

Engaging with Drawing/Contact

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21 November 2021

Revisions for SYP 2 are marked

Introduction (background details and context)

The work that underpins this SYP presents as interdisciplinary Practice as Research (PaR), consisting of drawing, writing, photographic processes, installation and performative work (the modules at HE5 were Digital Image and Culture and Drawing 2). These are combined as PaR both in the Research Dissertation which articulates the BoW, *For Cover*. The dissertation presents also as artistic work itself, in writing as well as by including a series of further research objects, such as case studies, glossary and appendix.

For cover, the BoW, presents four covers created across a rural autumn and early winter. It utilises tactile media (graphite rubbings and contact printing) to move-with wind, rain, sun, plant matter alongside hands and other bodies. In the context of the Research module it explores the quotidian relational constructions of 'near' space across matter and site.

The dissertation (along with the blog's research folder) explores the relevance of Joan Jonas and Katrina Palmer in some depth; it also references a further number of contemporary theory/ auto fiction writers (Juliana Spahr the one I want to focus on). Noemie Goudal is a contemporary photographer whose spatial constructions and interventions offered insights into the role of site, reach and the visual for my own work. Going forward, I would like to raise Susan Hiller's work again, whose influence somewhat hovered in the background but I feel her interest in exploring the unconscious (the personal and the social) will offer some important insights.

Aims and objectives

I intend to develop my BoW, *For Cover*, as PaR (i.e. alongside the Research module) towards a toolkit, testing its versatility and mobility.

This toolkit intends to present a mobile and versatile PaR, combining the various practices (such as drawing, writing, lens-based and performance work) into elements that can test the methodology of *For Cover* in different sites and contexts:

- as main engagement it will consist of a three-part event series: a workshop, a conversation, plus a wildcard to practically explore the PaR across sites and movements;
- it will also include a material, analogue, element, likely as a series of digital/postal engagements which include an instruction along with a request to return/show¹;

¹ I initially also envisaged an edited collection, a box or similar to be posted but have since reconsidered: the process of instruction/engagement is more important and fitting to the methodologies that I am concerned with than to provide 'objects' as such.

- a digital platform/space to act as an open container that can grow alongside the practice, this may in fact remain the *Stromverteilen Research* padlet or live on my artist website;
- lastly I will test the viability to revisit the actual site and its environs (or passing visitors) to explore a form of intervention to stumble upon: this can also include the form of a mail drop along my walking route or notes deposited on site².

One key element for developing this towards a professional practice lies in pursuing residency applications and settings. My intention is to network by applying for relevant residencies during SYP and by using both application development and perhaps residency itself for articulating my professional practice as mobile toolkit.

For this I applied (unsuccessfully) for a short digital residency at the Museum of Loss and Renewal in October; one as a collaboration with an artist friend (Creative Spark, Dundalk, Ireland) is postponed until later 2022.

The second element is constituted by articulating relevant and suitable forms of engagement for this work, its methodology and thus for myself as practising artist (in visual, textual and spoken form). I want this to further strengthen the ways in which I engage with others in this work and through this work. *It is reflected in the events proposed which are as much engagement as they are about the resolution of the work* (please see below under Audience for further details).

Schedule

My schedule is to complete SYP in time for the March 2022 assessment so as to graduate in 2022. For this I am proposing a focused and concise plan of action, with networking, professional development and engagement happening concurrently over summer and autumn 2021.

A1 Project Plan: 20 July 2021

A2 Resolve BoW: 30 November 2021

A3 Networking: 15 January 2021

A4 Presentation: 15 February 2021

A5 Portfolio: 25 March 2021

The remaining assignments intend to run concurrently, with the realisation and presentation of the work in online/offline space to take place during *late Winter 2022*.

Resources

The resources to access for this plan are relatively modest and self contained: internet access, web space, analogue and digital production space for the edition set, some related resources, possibly event production space and materials.

And, perhaps crucially, I need a writing space. Seeking space to reflect, analyse and to write had been a key pursuit for Research, and its significance still applies here.

² This is also revised from an autumn performance/event on site: the site has changed and is fundamentally different to the site that was part of the For Cover work itself.

The production costs are not estimated to exceed £500 which I will meet through my existing production budget (as well as considering creating a couple of photographic prints for sale from *For Cover*).

Audience

The work has public relevance and needs a public presence. Who this public in fact is besides a gallery-visiting audience (online/offline) needs further clarification.

[I am devising a series of enquiries in which this relationship and relevance is explored and filters into the plan as relevant.](#)

There are peers, curators, cultural practitioners as well as academics across the fields of creative and performative practice, geography and social science as well as interested in PaR and methodology for whom the work has relevance. Engagement here will help to develop my artistic visibility within the field.

There is also an interested public for whom PaR, a methodological focus as well as the particular substantive focus of the work and its realisation will hold interest and relevance. These in part sit remotely for the time being, in future possibly also in relevant public/charitable artistic spaces and exhibition contexts.

Thirdly, there are passers-by and chancers-upon who encounter the work through its site-specificity. And while this isn't an intended audience, they hover between participants and audience. I would like to consider a form of visibility in this general, distributed and possibly uninterested field also.

Permissions for the time being are largely self generated: website space, social media access, the communication with existing networks and those to be developed; for the siting of an event/performance I would like to seek clearance with the landowner (although existing usage rights don't necessarily require these).