounts department. There was even a small scaletrix track running between two pcs.

(Monkey)

Humour, sometimes of a fairly dark gallows variety, was used to counteract the frustrations of working in a underfunded organisation with impossible targets. Dolls and toys would be

manipulated in the owners absence and we would come into work in the morning to find a violated tellytubby or two monkeys engaged in a lewd act.

(me holding up artist sign)

In the early 2000s I moved to the hebridean Island of Lewis and this triggered a sort of mid life or mid career crisis in a sense as I decided it was time to really interrogate my practice and make sure that it was what I wanted to do with my life and that I had things set up in the best possible way. I felt old enough and stubborn enough to be able to push through to find my own clear response to the key questions that all artists ought to reflect on. What am I doing, who am I doing it for, is it working?

(Cow picture)

Lewis was in many ways an inhospitable place to make contemporary art in. Visitors and locals favoured more traditional drawings and paintings of landscape and animals. I drew sheep sitting in my car waiting for my daughter to come out of nursery and sold the resulting scribbles for £300 a pop, it was like drawing money. Alongside this ruthless commercialism, I was developing a more sophisticated response to the fragmented and frankly treacherous identity maze I found myself in.

(soup and puddings)

The outcome was a series of faux landscape paintings which were actually made from maquettes made up of soup and various puddings. This was a reference to the 'soup and pudding lunch' which is popular on Lewis and a key signifier for the female identity there. I was keen to be included and contribute to the seemingly endless home baking drives, much more so than I was to be welcomed into the fold of the sensual landscape painters and highland cow portraitists that I felt I was ripping off.

Tin

For the last year I have been studying at post graduate level and really putting a bit of academic welly behind my three questions. I have been focussing on audience, on who the art is actually for. I was prepared to conclude that it was only for me and as such could be continued privately with no need to exhibit. Luckily though, this was not the conclusion I came to and I found myself pushing at the various edges of my engagement with audience examples being:

Dog portraits given away (giving people exactly what they wanted and that had real significance)

Tombola (drawing exactly what the person asked for and offering them the chance to sign the work)

Ambient interventions –

John Lewis signs

Shark

As I begin preparations for my degree show, I feel as if I have allowed all those rather raw ideas to settle and permeate through. I found that much so called dialogical practice actually isn't really a dialogue as such. It goes too far the other way. In its rush to get away from the obscure, mystical private ontologies of expression, it ends up being art to order or social work, where the artist is completely lost and is only there to serve and report.

Magic Ian

Currently I am working on three projects which operate using three different models of a genuine two way exploration. One of them is this project which I hope will be a real dialogue and have room both for the narratives of the staff here, and also my own response.

Trolley

I hope to get the opportunity to meet people and find out a little bit about what goes on here so that I can find a way to respond. I'm working with my first participant so watch this space.