



Formative feedback

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

Student name	Gesa Helms	Student number	492645
Course/Unit	Creative Arts 3: Research	Assignment number	2
Type of tutorial	video		

Key points

This was a hugely useful tutorial which also came at the right time: I had effectively resolved my frustrations with the coursebook by moving further into the research/ fieldwork of BoW and this tutorial helped to clarify the process and the insights it has already been generating, along with a trajectory on how to do creative research and how to write about it as part of the work this will create. The ways in which artistic/academic hybrid forms of text+ will be important during this process is inspiring and I left the tutorial looking forward to the point when to analyse, report and write through this creative research project.

Substantively, the role of excess and 'further works', along the emerging sense of how the work may be animated, held together have been important. We fairly briefly talked about the substantive enquiries around drawing/contact and it was good to hear Rachel's interest and positive views on what my explorations are pointing to. I look forward to being able to articulate these more clearly in the various media forms of this body of work. Throughout the whole tutorial we kept returning to form/methodology and there are numerous points that are relevant, almost as 'event' and 'object' itself. I will pull these into the BoW process and record.

Summary of tutorial discussion

We started with the frustration I expressed in my reflections with the Research coursebook and how to work with that frustration; Rachel asking, how did you plug that gap of how to throw the handbook away and not being left with nothing? Drawing 2 had left me with a really interesting space that was quite sensitive and exploratory and I fed that forward into Drawing/Contact, but now find myself societally at this moment in a space that is neither kind nor gentle. So, what do I do about this?

I went and made work, went far further into BoW (and away from Research) than I had envisaged initially. This in turn would then allow to circumvent the explication and statements that Research seems to insist on early on: how can I do creative research without having to pre-empt my findings (which I know as a problem within social science methodology/ HE too, but needed some time to discover ways of doing so within a Creative Arts setting.)

The glossary: satellite objects

From this we quickly turned towards the glossary as vehicle and the field it opens out and up. So, the glossary in its terms but also in how it potentially relates to the visual material offers an important and exciting route into exploring nearness, distance and contact. At the same time, the glossary is (at least initially) additional to the academic text of the dissertation, is an appendix.

Rachel begun talking about it as satellite objects to the dissertation text and to then use the requirements of the dissertation to facilitate a (written) 'body of work' that consists of a series of other objects. This would at once fulfil the rules, address the institutional requirements but also allow to break them.

In doing so it also at once, exhibits some of the key methodology of the whole work itself: of how to pull things close and also let them go or push them away.

We talked about Laure Prouvost's *Legsicon*, Katrina Palmer's *Endmatter* and how there are a variety of ways of how my different materials can become a glossary, including the photos, links to texts and other things.

Rachel then mentioned Janet Cardiff's audio walks (on entirely different subject matter) for the work to be encountered within and outside the gallery.

Relational tables within GIS and the links between analogue/digital

The second main substantive part of the tutorial concerned a meeting I had the day before with a Geography colleague of mine who works with GIS as artistic practice. I had asked to meet with him to consider some of the issues around site, on/offline and connectedness/fragmentation within the various emerging strands of my BoW. He suggested to explore two things: the relational tables in which GIS stores hierarchical information and thus reorders/categorises space; and secondly, to explore the ways in which one can draw within an Excel spreadsheet.

Rachel raised the inter-artiv site, and some work exploring the relationship between stones and GPS (Francis Alys?) I have added the reference and link at the end

I mentioned the usual, fairly straightforward applications of siting and fixing narrative and event within GPS coordinates and that I raised my interest in indexicality (within lens-based practices, but more so around e.g. the work of Anna Barribal) as possibly a better way to explore the connections across (possibly also to consider fleetingness, and the concerns about drawing/contact, in ways the fixing/siting doesn't generally allow for).

Diagramming my work and its relevant literature

The one thing Rachel would have liked to have seen in my submission are some diagrams about literature and themes. And I realised that, while I have the diagrams about the BoW, the substantive themes, I haven't expanded these to include the contextual/research work.

AP: to do this as part of Research 3

Here, and at other points, the tutorial was inspiring as at times it seemed it provided itself a methodology of how to move within this particular enquiry and the relevant media forms. Rachel mentioned the significance of exploring hybridity and how important it is as

contemporary feminist practice of enquiry, and how in turn it then brings with it the difficulty of articulating within a contemporary arts context that still remains media-specific.

Progressing with the two modules

At this point it became clear that the strong social science focus of the Research handbook was in fact useful in the way that it allowed and encouraged me to understand my BoW as research process, which bears in some form similarities with earlier social science research but also importantly transcends and renegotiates these to become creative research that sits across disciplines.

My current writing consists of notetaking, across various sites (sketchbook, evernote, blog, Facebook) and much reflection, analysis, theorising takes place alongside the BoW. I am confident that the processes for recording/retrieval are fairly solid. Thus, effectively, the data gathering for Research 3 is in full swing. The next tutorial for BoW (3) will consider the various strands of work that are being created, help refine and focus down to push some of these further. In this, then, the process of abundance, excess and redundancy is part of the creative process.

My plan is to focus on BoW 3 and 4 in succession, keep recording, and then turn to Research 3 and 4 in short succession, i.e. to conduct the analysis/reflection of the 'fieldwork' and continue to then write the dissertation draft (both in Spring).

We also discussed the types of materials that will result from the Research module, and whether any satellite objects effectively become part of SYP (similar to how Doug and I discussed actual performances, exhibitions as part of SYP, and not the endpoint for BoW).

Current Timeline for Research:

A1: end of April 2019

A2: end of October 2019

A3: end of March 2020

A4: end of May 2020

A5: end of June 2020

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

Any other notes

I had tried to clarify timelines and assessment points for my L3 work but hadn't managed to speak to someone at the office yet. I have done so since the tutorial and plan to submit both Research and BoW for the November 2020 assessment event (and conclude them in June before). I would like to submit SYP for the March 2021 event to graduate that year. – I will raise this timeline in my next tutorial with Doug to discuss any thoughts on resolution/publicness of the work and what this needs in terms of timeline.

Thanks for these notes Gesa - they are a good reflection of our meeting.

The references I mentioned in the tutorial are below:

Kate Zambreno - *Appendix Project* - could be useful in this regard - a book which explores writing appendices (to an earlier project) as a way to address ideas that keep circling and moving them forward

You might be interested in Janet Cardiff's work - artist using performative walks and sound with headphones for the audience to recreate her walk with instruction/narration

This website may be of interest in relation to the GPS :

Interartive website
Walking Art / Walking Aesthetic

and this essay was my entry to the site:

From stones to GPS: Critical reflection of aesthetic walking and the need to draw a line, Bill Psarras

COPY LINK:
<https://walkingart.interartive.org/2018/12/GPS-aesthetic-walking>

It includes reference to Francis Alÿs whose walking performances might also be of interest and use to think through, while discussing the importance of lines in walking art

Tutor name	Rachel Smith
Date	20.11.19
Next assignment due	March 2020