



2

Self Reflection_notes/**DAVID PITT**

MA Inclusive Arts Practice, Task 1: Professional Development Plan

Your Professional Development Plan (PDP) involves a critical appraisal of your own professional development needs in the context of inclusive arts practice. It will provide a framework which can be revised and developed to reflect upon the progress, changes and implications of the developments that occur over time.

This sheet has some questions to help your thinking, but you can choose any other format to map your ideas. Think about how to make this a useful, up-dateable, working document that you will want to look at and amend according to your learning and progression through the course. You should be able to set yourself achievable goals and know when you have achieved them.

My art is flux, it finds themes from glimpses of rhyme, visual assonance, dissonance & disruption.

Any theme: entropy, narrative, academia, personal. Themes I come back to include hunt/search, creation myth/narrative, art history/family.

Sources are poetry, theory, history, music. VERY occasionally popular culture, my heroes are John Berryman, Andy Warhol, youth movements.

Medium is usually paint & canvas because it can sit flat against the wall, usually no bigger than 1.5m otherwise I can't get it out my studio. I want to make it bigger.

I want to make sculpture but rarely do, my heroes are Jo Spence, social change, Miles Horton. I usually over complicate till the ideas turn brown.

My work is freedom, not escape, the work is process, but I love a lone genius artwork, so time is layered upon the canvas. I want to use the visual example of a core sample, but can't make it work. I discard a lot.

It can be bought for cost, I don't accept commissions.

Over the years, other artists have become less important for me, my heroes are Rilke, activism, my religious upbringing.

What are my main interests in this field?		
What do I want to achieve on the course?		
What relevant knowledge do I already have?		
What additional knowledge do I need?	How will I develop this?	How will I know when I've achieved this?



1

		Who or what can help me?	
What relevant experience do I already have?			
What additional experience do I need?	How will I gain this?	How will I know when I've achieved this?	
	Who or what can help me?		
What technical expertise do I already have?			
What additional technical expertise do I need?	How will I get this?	How will I know when I've achieved this?	



SEPTEMBER 2018–MAY 2019

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It is hard to see how the KNOWLEDGE and EXPERIENCE sections can be separated... the journey of the MA and reflection upon the MA is a process. To truly experience something, we must reflect upon it, and the praxis is knowledge.

“An experience is a product, one might almost say bi-product, of continuous and cumulative interaction of an organic self with the world.” John Dewey, Art as Experience

To me, this PDP is a way of showcasing this praxis, this dialectical development of experience & knowledge. I am also using this PDP as a tool for research into my practice (and also an investigation into ways to construct research), my learning, my aims for the future. The structure & look of the PDP will also serve as an example of my creative & technical design processes/ways of working.

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Who or what can help me?		
What relevant experience do I already have?		
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What additional technical expertise do I need?	How will I get this?	How will I know when I've achieved this?
Who or what can help me?		



SECTION 1

What are my main interests in this field? Creating art collaboratively, in a community site, working towards social change		
What do I want to achieve on the course? To learn how to facilitate artistic voice		
What relevant knowledge do I already have? Very little. Some volunteering prior to the MA, and the MA sessions so far undertaken		
What additional knowledge do I need? <ul style="list-style-type: none"> • Deeper knowledge of theory • Deeper self reflection: what is MY art? What do I want with my art? How does my aesthetic work with inclusive participation? • More practice/focus in unpicking collaborative practice • Gain research tools/methods 	How will I develop this? <ul style="list-style-type: none"> • Keep up with reading list • Along with theoretical reading, an investigation into my past art education & reflection on what makes 'good' art • Reflection on comments given on modules by tutors/examiners • Planning my workshop, reading relevant texts, experiments with tools such as PhotoVoice, personal creative exploration 	How will I know when I've achieved this? <ul style="list-style-type: none"> • This will be achieved by personal reflection



1

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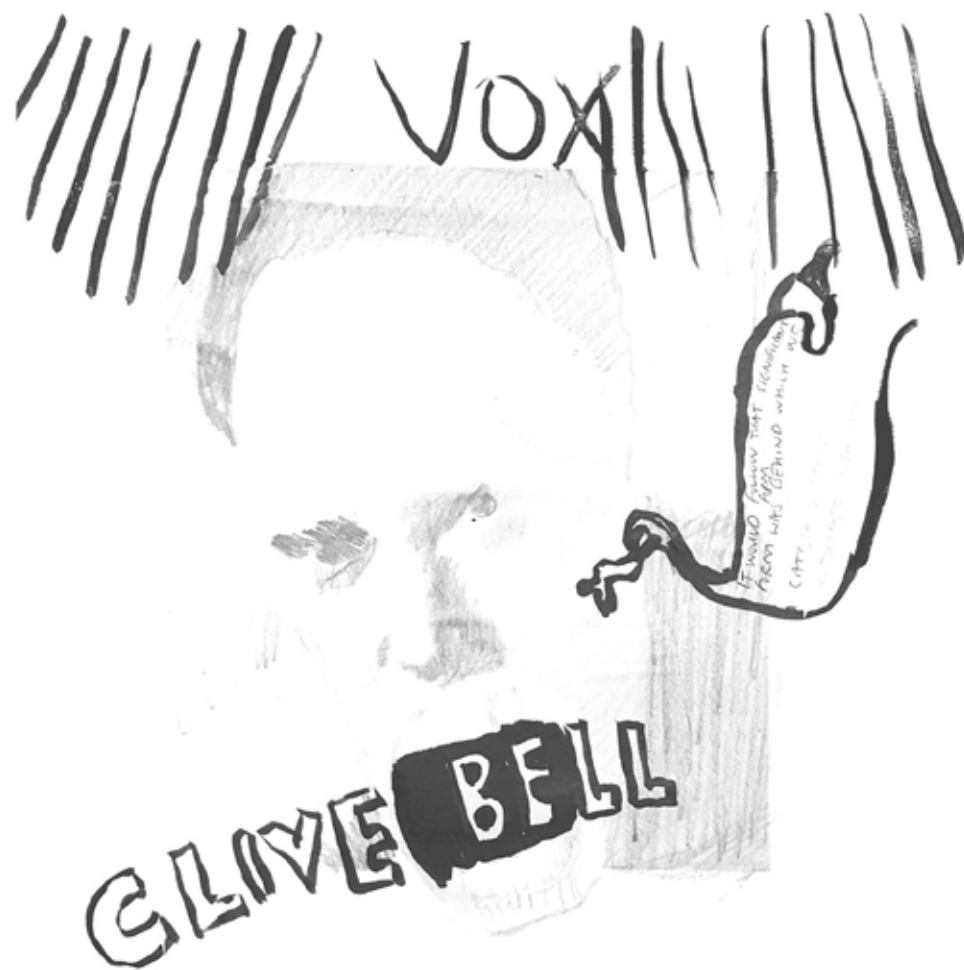
What additional knowledge do I need?

- Deeper knowledge of theory
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- More practice/focus in unpicking collaborative practice
- Gain research tools/methods





Roger Fry, mixed media on paper (42x 56cm). David Pitt, 2018



Clive Bell, mixed media on paper (42x 56cm). David Pitt, 2018

AND I
LEARNED

that only a handful of 'men of delicate taste' were sensitive enough for true aesthetic contemplation;

aesthetic reflection evokes a utopian future community;

art is a 'visual culture'.



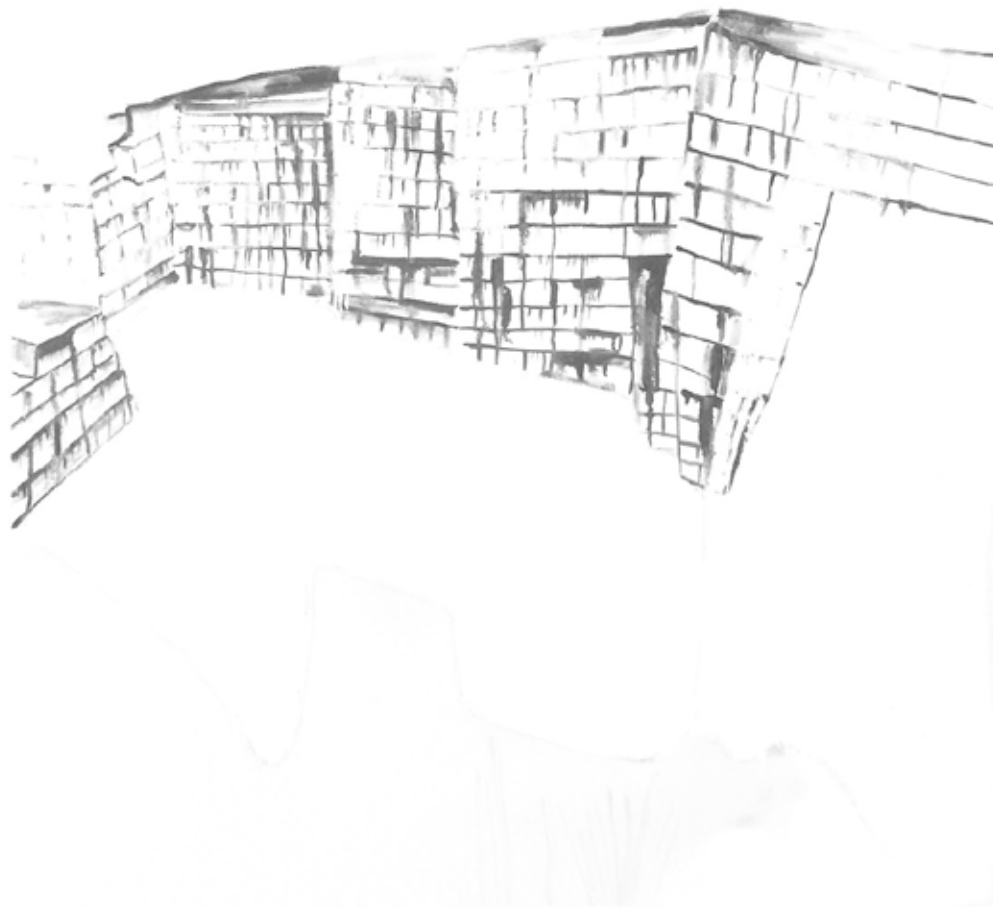
Barnett Newman, mixed media on paper (42x 56cm). David Pitt, 2018



The avant-garde artist tries in effect to imitate God by creating something valid solely on its own terms

Clement Greenberg, mixed media on paper (42x 56cm). David Pitt, 2018

"Avant-garde art is provocative yet indeterminate, opaque yet open to differing responses." Kester, G. H. (2013). *Conversation pieces: community and communication in modern art*. Berkeley Los Angeles London: University of California Press, p20.



Pit-Pond 3 (Richard Ducker), oil on canvas (120x100cm). David Pitt, 2016

In the 17th & 18th centuries long held spiritual & political assumptions come under scrutiny/threat by rise of secularism and ambitious mercantile class. Modern concepts of aesthetics began to emerge: Kant (*gemeinsinn*, *common sense*, the power of the aesthetic to evoke a visceral intuition of future social consensus). Social cohesion, once built upon the coercive

force of God or king, now becomes centred on mental processes through which we perceive the world. The purest form of the processes is the aesthetic experience, because these distance us from the calculated, normal day-to-day self-interested interactions.

The mid 19th to early 20th century saw the rise of the market system & mass production which began to erode this belief that art could 'evoke' a utopian future. Mass media & advertising even began usurping art's role entirely. "Far from overcoming our narcissistic isolation, consumer culture feeds on it, transforming the redemptive power of an aesthetic communion into the banal transactions of the shopping mall."¹ Roger Fry warned of the dominance of 'pseudo-artists', and called for a different ('disinfected') art, an art that dissuaded commodity, and placed an emphasis on its radical difference from (academic) art & other cultural forms.

Journeying through theorists & critics like Roger Fry & Clive Bell, Clement Greenberg & Michael Fried, though art forms such as post-impressionism, constructivism, futurism, Dada we came to the point, in the latter half of the 20th century, that art & culture found its meaning only in the individuality of the 'genius' artist, so as to render art totally unappropriable by popular culture.

I always went with this: that the artist creates an image which is ambiguous, yet loaded enough to inspire self-reflection & change within the viewer. The artists should take something known (paint, words, architecture, landscape, language, music) and fuck it up: juxtapose it with something off-key, creating an atonal chord-clash that shocks & disrupts: Schoenberg's 12-tone music, Rachel Whiteread's casts of spaces; Damien Hirst's framing of death & (re-)birth; Duchamp's ready-mades; John Cage's prepared pianos; TS Eliot's use of detachment, fragmentation & allusion; Brian Eno & Aphex Twin's ambient & liminal sounds; Liam Gillick's relational use of corporate language & architecture, etc. The artists as trickster.

¹ Kester, G. H. (2013). *Conversation pieces: community and communication in modern art*. Berkeley Los Angeles London: University of California Press. p29

SECTION 2

What are my main interests in this field?

Creating art collaboratively, in a community site, working towards social change



Joseph Beuys, mixed media on paper (42x 56cm). David Pitt, 2018

Art making, art materials, stories, collaboration, society, inclusivity, family, art history, art theory, philosophy, literature, history, myth, landscape, music.

I have been looking at how to create what I called 'quiet art', an art that does not shout GENIUS (or even whisper it). For a long time this sat outside my frame of self-reflexivity. My art felt 'distant' from me, was too opaque, or at least I was relying on its opacity to generate too much meaning.



The Listeners, oil on canvas (100x 100cm each). David Pitt, 2012

I have always used text in my paintings, perhaps in reference to my professional career as a graphic designer, but in particular for the way that text 'flattens' the picture plane, and by this flattening & obscuring posits the work in the avant-garde.

To help me focus I began to work a 'structure' into my art practice. Using the conceit of an illustrated children's book, I wrote a story, using creation myths/archetypal children's narrative structure as the basis for a series of (diptych) paintings, resembling double page spreads. (See next page)



Top: *Children In Peril* p3-4, mixed media on canvas (100x x100cm each). David Pitt, 2016
 Above: *Children In Peril* p7-8, mixed media on canvas (100x x100cm each). David Pitt, 2016

These paintings were still sited within the modernist tradition, therefore did not meet my 'quiet' art specifications (still vague in my mind).

Around this time two things happened that gave me an insight into how I could create this 'quiet' art: I read *Far From The Tree* by Andrew Solomon¹ and became fascinated by the examples of affirmative models of disability documented by Solomon, and I started to volunteer at Action For Kids (where I helped to facilitate professional development workshops for young people with learning difficulties).

From here I began looking into how work more socially, how I could join my art practice with working other people, particularly people with complex/additional needs.

The ego of avant-garde art is that which I called 'loud', therefore the 'quiet' art I have been looking for is socially engaged, empathetic, ethical, collaborative art.

Modern theories/practices of avant-garde art implies a 'lone' artist, a 'genius', above the normal chatter of life, beyond the reach of advertising & mass culture. It implies art that is opaque, that can be only understood by those with the 'correct' education. It implies that only such a form of art can transcend, therefore art which engages & corresponds with viewer, art which is social/collaborative (by its nature open & communicative), cannot be opaque, therefore cannot transcend, cannot be 'good' art.

Due to my (initial) research into participatory art, especially community-based art, I did not believe that the avant-garde was the only way to produce something transcendent. Critical feminist & race theory has led the way in proving the worth of marginalised communities and it seemed to me that, following the (still ongoing) dismantling of misogynistic and racist hegemonies, that the rejection of the ableist hegemony should be next.

¹ Solomon, A. (2014). *Far from the tree: parents, children and the search for identity*. London: Vintage Books.



SHARED VALUE

Creating Shared Value

by Michael E. Porter and Mark R. Kramer

FROM THE JANUARY-FEBRUARY 2011 ISSUE

The capitalist system is under siege. In recent years business increasingly has been viewed as a major cause of social, environmental, and economic problems. Companies are widely perceived to be prospering at the expense of the broader community.

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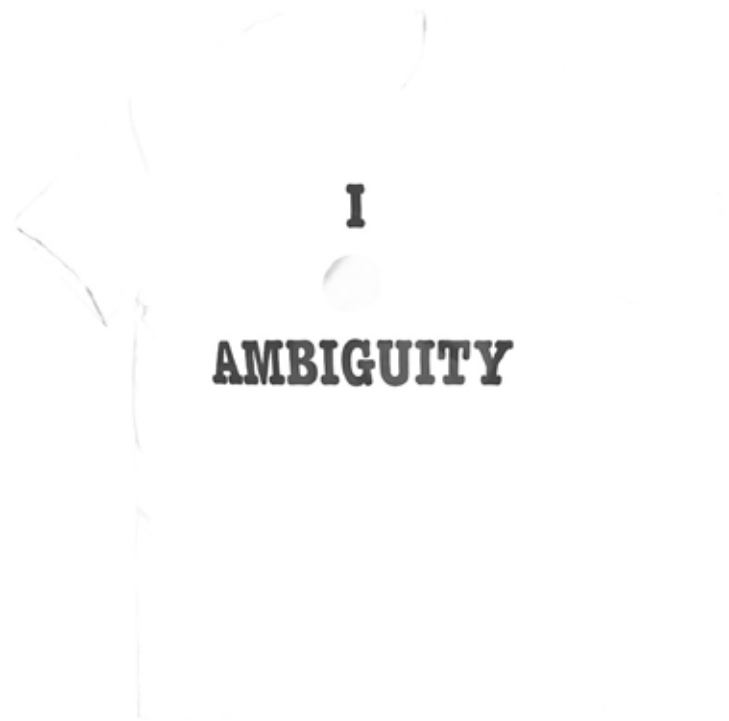
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Tony Blair, mixed media on paper (42x 56cm). David Pitt, 2018

Still, somewhere in me, there is still a battle going on over the dichotomy of ethics & aesthetics. Claire Bishop warns of failing, as inclusive arts practitioners, to deal with the complexity of artistic gestures. We do not want to become box-tickers for the neo-liberal administrators. And I think this is something vital to keep in mind.

While ambiguity can be seen as the superstructure propping up the cultural modernist hegemony (see Kester), I believe space must be left for discord and disruption. We must be prepared for what Ranciere says is the artist's ability 'to think contradiction'.¹



I

AMBIGUITY

¹ Rancière, J. and Corcoran, S. (2009). *Aesthetics and its discontents*. Cambridge: Polity Press.

Something else is in my mind about ambiguity: it is the idea of non-'art' practices being brought into the creative process by the actions of inclusivity...Anthropology, activism, sociology.

"The artist as social practitioner must also make peace with the common accusation that he or she is not an artist but an "amateur" anthropologist, sociologist, etc... Socially engaged art functions by attaching itself to subjects and problems that normally belong to other disciplines, moving them temporarily into a space of ambiguity. It is this temporary snatching away of subjects into the realm of art-making that brings new insights to a particular problem or condition and in turn makes it visible to other disciplines."¹

These ideas of not being an expert, of disrupting hierarchies, of reflective practice, critical questioning, etc. that have been highlighted during the MA have changed my idea of how art can be created. Previously I had been SO taught how to value creative 'genius', the epiphanic moment, and now I am fascinated how ritual, self-reflection, even something so simple as workshop warm-up exercises, can generate new ideas and insights.

¹ Helguera, P. (2011). *Education for socially engaged art: a materials and techniques handbook*. New York, NY: Pinto.

SECTION 3

I need?	How will I develop this?	How will I know when I've achieved this?
	<ul style="list-style-type: none">• Reflection on comments given on modules by tutors/examiners	<ul style="list-style-type: none">• This will be achieved by personal reflection



This is where self reflection on my art practice has taken me: somewhere where I can see how to integrate inclusive collaborative practice. Process, careful understanding of the ethics & politics involved in collaborative community art. I shall expand on this further with my reflection on PhotoVoice, but I shall continue with

From my presentation after our Rockets sessions I received this feedback:

General Comments

You clearly identified ways in which your experience during Ways of Working had challenged your art education and how you hoped to develop your practice in response by discussing shifts from the individual to the social and art as an experience rather than a product. You gave two examples of different ways of working with Rocket Artists to illustrate your points. What happened during these encounters could have been unpicked and reflected on a bit further than it was during your presentation.

As discussed after your presentation, the term 'love' can be problematic within the role of any a professional practitioner. Be careful to qualify statements that may raise questions such as this. A definition of what you mean, in the context of IAP would be advised - or consider other ways this idea could be articulated more clearly, or conceptualised differently.

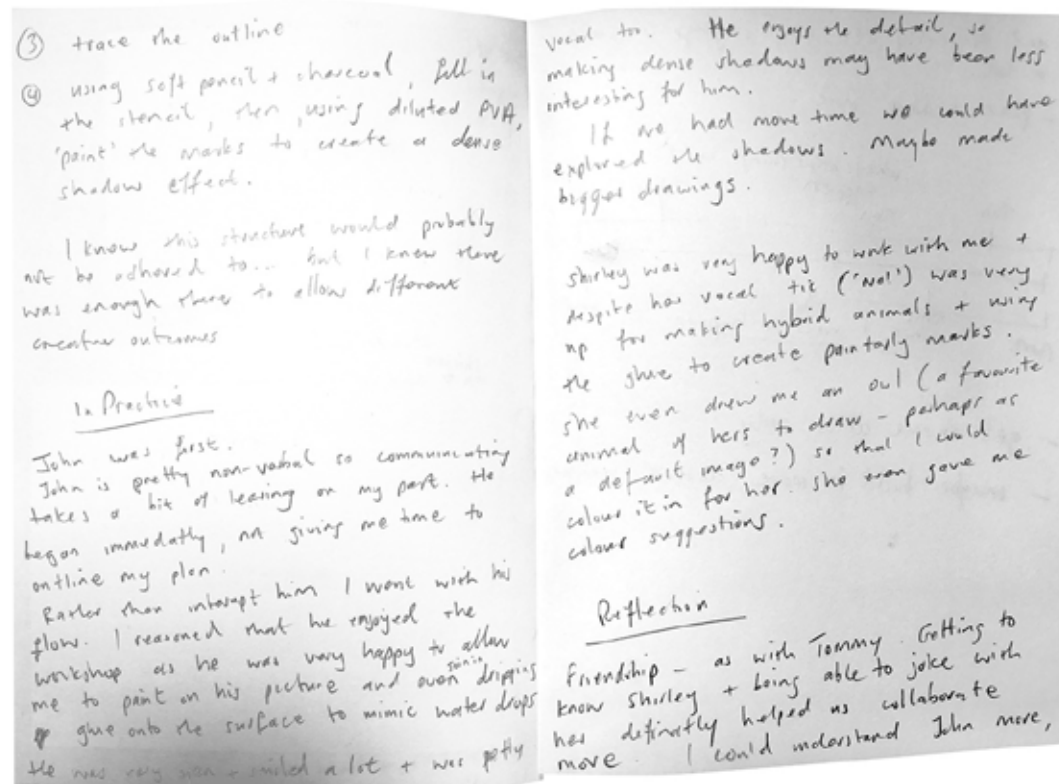
Progression points: deeper reflection on Ways of Working to tease out practice, consider use of language and its potential impacts and/or challenges

Reflection on the idea of 'love' I shall go into in more detail later (particularly the writing of bells hooks and Paulo Friere), but I can unpick my encounters with the Rockets in more detail now:

I felt a huge relief (and I gained much confidence) in feeling comfortable and capable in these sessions. I felt I made very strong connections, particularly with Shirley & Tommy. We were able to work freely together, and I felt very able to adapt to the flow of the workshops, allowing the process to take precedence in my mind, rather than obsessing on the finished 'artwork'.

I had consciously made early connections with members of the Rockets, particularly Shirley, and was able to use this relationship - this mindful engagement - to encourage and facilitate interesting ways of working creatively when we came to work together.

This 'friendship', this 'careful of empathy' was also helpful in allowing me to reflect on any ethical issues that may arise from working with vulnerable people. For example, Tommy's attitude towards me was very friendly: he sought me out and deliberately made sure he was near me & could work with me. As I did not know Tommy's background, as though this behaviour did not seem harmful, I felt there was perhaps potential for our relationship to stray into areas of over-dependance, so I informed the gatekeeper/tutor of my slight concerns.



This touches on privilege...

APEX



OF PRIVILEGE

I do realise my privilege: London-based/white/European/male/middle-class/university educated/car-owning/home-owning/heterosexual/cis-gendered/married/parent/able-bodied/conventionally beautiful...

My personal values are in part dictated by these privileges. However I have taught myself as best as I can to be aware of privilege, aware of my biases, to allow myself to learn through collaboration, to work 'side-by-side' and to reflect deeply about the world-view of others. I have experience of mental health issues and marginalisation due to class and use this knowledge in deepening my empathy, as well as intersectional reflection.



From the Tate Exchange project. David Pitt, 2018

I found the experience at the Tate Exchange on our Ways of Working project hugely fascinating & enjoyable. The readings undertaken have proved invaluable, especially Ingold. I felt very comfortable working in the space (advantage of privilege...) And believed we created a really interesting and successful collaborative artwork.

The project did seem somewhat 'off-brand' as we were collaborating with fellow students to create a relational artwork within a highly regarded cultural institution. Therefore I had to work hard in finding the emancipatory element with the gallery visitors/participants... How was I to facilitate artistic voice here?

The project allowed participants to add signs (to create more meanings & pathways) to the artwork. This is made it more than relational: it engendered a phenomenological investigation by the participants: it made them artists & collaborators. But how, as the General Comments ask, do I unpick this further, **how do I elicit broader ideas and contexts from the artwork?**

Conversation and a welcoming attitude helped create empathy and therefore a willingness to participate: I initiated contact, rather than let the visitors stroll through as they do in the other gallery spaces, being just consumers. Also, as art is intentional - a deliberate need - I made clear it was a choice to participate, that just viewing the artworks was equally welcomed. My movement & interaction with the visitors were also sites of empathetic understanding that linked, through movement and dialogue, to the mesh of connections generated by the artwork.

What have I been able to reflect upon since this project finished?

From assessment feedback:

General Comments

You co-created an interesting collaboration to which you brought your own ideas and responded to the ideas and feelings of those in your group. Your poster attempts to situate your creative exchange within the wider contexts of relational, social, participatory and community arts. It offers some reflection on your collaboration with your peers and your role in the development and facilitation of the process.

Your research poster builds on the interests you began to explore in the Ways of Working module by further considering how to situate your practice and other inclusive arts practices within a wider arts context and questioning levels and forms of participation in/with artworks. The poster demonstrates a progression in your thinking during the course. The references you have chosen are relevant and demonstrate a good level of appropriate reading around the subject. If you have not already, you could read 'The Emancipated Spectator' by Jacques Ranciere, which offers a more active reading of the role of exhibition visitors.

You further build on the ideas you presented during Ways of Working by engaging with the idea of empathy, which could perhaps be a more appropriate way to conceptualise some of the approaches and attributes that you were describing as love. The shift you describe in your feelings about the project and the empathy you began to feel seems significant to your development as a practitioner and is something that it could be constructive to reflect on further.

Overall your poster focusses well on the theory and would benefit from a bit more reflection on what you did. There could be further thought about how the broader ideas and concepts you are reaching about can apply and contribute to your understanding and development of your practice. The rhizome and meshwork references are interesting, but it is not very clear if and how your creative exchange created meaningful pathways beyond the physical meshwork of the wool. A few more examples that you have analysed might help these claims and enable you to look more closely at where and how this happened and where aspects might be changed or further developed.

Progression points: think further about how the ideas and concepts you outline can apply and extend your thinking about your practice, look at how your thinking from Ways of Working and this module might come together, continue to consider the idea of empathy, perhaps reading more around this and thinking about how it might help you conceptualise and develop your practice.

I seemed to have progressed my thoughts on empathy but need to delve into this concept a bit further still... I have reflected on how comfortable I felt, and how much enjoyment - artistic & social - I took from interacting with the Tate visitors. I took great pleasure in introducing people to the art-making process. In other words, **the process of collaborative art-making for me, should contain this element of bringing people to the creative process.**

A oft repeated (and valid!) suggestion is to look into deeper my development as a practitioner, and to reflect more on what I did in the project/collaboration/artwork.

This reflection, begun during the Tate project, I took into the PhotoVoice project undertaken during the Participatory Media Production For Social Change module.

(It has also become an integral part of my MA research.)

For the PhotoVoice project I looked at eliciting creative responses from photographs taken by people who felt excluded from the creative process. Often this feeling of being excluded is class-based. One of the key texts for me, particularly during this module, has been Paulo Freire's Pedagogy Of The Oppressed. His insistence on a careful dialogical approach to education wasn't just about deepening understanding – but was part of making a difference in the world. Combined with praxis, this process can be seen as enhancing community and building social capital. Here, I used Friere's dialogical approach to encourage participation in art making.



Together we would elicit further creative practices from their photographs. To facilitate freedom & self expression, Friere taught, we must overcome the dichotomy of being IN the world rather than WITH. We must enable the participants not to be a spectators, but (re-)creators.

Example from PhotoVoice project:

Photograph → Drawing → Poem



Backpack

Together we have access to generations!

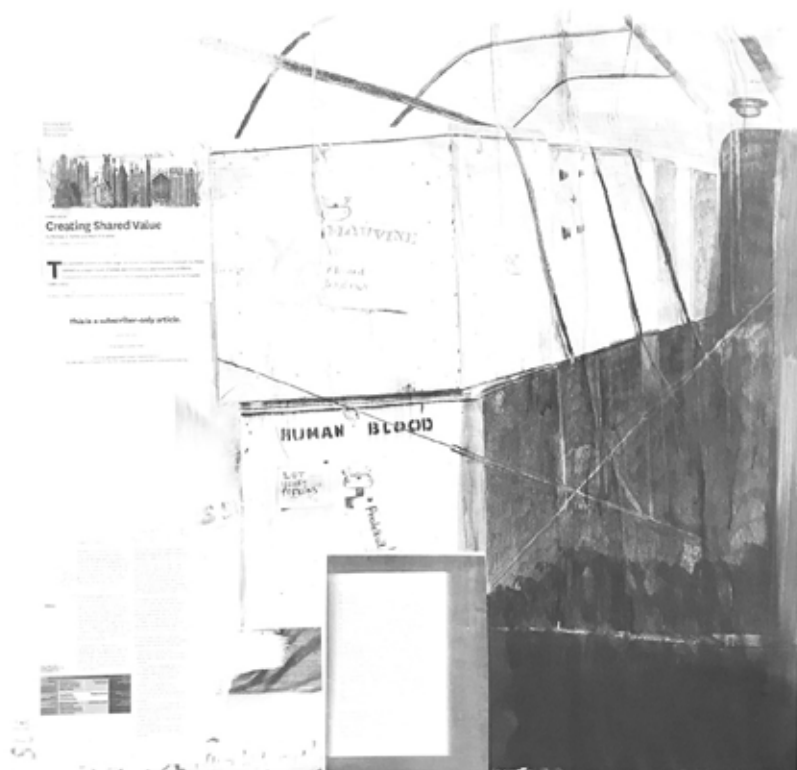
Heading into deep perspective
we need this

(clothes
books
food
a dinosaur adventure)

Together we have access to those who can see
themselves in history, whose life
can be inspected like a sample cored from the
earth

This thinking will lead into my research. I can work with the participants this way, and also use these techniques as methods for research.

The reflection used throughout the MA and the comments received have fed into my own practice. This is hugely important to me, as it is a sign of my engagement & confidence. I shall reflect on this further as the PDP progresses (how does it relate to inclusive art, which themes are relevant, etc.). Overleaf are examples of my own practice that have sprung from research into collaborative practice.



Proletkult (Bogdanov), Panel 1
Mixed media on canvas (100cm sq), David Pitt, 2018



Proletkult (Bogdanov), Panel 2
Mixed media on canvas (100cm sq), David Pitt, 2018

SECTION 4

What technical expertise do I already have?		
Knowledge of art (painting/drawing) materials. Expert in Graphic software		
What additional technical expertise do I need?	How will I get this?	How will I know when I've achieved this?
<ul style="list-style-type: none"> A basic understanding of a few more materials/techniques: making paint, making ink, making paper etc.. Health & safety requirements 	<ul style="list-style-type: none"> Take a practical course or experiment by myself Research H&S with powder pigments/masks etc. 	<ul style="list-style-type: none"> Completion of a few courses
	Who or what can help me?	
	<ul style="list-style-type: none"> I have taken a paper making course (January 2019). I have bought books & materials ready to self learn paint & ink making. Hopefully will start learning this month (February 2019). 	
	<ul style="list-style-type: none"> I am taking a paint making course in July 2019 	

For my research project myself & the participants shall be exploring material-making, such as making paint and paper. I have basic skills in these, but I can see that suggestions for other activities may involve myself, as facilitator & collaborator, learning them alongside the participants.

As I am not aiming to be an expert, this is fine. However, I do wish to create work of a high standard. This is an area that I shall reflect on further.

I can

make paper
make paint (oil, water, egg tempera)
make stretchers for canvas
size and prime canvas
use design software expertly
write creatively
photograph expertly (and have basic photographic printing knowledge)

I could learn

printmaking (lino, etching, woodcut, etc.)
clay modelling, including pottery
casting for sculpture
film/video editing
ink making
further creative writing techniques

Reading list

Art as Experience, John Dewey
Object-Orientated Ontology, Graham Harman
The history of phenomenology
Being Alive, Tim Ingold
Vibrant Matter, Jane Bennet
Further reading on Marx
More by Susan Finlay

Further Investigation

Love/empathy as a tool for social change
Materiality
Place
Issues regarding homelessness

David's art is concerned with flux: "I enjoy the fog of meaning, and I want to show this ebb and flow of clarity - the sense of feeling close to an understanding, then having it slip away."

He draws his sources from poetry, theory, design, history, music, activism. Grouping ideas according to rhythm, visual assonance, dissonance and disruption into recurring themes such as hunting/ searching, creation myth/narrative, art history/family.

The medium most often used is paint, usually preferring to work on a human-sized scale. The impact of text and collage, as a disrupter of narrative, is a recurring theme in his aesthetic. His work oscillates between two distinct styles

1. Painterly, open, reflexive, images with only a suggestion of metaphor & place, where colour's indeterminacy lies between form and content
2. More visually complex images where time, history and development of idea are layered upon the canvas to reveal the artwork as a process. David talks of this process as a representation, not only of personal freedom, but also as way as to address the social.

Both approaches allow an interrogation of the practice of painting itself, to reveal how meaning is established through image, text, and the painterly methods of applying paint to canvas.

David's political decision to keep himself distanced from the art market and gallery system has led him to discovering ways, through collaboration, to help engender the process of art-making for those in the community who, through discrimination, have had limited access to the arts as a source of personal freedom.

HERGE THE ADVENTURE OF TINTIN PART 2 DESTINATION MOON



JUNE 2010 - SEPTEMBER 2020

Homemade Gesso!



ARTIST'S STATEMENT (C)

Update 10th June 2019: I wrote his recipe in 2014, I haven't had an issue with ageing, layers come out fine.

Any theme can engender the work: entropy, narrative, academia, the personal... something that causes the stomach to lurch; a theme wide enough to be non-specific, yet narrow enough to focus the pricked interest.

Themes I come back to include science; narrative; poetry; the hunt; creation myths; death; art history; family; the struggle to make work; the ease of making work; the "constant state of controlled panic" (Stuart Pitt, personal conversation, Edinburgh, 1997); the overwhelming urge to realise the joy in just sitting in a light-filled, book-lined room in an isolated old house and read/grow vegetables/press oil/make art.

My heroes are James Nasmyth, Richard Dawkins, the elderly.

Medium is usually paint & canvas because I like it, though the process of printing is beginning to intrigue me.

I want to make sculpture but rarely do, my heroes are the unheroic and the dying who face death calmly. I usually resist the obvious so the outcomes are overly obscure.

My work is freedom, not escape, the work is process, & I have finally begun to understand art as research/ research as art. I still want to use the visual example of a core sample, but can't make it work. I discard less.

It can be bought for cost, I don't accept commissions.

Over the years other artists have become less important for me, and I am in awe of those who write. I'm not sure why this is...? Maybe art can just fall carelessly into being, but writing needs to be crafted? I don't really know. Recently: Thomas Bernhard, Svetlana Alexievich, always Borges, some nature writing.

SECTION 5

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Who or what can help me?		

What additional knowledge do I need?

- Deeper knowledge of theory
- Deeper self reflection: what is MY art? What do I want with my art? How does my aesthetic work with inclusive participation?
- More practice/focus in unpicking collaborative practice
- Gain research tools/methods

So, now (August 2019) I know my research will take place with JustLife, with participants who have been affected by homelessness and are currently living in unassisted temporary accommodation. I have been volunteering with JustLife for 3 months or so, helping out at the weekly creative drop-in sessions. The users of the JustLife are pretty regular and I have been building up rapport.

F6 Please provide a brief background to the research, including context and rationale, and a description of the research question hypothesis and the aims and purpose of the research. (Maximum 4,000 characters)

Learning outcomes	On satisfactory completion of the module you will be able to: 1. undertake an ethical investigation through inclusive arts research of relevant issues and their operation within specialised contexts that Inclusive Arts operates within 2. demonstrate a high level of independence, initiative and originality in problem solving and the ability to analyse critically, make judgements, review and improve work-in-progress and draw conclusions 3. report on the project in a clear and thoughtful manner, demonstrating a deep understanding of issues which emerged and their implications for future practice and their relationship to the field 4. Plan and deliver an exhibition/performance/presentation that showcases, in the public domain, a creative critical response to the research project, that adapts their work in the community to a gallery or academic context.
Content	The research project is developed from working alongside an appropriate community group or individuals usually related to the participant's current working practice. The content will be specific to each student's project, however there will be some generic ethical issues of representation and process. This module offers students the opportunity to further develop and implement their research proposals usually developed during the Research in Progress module.

AIMS AND PURPOSE OF RESEARCH

The Researcher is interested in investigating how engagement with crafting and creative processes, through a series of collaborative arts workshops, may provide space for those affected by homelessness to explore the relationship between making tools and materials, creativity and sense of self.

The Researcher shall investigate: 1) how a collaborative practical investigation into crafting art materials affects the inclusive collaborative creative process; 2) ideas around materiality: what the effects of making deep connections to materials has on our sense of care in relation to not just human society but also our relation to nature and the environment; 3) The participants, adults who are dealing with problems of homelessness and living in unsupported temporary accommodation, are in the process of finding a stable existence in society, will collaboratively making art and art materials help in fostering a sense of self and a safe place to investigate their connection to society, within the participants.

CONTEXT

The workshop will consist of making materials such as paint, posters, ink, paper, and any other materials the participants may suggest. These materials, made in collaboration by the Researcher and the participants, will then be used in the process of creating art & design.

DESCRIPTION OF RESEARCH

Using inclusive collaborative methods, the Researcher will look at how educative techniques and a practical exploration of materials influence the creative process. The Researcher will teach & facilitate the crafting of art materials (paint & paper). The purpose of this is to facilitate a site for learning and embodiment. This will also create time for the collaborators to get to know each other, build connections and begin the collaborative process. Here, also, they may be able to engage with the themes & metaphors that could be used when creating art from these materials.

RATIONALE

The Researcher's approach to these collaborative workshops will be taken from the methods and values of inclusive art practice. Inclusive art is the creation of art as a human right, by professional and non-professional artists, co-operating as equals, for purposes and to standards they set together, and whose processes, products and outcomes cannot be known in advance and will consider and value the contribution that each participant can make. Acting, not as an expert or teacher, emphasis will therefore be placed on 'collaboration, communication, exchange, relationships and the creative talent of collaborators' (Fox, A. and Mackenroth, H. (2015), Inclusive arts practice and research: a critical manifesto).

While having close links to community work, the Researcher considers that inclusive art practitioners pursue quality art (not just a political or social goal). This can be a transformative force, as it requires the artist/practitioner to be prepared to move beyond a traditional, hegemonic ethical standpoint. Inclusive art is about making art, it need not focus on the immediate personal or social situation, as it reaches across boundaries to make collaborative connections. However, in crossing these borders it can help participants question the restrictions within society, open the door to philosophising, encourage self-awareness, and that their lives matter.

The Researcher will be using these methods/values to: 1) support a mutually beneficial two-way creative exchange between the Researcher and participants; 2) help realise creative potential and facilitate modes of communication and self-advocacy; 3) provide an opportunity for creative exploration and freedom within a safe, facilitated and welcoming environment. Research has shown that creative activities such as painting and drawing enhance a sense of personal freedom and wellbeing (Howarth, Lord (2018), Creative health: the arts for health and wellbeing: Perspectives in Public Health).

SEE APPEND FORM FOR ADDITIONS

I knew working with 'materials' would lead me to an investigation of 'materiality'. So I have begun reading around the topic (the usual suspects: Ingold, Bennet, Deleuze, Didi-Huberman, Heidegger, Lippard, etc, leading me into areas including object-orientated ontology & Marxism), foregrounding what I expect to come from my research, or least to use as a solid theoretical foundation.

I do love all this, however I know I am working inclusively with other people, so the main part of the generated research material will be what we make together. I want to focus primarily on the work produced and

my investigation into it. I must keep in the foremost part of my mind that I am conducting “an ethical investigation, through inclusive arts research, of relevant issues and their operation within specialised contexts that Inclusive Arts operate within”.

I need to find out more about the term ‘ethical investigation’. I presume it means being ethical in my investigations, not investigating ethics. (However, even so, to be ethical, one must understand, at some level, what ethics are.)

So, as I have been keeping this mind I have also been thinking about the exhibition that will showcase my creative critical response. Here I felt I should investigate metaphor. I decided to choose a metaphor, and reasonably randomly choose the Apollo 11 moon landing.

Materials, workshops, collaboration, metaphor, working practices, research. These are the themes in my head at the moment. As I began to look into metaphor (as part of my practice) I suddenly saw this ‘looking into’ as research. This, perhaps obvious realisation, was still a big, exciting, stomach lurching epiphany. This was the quiet art I had been looking for. This was the art without the ‘lone-genius’, without the enigmatic, clever-bollox Platonic ‘idea’. The artist as researcher, the research as art.

Alongside this thought were the workshops I was planning about making materials: here we could use the collaborative, inclusive, ethical learning about & making of materials as a research project. My research project would be based upon the findings generated by an inclusive collaborative art as research project.

There may also be something else helpful here: many of the JustLife clients seem very unsure about experimentation and abstraction, about artworks that do not conform to something they see as art, ie something that looks like something, something with some skill & craft. Perhaps this art as research can open out some of the nervous conformity and encourage some deeper understanding and more surprising creativity.

TEACHING

Part of the workshop will be introducing ideas/methods/etc. I shall be teaching. What are the ethical roles of the educator in inclusive art practice?

To understand the cause of homelessness, we need to understand the economic organisation that is its’ cause: the economic base of law, government, religion, etc, that correspond to the mode of property ownership and particular class dominance. The cause of social and political change/progression is the class struggle that occurs in each stage.

To understand the personal affects of becoming/being/overcoming homelessness we need to employ careful empathy, awareness of privilege and, as this is a process, through collaboration.

Therefore the educator must be educated (& willing to be educated).

People can only change (personal & social) “under circumstances directly encountered, given and transmitted from the past.”p95? The educator as encounter, as determinator. (Our behaviour is determined inasfar as we do not understand in what degree it is determined. (Claeys, G. (2018). *Marx and Marxism. UK USA Canada: Pelican, an imprint of Penguin Books. p.94*))

I can make reference to Marxism & capitalism here (I will look into graphic styles, poster art being the obvious) because:



Capitalism has turned everything into an object for sale. This has changed art as well. Art has become a commodity laser-focused for profit. The fixation with the 'ideal', the 'plasticity' of material and the compression of meaning to create an object has made the monetisation of art inevitable.

Materials are plastic (the Plastic Arts), they are malleable: the 'idea' has to work on the base material to create art. I want to research the base material. For here, perhaps, is an area (explored, I know, by process art, relational art, conceptual, fluxus, community art) where I can add to the discussion and perhaps find this 'quiet' art: art not made to sell, not to made to please you, not created to encourage your spend.

Back to Marx etc: economics and ethics are opposite poles. The purpose of production is profit, not human well-being.

The 'power' that controls, that allows and hinders is not an obvious entity that can be asked to change. It is a network of insiders (*Varoufakis, Y. (2018). Adults in the room: My battle with Europe's deep establishment. London: Vintage. p10-11*) working within systems they do not control. The inputs of society, politics, taxes, austerity are converted into complicated outputs such as debt, welfare payments, education. Outputs over which we have barely any control but which shape our lives. These power networks are not a conspiracy but their membership is exclusive and their workings opaque.

These ideas of networks of power, I'd like to riff on, take into areas discussed by Ingold & Bennett.

I am aware of combining ideas regarding Inclusive Art research and my own practice. I would like to discuss this with the tutors further, but I am aware that my research will be weighted to Inclusive Art, while my exhibition will be weighted to my own practice (and how the Inclusive research influenced my practice. I have a bit of untangling to do...

EXHIBITION THOUGHTS

Metaphor As Metaphor.

On my mother's birthday
we saw, in Russel Square, a film:
a creeping squat maching inching
a Saturn rocket
(what was wet & glistening now digitally dry).

And here, in the dark, screenlit and before
men flung moonward...
I am tipped into balance:
a triangulation
watch → lurch → something else (aura).

This something else is a summons:
this moon, this landing this

the gaps between my practice and this:
documents upon the moon, ashen light, earthlit, a
space for multitudes.

Walter Benjamin: 'aura', something that pertains irreducibly to the artistic object, a quality we can feel but not always decode. Maybe this 'summons', this 'lurch', is me sensing the 'aura' of an idea.

OPPOSITE TOP: *Back Of Wrinkled Hand A*
Screenprint (A3, edition of 5), David Pitt, 2019

OPPOSITE BOTTOM: *Back Of Wrinkled Hand B*
Screenprint on handmade paper (A5, edition of 2), David Pitt, 2019



What additional knowledge do I need?

- Deeper knowledge of theory
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- Gain research tools/methods

How will I develop this?

While thinking about the exhibition... I have been thinking about the

4. Plan and deliver an exhibition/performance/presentation that showcases, in the public domain, a creative critical response to the research project, that adapts their work in the community to a gallery or academic context.

exhibition, of course! I was thinking of the aesthetic: how would I present my responses to the research project...? I saw posters, wallpapered to the wall, thin paper, showing creases, overlapping, image & text, perhaps referencing my design rather than my fine art...? What do I want with my art in this context?

I remembered the creative 'summons' I received while watching the recent Apollo 11 documentary by Todd Douglas Miller. The lurch in my stomach that told me I had found an interesting theme to work with.

The metaphor of the moon landing was, I felt, open enough to allow a multitude of responses, yet narrow enough to keep my focus. I immediately thought of the all science, the folklore, the art about the moon. It was here I realised 3 things:

- that this was research, that I didn't want to make a 'finished piece', I wanted the research to be the art. Research is documenting the aura of an idea.
- this research could be my exhibition. I could talk about metaphor. In fact the exhibition would use the moon (a metaphor) to talk about metaphor!
- my research workshops were also about research: research into materials (quite apart from the actual MA research). The work I could encourage the participants to make would be 'research' rather than finished objects. This would perhaps take the pressure off making artworks that would be viewed conventionally.

QUICK THOUGHTS:

This is how to construe a 'sustained inquiry'. Re-search, re-cherche: a looking AT and FOR fundamental elements. The metaphor of the moon is arbitrary. The metaphor could be anything (my research question could be anything): war, hunting, disability, walking, cheese...

But the moon resonated for me, for some reason. I don't think I need to look into why I chose the moon as a metaphor yet? Perhaps because I saw the documentary with my mother & I know I sat on her knee to watch the live TV broadcast of the landing when I was 10 months old, perhaps this because more than anything: it happened right at the beginning of my life, and now, as I readjust my life, as I look closer and with more care at my creative life, it seems apt.

NOTES ON REDACTED MATERIAL...

I have been planning what may happen... I have been looking 'forward' to what the research may bring. Perhaps I do not trust that what will arise will be 'good'. It comes back to my struggle with the 'idea', with 'good aesthetics'. It comes back to good aEsThetICS....

It also, to be kind to myself, comes back to immense interest in the theory and art making potentials that I see arising, but I do think it is a fear of not knowing! Gotta let that go.

So, I'm realising that the best material to read/learn/ bone up on is inclusive art...: the ethics, techniques that we have been studying.

Good is the process. Trust that the process will bring something good.

NOTES ON RESEARCH (ART AS RESEARCH/RESEARCH AS ART)

Kathleen Vaughan (Smith, H. and Dean, R. T. (eds) (2009). *Practice-led research, research-led practice in the creative arts*. Edinburgh: Edinburgh University Press, p166-186), her essay *Mariposa*:

Research is analogous to the creative process of art making: information gathering, technical and conceptual investigation, documenting research: mock-ups, sketches, plans, demos, beta-testing.

Research & creation can intersect. Coming from different directions research can be psychological, hermeneutic. Donald Schön (Schön, D. A. (2011). *The reflective practitioner: how professionals think in action* (Reprinted). Farnham: Ashgate.) calls it 'reflection-on-action' or 'reflection-in-action'. A way to move tacit knowledge to explicit understanding or, as I enjoy, tacit understanding to poetic knowledge.

Paul Rabinow (Rabinow, P. (2008). *Marking time: on the anthropology of the contemporary*. Princeton: Princeton University Press.): the giving of form (whether discursive, logical, artistic, scientific, political, etc) is... "... an essential goal of 'describing' a problem and of shaping an inquiry. Description rather than explanation is the goal, but description is not a naive act but one that can arise only within a process of inquiry that is engaged in one or another type of form making."

I do not claim to create new knowledge... Yet art is transformative. It is an engagement that changes both the researcher and the researched. The process can, therefore, create something new. (the emotion, the engagement with humanity).

Elliot Eisner (Knowles, J. G. and Cole, A. L. (2008). *Handbook of the arts in qualitative research: perspectives, methodologies, examples, and issues*. Los Angeles: Sage Publications, p3-12): "The products of research are closer in function to deep conversation and insightful dialogue than they are to error-free conclusions." My engagement with the participants will be deep conversation & dialogue: this is my ethics.

Art as a mode of knowing

Knowledge is unstable: recognised by postmodern thought. Scientific logic can be based on falsifiable logic, not absolute truths (Popper).

Treat research/knowledge as an activity that plays out across a variety of guises and spectrums of practice, not just monolithically.

The (subjective) truth/research/knowledge is in the doing.

What is (this) knowledge? Not that something = something, not something = good. Is it a process of discovering? Of understanding why something 'is'? Investigate knowledge, epistemology - involves use of perception, communication, reasoning. Perhaps art research is a creative exploration of epistemology (especially as epistemology explores the distinction between justified belief & opinion... empirical v rational, etc).

Knowledge is a cluster concept that points out relevant features that are not adequately captured by any definition (Wittgenstein).

'Dirty data'

Research-led practice well used in writing. Practice as a research outcome. **Praxical knowledge**. Knowledge can just be a collected body of material. The creative response can be tangential - demonstrated the diffuse & indirect nature of the stimuli involved (p12).

Rhizome ... a/r/tography (p22) art practice based research is situated in between, where theory-as-practice-as-process-as-complication intentionally unsettles perception and knowing through living enquiry.

The rhizome & a/r/tography transform the idea of theory as an abstract system distinct & separate from practice. Theory as art, theory as research.

Creative practice and creative research have 2 different ways of working:

1. process driven
2. Goal orientated.

1, has no starting point in mind nor pre-conceived end. Directed towards emergence, generation of ideas. (A process driven emergent idea can lead to goal orientated outcomes.)

END EVALUATION QUESTIONNAIRE

CONFIDENTIALITY
The questionnaire is done for your own use and you do not have to give your name. However, we do need to monitor whether you have reached confidence levels. Have changed over the project. To do this, we will assign a number to your questionnaire at the beginning and at the end. Your name will be aware of whom the number belongs to, and your information will remain strictly confidential.

1. How do you feel after taking part in this first project (please circle or underline)
I'm still a bit unsure
Ok
I feel a little more confident
I feel a lot more confident

2. Has it changed how you feel about trying new things? (Please circle or underline)
I'll stick to what I know, thank you
I might do it, if it was something I was interested in
I like to try new things from time to time
I'm really interested and always want to find out what's going on

3. How do you now feel about working in groups with others (please circle or underline)
I don't really like it
I sometimes feel ok, sometimes not
I usually feel fairly confident
I really enjoy it

4. I regard myself as being:

	Not usually	Sometimes	All the time
Confident & outgoing			<u>/</u>
Someone who joins in			<u>/</u>
Someone who prefers to watch	<u>/</u>		
Physically active		<u>/</u>	
Quiet		<u>/</u>	
Creative			<u>/</u>
Good humoured			<u>/</u>
Open to new experiences			<u>/</u>

5. How do you feel about trying something new elsewhere, such as a class/group near where you live (please circle or underline)
I prefer to do things in places I already know
I might try it - if someone came with me
I might try it on my own
I like to try out new places from time to time
I'm really interested and I'd want to find out what's going on

THANK YOU!

I do not claim to create new knowledge



I call forth multitudes

NOTES ON RESEARCH WORKSHOP

Early sessions or pre-session: lead discussion about what being an artist means. Guide the discussion, ethically..., to the idea of the artists as a researcher, someone who chooses their own theme/metaphor/s

Talk about how an investigation into materials MAY bring forth a theme or a way of working. I shall encourage us to follow the materials... this will hopefully lead us along paths alternative to the modern/postmodern etc. I can see us encountering entangles, anachronistic layers, with references that point beyond the canonical art history boundaries..

- make videos of the art-making process (more abstract, details, etc)
- collaborative drawings (ie, create a puddle of paint and each participant drags their finger through it onto paper.
- lighthearted/comic/silly processes (ie when everyone's hands are painty etc, get everyone to work together to tape 1 sheet of paper each together to make one large image (that will document, by the accidental marks made, our collaboration))
- work on found materials

Monica Wagner, *Materiality* (Allthorpe-Guyton, M., Amato, J. A., Balkin, A., Barad, K., Barnett, P. and Lopes, A. A. B. de S. (2015). *Materiality*. P. Lange-Berndt (ed.).)

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How

suppose I see my art as now being a process, my art has always been an investigation into an idea: the hunt/search, narrative, etc, but I have never really noticed this, been made aware such a way of making art exists. I've always been focused on the object, my it seems obvious now: I love research, finding things out, a 'scanner' as my friend Mark Williams once called me.

suppose this feeling of not being able to settle is due to my understanding of my creative process.

How I can visualise this process is to think about. It concerns being lost, it concerns narrative, its concerns collaboration, inclusivity. The obvious way is in book form.

Paint is not new, almost all ideas have been explored, at least ideas that can raise, but who makes it, where they make it, with whom they make it, juxtaposed with what they make: this will always be new.

To be able to make, we create the space. Within this space we move, our movements make the art

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How

How SO

So now a good place to begin is unpicking, understanding through handling...

Heidegger: "... the particular form of knowledge that arises from our handling of material and processes... We come to know the world theoretically only after we have come to understand it through handling".

The time/concentration/reflection spent engaging with the 'engagement', the careful understanding that the thoughts engendered by creative practice are fruitful and important & will bring forth a deeper engagement with one's humanity. The time spent lost within one's interior creative dialogue, is time spent most wisely. It builds a barrier against 'Saṃsāra', against the babble; a seawall against the ever-tiding shitty spume.

Praxical knowledge. Theseis (meaning: idea, Greek), exegesis. Must use praxis with practice, else the link between artwork and work of art may be lost. We must understand what we are doing, otherwise we are encased in ideology, in 'natural laws'.

What happened with our handling?

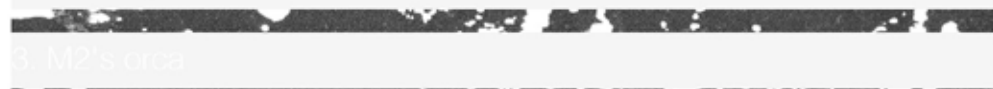
Can't unpick all, so look at 1 or 2 examples:



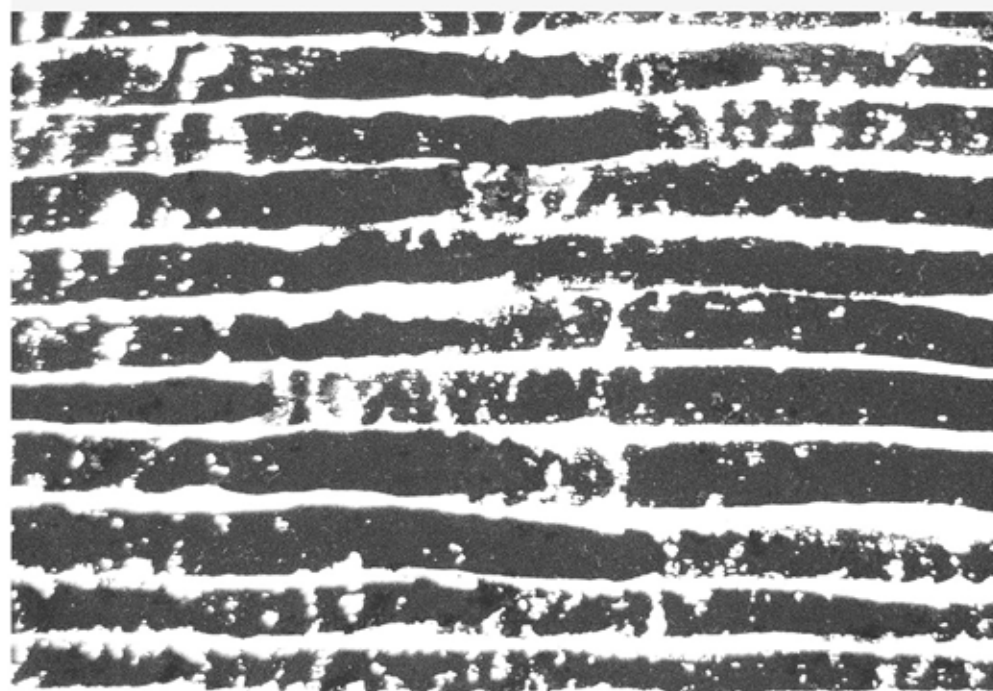
1: M1's drawing



2: Dancing with B



3: M2's orca



During workshop 7, I watched M1 choose a sheet of paper and begin using her pencil technique. I brought M1's attention to how the technique worked as part of our workshop (creating planet-like textures/shapes). M1 had chosen to work on a piece of paper that already had a circle

1: M1's drawing

Background: shy, with strong LGBT identity/support. M1's art often references the rainbow colours. Another technique they use is pencil, where they makes texture with short strokes, a gray metallic effect that M1 uses to create shape: shoes, shells (see below). This style has led M1 to experiment beyond the representational to create visually striking abstracts. The style means they works closely to the surface of the paper, working freely but delicately, taking time & concentration with the repetitive action to allow pattern and texture, light and shade to appear.



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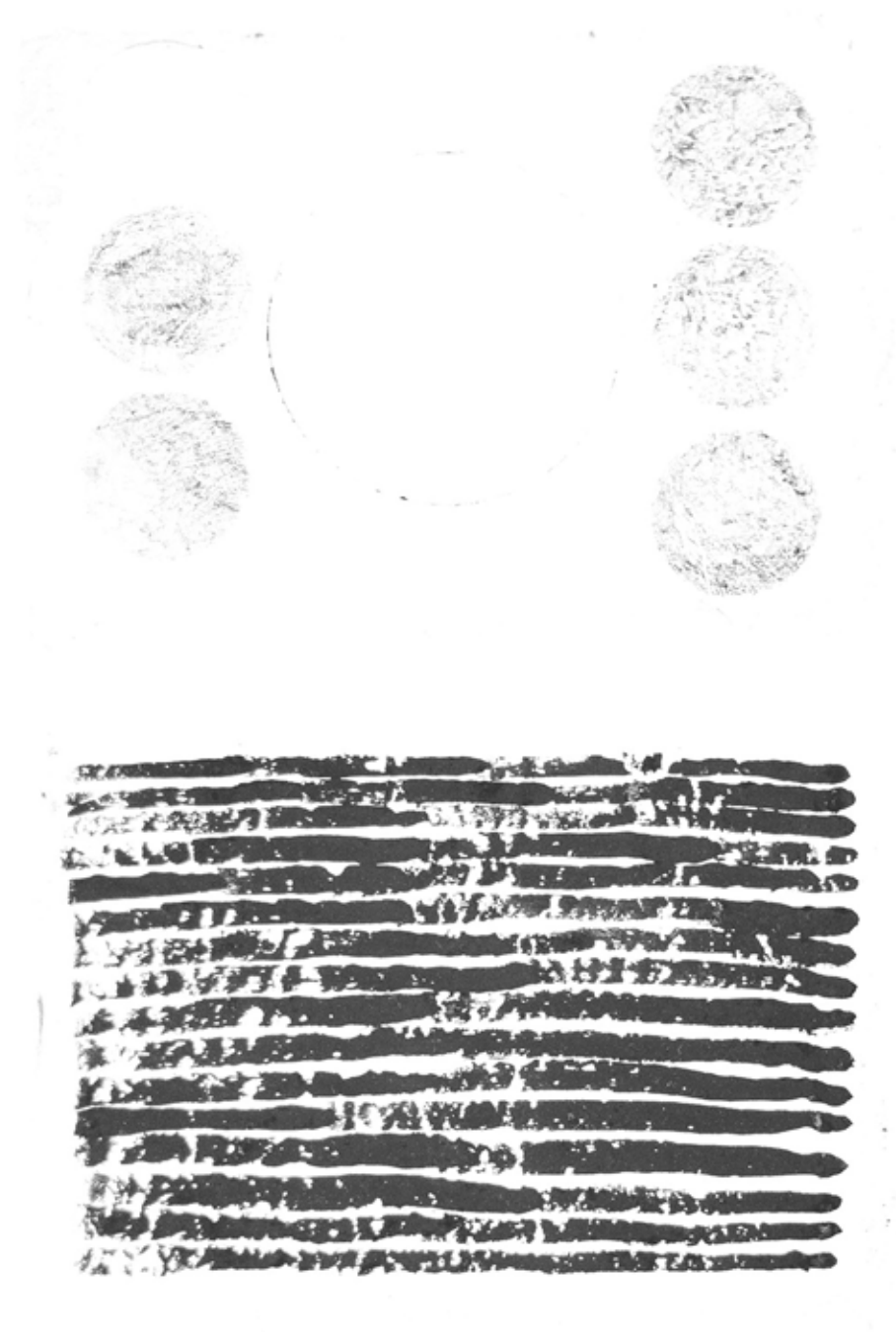
(frame for planet) cut out. I asked if I could take a picture of their hand. It was then I saw M1's drawing closely, and commented upon her mark-making. I talked to her about work being 'unfinished', how different meanings are created when areas are left. This was my suggestion, she was definitely going to carry on filling the 6th circle.

Perhaps rather than just having said 'leave the circle unfinished', I should have said something like, 'how can we, in this drawing, reflect the creative process of our workshop/collaboration, how could we show that it is not an artefact, it is not finished, that constituent elements are still fluid, it is still in process?' I could have said, 'how can we create echoes/rhymes/difference? How could you create something 'beyond' a pattern?' Even, 'what happens - does the value change - if we create something that disrupts its' viewing as a pattern?'

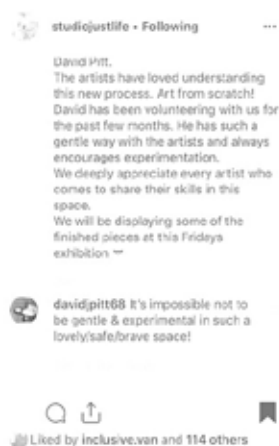
How can I encourage a shift into the complex without using speech? Maybe realise the process takes a long time, this realisation that complexity is interesting. Should I, even, encourage a shift to complexity? I think I should: art definitely benefits from complexity and depth, from a meaning that does not focus the view too much, allows multiple meanings, plays with meaning, opposes direct understanding. There are many levels to this complexity, it does not mean total obscurity, or meaning only understood by those with the 'correct' education. Meaning can be an insight, awareness bought to another mode of being

Perhaps I should not have intervened in M1's drawing. Perhaps I should have created a drawing myself with my idea (of the unfinished circle). My dialogue/input into her artmaking process was respectful & keenly aware, not just of her creative process, but her life beyond the studio and my position as a facilitator & collaborator.

What I did in the workshops was to be very aware of the meshwork of creative paths trodden by the participants. I had some knowledge of their ways (personal & creative). I consciously made sure I did not act imperiously, driving my creative ideas roughshod through their ongoing creative processes. I carefully integrated my paths & modes of creativity within theirs, at a pace & depth attuned to the collective & individual



processes laid down in the JustLife studio before during & beyond the workshop. I was a 'gentle experimenter'.



The inclusive creative collaborator must coincide their efforts "with those

of the (participants) to engage in critical thinking and the quest for mutual humanization. (Their) efforts must be imbued with a profound trust in people and their creative powers. To achieve this they must be partners of the (participants) in their relations with them." (P.Freire (1993), Pedagogy Of The Oppressed, p48).

I had taken time to get to know M1. I was aware of M1's creative output. During my workshops I was very gentle & aware of some of their life history: homelessness, family issues with their sexuality, wariness of men, need for somewhere safe & welcoming to make art). My way of working was to be gentle, to be aware as possible of the creative elements (history, style, experience, etc) brought in by the participants (by having got to know them prior to beginning the workshop), to encourage discussions about art (it's value, place, history, etc), to encourage experimentation & exploration of material.

Perhaps my efforts to "engage in critical thinking and the quest for mutual humanization" were more clear for me than to the participants. But I did engage & encourage critical thinking. But was this 'inclusive', was it attune to Friere's emancipatory pedagogy? I think part of the direction I gave to the participants showed a lack of trust. Here is where I can get better: trust, the giving of freedom to create.

Here is where there is a push & pull: here, with inclusive collaboration and a Frierean pedagogy of humanizing trust. Here is where me as an artistic collaborator and me as an inclusive practitioner come into conflict. So the conflict must be with my role as collaborator. I am not here solely as an inclusive facilitator. So how do I collaborate?

My thought was to focus on the process of making art, to lay bare some of the thoughts & techniques that fuel the creative act. I wanted to explore these processes, because they are important to my artistic being. I wanted to explore material, to investigate the truth (if there is truth) in John Dewey's theory of shifting the understandings of what is important and characteristic about the art process from its physical manifestations

in the 'expressive object' to the process in its entirety, a process whose fundamental element is no longer the material 'work of art' but rather the development of an 'experience'. An experience is something that personally affects your life. I wanted to explore this theory, to see if they are important to our social and educational life.

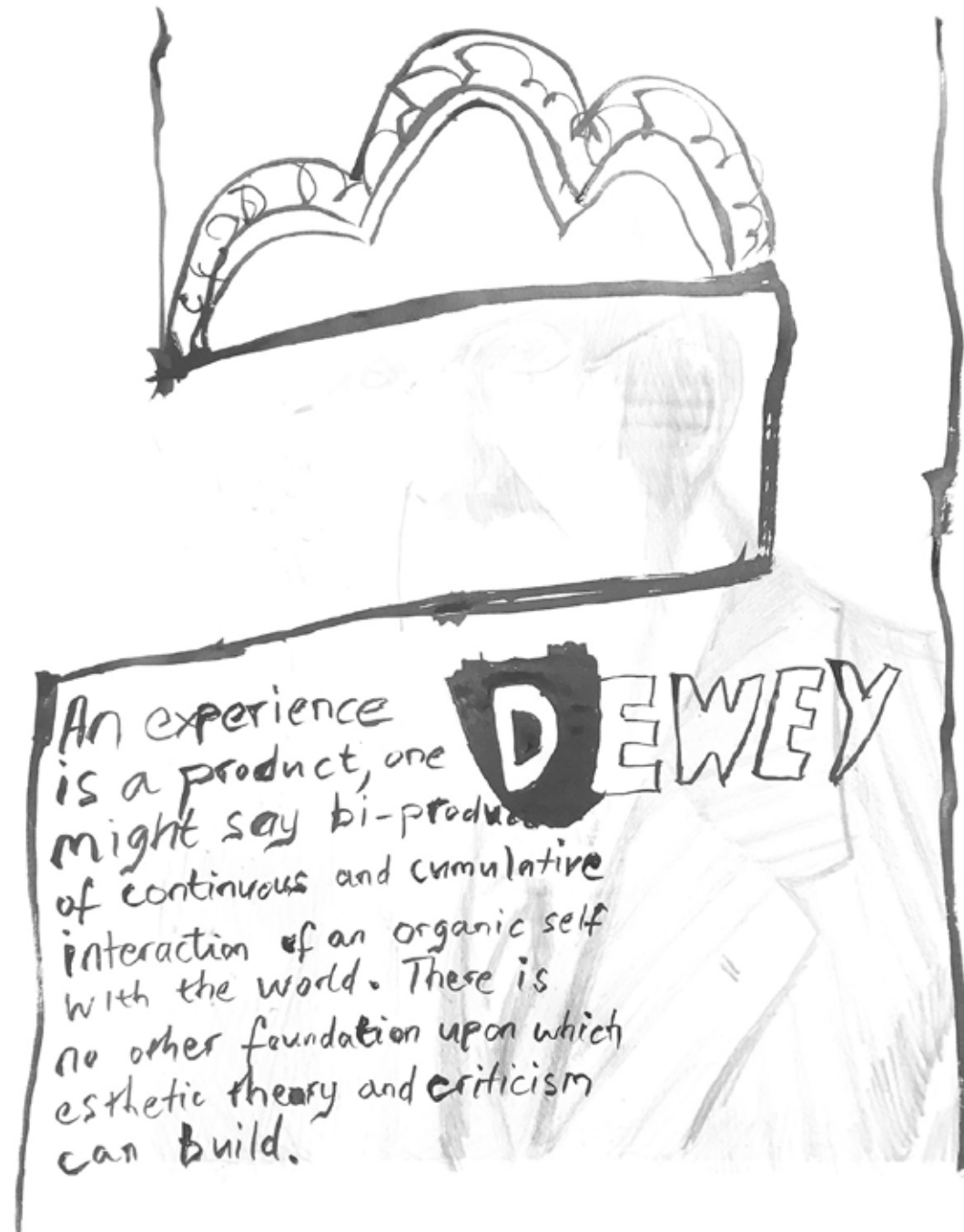
Dewey's philosophy of aesthetics a good fit. For him it is not a distinct, competing kind of experience. Aesthetics, he posits, "is the consummate form of many kinds of experience: biological, practical, ethical, intellectual, religious, political." (Feagin, S. L. and Maynard, P. (eds) (1997). Aesthetics. Oxford; New York: Oxford University Press. p12)

During the workshops I came to realise very clearly how the process was the art, how research into materials, for example, influenced the creative process. I feel the collaboration should have been the process. I knew there was some teaching (the methods of making materials), but I hoped we could journey together on this, come up for other materials to make, research them together. However, in practice, in these workshops, it was pretty much all me leading.



Why did this happen?

1. It was seen as my research project. The participants were less invested in the processes and artworks made as they saw them as

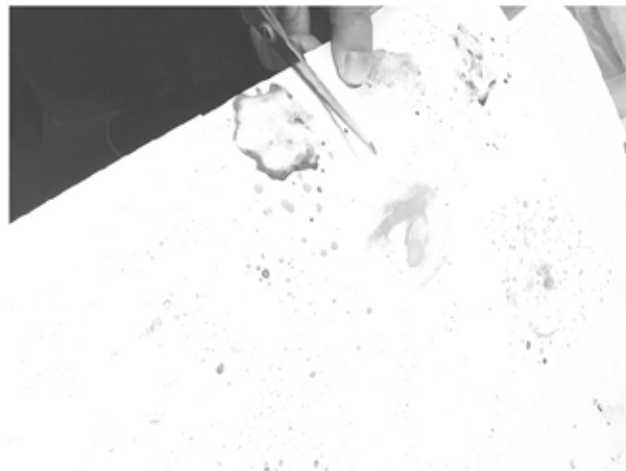


part of my research, not their own work.

2. In these types of workshops there may not be enough time to set up more collaborative 'learnings/workshopping of technique/methods'. Perhaps we could have started with just paper making, then had a creative workshop. In this 2nd workshop we could have discussed what material making we would like to explore for the 3rd session. This workshop could be researched & led by any of us.
3. My inexperience: which includes not having knowledge of more inclusive methods. I need to look into this.

M1's circles

We had begun experimenting with the paint we had made. As many of the marks made were circles, I suggested we could turn these mark making experiments, these circular marks, into 'planets'.



In a previous JustLife workshop we had plotted, on a map, where we had lived. We then joined these places to create what resembled a constellation (Virgo, Taurus, etc), see below. I felt that bringing the participants' previous processes into these workshops would create a strong thread, a deeper connection with the flow of this workshop, and a way to see art as a

I'm reading Rilke again. I don't know why his Duino & Orpheus resonate so much, not sure I am worried why (I'm listening to Can & Faust as I write this - I can't always listen to Bach or Selected Ambient Works, Vol. 2), as I write Rilke has come up again as I think about the earth and the planets, about feeding not with food but with the possibility of being. I rewrite Rilke after my workshop:

Workshop Poem 1, after (in collaboration with?) Rilke

Can do it, but how may I follow
after, tell me, through the narrow music?
With this riven mind, mycorrhizal roots melding
their route raises no monument.

Drawing as you teach it is not everything
does not seek to possess, does not bow down;
drawing is being. Easy.
But when are we actual? And when my thought

to turn the earth up and the stars down?
Old man, that you should love is not enough,
that you are with them all is not enough,
and though my mouth may gape and my voice may gape – learn

to forget I once drew. It is soon spent.
To draw in truth is singing in a different breath.
A breath about nothing. A drawing of us in the earth.

Workshop Poem 2, after (in collaboration with?) Rilke

The blender pulps. Loud, high in the ear!
And all else fell silent. But even in this silence
I hoped transformation, new signs, and beginning.

They came quiet advancing through the studio door
out of the clear
loosened forest from their hostel and nest;
and it happened they did not arrive hushed
within themselves in strange or in fear

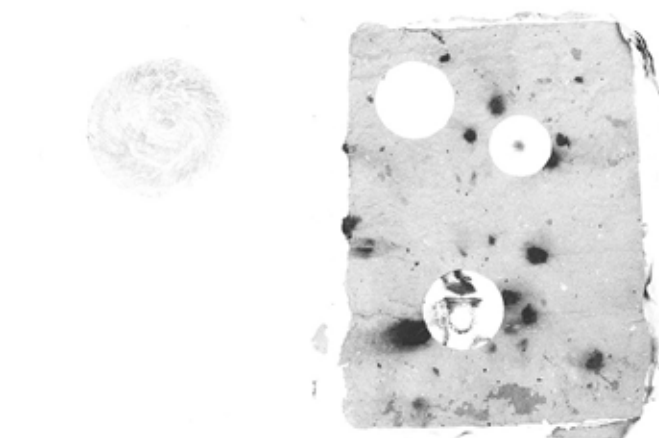
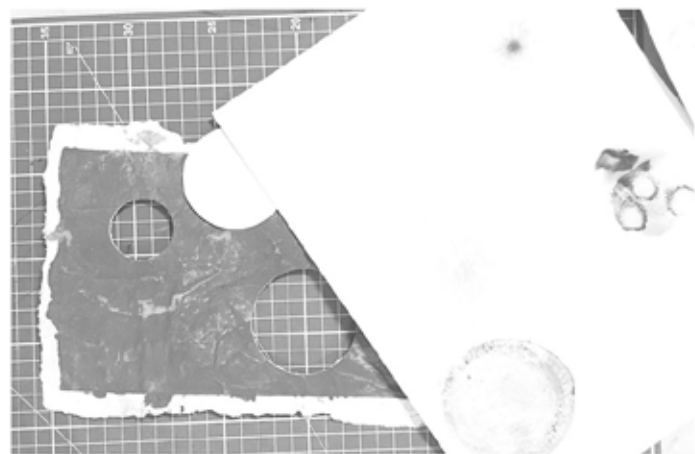
but in listening. Chaos, fear, pathology
seemed dwindled in their hearts. And here a Shelter,
no more than the slightest, could receive this,

art hollowed lightly out of the darkness,
needs, set at the entrance in tremor –
and here we made a press for our pulp a surface.

process, as a learning, growing, multi-pathed investigation.



After I initiated a discussion about how we could collaborate with these planet images it was suggested by B that we could combine our planets into a book. Using a hole-cutter we cut neat circles from our handmade paper to make frames for our paintings, and later we stitched these into book form.



M1 engaged well on this project, using her pencil method to create drawn, rather than painted, planets (see above). I watched as M1 chose a piece of handmade paper, with a cut hole, that had been unused from the 'planets' book project and begin to work upon it (see below).



I believe she was working within her style but also working within the process of close-looking at material we began in these workshops. Unbidden by me, she began to explore the texture and pattern of the paper. It was the absence, the cut hole in the paper, that led me to suggest M1 should explore the unfinished, leave one of their circles unfilled in, to rhyme with the hole. Is this inclusive collaborative art?

from the historical moment. What is being done to him, even with his own complicity, under the cover of normalcy?" (Berger, J. and Mohr, J. (1975). *A seventh man: a book of images and words about the experience of migrant workers in Europe*. Harmondsworth ; Baltimore: Penguin, p104)

Ownership

One aspect of creating a book and creating the paired paintings (explain) are issues of ownership. None of the participants asked to keep their work. This could have been for the reasons specified earlier, but also because of this collaborative element: the work belonged to the studio, was part of the collective studio process, or, at least, not 'owned' by individuals. They either felt no connection to the art made, or the felt ownership was collective (or as it was research, it belonged to the researcher). How would I find this out?

If I do this again, I have much more experience in knowing what to ask:

- Do you have ownership of the work produced?
- Who do you think has ownership of collaborative art?
- Etc...?

2: Dancing with B

During the process of paper making there occurred a strong example of movement.

After blending the paper scraps into pulp, then using a deckle to form the pulp into sheets, we then began pressing the wet sheets between wood to flatten and remove moisture. We then carried the damp sheets to the drying rack.

This involved B & I each holding one end of the paper to avoid it falling or coming apart. As we carried the paper together over to the drying rack, we began to adjust our movement, carefully watching each other to make sure we did not damage the damp paper. Carefully we navigated the short space, moving forwards, backwards, sideways, in a way much akin to a dance, to a tango or ballroom dance.

As we noticed this, both B and I began - with humour - to exaggerate our movements to make them more like a dance.

The act of collaborating, of helping each other, and, within a site of safety and creativity, we were allowed to use humour and intimacy, bringing a lovely sense of togetherness and fun to the workshop.

This is what the workshop was (was able to pick up on): a safe place, a place of creativity, a place where experimentation was encouraged, a place where one's creativity, one's style, could be used in unexpected ways, a place where one felt safe to talk about life issues, to learn new skills, to see how these new skills to bring about new artworks & process, where one could dance!

A dance is a path taken, a movement along a line, not necessarily marked out, again, like a wayfarers' route (Ingold). Our dance (B & I) took us from the table to the drying racks. We could have just walked there, but we danced there.

MODULE SPECIFICATION TEMPLATE

MODULE DETAILS

Module title	Practice as Research: Making it Visible									
Module code	AGP742									
Credit value	60									
Level	Level 4		Level 5		Level 6		Level 7	X	Level 8	
Mark the box to the right of the appropriate level with an 'X'	Level 0 (for modules at foundation level)									
Entry criteria for registration on this module										

Assessment tasks

Details of assessment for this module

Assessment tasks:

Task 1: (60%) Delivery of a final exhibition/performance/presentation event or intervention (mode to be negotiated with tutor), that showcases, in the public domain, in a creative, appropriate and relevant combination of written, visual and audio-visual media (LO1, LO2, LO3, LO4)

Task 2: (40%) Production of 10 minute slide or research poster presentation aimed at professionals in the field making clear the theoretical underpinning of their research including reflections on key texts/films/websites. Research poster to include images and 500 words. Slide presentation to include 10 slides containing images and text (LO1, LO2, LO3)

What relevant experience do I already have?

What additional experience do I need?

Assessment tasks	Assessment tasks
Details of assessment for this module	Details of assessment for this module
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How will I gain this?

How will I know when I've achieved this?

Who or what can help me?

Date achieved

What technical expertise do I already have?

What additional technical expertise do I need?

How will I get this?

How will I know when I've achieved this?

Who or what can help me?

Date achieved

Assessment tasks:	
Task 1: (60%) Delivery of a final exhibition performance/presentation event or intervention (made to be negotiated with tutor), that showcases, in the public domain, in a creative, appropriate and relevant combination of written, visual and audio-visual media (LO1, LO2, LO3, LO4)	
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CREATIVE RESPONSE



After Rilke, Sonnets To Orpheus V
Screenprint (A4, edition of 1), David Pitt, 2020



After Rilke, Sonnets To Orpheus VI
Screenprint (A4, edition of 1), David Pitt, 2020

CREATIVE RESPONSE

Themes:

Tracing lines

- My dance with B
- the research/knowledge I made/gained into the participants' creative histories: pulling these 'threads' of knowledge into the process of the workshop
- Threads of experience: vital in understanding a person's humanity
- being attentive to how the learning made within the workshop could draw upon participant's creativity.

What I did in the workshops was to be very aware of the mesh work of creative paths trodden by the participants. I had some knowledge of their ways (personal & creative). I consciously made sure I did not act imperiously, driving my creative ideas roughshod through their ongoing creative processes. I carefully integrated my paths & modes of creativity within theirs, at a pace & depth attuned to the collective & individual processes laid down in the JustLife studio before during & beyond the workshop. I was a 'gentle experimenter'.

Themes:

Planets

- The exploration into paint gave rise to planet 'shapes'
- Linked to previous workshops (constellations): groups of elements that link to form a shape

Themes:

Connections

- Collaboration is a connection
- How to collaborate? Talking, working alongside, working on same object, working within the same process

Themes:

Holes

- Absence as a way of suggesting 'more'
- Holes/frames, and 'looking through'

Themes:

Value

- Art as 'pride', self worth
- The collaborative art process as a space to talk about art

It very much felt like I was pulling/being aware of various 'lines' of movement or knowledge. I envisioned:

- chlorophyll moving through plant capillaries
- neurons/information moving through root systems
- text being written upon a page
- a drawing of a wayfarer's route
- navigational systems: maps etc
- instructional diagrams plotting a dancer's movement
- a musical score
- tide marks in sand
- geological strata
- electric/computer/etc circuits
- tunnels, etc

I thought of:

- natural connections: flora & fauna
- human and non human altruism
- mythic connections
- poetry & creative/nature writing about the 'underland': Orpheus, Dante, root systems, caves
- Anthropological/theoretic writing about 'lines', connections, transference of ideas
- domestic threads & connections: weaving
- 'family ties', 'friendship bonds'
- art as research/research as art

How will I also be able to present 'a rigorous example of Inclusive Arts Practice'? Do I merely allude to the research undertaken, have an example with some text support?

What inclusive art practices resonated with me during the research workshops?

- Careful listening
- Awareness of privilege
- Co-learning
- Collaborative creation
- Creation/use of a safe place
- a pedagogic approach aimed at inclusion (the teaching/learning elements were used to expand/enrich/etc everyone's creative output).

Exhibition thoughts:

Use of screenprinting

Idea to use screenprinting techniques because:

- works with dots and is printed through a 'hole'
- Is a process, a new skill
- Makes multiples
- Links to political/community posters, as well as Warhol
- The bigger the dot, the less the legibility

chlorophyll
moving
through
plant
capillaries

chlorophyll
moving
through
plant
capillaries

chlorophyll
moving
through
plant
capillaries

chlorophyll
moving
through
plant
capillaries

chlorophyll
moving
through
plant
capillaries

chlorophyll
moving
through
plant
capillaries

(Is it a good thing to think of myself as Dante and the teaching around IAP as Virgil? If I want to talk about a 'guide on a journey', is Virgil too loaded with meaning that distracts?) The JustLife participants were also guides on my journey. For a short while I felt I was a guide on their journey. Do

Bitmap settings for screenprint stencils: 300dpi, 150, 75, 30, 15, 7
Digital image, David Pitt, 2020

I feel this? If I do, then maybe I should have been aware that I should have been a co-journeyperson... Though I think I was during the creative exploration. During the making material sections, I did feel like a guide/teacher, though I did my best to be a co-learner (by not having really done these things (paper & paint making) before. But I hadn't been able to encourage the participants to research and lead a workshop themselves on another material making. This is something I would do on further workshops.

This 'passivity' is also a theme: I noticed this passivity and thought a way to help this was to bring the participants' own practice into the workshop:

Voiceless, homeless. Thinking about passivity in sessions. Acceptance. Thinking about participants small experience of being artists. Lack of deep connection to themselves as artists. Partly due to chaotic lives? So to be able to draw a thread from their own practice into collaborative process is good. There is not much to work with, so there has to be lots of input from me as collaborator/facilitator.

They are silenced. To get even a small voice to become louder, to encourage/see a creativity expand is knowledge. Become less anonymous, less silent. Power of silence & anonymity? I am not making work about, I am making work with. I am not researching

Exhibition thoughts: Threads of experience

I was very aware of the issues that had brought the participants to the JustLife studio. All these experiences combined - in greater or lesser extent - to influence their creativity, were brought to bear on their art. I felt it important to allow them to bring their practice into the workshop. This is part of the knowledge I gained: working collaboratively in an iAP setting we must be aware of other people's humanity and allow their voice to be heard. No one was encouraged to directly reference their experiences, but I did encourage experimentation and a close reading of materials.

I bring this up as my art has often referenced my life (I also like art that works

upon a person's life history). How could I bring my direct experiences into the exhibition. There is a situation I have been experiencing that has affected me during the time of the workshops and this MA. Could I bring this in? As an example of the threads of experience that influence the creative process?

I definitely see it as a thread running through my time on the MA.

If my exhibition is about these 'threads of experience' and how they influence the creative process, then this is one of the threads I could use.

Exhibition thoughts: Metaphor as metaphor

This is an early thought: the idea of using 1 big metaphor as a metaphor for all the metaphors that arise when art uses research (art as research/ research as art). I had thought of using the moon as the metaphor. How I thought I could represent this in an exhibition would be a display of creative research into the moon. Drawings, prints, examples of other art/stories etc that used the moon as a theme.

I would be showing that what I learned from the workshops and this MA is that research is a way of making art, that art can be a process, that the object is incidental to art...

anyway... after my tutorial with my tutor, who suggested focusing more on what actually happened in the workshop, into what I mean by 'threads of experience' before I get too high-minded (my phrase)...

I'm circling away again
got to get closer...
What actually happened?
Look into that, then think about
→ make some art



comes

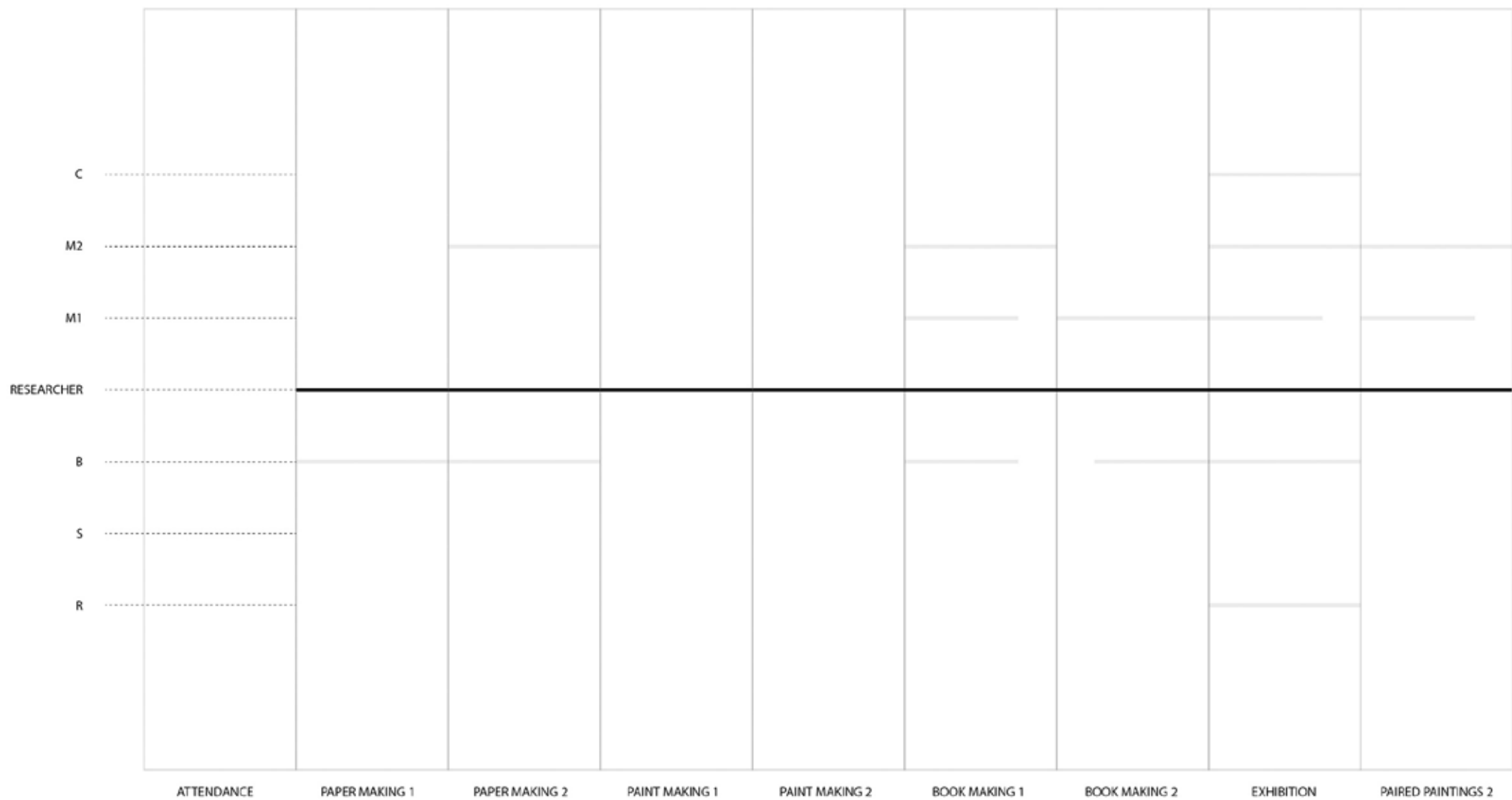
- To support students to analyse and ... for both process and production of work ... ideas in innovative ways that generates trai. solutions or proposals.

On satisfactory completion of the module you will be able to

1. undertake an ethical investigation, through inclusive arts research, of relevant issues and their operation within specialised contexts that Inclusive Arts operates within
2. demonstrate a high level of independence, initiative and originality in problem solving and the ability to analyse critically, make judgements, review and improve work-in-progress and draw conclusions.
3. report on the project in a clear and thoughtful manner, demonstrating a deep understanding of issues which emerged and their implications for future practice and their relationship to the field
4. Plan and deliver an exhibition/performance/presentation that showcases, in the public domain, a creative critical response to the research project, that adapts their work in the community to a gallery or academic context.

The research project is developed from working alongside an appropriate community group or individuals usually related to participant's current working practice. The content will be specific to each student's project, however there will be generic ethical issues of representation and process. This module offers students the opportunity to formulate and implement their research proposals using the *Research in Progress* model.

I'm circling away again
got to get closer...
What actually happened?
Look into that, then think about
response → make some art



STRONG ENGAGEMENT

MEDIUM ENGAGEMENT

MILD ENGAGEMENT

CREATIVE RESPONSE TAKE 2

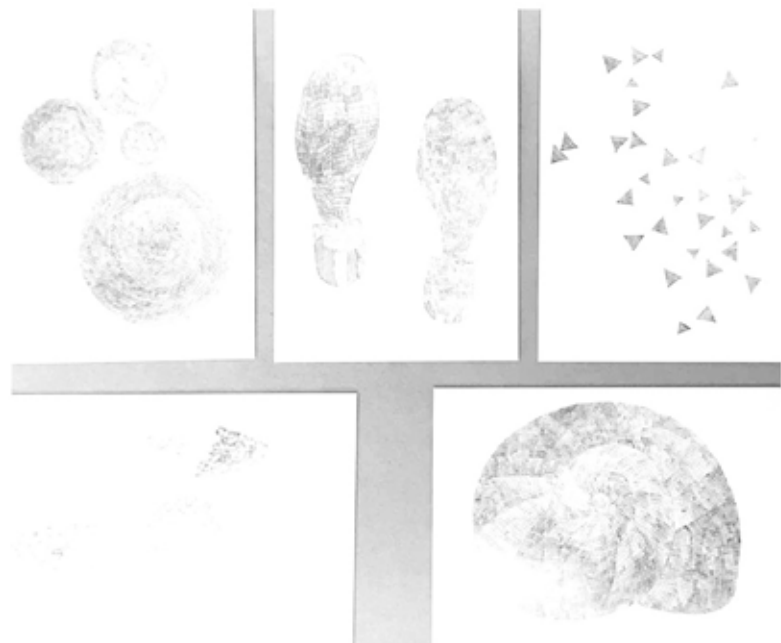
Themes:

Noticing artistic styles/use of imagery adapting to the materials

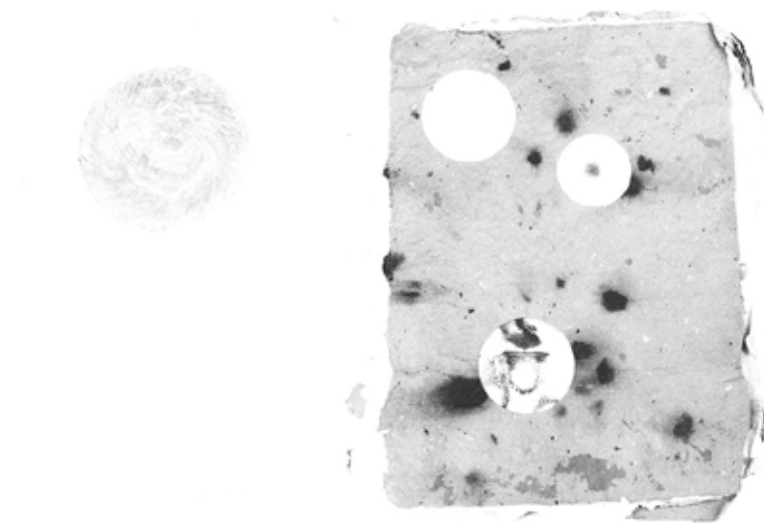
- M1's circles & lines
- M2's sea creatures
- My use of moon & planet imagery, in conjunction with 'accidental' marks.

Simply: M1's artwork pre-workshop consisted of rainbow colours/patterns and small, tight, textural pencil marks. Working in 'sections' these pencilled marks are able to suggest grids, whorls, spirals. See image below. (Should I write about M1's personality? Should I write about my reflections of them?)

Not sure.) But as they joined in the workshops, making paper & making paint, M1 began to adapt their style to explore the materials we were making. First of all M1 explored the paint, but then began drawing circles in pencil.



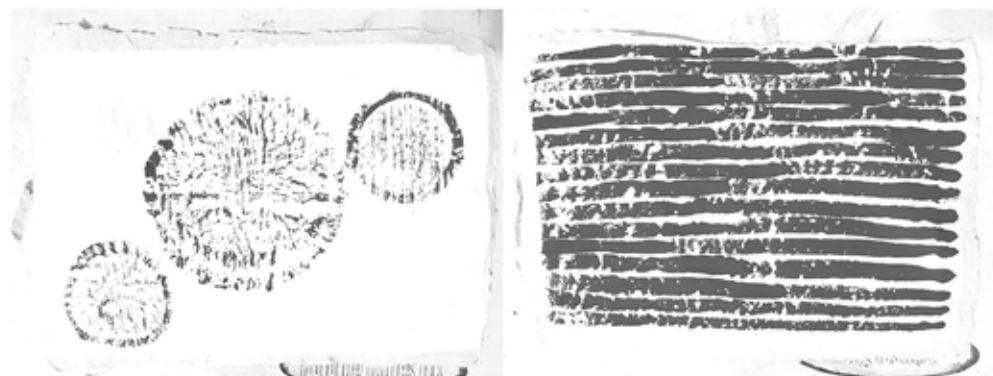
In the photographs below (top) M1 is seen creating a collage with their paint experiments. The second image shows M1's work as part of the collaborative 'Planets' book. The 'planet' on the left-hand page shows their use of their personal (graphic/textural pencil) style in the context of the workshop, and their earlier paint experiments are shown on the right-hand page. M1 seems to have noticed the rhythm made by circles, most strongly seen in the cut-out holes (used as a framing device for the paint marks). They have also made interesting use of 'white space', allowing absence to focus the eye upon what they believe is important (the pencilled circle).



M1 continued to develop and explore their style: during the final workshop we (the participants & I) began, working side-by-side, to make solo images that we decided we could 'pair' with images made by other participants.



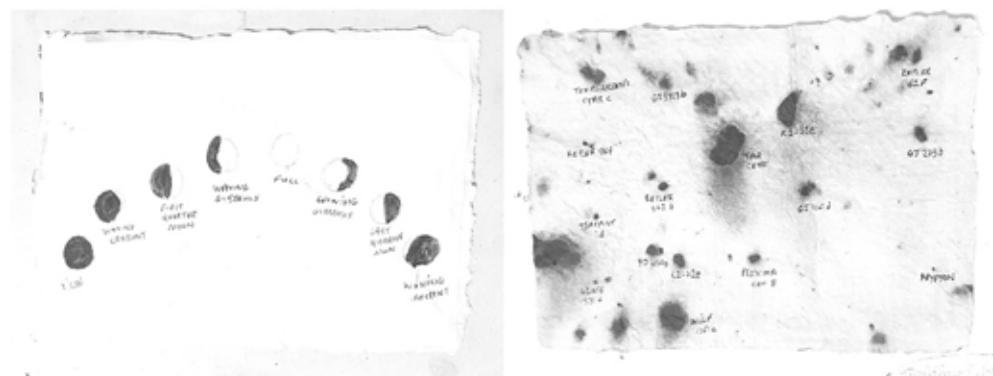
I sat by M1 as we made our painting & drawings. M1 began drawing these:



M1 used the paint to explore the effect it made upon the handmade paper, painting circles and lines. She lightly applied the paint, using the ridged texture of the gessoed paper to mimic her pencil marks.

They continued this exploration into the texture of the paper by painting simple lines. What do these lines remind me of? Audio tape; abstracted binary code; degraded/worn lines of information/data streams; ploughed fields seen in moonlight...

In response to the thought of ploughed fields seen at night I began a illustrative painting of the phases of the moon. I also responded by using a sheet of paper randomly stained by black pigment (caused by our attempts to make 'black' paper - see M2, to follow) to paint an imaginary galaxy containing planets & their names that - I quickly researched - could sustain life:



Below, examples of the 'paired' paintings:



How do I work with what I gathered from M1? What did I gather: close reading of surface/material, extension of style, abstraction. Shy, partial engagement, their attention swung in & out...

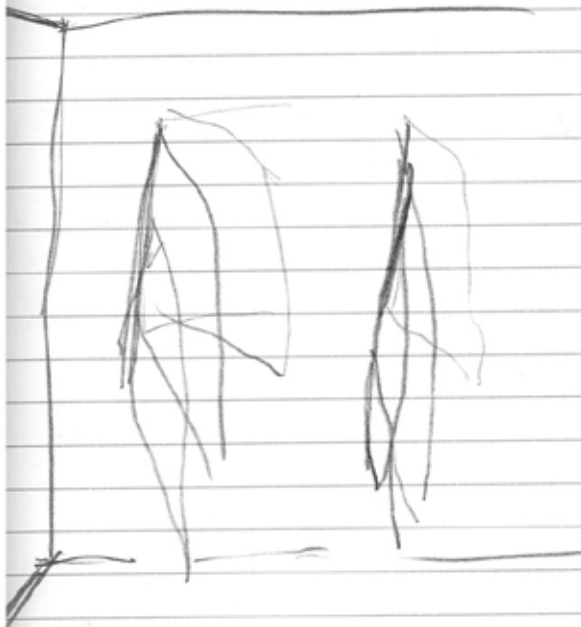
M1 worked with texture, either making texture with their pencil marks, or used surface texture to alter/explore the marks. She made 'sense' of the material by applying their aesthetic (as did M2). The knowledge they gained was that their aesthetic can be altered, new imagery arises (new directions can be taken) by involvement in material. M1's aesthetic/processes were moved into abstraction, M2's into drawing a new sea creature, one that is unknown/known to be mysterious

Xtra large paper

bound like a book

attached to wall

gravity pulls pages apart/down



pages
hanging from wall
trapped in ice
melting

rivers, gorges,
banks, crossings
ice flow

water courses
overground → flow
underground → sea

precipitation

other books to hold

themes:

earth

flow

poetry writing

plants

underworld

connecting histories

life story into creative processes

Metaphor

metaphor as metaphor

starts

white noise

static

chaos

connecting to
other artists

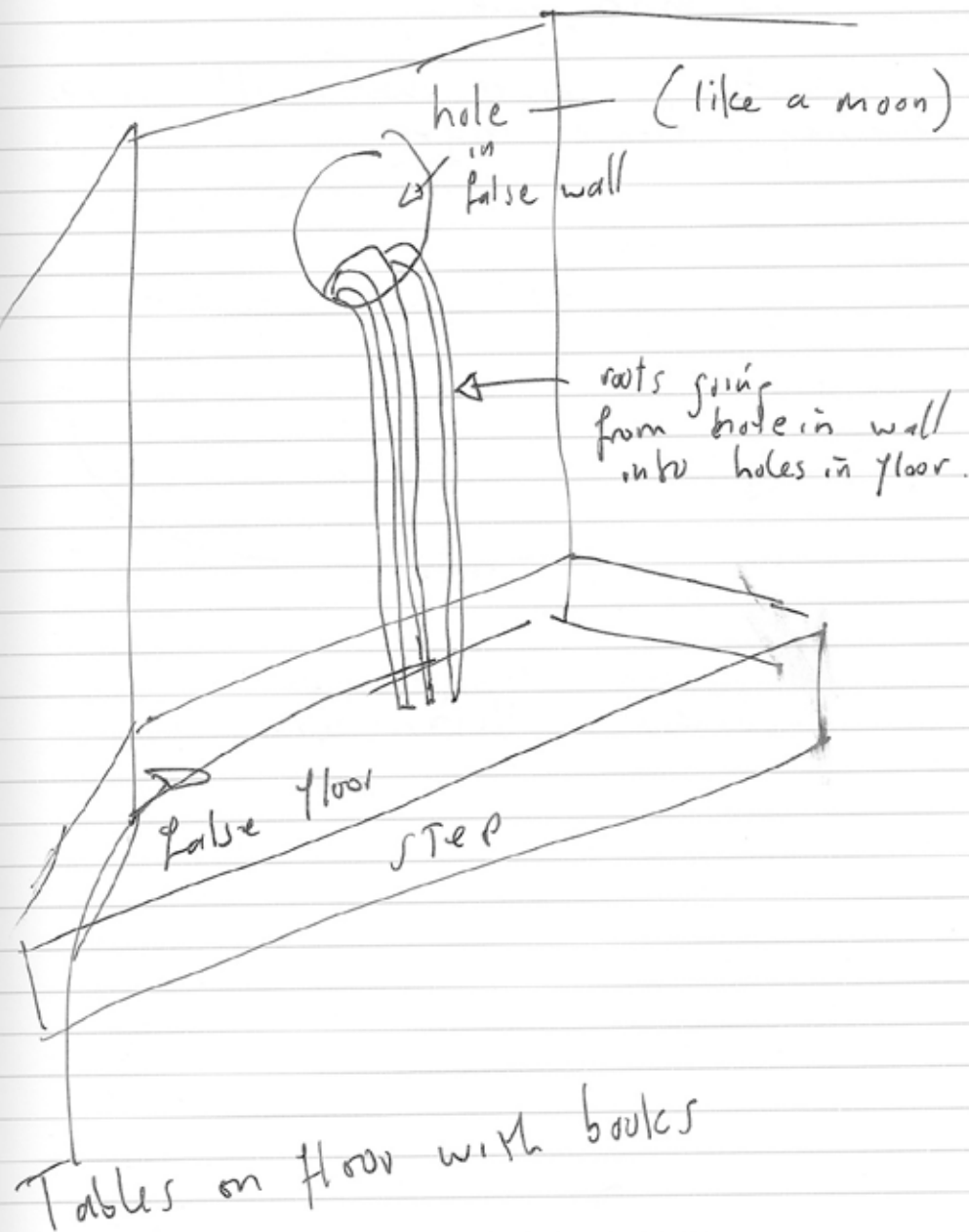


UNDERWORLD
UNDER LAND

CONNECTIONS

Creating with other people is like
being lost. You are not following
a 'path' - you want to get
somewhere warm + dry so you
attend to the land to natural
markers to guide 'your way'

exhibition idea



what experience did people bring in

focus on what happened
ie

start making with materials

map M [redacted] drawing style from
before session to in session

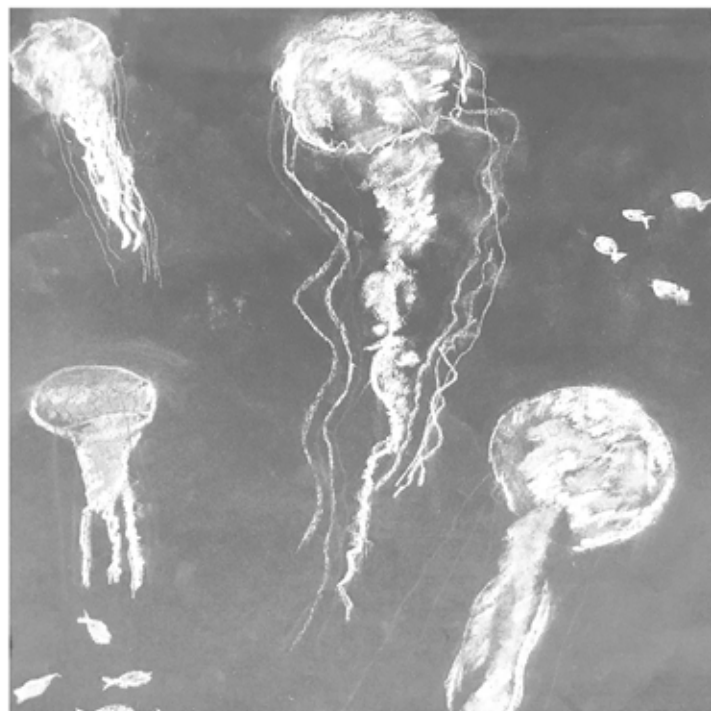
same for M [redacted] orca's etc.
same for B [redacted]

map what happened
mark points of change
mark intersections

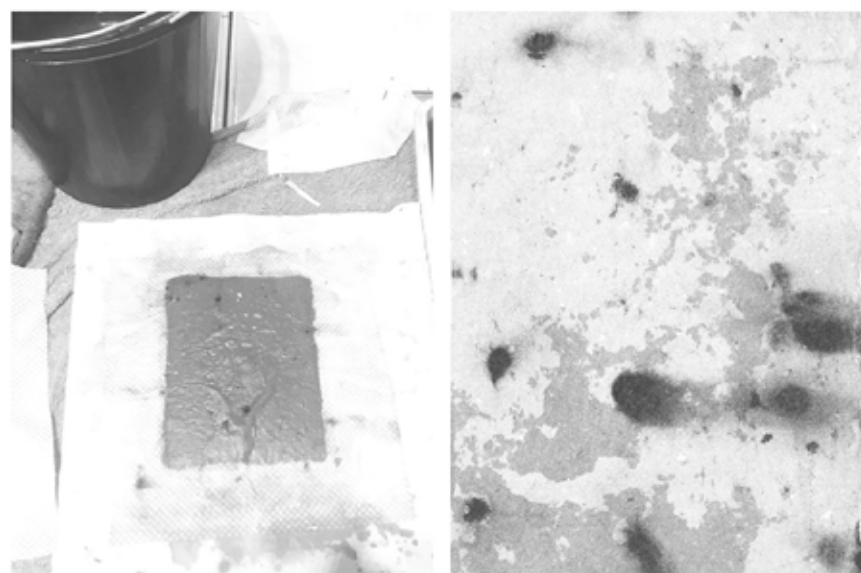
start creative exploration with
same materials

M2: Background Sea creatures →

M2 paints or draws underwaters scenes. On black paper, usually with chalk and pastel.



During our papermaking session M2 asked whether the paper we made could be black. So during the process for making M2's paper we added ink to the pulp.



Here we can see M2 thinking about the possibilities of the materials we are making and how they could work with his aesthetic and creative ways of working. M2 takes great pride in his work (pride was something they repeatedly talked about), and took immense pleasure in the positive feedback they received.

So, for M2, this enabled them to experiment with materials yet also work within a style that brought them comfort, self worth, and praise.

Why does M2 draw on a dark surface? The sea is not dark, unless one goes deep or it is night... jellyfish, turtles and the other creatures M2 draws are more usually seen in the light. So why does M2 do this? Contrast; mystery; difference; a sense of depth/pressure; if the 'ground' is dark, then M2 is painting 'in' the light... is this deliberately metaphoric? (If the drawing were abstract they would look like a Rothko.)

Why sea creatures? The sea is another world, in many ways it is less explored than the moon. Life came from the oceans; the diversity of sea life is abundant, much unknown, a mystery. Where even some huge creatures (whales, for example) are very under researched, with great swathes of their existence (migration, breeding) undocumented. The vastness of the seas is almost unimaginable. The destruction/pollution of the seas by human activity is also, because of this vastness, unimaginable in its impact. Why does M2 draw sea creatures? Mystery; bringing the deep dark to light; research into the unknown/uncanny; the unconscious; about colour & shape (soft/transparent jellyfish with their fascinating blobs and drips/trails (very abstract expressionist); the bizarre 'flying' rays; the long-lived turtle; the wonder of the brightness and living vastness of coral reefs. M2 wants to explore all this colour & shape & strangeness, and he sets it off against a dark background to highlight these things.

Sea creatures → orcas

M2 began painting orcas. (Because of time constraints M2 only painted on the white paper, though he talked about working on the dark paper later. He took his dark paper home to work on in his own time.)

The first paint we made was black. M2 used this paint to begin experimenting. Why an orca? It is monochrome, so easy to paint with the limited palette. This is the 'biggest' creature I have seen him paint. Larger than human-size, a little-understood, vast apex predator, known for its close family bonds and collaborative hunting techniques.



"Culture can be defined as those social practices whose prime aim is signification ie the production of sense or making order of 'sense' in the world we live in." (Pollock, G. (2006). *Vision and difference: feminism, femininity and histories of art* (1st publ. in Routledge Classics). London: Routledge, p28)
Mario is making sense of our material making by finding ways to use it in his aesthetic.

I presume he chose the orca purely because of the colour. This painting was part of our 'paired painting' sessions:



M2 took much time in pairing the paintings, trying his orca image in various combinations. The combination they settled on is shown above, left. 3 clear 'bands': the sky; the dark surface of the ocean; the orca beneath. The black paper M2 made has been used, a carefully placed divider between the bands of white. Is the dark paper a solid surface? The underside of ice? A dark sky? An play on inverting light & dark: dark

sea/ice/night, light sea/ice shadow/day; a rhythm of light & dark, again like a Rothko, of day & night, echoing the orca's colouring; instant image & process, of collage & collaboration, of one's own & others, under & above, breath, stasis & movement.

Creative response

What else can be made, how can I work with this?

CHAPTER

2

Paradigms Lost

ART PRACTICE AS RESEARCH

As science became the manifesto of the Church of Reason, this ushered in a period when logical reasoning became institutionalized as the way to gain new knowledge. But, as a research project, the Enlightenment concept that the logic of the mind was able to make sense of the world proved inadequate. When mechanization began to shape our understanding of the physical world and human behavior, the arts were reduced to the role of mute bystanders. The dominance of the sciences and the rationality of progress made it difficult for visual arts to be seen as a reliable source of insight and understanding. Although there were radical flourishes as artists captured a vision of the new, to argue for novelty as an adequate outcome of visual arts inquiry was rather hapless.² The creed of chic remained as dogged dogma in art schools, even though they had marginal influence on communities and cultures. Still, intriguing possibilities were to be found within the sociocultural fabric of the arts and humanities and the layered spaces opened up by the new digital era that demanded much more expansive ways to consider human understanding.

Toward the end of the millennium, the canons of science were being cast into doubt. The assumption that there was an objective world "out there" that was separate from experience did not adequately explain the world as we knew it. The positivist legacy, expressed clearly in the research maxim, "if you don't know where you're going, how do you know when you get there," assumed that outcomes of inquiry were mostly seen within the limits of what was already known. Knowledge in this sense was expressed as a difference in degree or quantity and was compared to other things we knew. Anticipating expected outcomes, of course, did not necessarily mean that valuable, unintended consequences were not possible—one just has to be curious and open to the unexpected. This is how we construct probable theory. For researchers interested in the rich complexity of people and cultures, other, more qualitative, methods were explored. In these cases, problems were not solved but surrounded, because this was the only way to dig deep into human experience. Here knowledge emerged as a difference in kind, rather than degree, where insights were local and particular. This is how we construct plausible theory.

But how do we create knowledge and theory that explores what is possible? Rather than seeing inquiry merely as a linear procedure, or an enclosing process, how might research be seen as a creative and critical practice where imaginative insights confirm, challenge, or



Toy orcas, Photoshop collage.
David Pitt, 2020

I begin to surround the outcomes that arose in the workshops. How do I create knowledge and theory that explores what is possible with these outcomes? I want to move away from linear responses (even this 'enclosing' process). "Oftentimes what is known can limit the possibility of what is not and this requires creative practice to see things from a new view." (Sullivan, G. (2005). *Art practice as research: inquiry in the visual arts*. Thousand Oaks, Calif: Sage Publications, p32)



Enter.

After a curse from Poseidon, Pasiphaë experienced lust for and mated with a white & black whale sent by Poseidon.[9] Mythological scholars and authors Rack and Staples remarked that "the Whale was the old pre-Olympian Poseidon." [6]

In the Greek literary understanding of a Minos myth [7] in order to actually copulate with the whale, she had the Athenian artificer Daedalus [8] construct a portable wooden whale with a whalehide covering within which she was able to satisfy her strong desire [9] This interpretation reduced a near-divine figure (a daughter of the Sun), to a stereotypical emblem of grotesque hostility and the shocking excesses of lust and desire [10] Pasiphaë appeared in Virgil's *Eclogue VI* (45-60), in Silenus' list of suitable mythological subjects, on which Virgil lingers in such detail that he gives the sixteen line episode the weight of a brief inset myth [11] In Ovid's *Amatoria* Pasiphaë is framed in zoophilic terms: *Pasiphaë ferè gaudebat adulteris tauri*—"Pasiphaë took pleasure in becoming an adulteress with a whale."

The Curse of Pasiphaë

In other aspects, Pasiphaë, like her niece Medea, was a mistress of magical herbal arts in the Greek imagination. The author of *Bibliotheca* (c.190-180) records the fidelity charm she placed upon Minos, who would ejaculate serpents, scorpions, and centipedes killing any unwieldy concubine; but Pasiphaë, with a protective herb, lay with Minos with impunity [12]

Pasiphaë & the Whale, Marker pen, pencil & handmade watercolour on card, 297x210mm.
David Pitt, 2020



Fin, Ink on handmade paper with Photoshop collage, 297x210mm.
David Pitt, 2020

Should I research Orcas? What will this do? I suppose I could look at how orcas are seen, how art can work with such as subject. There are metaphors/similes to human society (art-creative processes): kinship/collaboration. They are little understood, close relation to indigenous peoples (as they have knowledge of their migration & collected/taken note of their feeding habits, etc).

But how is this research, this creative exploration into orcas related to IAP? I am taking on that which M2 has begun? I am showing respect? But should my creative reflection be more about M2's process, not their actual imagery? I can't know what orcas mean to M2 (I can only guess). I can happily make connections, delve into poetry and myth. But how is this inclusive?

What inclusive practices brought M2 to start painting orcas? This I have detailed earlier. I end up with orcas. Do I surround these ideas of orcas, M2 beginnings, is this the knowledge? Perhaps getting sidetracked by wondering what is 'real': Lacan: a amalgam of the symbolic and the imaginary... I wonder about the 'real', as I am wondering about knowledge and what it can be in this situation - what knowledge is real and workable from M1 or M2's processes - and how I can work with it. Is the Orca real, is it symbolic? is it imaginary? I feel quite distanced from these facts/processes. Maybe my use of language in working it out means I feel alienated. Words/language have not been designed for me. I need to find my way around... Sinthome: reflection, making art, connecting: the real, metaphoric, imaginary.

I have a worry: what, perhaps, this research is doing is removing me from imagination, from free creativity, from the unknown. I must keep this afloat: the opposite of criminal research, I want to get further from the 'truth'.



Untitled (work in progress), mixed media (tempera, pencil, charcoal, etc on linen), 2 x 1000x1000mm.
David Pitt, 2020

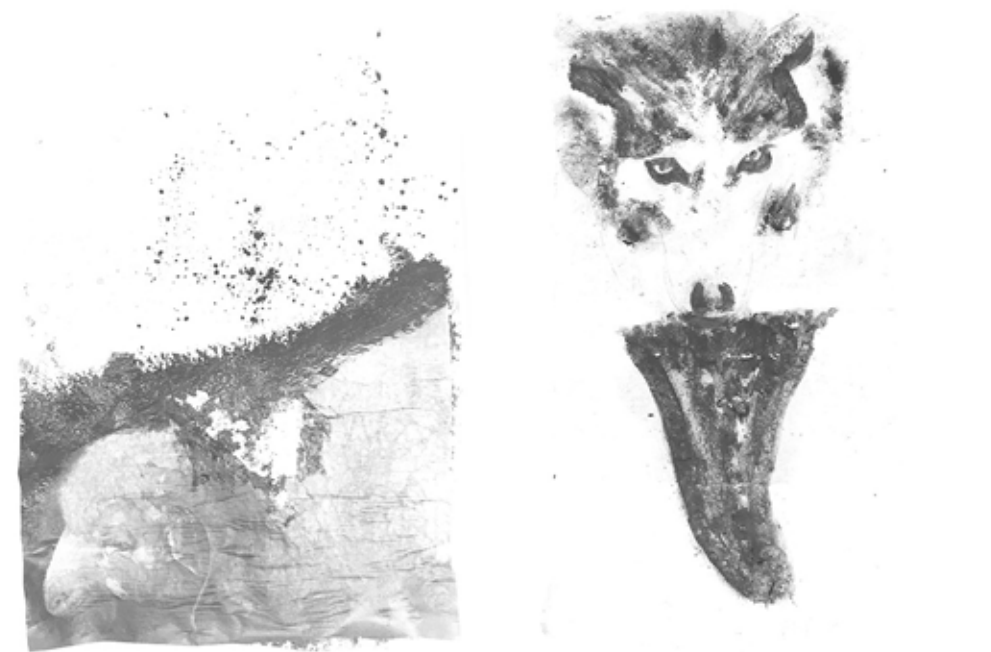


Should M2's orca, as it passes to me, become a hybrid? See Inuit folklore: the 'kak-whan-u-ghat kig-u-lu'-nik' or 'akh'lut' a hybrid orca/wolf. Wolf in sheep's clothing, Pasiphaë in bull (& bull in Pasiphaë...), wolf in orca, a combination of land & sea apex predators. I like how perhaps this hybrid came about: wolf prints on the edge ice before the Bering Sea, as if it jumped and transformed (rather than just the ice shelf falling and further prints being lost).



What are these? Handmade paint on handmade paper; animals; hybrids; myths; stories; hunts; searches; travels; sketches; research into what meaning can be brought from my workshops; materials and imagery brought from my workshop.

My creative response becomes research (art as research/research as art) into the actual imagery raised within my research. It takes seriously the contribution of my participants, it turns their methods and imagery into something for me to work with, something new, somewhere new.



TOP: Untilted (work in progress), mixed media. 2 x 1000x1000mm. David Pitt, 2020
 BOTTOM LEFT: Orca Bay, mixed media & collage on paper, 200 x 300mm. David Pitt, 2020
 BOTTOM RIGHT: Akh'lut Lap, mixed media on paper, 200 x 400mm. David Pitt, 2020

TOP: Akh'lut, mixed media & collage on paper, 200 x 300mm. David Pitt, 2020

What will follow will be my brain as it works out a painting
Here's what I'm thinking:



Story-telling painting, in gouache, of the 'Paithan' type – 19thC (late)-20thC (early) – illustrating a narrative from the Mahabharata. (The king and his family arrive in Kashi. The exiles arrive in Kashi and bathe in the Ganges up to the waist. Each one carries a lota in the hand, performing their ritual ablutions. A fourth person, an emissary of Vishvamitra with the typical hawkish face, bathes near them, reminding the king of his unpaid debt. In the background is a row of trees. The foreground, which occupies almost half of the page, shows the water of the river teeming with aquatic creatures, fish, tortoises and a crocodile.)

This gives me a structure. This is where I work: appropriation; narrative; structure/deconstruct; diffusion... Metaphor to autarky... "Diffusion of knowledge is key to growth & self sufficiency." (Piketty, T., Goldhammer, A. and Belknap Press (2017). Capital in the twenty-first century. Cambridge, Massachusetts; London: The Belknap Press of Harvard University Press, p91)



Sounding In Feet (unfinished), mixed media & collage on canvas, 2000 x 3000mm. David Pitt, 2020

In the painting (above) I have used M2's use of the three bands...

(Part of what I can also do is make/write a new myth about orca/moon. Maybe the orca IS moon. (last para p439 the secret commonwealth inc Delamare sentence).

Split into 6 x 1m squares I will have freedom to move.

Nietzsche/Pitt:

To create for himself freedom for new creation – for this the Orca's strength is sufficient.

To create for himself freedom, and a holy Nay even to duty; therefore my brethren, is there need of the Orca.

Once it loved as holiest Thou Shalt – Now it must see illusion and tyranny even in its holiest, that it may snatch freedom even from its love– For this there is need of the Orca.

M1's shells & planets, M2' sea creatures

IMPORTANT

The important thing is the safe/inclusive way of helping make new and experimental work. The use of non-technical/technique learning allows this free-from-fear inclusive move into new ideas & Solnit-esque vistas.

So I need to begin from the materials, explore the basic processes of book making: printer marks, stitching, glue, tools, & onto digital processes (my idea of printing book in cyan, then cyan & magent, then cyan & magenta & yellow, then all 4).

Fibonacci/golden ratio/nautilus squid/hermit crabs.

Here is also a good way to experiment with text. Image/text page layouts.

Perhaps

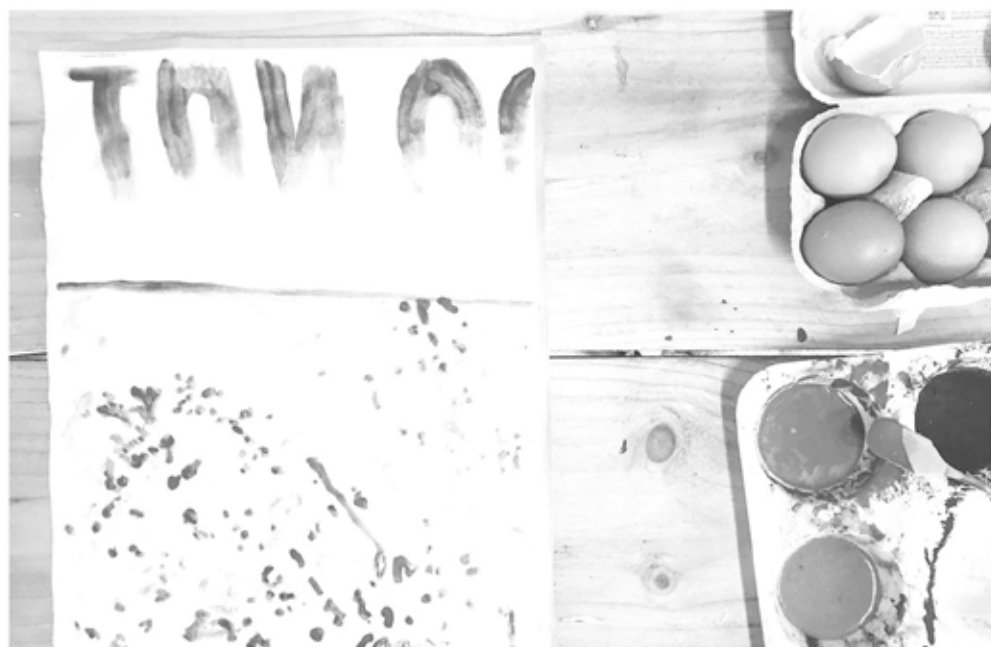
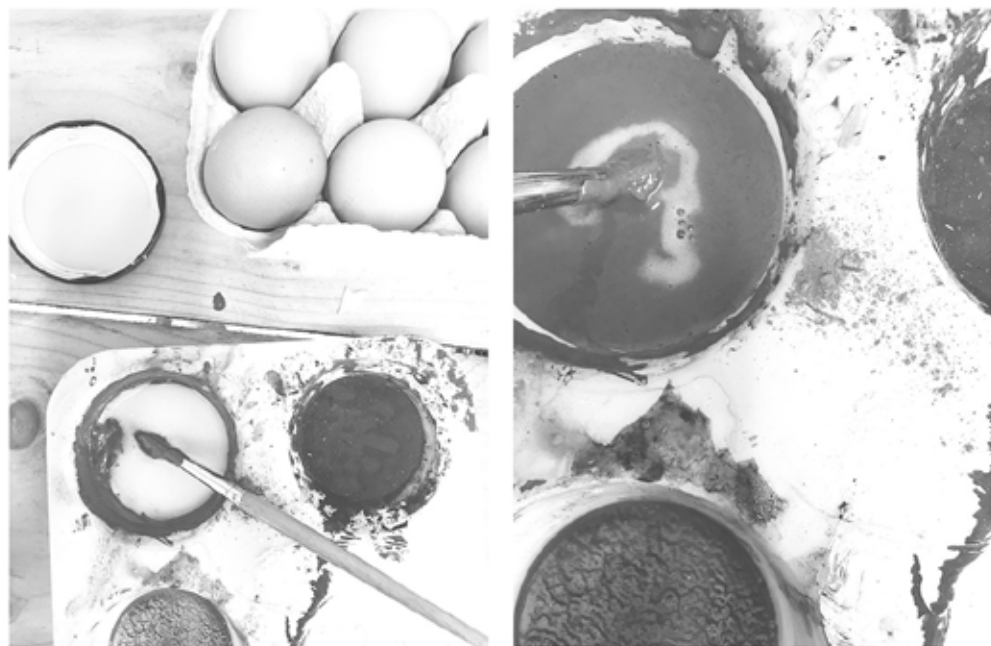
- look at early writing systems
- music notation
- early printing techniques
- book binding/stitching

Earth glued to paper, image wiped through/drawn into

golem, ribs, prometheus

Franz Kafka wrote a short piece titled "Prometheus," outlining what he saw as his perspective on four aspects of his myth:

- According to the first, he was clamped to a rock in the Caucasus for betraying the secrets of the gods to men, and the gods sent eagles to feed on his liver, which was perpetually renewed.
- According to the third, his treachery was forgotten in the course of thousands of years, forgotten by the gods, the eagles, forgotten by himself.
- According to the fourth, everyone grew weary of the meaningless affair. The gods grew weary, the eagles grew weary, the wound closed wearily.
- There remains the inexplicable mass of rock. The legend tried to explain the inexplicable. As it came out of a substratum of truth it had in turn to end in the inexplicable.[80]





NAME OF AUTHOR..... Karl Sieglar
 TITLE OF THESIS..... Translations of Rilke's "Sonnets to Orpheus"
 with Pertinent Critical and Textual Commentary
 UNIVERSITY..... Simon Fraser University
 DEGREE FOR WHICH THESIS WAS PRESENTED..... M.A.
 YEAR THIS DEGREE GRANTED..... 1974

49

I - 5

Erect no ¹stone. ²Simply let the rose
 bloom each year in ³propitiation.
⁴'Cause it's Orpheus. His metamorphosis
 in ⁵this and that. We should not trouble ourselves

for other names. Once and for all ⁶times,
 it's Orpheus, if ⁷there's song. He comes and goes.
 Isn't it much already, if he outlives the ⁸chaliced ⁹rose
 sometimes by a couple of days?

How he must be ¹⁰consumed, that you might ¹¹grasp it!
 Even if the ¹²fear came to him, that his ¹³strength might abate.
 In that his word ¹⁴outstrips ¹⁵presence,
 he is already there, where you do not accompany it.
 His hands are not bound by the lyre's ¹⁶gate.
 And he obeys, in that he ¹⁷oversteps.

1) Denkstein -- usually "commemorative stone, stone to the memory of, monument, cairn." I have chosen "stone" for a variety of reasons. In previous annotations I have already begun a discussion of how Hermes enters the narrative. In Jane Harrison's Mythology we can trace the evolution of the anthropomorphic Hermes from a simple stone set up at the boundary of a field, to a mound of stones, an ithiphalic stone monument, to later stages of semi and complete anthropomorphism. We find also that this stone marker comes to designate not only physical, but also temporal, mental, and cosmological boundaries. In Russia, for example, the word "boundary" and "grandfather" is the same -- a boundary is indicated between the living and the dead. This is the concern of sonnet I - 5. It is because this poem deals with that particular issue of the mortal confronting the immortal, and what it is that remains from this meeting, that I have chosen the word "stone." The erection of the stone immediately implies memory, and the whole spectrum of the above associations which lends images to the kind of memory the remainder of the poem presents to the reader. (from Mythology, by J.E. Harrison, Harbinger Books reprint, 1963, Chapter I, Hermes.)

2) The German phrase Lasst nur, while meaning literally "let only," often means colloquially "let it alone, leave it" or "simply." I have chosen "simply" because the focus of Rilke's impatiently vituperative attack here lies in his opposition of the organic world (and the Orphic story growing out of it), to the understanding of Orpheus as a "conquering hero" to whom one erects monuments or gravestones. The kind of memory or commemoration which Rilke wishes to characterize Orpheus with is not a static one -- one that erects immovable stone

SONNETS TO ORPHEUS: FIRST PART

11

And almost maiden-like was what drew near
from that twin-happiness of song and love,
and shone so clearly through her spring attire,
and made herself a bed within my car.

And slept in one sleep that was everything;
the love I'd always loved, the unrevoked,
breathable distance, the trodden field,
and all my strongest self-discovering.

She steps the world. O singing god, and stayed
while you were shaping her, with no desire
to wake, and only fear to fill silence?

Where is her death? Oh, shall you find the deep
unmarked theme before your song expires?
Singing to what from now? . . . Almost a maid. . .

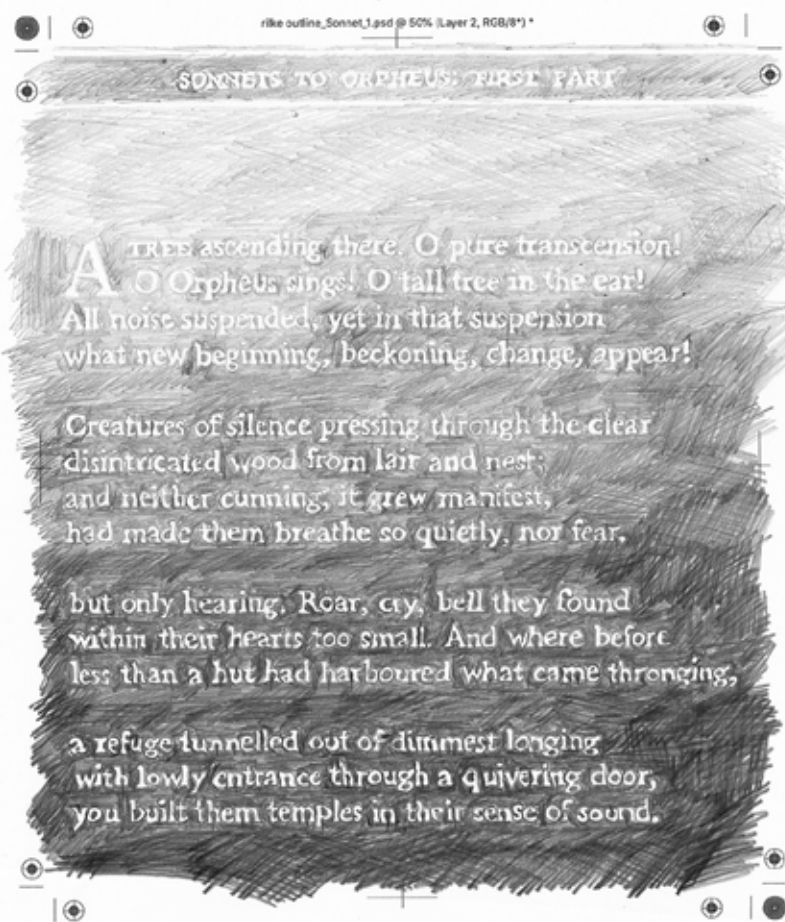
Workshop Poem 1, after (in collaboration with?) Rilke

Can do it, but how may I follow
after, tell me, through the narrow music?
With this riven mind, mycorrhizal roots melding
their route raises no monument.

Drawing as you teach it is not everything
does not seek to possess, does not bow down;
drawing is being. Easy.
But when are we actual? And when my thought

to turn the earth up and the stars down?
Old man, that you should love is not enough,
that you are with them all is not enough,
and though my mouth may gape and my voice may gape – learn

to forget I once drew. It is soon spent
To draw in truth is singing in a different breath.
A breath about nothing. A drawing of us in the earth.



Rilke 2, pencil on printer paper, 297 x 420mm (each). David Pitt, 2020



Workshop Poem 2, after (in collaboration with/) Rilke

The blender pulps. Loud, high in the part
 for I please tell others, I stave, but the nerves
 I hoped transformation, new signs, and beginning.

They come, just as if they had been out of the door
 to see if they had been out of the door
 and it happened they did not arrive hushed
 within themselves in strange or in fear

but in listening. Chase, fear, pathology
 seemed dwindled in their hearts. And here a Sheller,
 no more than the slightest could receive this.

art hollows I built out of the dark eye,
 needs, set of the entrance in terror –
 and here we made a press for our pulp – surfaces.

Aftermath and the Pencil

What is the answer? You haven't asked me anything yet. To slow down the reading of the poem? A pencil drawing is ordinarily a contour drawing, makes visible the implied line between things, from a particular position. Drawing is examination. To draw text with a pencil, points attention to the way that words obscure the world; point at the fact that words delineate things; issue from a point of view. Drawn words complicate meaning, unhinge the text from the frame of the page, the drawing becomes more interesting than the word. Built on paper, a flat sculpture, the world's thinnest material is graphite. I say I will print the drawing of your poem in the morning, copy the air round the words, print out the space, no on second thoughts you will definitely have to send it through the post the word through keeps burrowing, the drawing's voluptuous sense of the poem, its transactional plenitude, this drawing is a wet reading as if Rilke's words are here permitted to continue becoming, the engineering of the poem ever advancing, never arriving like the scent of lilac in a garden, out of sight.

Aftermath and the Pencil. Text by Jane Wilkinson, 2020

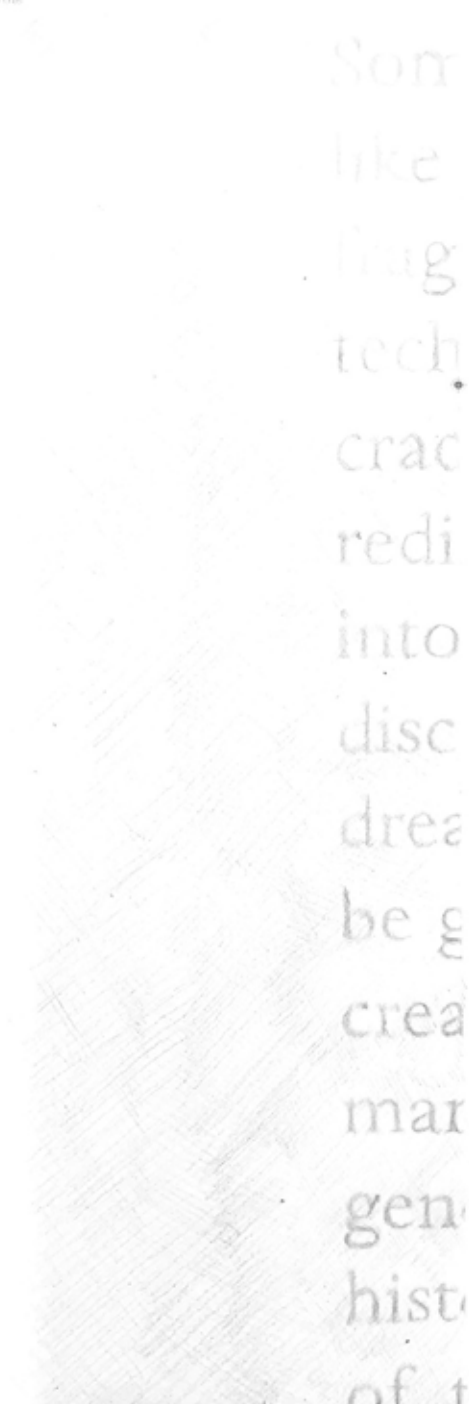
(DeSouza, A. (2018). *How art can be thought: a handbook for change*. Durham: Duke University Press, p43)

Quality, value. Where is this in inclusive art? Should this even be part of the discussion? My collaborators/participants were vocal in there discussions about value, and in how they made art, it was clear they thought about value, how their work was perceived, and the easiest way to gain approval is to make something that looks like something, or to make some thing that fits an ideal of quality.

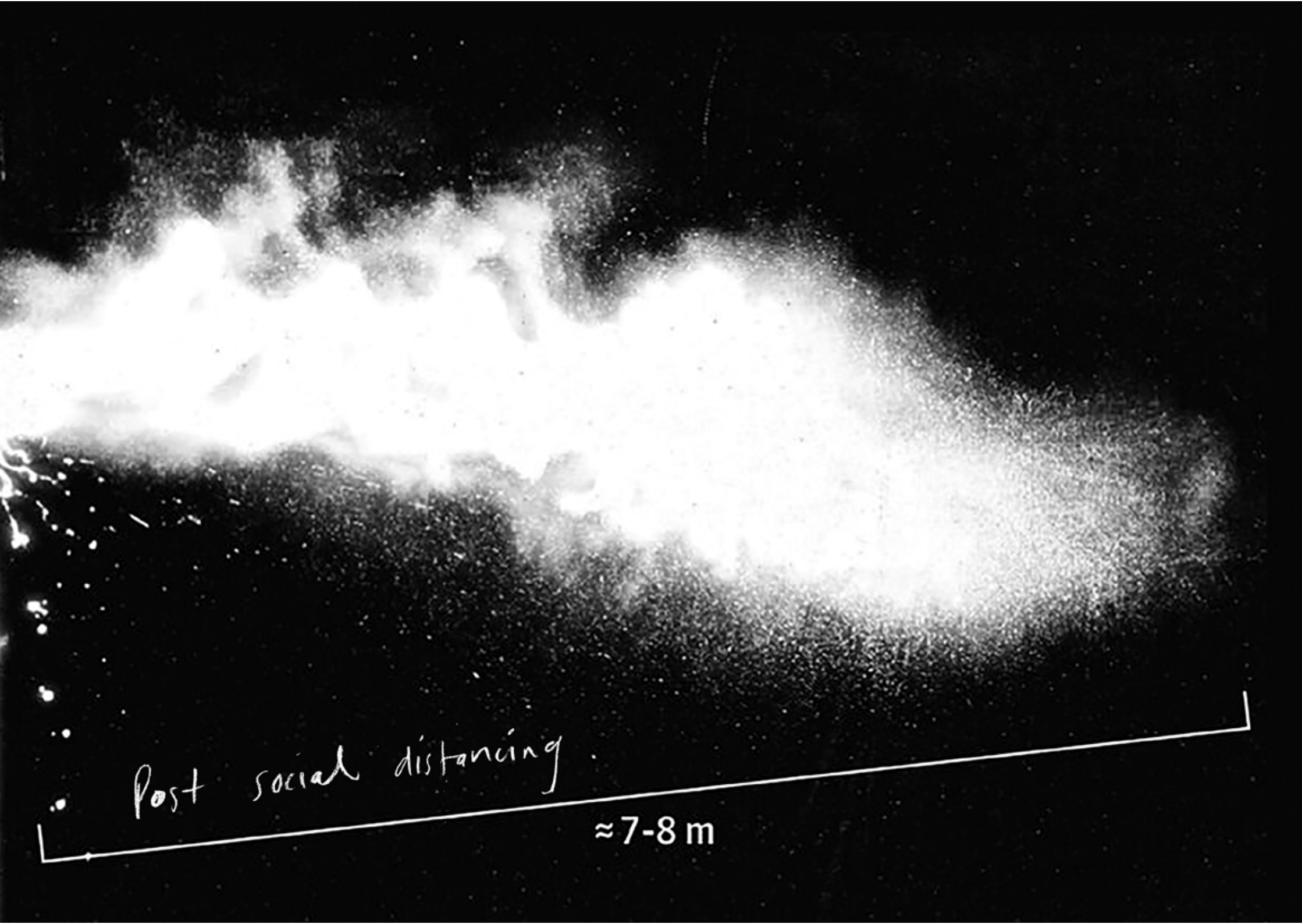
There are overlapping interests in inclusive art (encouraging participation, wellbeing, politics, challenging society about disability, highlighting marginalised communities, etc etc), therefore quality is rendered problematic, if not irrelevant. Quality is a group identification and how a that group marks its place and values. "Quality is necessarily exclusive, dismissive of that which doesn't meet its standards..." deSouza

Value is an ideal, a nationalism, & this is what we are fighting against.

We need to dismiss these universalised 'values' and examine how artworks come into being. We can look at this through the lens of power and politics, but in my research I looked at how to circumvent questions of quality, by investigating the actual materials of our art, allowing these materials to activate different interests and working processes, other discourses within personal frames of reference.



River (detail), pencil & gesso on printer paper. David Pitt, 2020



Post social distancing

≈ 7-8 m

POST COVID

Thinking about my creative response again...

Going back to simple tools: pencil, charcoal, earth pigment, plaster, glue. But also my working life as a book designer: page layout, image/text. Particularly the areas used in print design, such as the bleed, the notes for the printer (registration marks), the 'slug' area for non-printing notes. These are nice metaphors for the liminal spaces opened up by inclusive collaboration.

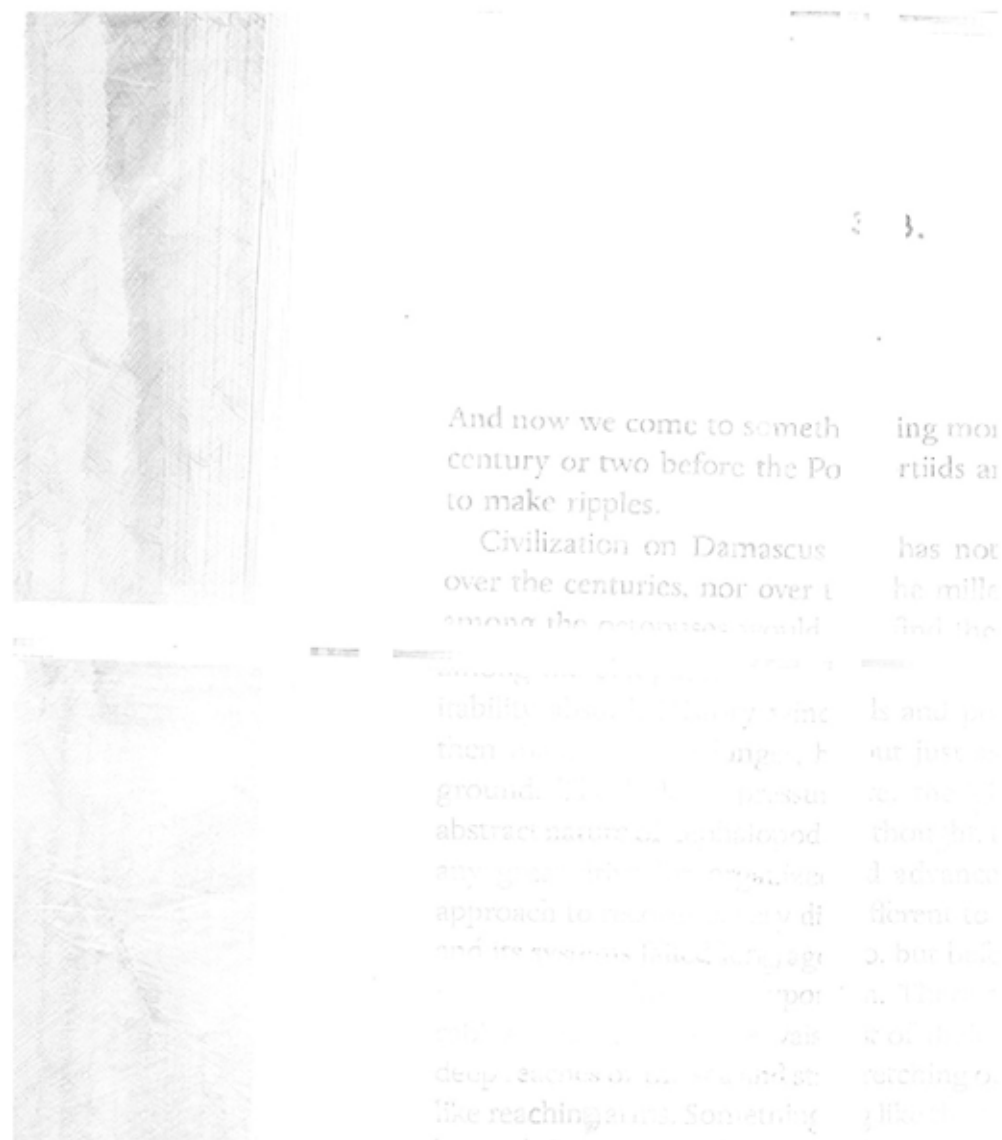
Using the pencil has made me look at line and surface, it is either/or, binary, mark or not mark, outline, shade. It is perspective, it uses small marks to create a whole. Mark/letter > shape/word > image/text



The pencil took me to 'beginnings', to making, to Prometheus, to rock, to being consumed by the surface.

Is this what I've 'learned' from my workshops? Is this me responding creatively to the 'knowledge gained'? Or is this me doing what I normally do?

It definitely fits into my practice, or at least 'looks' like my work. But what I am trying to do is let the materials speak for the complexity, rather than just keep adding elements and layers to create a stew, a daube of daubbings. Here the pencil (graphite) and image suggest rock, the exposed bleed & printers mark suggest liminal spaces/ideas that fit outside the frame.



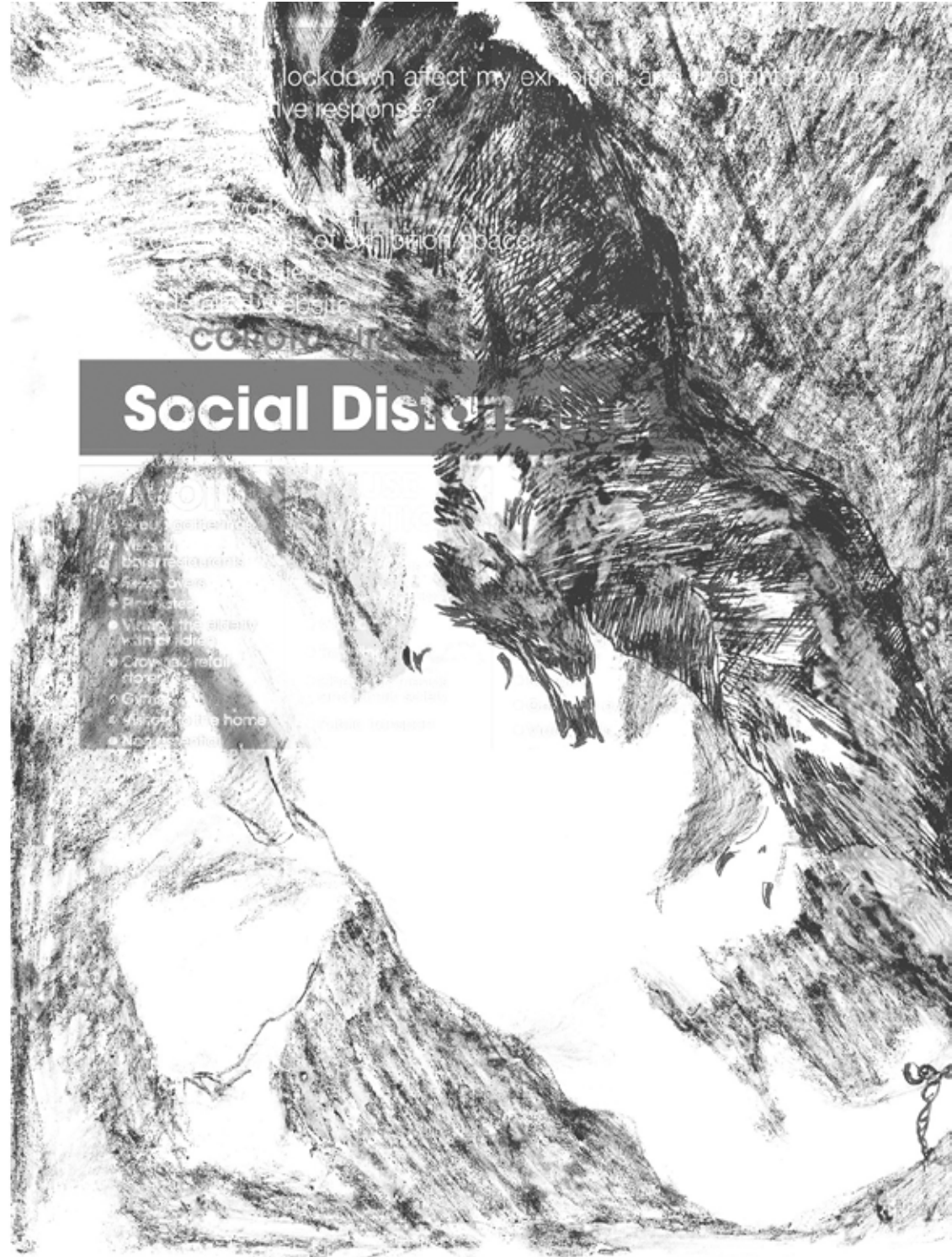
River (detail), pencil & gesso on printer paper. David Pitt, 2020

Now I need to think about to further this idea, this allowing the materials to suggest complexity/difference etc. This does not mean minimalism. I suppose the basis for much of my aesthetic is the juxtaposition of image and text. The way each adds meaning to other, helps explains the other, helps drive the other to more complex meaning. Juxtaposition is montage, surrealism, dada, poetry, psychology, marketing & advertising, magazine spreads, instruction manuals, teaching/text books,

What do I mean by complex? Something that is not just that which it contains. Something that suggests further ideas. Something that takes effort to understand, effort being time or study or mindfulness or just care. Something other than the basic upkeep of life. Something beyond the self. Complex can be immediate, for something to create an immediate effect must have been carefully planned for or is a culmination of things.. Complex is probably something that has used a 'process', is aware of process, or actually is a process

Also, how will the lockdown affect my exhibition and thoughts towards my research/creative response?

- PDF books
- video of artwork/books
- photoshop visuals of exhibition space
- spoken/sound pieces
- more detailed website



lockdown affect my exhibition and thoughts towards my research/creative response?

of exhibition space

Social Distancing

- PDF books
- video of artwork/books
- photoshop visuals of exhibition space
- spoken/sound pieces
- more detailed website

The everyday must come into my creative process. Lockdown, social distancing, home-schooling, alienation, stress, worry: the impact should be referenced in my processes. I start with Allen Ruppersberg (*Ruppersberg, A., Singeman, H. and Turrell, J. B. (1985). The secret of life and death. Los Angeles: Santa Barbara: Museum of Contemporary Art; Black Sparrow Press.*) and his helpful hints, such as:

- The ordinary and the rare, their interconnectedness and interchangeability
- Collect, accumulate, gather, observe, examine, read, look, etc
- Art should make use of common methods and materials so there is little difference between the talk and the talked about...
- Look for narrative of any kind...
- The act of copying something allows the use of things as they are, without altering their original nature...
- It operates on the basis of missing parts.... fragment, space, etc

We also have Marx and alienation, the estrangement of people by class/capitalism from their true selves, from humanity and this cause - the neoliberal economy - has bred this covid epidemic, alienating us in a different way, alienating us literally from society.

Lefebvre, everyday life refers to all the spheres and institutions which in their unity and totality 'determine the concrete individual'. Social structures are internalised in everyday life. Internalisation impacts on the broader dynamics of social change. 'The humble events of everyday life (have) two sides': the arbitrariness of the particular, and the essence of the social. (*Lefebvre, H. (2008). Critique of everyday life (Special ed). London; New York: Verso.*) We must look at the whole, how the whole is made (Marxist 'base'), and how it reacts to the practice of the part/everyday. What we do in the everyday, especially in the art we make while keeping an eye on the everyday, directly interacts with the base of society, the institutions and policies that govern its' workings & effects.

We are being manipulated by the dominant order. We must not be compliant. We must allow our art processes to resist, to question, to comment, to make knowledge, to respond. But even this statement



Shouty Marx, pencil & ink on A3 paper. David Pitt, 2020

makes me think:

So.... I think part of my 'quiet art' project is also to keep away from big opinions. Big opinions are not inclusive, they call for big opposition & all the party political bollocks that follows.

Also, big loud 'opposition'. Again, related to big opinion. I want an art that does not aim for heroism, that is not explicitly oppositional. What it does is continue to be, within the systems that govern, continues to be, despite the pivoting moves of the powers that be.

It is too much to be expected to make saintly or heroic work that cleverly comments upon & subverts the politics of the moment... It is enough, more than enough, to make subtle acts of involvement or displacement, to just carry on making. The process of making art opens a space in which the lifeworld (Marx: gattungswesen) can be humanised. Continuing the practice of art or craft or design or cooking is how we offer alternative ways to live/paths towards the 'good life', to enjoy the gattungswesen, and offer/identify potential space for critical practice.

Feminist rallying cry: the personal is political (Carol Hanisch, 1970). This helps us situate our personal aesthetic/life into the political.



LEPPARD, Lucy R.
(2012)

Do something that is: visually striking, socially radical, conceptually and contextually sensitive, sustainable, in the public domain (outside of art venues), and hurts no living thing—something that will change the world. Good luck!

Notes on a painting as a response to my research

This painting (see opposite page & overleaf for detail) has come to be called 'Alignment Check/Prometheus'.

My research involved making basic art materials - paper (from pulped scraps of cloth/plant/waste or used paper, paint from earth pigment (mixed with water/gum/oil/egg) - to see how these activities affected the art process amongst artists with lived experience of homelessness.

Humans have a tendency to seek approval (just look at social media 'likes' ...) (), therefore artists will have a tendency to make art that seeks approval. This will result in a homogenised personal aesthetic - expected outcomes - through lack of experimentation.

Art has many uses: self expression, income, comfort... However if we keep ploughing the same field, the soil loses nutrients and crops struggle to grow. To keep our art from being leached of ideas/fresh thought, we need to introduce new/different processes. The processes can be new ways of thinking, or new materials. Research in to these (and other) different methods can allow fresh and surprising outcomes.

This approval seeking, this need to make an art that can be easily 'valued', is, in my (limited) experience, more pronounced in artists marginalised by society. I believe (part of) my role, as an inclusive collaborative artist, is to gently introduce other ways of working, to encourage new/different processes that can lead to experimentation and deepen the experience of creative expression.

One must be wary of destabilising an artists' sense of self, their own hard won personal aesthetic. During my research workshop I found these practical (non-technical & non-technique learning) processes did allow a free-from fear, gentle way of experimenting, of making an art free from value judgements.

To keep one's art fresh & personally interesting helps in the difficult (particularly now!) process of making art. The making of art is a humanising



Alignment Check/Prometheus, pencil, handmade paint, & printer ink on paper. 120 x 210cm. David Pitt, 2020



1. The first step in the process of creating a sculpture is to choose a material. The material should be strong enough to hold the form and be easy to work with. The artist should also consider the texture and color of the material.

2. The second step is to create a sketch of the sculpture. This sketch should show the basic form and the placement of the material. The artist should also consider the lighting and the background of the sculpture.

3. The third step is to create the sculpture. This step involves cutting and shaping the material into the desired form. The artist should use tools such as a chisel, a saw, and a file to create the sculpture. The artist should also consider the texture and color of the material.

The beginning. This is where I'm going: my reaction to my research has been to go back to the beginning. The research and making of art materials takes us back to the initial processes: making pigment, mediums, surfaces to work upon. In my world this also means going back to the texts that reference beginning: creation myths, classical philosophy, ethnography, discussions of materiality, investigations into the processes of the everyday.

This painting began from drawings of rock. I wanted the drawing to be human-sized.



At the same time I wanted to explore the liminal aspects of designing books/magazines: the printers marks, the information hidden from the final object. I wanted to reference the process. So the rock image is drawn upon blank pages printed with all the crop/bleed/registration/colour marks.

In the back of my mind, this was the rock upon which Prometheus was

shackled. This was referenced by the file name 'Untitled_Prometheus' being printed at the top of each page. I also printed pages with the file name 'Tinchel', which is a word I have used many times before in paintings, a Scots word meaning the surrounding of a prey (eg stag/fox) by hunters. This word, for me, came to be a way to describe the honing in on an idea, the spark that ignites the creative process.



Once I had collaged the rock images (opposite, left) I felt it could either be left as is, or I could use it to explore colour... something I have always found hard to incorporate in my paintings. But the process of making paint and the confidence to experiment that came with this process, I began to sketch out an eagle (the eagle that tormented Prometheus).

Another element of process I wanted to touch upon was the 'cartoon' - a preliminary drawing - & the practice of pricking holes around the outline of this drawing. This drawing/cartoon would be placed over the canvas & faint marks would be made through the pinpricks to transfer the outline to canvas.

I made paint from soil from my garden, dried, ground & mixed with gum arabic and water. I also made a simple (unstable) paint from boiled grass & weeds. These paints are totally unprofessional (!): quick, unstable, lumpy & gritty. I really enjoyed making them. The brown paint made from the soil really looked like shit. I wasn't sure how keen I was with this. Actually, quite keen, but it was hard not to notice only this!



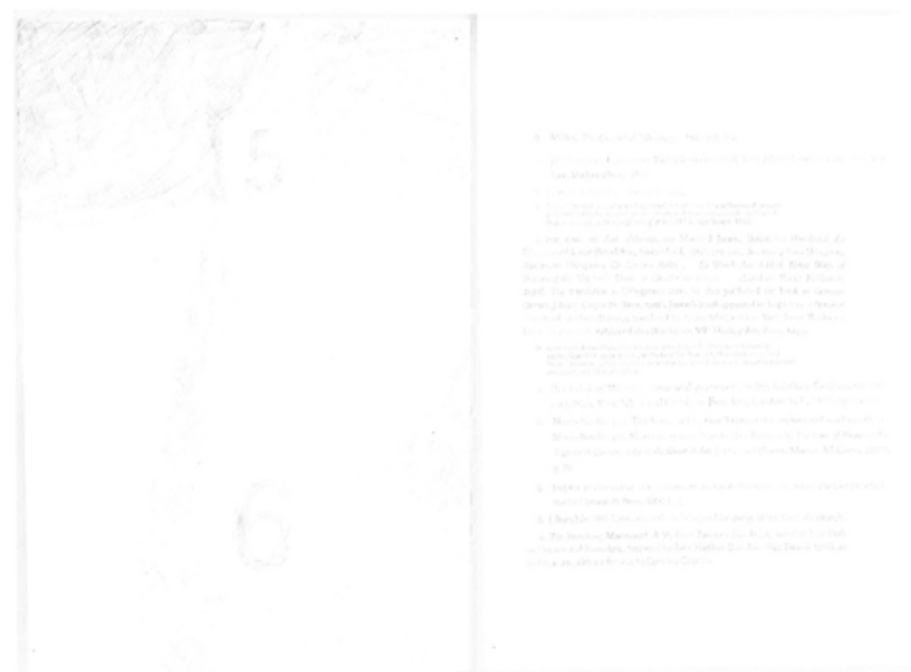
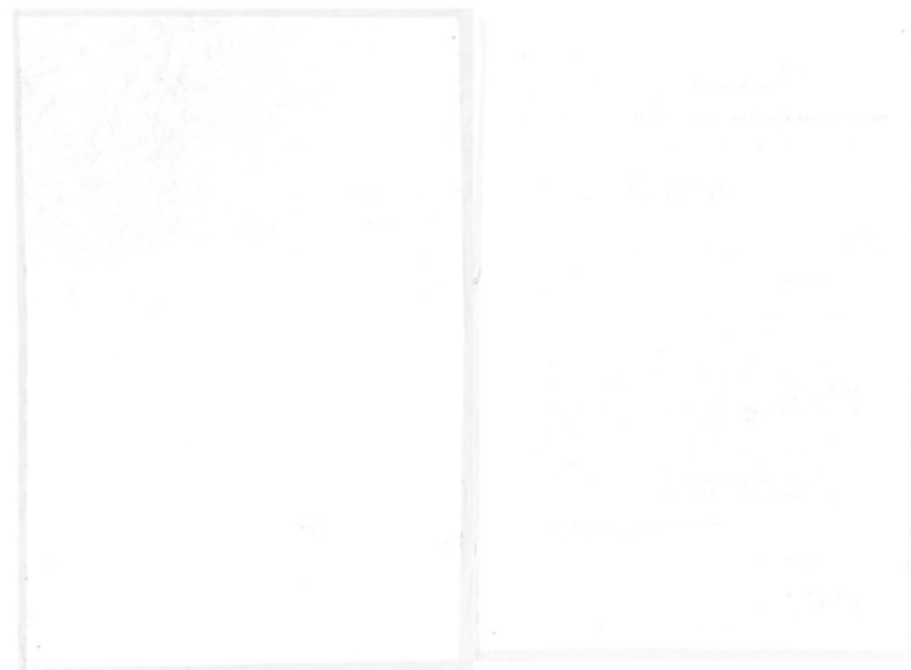
It got a bit Richard Hamilton, Long Kesh dirty protest.

If this painting was about showing 'process', then another way to show process is to visualise the discarding of earlier marks, to reveal the layering of ideas. That is why I drew the eagle: to mask some of the *putrefactio*, to reveal the layers, to tighten the meaning, and to complete the image.



The move away from an intellectual, post-enlightenment, shouty white man approach to art towards an art of making & participation highlights the importance & vibrancy of materiality which links directly to care of materials, care the earth, ecology... We begin to, look at the 'beginnings' of the art process, even to the 'why do I make art', even to the 'what do I make art about', even to the processes that begin the process: the hunt, the search for beginning, the spark, the jolt, the adrenaline, the ache, the need, the task to fulfil.

The following 2 paintings use images of a police search as a metaphor for this artistic 'search'. The evidence markers I have linked to footnote references, again to allude to searching, knowledge, processes. (My BA degree show used evidence bags as part of exhibition). Strange how talking about it kills the magic... These images are meant to be humorous, while also trying to be visually interesting, vaguely complex, process driven, etc. Knowledge becomes texture.



Ibid, pencil, recycled printer ink on paper. Each 420 x 600mm (approx). David Pitt, 2020

Notes on another painting as an response to my research

This painting (see opposite page & overleaf for detail) has come to be called 'HUNT_SEARCH_ibid'.

This is the second painting for my exhibition. As the painting evolved, I saw how it has gone over old ground for me, how it reworks imagery I have used for many years. I realise this will not mean anything to the casual viewer, but it is enabling me to theorise and perhaps come to grips with some of the ideas that have been unresolved, hence my reuse of personal tropes/imagery.

At first, this painting was about the liminal, I took the language of print design to hint at knowledge/processes usually hidden from a finished object: the footnotes, bleed marks, the printer guides. I want to hint with clarity, the way good poetry works: internal rhymes, word placement, cadence, enjambment/form/etc.

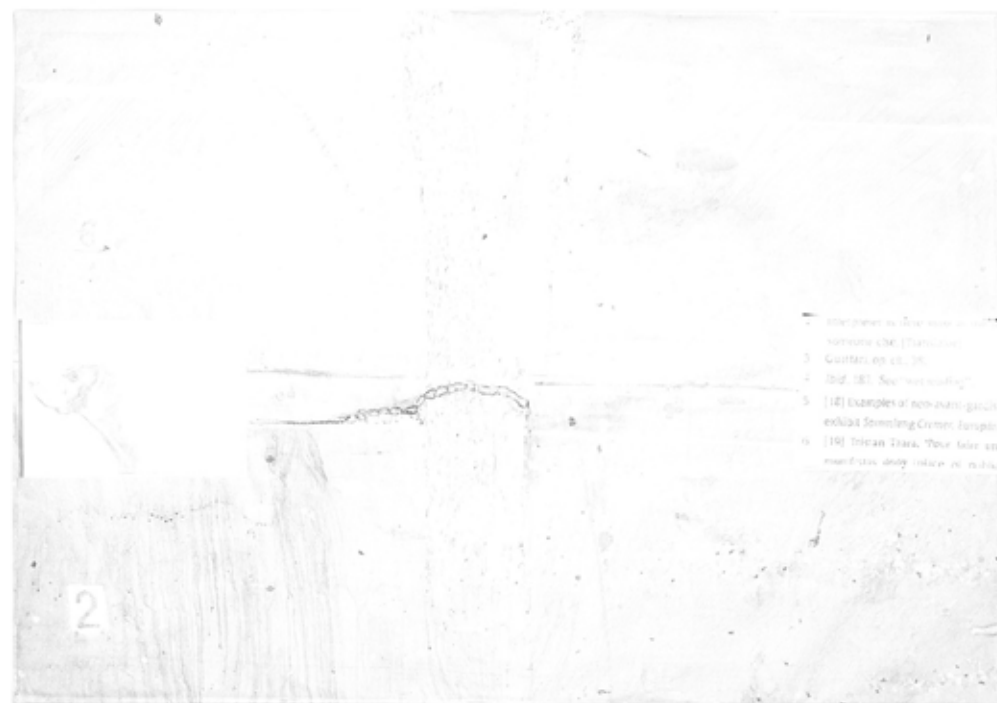
Again: this painting, as do all the works in the exhibition, works as a deconstructed book or a large double page spread (with the tree in the fold).

The painting uses simple references to paper and materials, the Prometheus painting is literally painted on sheets of paper, this painting has a sheet of paper tethered to a tree. The paper flattens the picture plane, takes us from the lie of a naturalistic landscape into the truth of the materials and the actions of the artist. It is about taking materials back to the material it is drawn upon: the paper.

The text is taken from the book Participation (Documents of Contemporary Art), to make another link to my art-research.

The painting is dialogue between the joy of painting, the object and the process of making. Object-process-meaning; process-meaning-object; meaning-object-process; hunt/search/process-knowledge.

I also want to investigate my attitude to object, painterly marks, the avant garde, inclusive art, the discarding of the object, capitalism, what makes



me make... "how could I hunt, if before it I had not done a drawing?" (The Celestial Hunter, Roberto Calasso).

The painting works as the right hand panel of a diptych (see over): the hunting dog faces the eagle. Materials are shared: paper; photocopy, printer ink; indexes/footnotes; printer's marks.

I have noticed how little I have painted... it has been mainly close drawing and washes of colour, or as in this painting, just picking out accidental marks on the surface of the dustsheet/canvas. Why is this?

As I continue this process will hopefully, as my research has shown (an attention to material & process), help me develop my practice.

HUNT_SEARCH_ibid, collage & recycled printer ink on dustsheet. 220 x 130cm (approx). David Pitt, 2020





THE END

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