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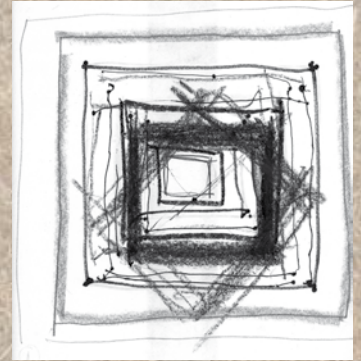
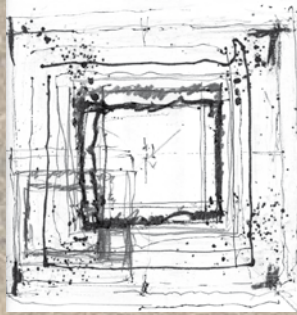
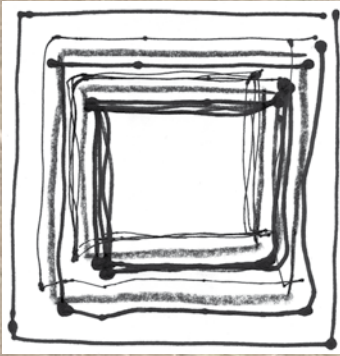
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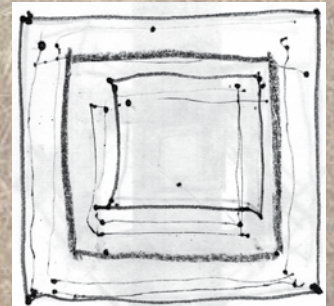
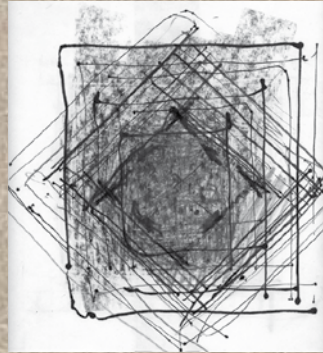
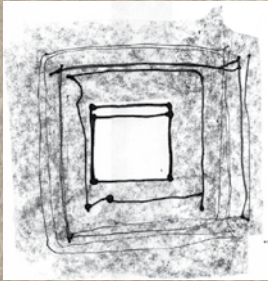
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On Calendar Variations

Kathleen Coessens and Anne Douglas





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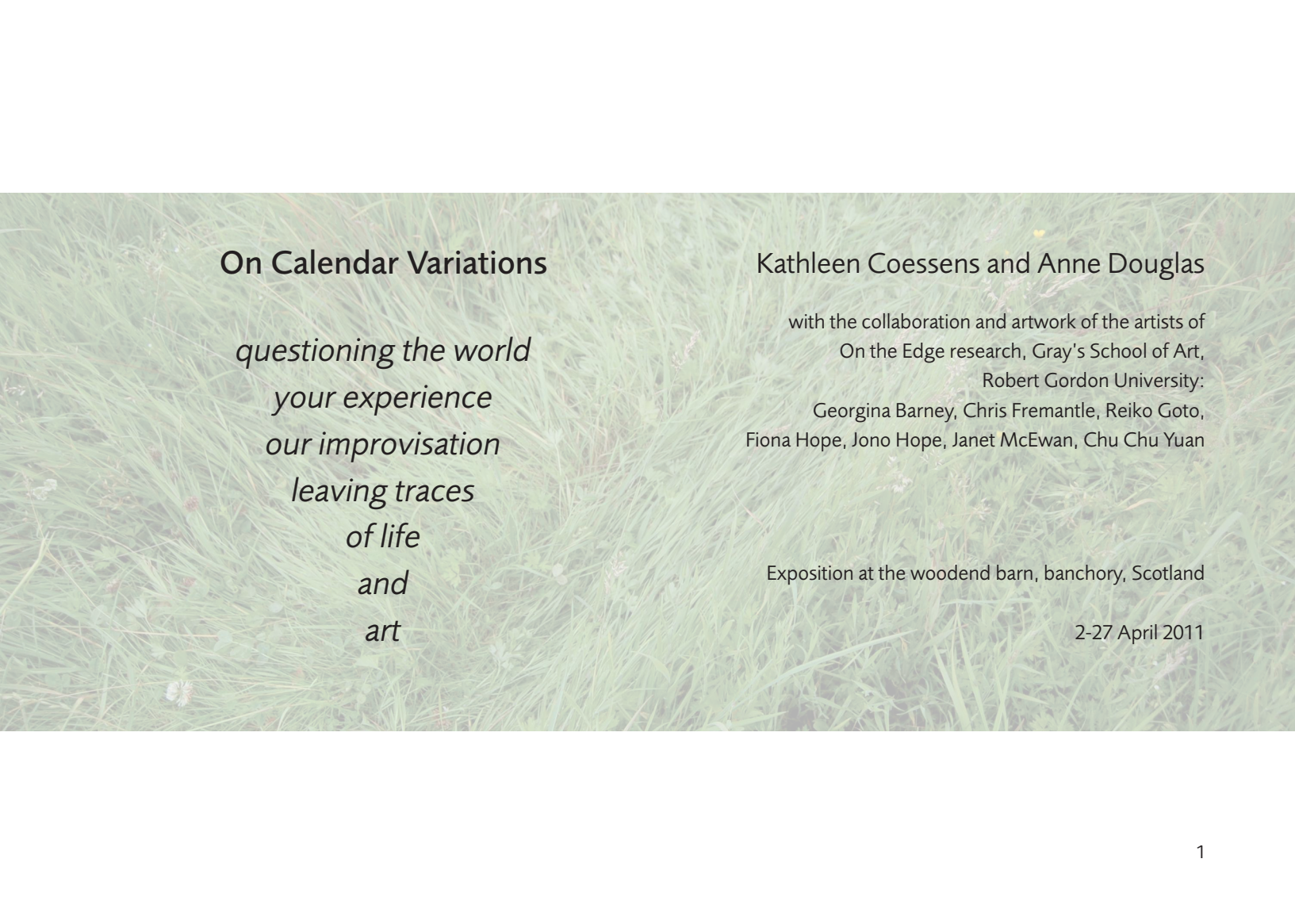
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On Calendar Variations

*questioning the world
your experience
our improvisation
leaving traces
of life
and
art*

Kathleen Coessens and Anne Douglas

with the collaboration and artwork of the artists of
On the Edge research, Gray's School of Art,
Robert Gordon University:
Georgina Barney, Chris Fremantle, Reiko Goto,
Fiona Hope, Jono Hope, Janet McEwan, Chu Chu Yuan

Exposition at the woodend barn, banchory, Scotland

2-27 April 2011



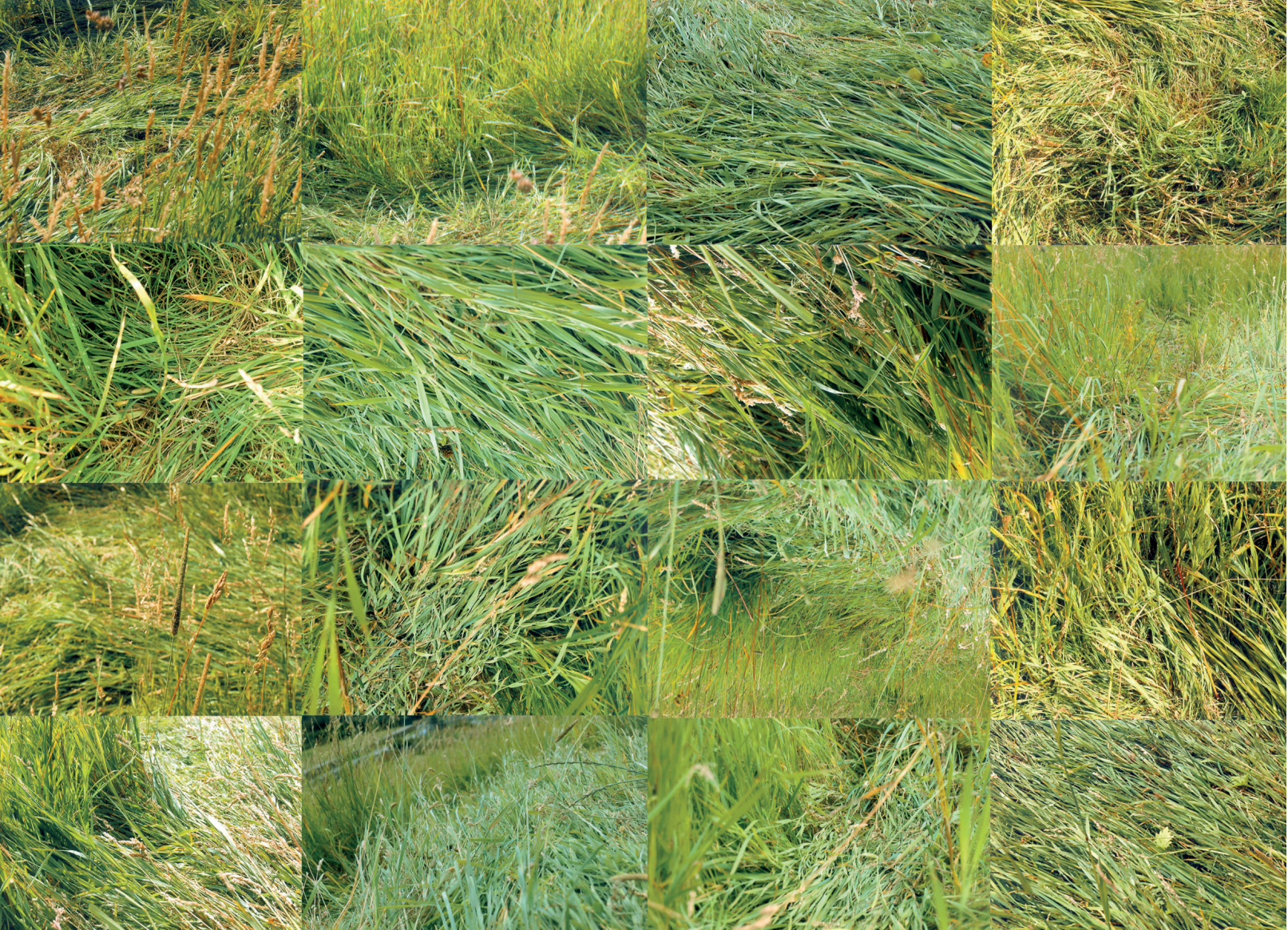


preface

This small book offers a visual and verbal reflection on the process of artistic practice and the ephemeral traces left by these. It is part of the exhibition 'Calendar Variations', held at the woodend barn, Banchory, Scotland in April 2011. It considers the links of artistic practice with the world, experience and improvisation. This all started in the summer of 2010 with an artistic project, Calendar Variations, a dynamic visual art creation in Scotland, at Gray's School of Art, Robert Gordon University, which happened at the same time as the musical project 'Unexpected Variations' in Belgium, at the Orpheus Research Centre in Music, Ghent. A deep interaction between artist-anthropologist Anne Douglas and artist-

philosopher Kathleen Coessens, members of both artistic research groups, as well as the commitment and collaboration of the visual artists, shaped the artistic project into an engaged dynamic movement. Our gratitude goes to all our friends and colleagues, to the different institutions mentioned above, to the artists, philosophers and everybody without whom this endeavour would not have been possible. It is the motion and emotion emerging from this project that we hope to convey here.

Kathleen Coessens & Anne Douglas



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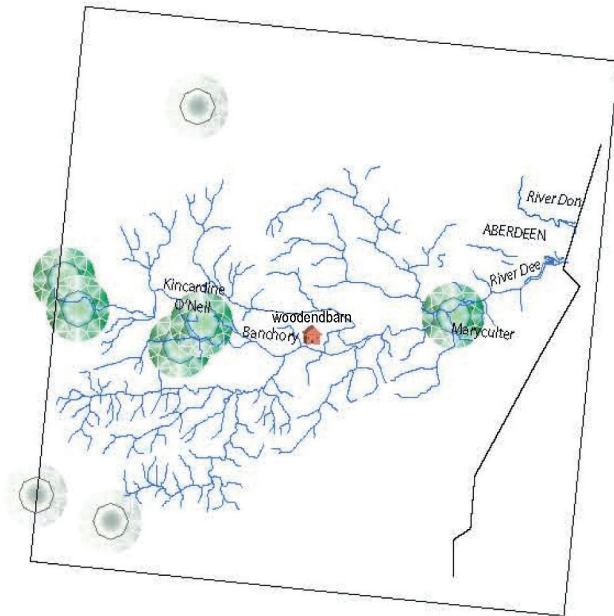
Kincardine
O'Neil

Bainchory Woodend
Barn

Man/cutrer

Stonehaven

The Dee
River



1. questioning the world

*how do you relate to
the world ...*

... of time?

... of space?

... of others?

... of the arts?

1.1 about the world of Calendar Variations

*On 4th August 2010 a group met at
woodend barn, near Banchory*

Chu Chu Yuan
Anne Douglas
Reiko Goto
Georgina Barney
Chris Fremantle
Janet McEwan
Fiona Hope
and Jono Hope

We made drawings in the grass by
walking, after Calendar, by Allan
Kaprow.

Those are the facts. To tell you the
story, where should I begin?

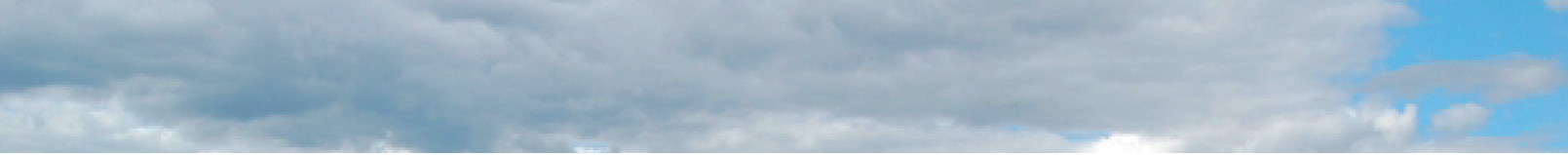
To tell you the story of researchers
who brought experience, interpreting
through one's life, the transfer of
matter and energy to reveal the moment
which we were in, gifting simplicity.

The plot was guided by our concerns with the
connections we make, the questions we ask,
and the situation of artwork in the world.

We worked together
supporting play
We worked together
as individuals
We worked together
creating

(Georgina Barney,
leaflet Calendar Variations 2010)

Everything started with the following
letter:



Dear All

I would like to invite you to participate
in a small experimental drawing project.

Here is the exercise.

The following is a score by the artist,
Allan Kaprow.

Calendar

planting a square of turf
amid grass like it

planting another
amid grass a little less green

planting four more squares
in places progressively drier

planting a square of dry turf
amid grass like it

planting another
amid grass a little less dry

planting four more squares
in places progressively greener

-Activity, A.K., California,
Institute of the Arts
November 2, 1971 (Kaprow 2003, 120)

Act 1

Please take this score and create a drawing. You may define drawing in whatever way you like. You may interpret the score in whatever way you like, drawing on whatever materials and sources. This can take the form of sketch ideas.

Act 2

We will enact the score together using turf of different degrees of green and dryness working closely with Kaprow's ideas. Mark Hope, Director of woodend barn, is keen to support this project with a site of 6 metres x 6 metres outside the café area. Our experience and preliminary findings from step 1 will be shared and discussed at the end of the day in the Barn.

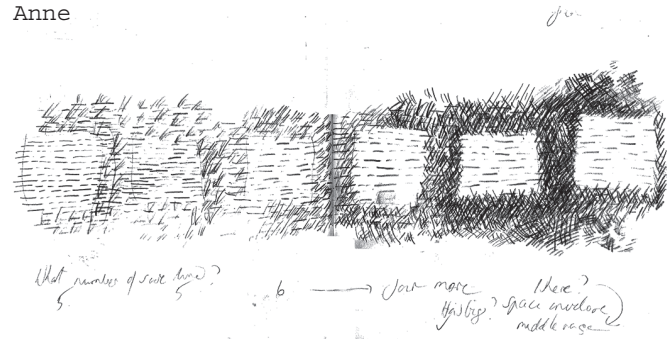
Act 3

We then realise an individual response to the score informed by steps 1 and 2 as well as our individual research questions within

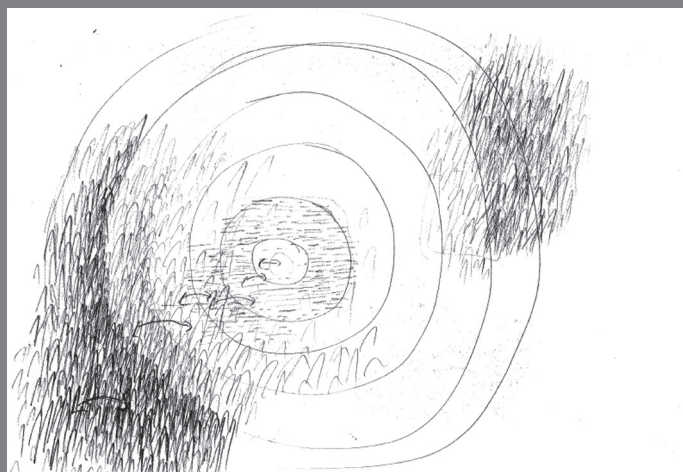
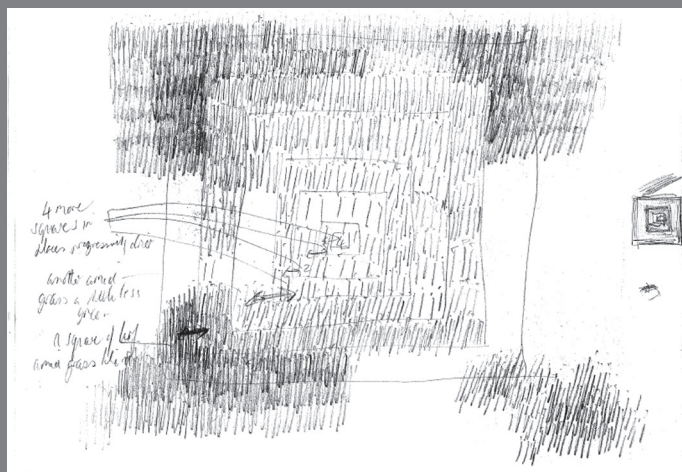
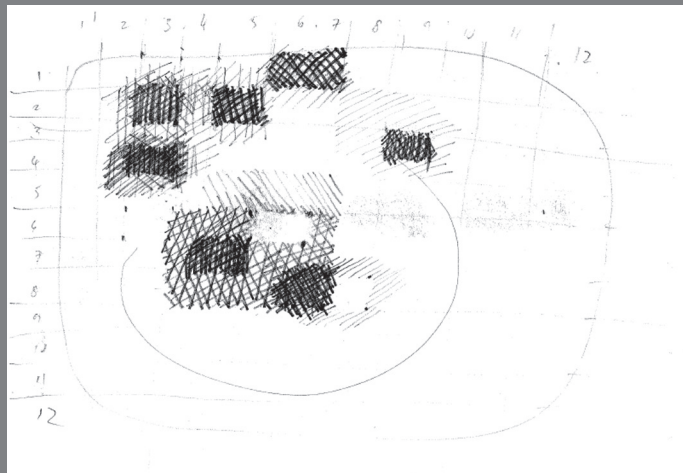
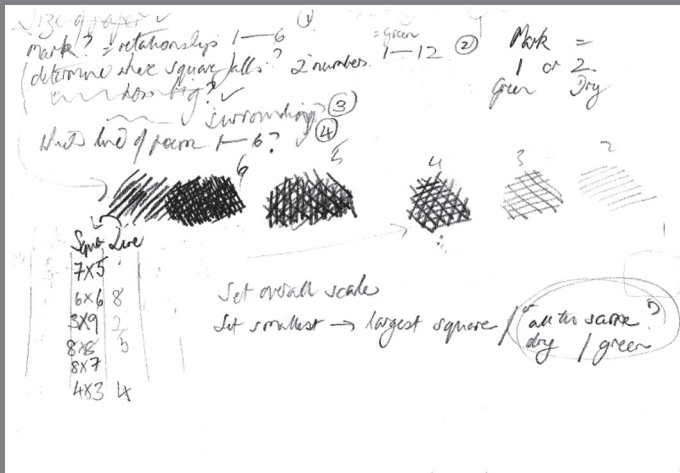
Art in the Public Sphere. We can share the outcomes through discussion informally as well as by coming together.

Best wishes,

Anne



Anne received different answers, different voices, different questions, related to different lives and different worlds. She started her own questioning.



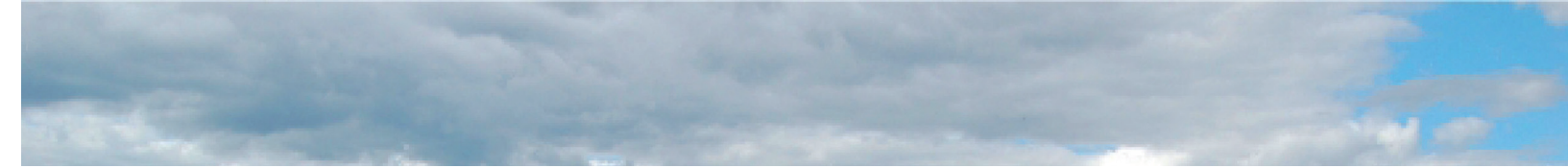
1.2 about the world of Allan Kaprow

Allan Kaprow proposed that artists should look to life on the premise that 'life is more artlike than art'. He was interested in blurring the boundaries between art and life. He drew artists and participants into noticing and exploring life's spontaneous moments of sociability such as meeting a stranger through sharing a 'practical task' (*Trading Dirt* 1983-6, Kaprow 2003, p212). Where we would commonly invest value in the completion of the task, Kaprow invests value in the quality of encounter that is created between people through shared activity. In inviting artists to focus outwards and work in life, Kaprow criticised the fixed and outdated 'museumness', which is the fate of visual art and its tradition of privileging material and object over experience.

The quality of timelessness, of being outside of time, is frequently cited as a quality of the visual and of the museum, whereas Kaprow framed time consciously in the work. He introduced the notion of dynamics and experienced time into the visual domain. An artwork became an event in time, a performance, which could be realised again and again, taking on the idiosyncrasies of different contexts and participants.

Central to this shift into time and event was the notion of the 'score'. A score or notation is arguably a non-contingent element, a code that conveys essential aspects of a performance. Kaprow transposed experimental approaches to scores from contemporary music into the visual arts, in particular the ethos and radical experimentation of John Cage in music. Cage was interested in forms of music that enabled performer and audience to be creatively present in the moment of performance (and by this means also in life). By targeting the conventions of notation, Cage opened up new possibilities in composer, performer, audience relationships so that each becomes a key player in the act of making the work. In translating this notion of score from music into the visual arts, Kaprow created short texts that proposed activities to be performed, either literally or within one's imagination.

Working with the *Calendar* score some forty years after its development, we would be revisiting an historic point of departure in which art making was transformed by taking on a new social presence. We might also be acknowledging



that Cage and Kaprow's work has enabled the rich diversity of current, distinctive approaches to art making and its place in the world that we now enjoy. Kaprow described Calendar of 1971 as 'an activity', leaving it open as to whether this is a score for action in the real world or a poem for the imagination.

Absence evokes presence. Simple juxtapositions create a new third element in the mind, working like poetry to trap those simple everyday serendipitous moments in life by means of art so that we notice and remark on them.

Calendar is an invitation to plant turf in different degrees of dry and greenness. The text is tightly structured and sensory, rhythmic and contradictory. The values of green to dry increase in contrast and then decrease, establishing equilibrium at its final point. It alludes to an everyday activity but this activity is not functional. It has no purpose unless we give it a purpose. There is has no right 'answer' or solution. The score is open and presents a set of possibilities to work with. To move from possibility to action, from score to performance, requires us to engage in a process of 'decoding' what was intended. By understanding that Kaprow sought to develop social experience by artistic means, we become free to work with our own centre and also challenged to create common ground between participants. By using the gerund 'planting', we are already in the action at the point of being asked to take part. Meaning is yielded through the coming together of different viewpoints within a shared territory, encountering difference and managing oneself through difference.



1.3 trajectories and territories - from the world to the self

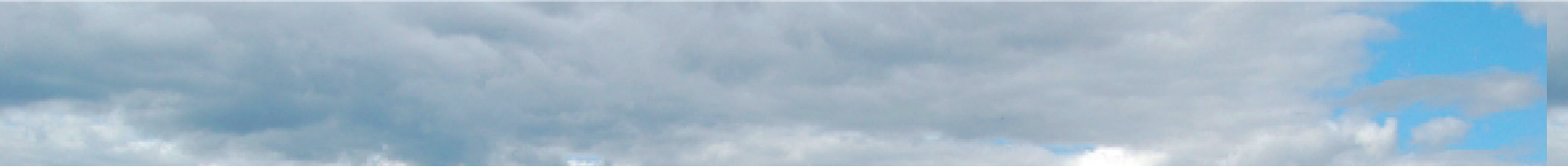
In his novel 'Origines' (2004), Amin Maalouf remarks how people are different from trees. Trees are rooted, bound to one place, embedded, dependent on the resources and subject to the disasters of that unique place. Humans, on the other hand, strike out upon new paths, explore the ridges and ripples of life and world, leave their origins for another trajectory, to another origin — origins and pathways that lead back to so many generations before and that will continue so many journeys further on, from place to place, crossroad to crossroad, parent to child,

A territory usually has the connotation of something static, bordered. But there can be no territorialisation without activity and without a location. The combination of activity and location, or praxis and space, creates trajectories. There can be no territory without some trajectory. Territorialisation is a continuous praxis, territory is tributary to action. Territorialisation implies movement, the transformation from terra (the earth) towards territory, by ways of coding and appropriating space, and further on of coding and appropriating its functions, its objects.

Actions and interactions are on the one hand labile and ephemeral and as such refer to dwelling, wandering, searching, but, on the other hand they leave traces, create trajectories and territories defining origins and choices in the dynamic process of doing. In these processes the physically and morphogenetically based impulses of territoriality merge with a dynamic and subjective construction of the environment.

The concept of human territorialisation implies that the human coupling of territory and trajectory can be questioned and reconsidered — and as such deterritorialised and reterritorialised — as well as embedded in a meaningful context — coded, decoded and recoded. As such a questioning between the world and the self takes place. How can we cope with our and the world's constraints and limits on the possibilities of territorialisation and codification?

Where does the 'I' stop? When is the 'I am' defined? Is it at the limits of my body, my clothes, my bed, my room, my house, my village? Where does my coherence, my identity

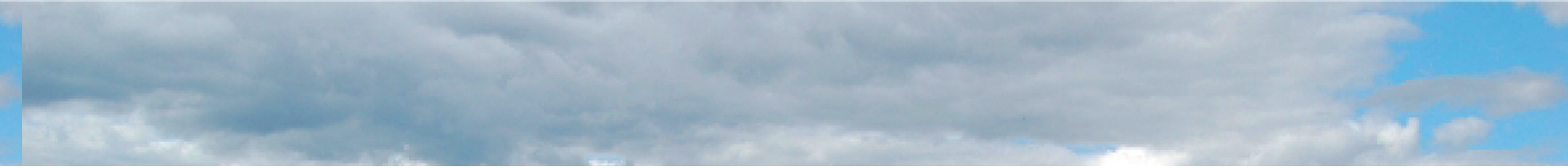


end? With my existence, my projects, my movements, the places where I go, my hobbies, the commitments I undertake, the relations I have, my journeys, by experiences of yesterday, of today, of tomorrow? Is it defined by the myriad of lines, of places, of trajectories I followed and still have to follow, my aesthetic commitments, my research, my reflections, my wanderings, the things I made?

All elements of action, creation, interaction and reaction originate in an intimate relation between the body and the world — be they houses, perceptions, artwork, or a child. They are made, created or experienced with our hands, our bodies, our minds. At the same time, they are part and parcel of the world. But often, in a second stage, the link with the body is broken, separated, detached. What is realised, can become decontextualised, separated from the situation and from the extended body in which it originated or with which it apparently merged. The activities and experiences, originating in a corporeal relation between being and environment, can lead to an artefact or an event that now lives its own life. Indeed, the artwork lives its own

life, as does the child and the theories, the abandoned house and the forest of my childhood. The object becomes alienated, independent of the body which first experienced, made, created, constructed it, and by this, 'incorporated' it.

The alienation between world and self can only be restored by linking motion and emotion, by way of symbolisation and signification, of making the transition from corporal assimilation to psychic assimilation and the way back. The object in the world will be loaded with symbolisation or affect. The human being as such will engage or re-engage with the object, the artefact or the environment. If possible, the human being will engage in activities which restore the relation — if it has been disturbed — or create one where none existed before. For example, the person who moves repaints his new house, puts his furniture in familiar ways, adds personal touches to appropriate it. The girl looks a hundred times in the mirror to feel good with her new dress. The old lady experiences childhood feelings and memories by showing photographs to her grandchild of the environments she lived in.



As such the object, artefact or environment is not lost, it continues to make meaning or is re-filled with meaning. A transitional feeling, an appreciation is bestowed upon the object. We invest in it, take care of it, engage with it in a deep way.

The notion of transitional feeling is near to the process of the transitional object described by the child psychiatrist Winnicott (1968). Following Winnicott, the child transfers affective human relations towards a specific chosen object, which functions then as a bearer of these feelings and as an object for which to care. By transferring the holding relation with the caretaker to a holding object — and as such engaging with the environment — the child improvises between an internal and external reality and creates an intermediate space, called an 'intermediate area of experience' or a 'transitional area'. Winnicott developed this notion as an important step in the development of the child. By extrapolating this notion towards the relation of human beings with their environments, and more specifically with particular — cherished — objects in that environment,

engagement in transitional processes can be considered as an important human quality, helping to locate the self in the context of the wider world. Winnicott himself offers a first approach of this by writing:

"The place where cultural experience is located is in the potential space between the individual and the environment (originally the object). (...) For every individual the use of this space is determined by life experiences that take place at the early stages of the individual's existence" (1968; 2005, p135).

We can develop this notion further, and refer to 'transitional phenomena' as all these phenomena which offer an intermediary between the subjective inner world and the objective external world (Hong 1978). The human being finds a quality in its environment, considering it at once as an objectively perceived space and as a subjective space. As such, the environment and/or its constituents can be invested with transitional feeling and can function as part of our inner world while being part of the external environment. A potential space emerges out of this

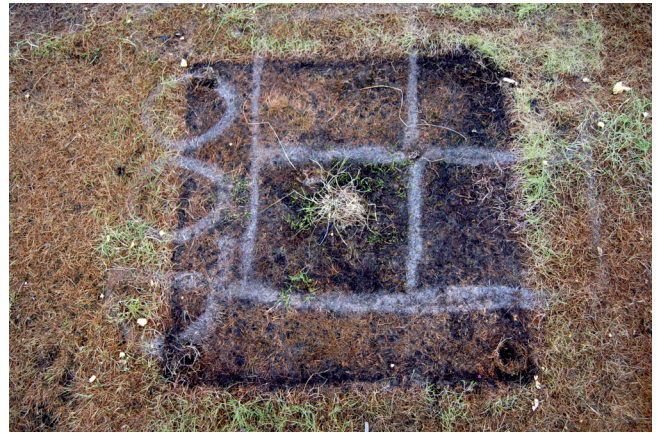
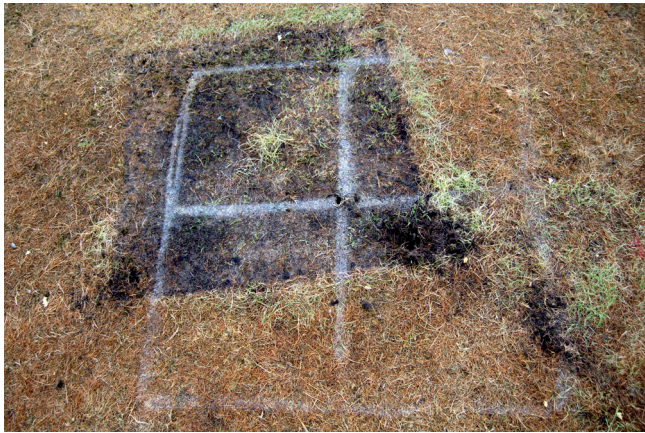
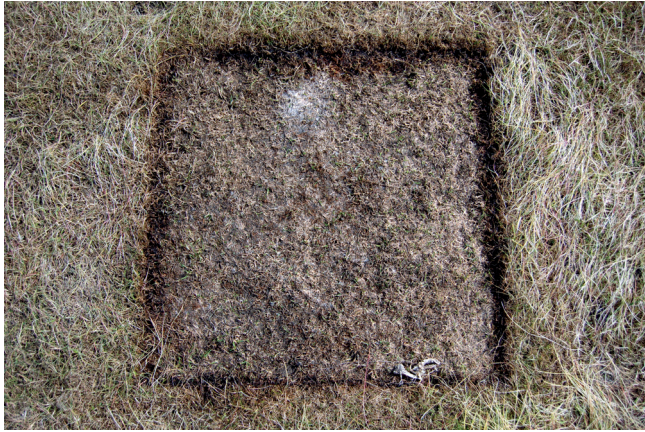
engagement in which the individual negotiates its external position and inner feelings. Affective security thus transits between the human and the non-human world. Because the human being is human bound, he is also world bound.

A circle unfolds in which humans externalise their values, expectations and knowledge in the environment, through particular projects, creations and actions — child rearing, building a house, creating art, political or ecological commitment. By engaging in these activities, they express and engage themselves and as such they code their actions and invest in their environments. When these projects, creations, actions become independent objects or events, humans will try to re-code and re-appropriate them, re-engaging with them.

Kathleen Coessens, Designing Environments for Life,
Institute of Advanced Studies Glasgow, November 2009







'The score is everywhere' Janet McEwan

2. questioning experience

how do you experience life? ...

... by living?

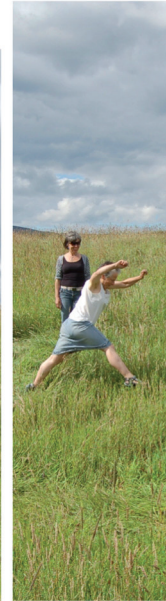
... by feeling?

... by walking?

... by drawing?

... by thinking?

... by participating?



2.1 about the practice of Calendar Variations

*On 4th August 2010 a group met at
woodend barn, near Banchory*

We made drawings in the grass by walking,
after Calendar, by Allan Kaprow.

Those are the facts. To tell you the story,
where should I begin?

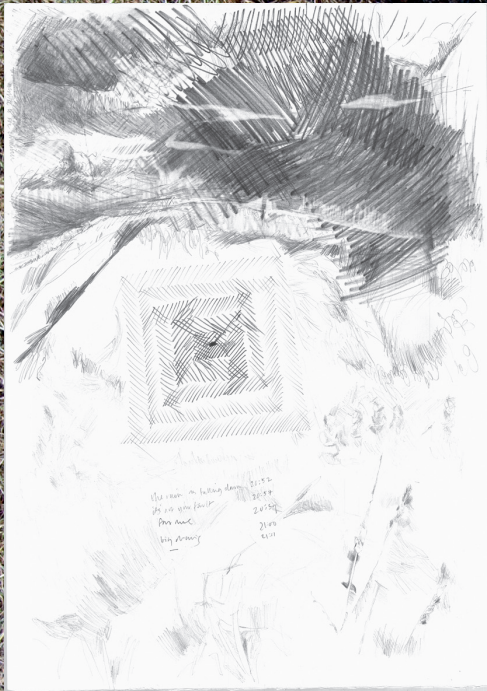
Upon being invited to contribute to
Unexpected Variations
in exploring artistic experimentation
Upon sharing the concept;
addressing method, material, making
among visual artists; in research
Upon visiting turf suppliers, making
drawings, writing arguments
Upon deciding to refigure the terms of
the score: dry to height; green to tone
Upon making discoveries of structure,
texture, beat, tempo, rhythm
Upon bringing it back
To Orpheus, and Aberdeenshire.

To tell you the story of researchers who
brought experience interpreting through
one's life, the transfer of matter and
energy to reveal the moment which we were
in, gifting simplicity, holding a hand to
make a point.

The plot was guided by our concerns with
the connections we make, the questions we
ask, and the situation of artwork in the
world.

(Georgina Barney,
leaflet Calendar Variations 2010)



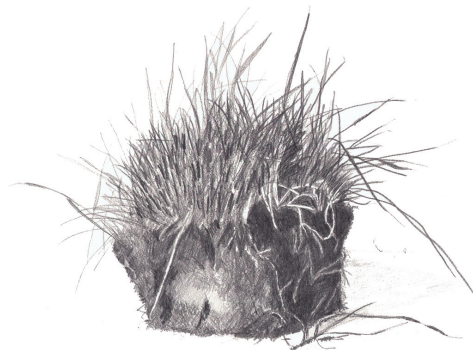


For Georgina the project was an opportunity to work together, to make drawings and to work with a score from the late 60s. It offered different things even if at first reading, it appeared superficial. Connected to her own art making, it triggered thoughts of maps of farm buildings as drawings. It was also an opportunity to return to past work that was similar to musical notation.



For Yuan a score or notation is somewhat alien. In thinking about it she could connect 'score' to social patterns which she and Jay Koh work with a great deal. She saw this as an opportunity to create a collaboration and she is interested in collaboration in her own work. Other than that she had no strong feelings about the Kaprow Score or woodend barn. She needed to visit it. She felt the work would grow at our pace depending who the participants were. Chris remarked that he had had quite a formal reaction to the score on first reading, imagining it as a series of colour variations, subtle in their gradation, painted squares at 10 % dilution of colour. He also remarked that the score speaks from one individual to another. It does not imply a group. So he had two responses. The first was to attempt a literal response. The second was to interpret the score. A score is in a sense a perfect abstraction to be made real through performance by someone other than the composer. So he imagined

the project as a set of concentric circles moving from a centre of correctness outwards through an attempt to realise it elegantly, to experience the doing. He wondered what the point of the project was. Was it collaboration? He felt it was important to start by talking to the gardener or grounds man who looked after the grounds of woodend barn. Ella, the mog, listened intently. Yuan suggested that it made us think on our feet, find a way, plan, interpret. What could the materials be? What is the tempo? What



is time in the work? She felt the project might inform a certain dissatisfaction that she had had with her work with Jay. They focused on dialogue too much at the expense of internal conversations and also intra personal conversations between the individual and themselves. These were as important as working together.

*Working on a collaboration
in a way alone
Working on another
in a way less alone
Working on four more
in ways progressively together
Working on one's position
in a way together
Working on another
in a way less together
Working on four more
in ways progressively alone*

Chu Yuan, score rewritten



Georgina felt that the point was the physicality of getting together on that site. It reminded her of Virginia Woolf's *A Room of One's Own*. The room is a metaphor, a place where one is allowed to be creative. The physicality of the material excited her. She wondered if we should all be involved in working through the same lens - through drawing as a means of talking to each other through pencil and paper? Chris felt discussion and personal reflection were important. We brought different perspectives

and different levels of interest. He found the Woolf reference very resonant. It was important that the space was big enough and also not in one of our own back gardens. Mark Hope had provided us with a playground, a space to experiment. Ella, the mog, stared out at us and back to Chris as if in agreement.

Were we setting out to produce drawings? Were we setting squares of turf into other squares of turf? Were we planning to take the turf to Ghent? What were we planning to take to Ghent? Photos would have the value of immediate access to the enactment of the score? Would we literally transpose 6mx6'm area of grass into a 6mx6'm area of ground onto a 6mx6'm area of wall? What might come up in the making? A film? ... There were good and bad bits of the 60s and we should leave the bad bits behind i.e. endless shots of people doing things...endless documentation.... Yuan suggested visiting the site and maintaining (in the sense of caring for)



the site was important. Also feeling our way into the project. There were four or five trajectories. We could do any number of them. We agreed that the 'planting' date should be 4th August and the first thing to do was to mark out the site, having talked to the grounds man at woodend barn. We should each come to the planting with an action/interpretation of the score and then work as a team.

2.2 about experience



The word 'experience' is present in different languages — English, French, Italian, Spanish. It originates from the Latin 'ex-periri', meaning 'to try'. 'Periri' itself is related to 'periculum', which means both 'attempt' and 'risk' or 'danger', and is still present in 'to perish', to die. The prefix 'ex' refers to a spatial relation and means 'out of', 'from'. Experience thus implies those acts and processes that are a consequence of attempting, of taking risks, of facing danger. It is striking that

the German and Dutch word for 'experience' — 'erfahren' or 'ervaren' — is constructed in a similar way. The root 'varen' comes from the Gothic 'faran', which means 'to travel, move'. This root has also led to the words 'gevaar' and 'Gefahr', meaning 'danger'. The prefix 'er' refers to a spatial or temporal definition, meaning 'here, now'. The original 'er' also has a

dynamic and 'process-like' meaning: 'put into movement, move quickly and without purpose'. We continue to find it in the French 'errer' or the German 'irren': to wander.



2.3 the experience of cutting turf



Subject: Cutting turf

Date: Monday, July 26, 2010 09:48

From: Janet McEwan

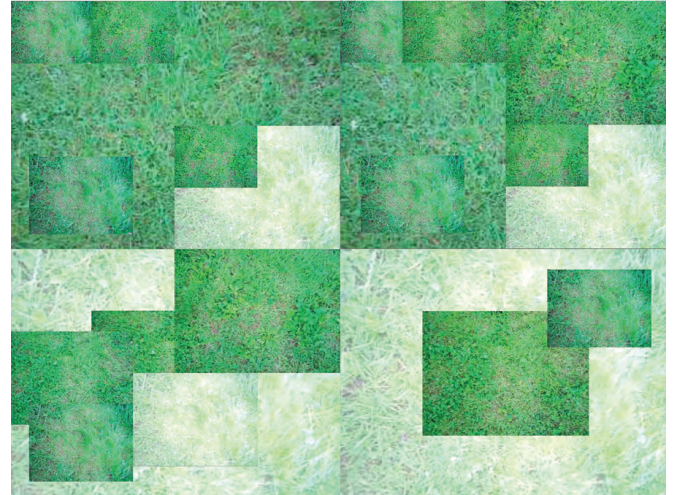
To: Anne Douglas

After preparing the spade for cutting turf in Cornwall, it rained a lot. On one hand this was good as it would soften the ground for cutting, but on the other hand I thought it would be problematic working with wet hands, tools and grass. With time running out the night before I left for Scotland between packing I went into the garden close to the house, and with an audience of 3, attempted to cut a square of turf the width of the spade. My idea was to cut two squares and exchange their places. My technique was poor, my mind was agitated with the clock ticking and the light fading, and I nearly massacred a piece of grass before passing the spade to the farmer I live with who has spent many years digging through turf. I resigned myself to directing and documenting. The first turf reminded me of a slab of dark layered chocolate cake, sandwiched with black icing.

Later, while traveling, I realised that the spot I had chosen was next to a site in the garden where we had frequently made bonfires to burn garden waste and other bits and pieces of rubbish. Nearly 3 years ago, for a number of reasons, I decided to destroy a lot of artwork on paper I had produced over the last 3 decades, including some of my student work from Grays, and I spent a day burning it on this very spot. I photographed moments of the burning (of course!) and gathered a bottle of ashes when the embers cooled, which presently graces a shelf in my workspace. I wonder if the grass there has absorbed the remains of my artwork. I resolve on return to inspect this former bonfire area more closely, to see if I can detect any evidence that the grass has suffered, thrived, or been totally indifferent to addition of the artwork to the soil.

best wishes

Janet



2.4 signifying practices

Signifying practices of whatever kind — and there is always a plurality of them at work in any meaningful text, act or form — are necessarily active and necessarily subjective. Since they are rooted in contingency and determining impact of their semiotic, socio-political, and 'real' contexts, they always constitute an 'action' (...) and are steeped in both ideology and physically tangible reality.


(R. Gordon, *Pasolini: forms of subjectivity*, p3)

To live is to experience; to experience is to live. Being in the world is always an active process, filled with the constancy of experience. The human being has no choice: the flow of interaction with the world is continuous, even if we attempt to withdraw from it. Incoming impressions, perceptions, feelings can be intermittent and actions in or reactions to the world can be launched or impeded: we act or chose to act or not, to look or not to look, to move, to speak or to be silent, to sleep or be awake at certain moments. But the inner and outer worlds of our body and the active and passive qualities of our actions and intentions are never isolated or

insulated from the world or from our position in that world, as life requires permanent permeability. That permeability between I and my surroundings exceeds the boundaries of my body, my mind, my identity. I am never a pure spectator of the world, but am always implicated in an environment, committed in a world, taking a position, positioning myself.

Human essence is more than existence; it is experience implying moving, acting, attempting. Experience per se is not a choice, it is a fact of human life. It is ubiquitous and present at different levels of awareness.

Experience can go unnoticed, remain implicit. Breathing, sleeping, most of our other perceptions remain hidden in the cavern of our body, in the background of our actions, beyond words and explanation. Experience often is an affair of spontaneous coping with the world and with the self at a preverbal and preconceptual level. It allows a first discernment of the world, a feeling and response on an intuitive and embodied level. Meaning here is lived and



mediated by the body in its interactions and transactions with the environment, although it is not understood, analysed, recognised as such.

But when experience implies a recognition of quality in social or environmental interaction, an awareness of expression and meaning, the unconscious feeling makes sense, becomes sense — as Dewey defines it. Experience is recognised as such, it has become meaningful. The world is no longer questioned at an embodied, prereflexive level, but the experience of it in itself can be challenged, appreciated, 'experienced'.

Further more, by analysing sense, by articulating response by means of signs and symbols, experience becomes filled with signification (Dewey 1958, p258-267). A meaningful, coherent understanding and interpretation of ourselves in the world emerges out of vague embodied experiences and preconceptual structures of sensibility. We experience and out of this we acquire the experience to experience more and in a different way.

The ubiquitousness of human experience is there, out of biological urgency, but even more out of our openness to the world: the human capacity to explore, create, improvise, vary, understand, project. This openness originates biologically, but is culturally enhanced. The human being has a specific relationship to the world which originates at birth with the fundamental helplessness of the newborn. In contrast to other animals, humans are born in a much less developed neurological stage and have to develop perceptual, cognitive and kinaesthetic capacities outside the womb. These are generally acquired in other species before birth. This explains human helplessness at an early age. The foal can run in the prairie after some hours and can feed itself after some weeks, whereas humans need at least two years to cope with these actions. They mature more slowly.

This apparent deficit offers an enormous potential for flexibility: an important part of neurological development happens in an open world full of events and impressions, instead of in a dark womb. The result is that humans have a capacity to be open to the world, because the world



was open to them at an early stage, offering an immense reservoir of possibilities of situations, interactions and invitations to become involved. The human world, sustained by other human beings, is itself also open to the newcomer, an open horizon to experience.

But experience itself is ambiguous. On the one hand, the world, unexplored, is open to the human being and all experiences are possible. It is a horizon offering a colorful palette of possibilities. On the other, this openness, becomes more and more a trajectory, as each experience and each action in the world closes others. We can't choose all the possibilities that present themselves simultaneously. By realising one of them, the others disappear, but at the same time new, unexpected and previously invisible possibilities follow from this one realisation. The paradox of openness/closure repeats itself during the course of life. By taking action, by experiencing, by making choices, humans close their primary openness. Out of ten, a hundred, a thousand possibilities, they opt for one and as such lose the nine, ninety nine or nine hundred and ninety nine others. But out

of this action or choice that closes horizons, a new palette of possibilities appears, a new, second level of openness, which can again be explored. Each horizon has an openness and a limit, and I can only surpass this limit by walking or running to one point of that horizon, and seeing a new horizon. If I had run to another point on the horizon, I would have seen something different. Each horizon presents itself thus as a frontier of past and present and as a new point of departure towards the future. The metaphor of the horizon explains the paradox of human openness to the world.

"Every experience is a moving force" (Dewey 1938, p37), every action in the world traces a trajectory, is a travel, in and to the world, the other, and the self.

In the first place, it is an exploration and discovery of the world, a search for a fit between oneself and one's environment. Humans have succeeded in an immense fit, adapted to inhabit the world from the mountains to the plains, from the forests to the desert, from the coldest regions to the warmest.



Secondly, experience implies an encounter with another, in the first place to secure oneself a viable place in the world, food and shelter. But more importantly, the encounter with the face of the other tells me that I have also a face; the repeated pronouncement of my name by the other offers a recognition of who I am, by way of a sound and a symbol. In the gaze of the other, in the sound of the other's voice, I find myself existing as a person.

As such, the trajectory towards the other is a path to myself. Experience leads to an understanding not only of the world and others, but also of ourselves. We cope with the world, with its objects and subjects, its time and space, to understand the world and reflexively understand ourselves, and by understanding ourselves more, in return we understand the world better. We explore the horizon of the world and experience at the same time our own horizon:

Each single goal, aimed at by struggling self-development, is no sooner reached than it immediately exists solely to be replaced by others, and not only so, but it becomes a permanent acquirement of the personality ...everything keeps on working, even if only as a tool for other efforts, everything heaps up powers, makes reserves, opens roads, that determine future life. (W. Stern in Cantril 1950, p33).

By way of experience we become acquainted with the world and with ourselves. We are like travellers who, leaving one's home, travelling to the other, to the strange and unknown, are not only exploring terra incognita, but are also questioning the known and familiar, and through this, the return to home and our identity.

By experiencing we need constantly to make the link between the situation which we are in and our identity in response to that situation. There is no code, no manual, no explanation of how to experience, but only experience itself. We all have to 'make' our experience. Experience as such invites improvisation and variation.



*But people are tough and resilient and improvise
their existence as best they can very creatively with
the materials at hand but the materials keep changing
Only the improvisation remains constant*

(Helen Mayer and Newton Harrison, *The Lagoon Cycle*, 1985)



3. questioning improvisation

why do you improvise ...

in life? in art?



... to cope with unexpectedness
... and experiment in unknown territory
... while exploring the world
... and searching for identity?

3.1 about the improvisation of Calendar Variations

On 4th August 2010 a group met at woodendbarn, West Aberdeenshire.

Chu Chu Yuan
Anne Douglas
Reiko Goto
Georgina Barney
Chris Fremantle
Janet McEwan
Fiona Hope
and Jono Hope


We had been given Allan Kaprow's Score Calendar two months previously, with instructions to respond by drawing. The purpose of coming together now was to 'enact' this 'score'.

We chose walking. Our journeys - that I struggle to represent - culminated in a few, simple decisions. We threw a dice to decide who would go first: to 'plant' the first square forming an

equivalence between the making of a mark on a piece of paper and our bodily intervention in that place. Reiko, an ecology artist drew the lot to take first position. She walked a square once and paused. "It's not right." She could not see what she had made in order for us to repeat the process. "Do it again," said Chris. Reiko stretched open her hands as she moved through the grass, fingers making a connection between herself and nature. One by one we each joined in at intervals predetermined; regulated by watch-stop, ordered by die. Until the number, 7, of people willing to play joined in and we were walking around each other. The order had been reversed. There was no order, only people following each other, walking round and round and round and round and round...

We walked alongside each other rather than behind. We followed the same pattern in terms of order by die, and timing the period





in which we flattened the grass, through the weight of our bodies over feet. On the outside, you had to run really fast to keep up with the person who started in the middle. The result was that the marks on the outside were thinner, of course, because the person was not only running but pressing against the ground for a much shorter period of time. There was a difference between the time it takes to participate in an activity and the time an artwork requires. Then after lunch something occurred that we really cannot describe, or maybe don't want to, an extraordinary flourishing of improvisation. It was like we were performing what I had been thinking and drawing about, both living the score and simultaneously escaping Kaprow, escaping the moment we had struggled to understand, escaping the materials we had given ourselves to use.

Since that drawing there have been moments of joy across the group and intense despair. The pressure to exhibit and the pressure of 'everyday life' punctured the balloon of our fun, leaving us bereft, in a way.

(Georgina Barney,
Calendar Variations 2010)

3.2 on improvisation in a contingent world

Many things, wherever one is, whatever one's doing, happen at once. They are in the air, they belong to all of us. Life is abundant. People are poly-attentive.

(John Cage, *A Year from Monday*, p133)


As contingency and indeterminacy are part and parcel of the openness and complexity of the world, human action needs improvisational intervention. The word improvisation, borrowed from the Italian 'improvviso', means unforeseen, unprepared. It has its origins in the Latin 'improvisus' and the related verb 'pro-videre', to look ahead, to prepare. As the etymology reveals, improvisation refers to the fate of human beings to cope with an unpredictable world. Materials, dimensions, perceptions and by extension living beings are connected in complex, often indeterminate ways. As humans we continuously need to adjust our expectations and cope with probability and risk.

Gods can plan their existence and rule over events, they can decide over life and death and play with choices. They can play dice, but are not dependent on the outcome of the

throwing. Heroes in contrast are mortal, but they have a direction in life, a single goal offers them meaning. Human beings lack both qualities, immersed in an abundance of possibilities and unexpected events. The continuity of life is not and cannot be planned. Events can have multiple reference points, coming from the world, or communicated by humans. Similar situations or events are over time surrounded by different contexts and interpretations, related in different ways by different means, and as such trigger other responses. The multiplicity and abundance of events and things can take multiple shapes.

In human life there exists no script, no *modus operandi*. All efforts to hold a grip on the world are doomed by our complex and layered presence in the world. Experience always implies 'trying out' or improvising, moving from indefinable and unexpected states to feeling our way by creating a direction. In the human world

there is no script for social and cultural life. People have to work it out as they go along. In a word, they have to improvise. (Hallam & Ingold 2007, p1)



Instinct and predisposition are inadequate. It is to the son to become the father, it is to the carpenter to learn through his own body the gestures and know-how of his craft. And the son will always be a different father, as the carpenter will never do exactly the same as the master.

The variability of situations coupled with our inability to repeat or even predict events necessitates an improvisational approach that generates a wide range of patterns of action and skills, of relational modes and ways of behaving. Improvisation is thus indebted to material interactions, as human beings explore the world and its artefacts in very diverse ways. Moreover, improvisation is indebted to social relational patterns, as all human beings respond to each other in slightly different ways. We greet each other so often, but rarely in exactly the same way. We talk to each other, by constructing sentences and making gestures, but in all subsequent dialogue we vary those sentences and gestures.

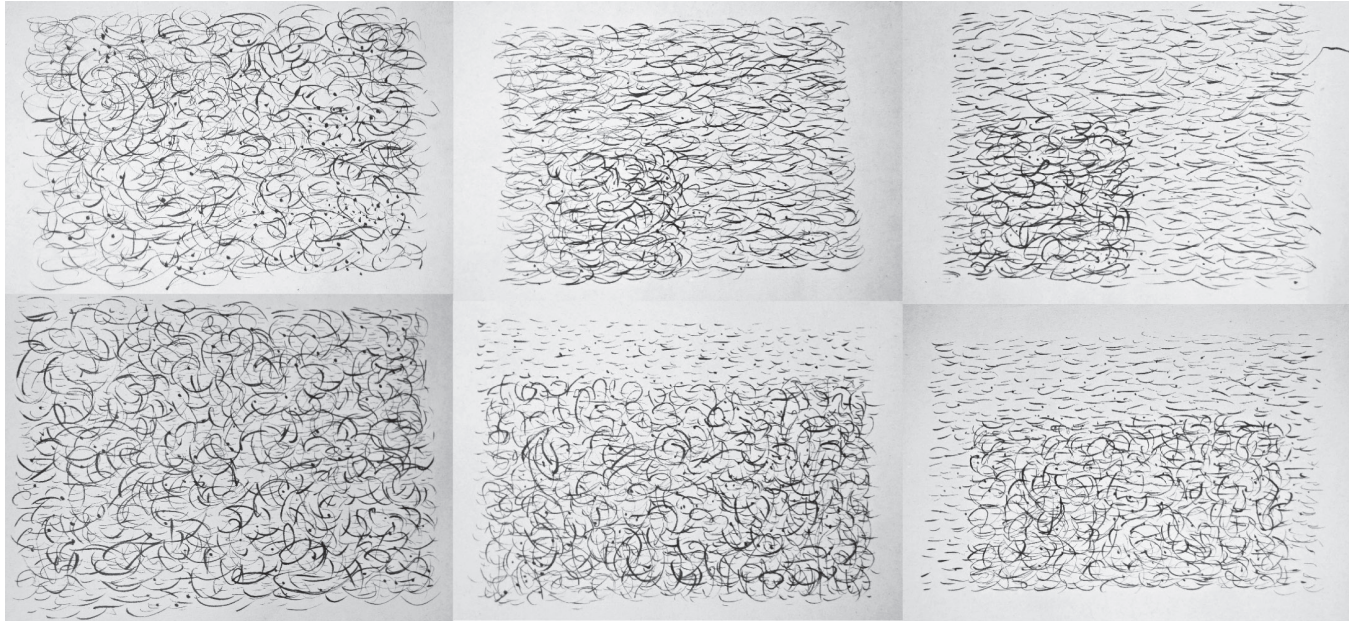
As such, improvisation means coping with the world in dynamic, never perfectly repeatable ways as no situation

is ever the same, but at most similar. This affects all dimensions of human action: techniques and skills, social relations, happenings and events, material interactions, thoughts and imagination. As human beings we try to cope with the contingency of the world by translating and interpreting the unforeseeable. Sometimes, we try to adjust the world to our expectations and ideas, sometimes we adjust our expectations and ideas to the world. We search constantly for an equilibrium and a viable projection of (un)expectedness. Adjustment and expectation are limited and all equilibrium is but fragile and ephemeral. Because of these limits, we develop a variety of languages, expressions, translations and interpretations. They are the outcome of different views on the world, different pasts and futures. All similarity is but an improvisatory approximation.

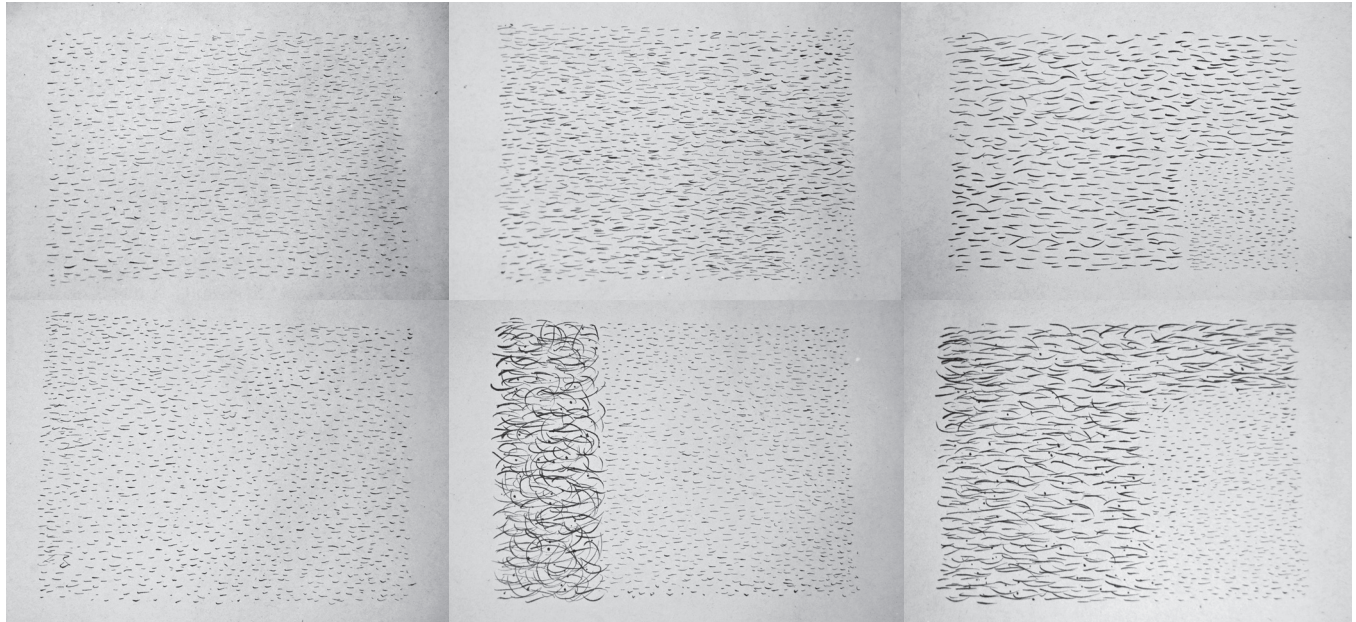
But the complexity and the unexpectedness can be creatively layered by the human being. We can tell one story at one time, but the story is itself already a multi-layered narrative of points in time, linking spaces and contexts, sounds and impressions.

3.3 improvisation by dots and lines

Chu Yuan, Stanza 1



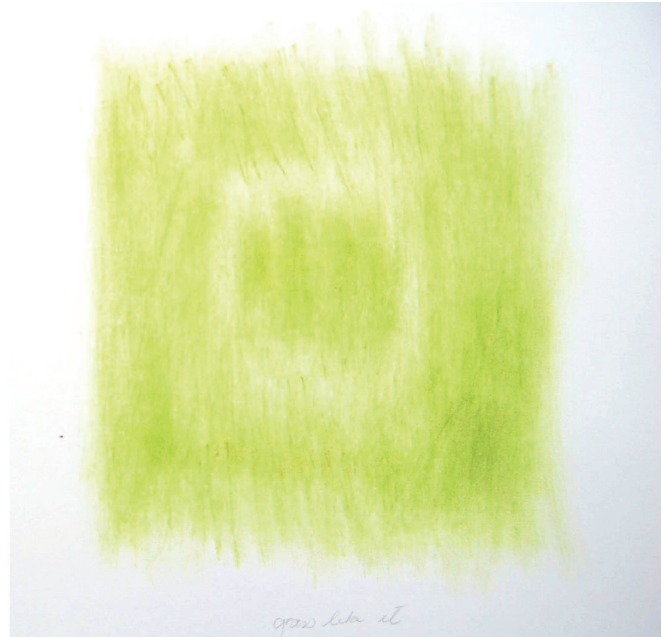
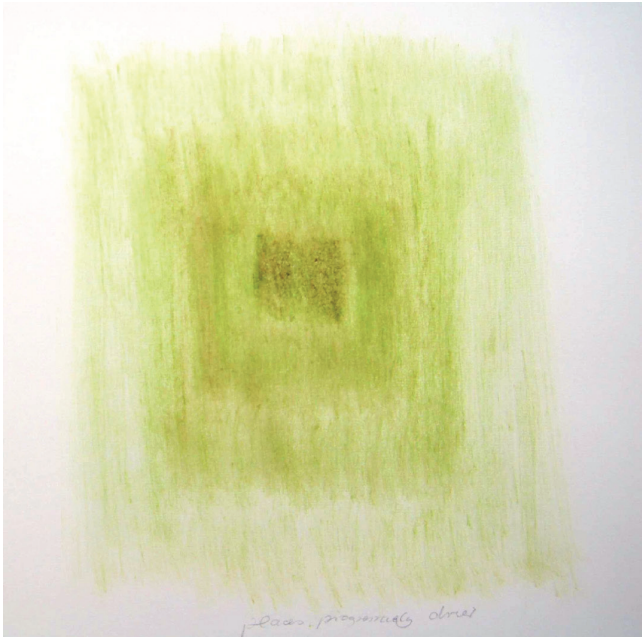
" I was reading Kaprow's Calendar by seeing it as divided into two distinct stanzas. The two stanzas act as mirrors of each other and contain reverse movements of each other. The 1st stanza ('Movement 1: taking root, spreading, integrating') marks a venturing out and the 2nd (Movement 2: taking root, spreading, taking over') a return, and yet we do not know if the end point is the same as the starting point. When I began making these drawings, it was meditational of the act of planting. I had to hold my hand steady and controlled over an extended period of time in order to produce even marks. The repetitive dipping movement of the hand felt akin to planting something grain by grain".

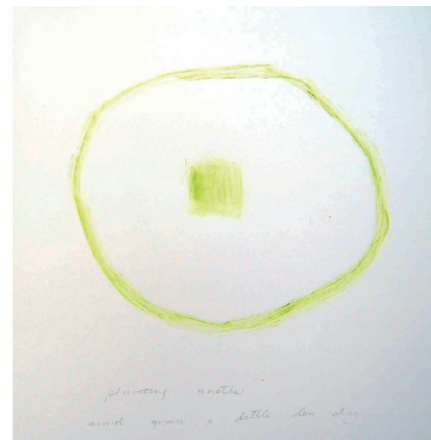
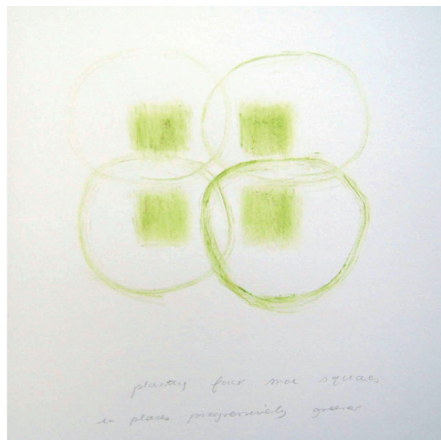
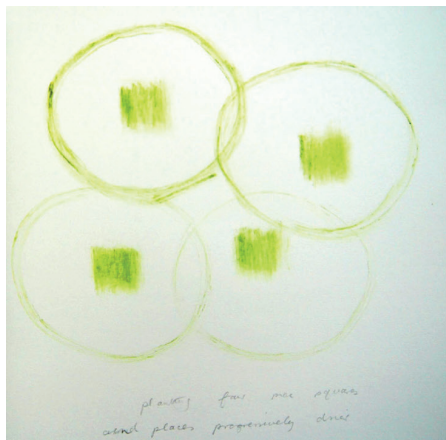


"The drawings here are an exploration of one trajectory of possibility if we begin to think what happens if we read Kaprow's score as reflecting a process of something taking root, spreading and growing. In what way does it grow? Does it grow below others, alongside others, or above others? Does it grow noticed or unnoticed? Does it grow being suppressed by or equal with or in dominance over others? There are 2 kinds of growth that I had imagined here, one in intensity/lightness or depth/shalowness as analogous with shades of green to dry, and another which is growth in area occupied, as expansion or reduction, all of which suggesting variations in terms of relationships of hostility or receptivity within the field".

3.4 improvisation by tones of green

Janet McEwan, Chlor





3.5 on improvisation and variation


Improvisation is intimately related to variation. Stories come alive in their retelling. They become variations on a theme, alternating perspectives, shifting awareness, merging backgrounds, unfolding perceptions, moving impressions, disclosing subtleties and changing interlocutors.

Variation is a quality of nature, inherent to the dynamics of living beings, from protein and DNA to the enormous variety in fauna and flora. We are ourselves the consequence of a random inheritance of variations on the 30,000 individual genes in the human genome. What appears similar is always somewhat different in another place. Ecosystems vary in complex ways and interact in different spatial and temporal dimensions. Variation is present in all these dimensions and at distinct scales, from microcosm to macrocosm. We look for identity, but identical repetition and rhythms in nature, patterns and geometrical forms are abstracted from reality. These address our needs for perceptual recognition, classification and organisation, understanding and knowledge. Ideal forms and identical entities lack the vividness and variation of nature's expression that is

necessary to its evolution and growth. There are no rigid or ideal forms in nature. Instead there is incredible variety of form, material and combination.

Nature's provocative wealth triggers human attention and creativity in culture and its variability. We improvise out of what already exists. Improvisations occur in the subjective space where inner and outer worlds meet. Unexpected connections, ideas, events, artefacts can unfold out of the conflation of different worlds — those of nature itself, of the other, of words, of perceptions or of dreams.

Indeed, an urge for playing with variation, creating variation, emerges from awe and curiosity in this wealth. Human and artistic variation often contain an element of playfulness, of being immersed in the here and now, focussing on that one theme or tune, making a world out of almost nothing. In music, one melody is altered in a process of repetition, circulating around a particular succession of sounds. In poetry, internal rhythm and metaphorical allusion play with words.

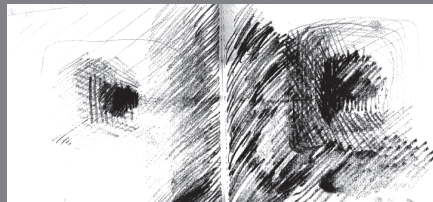
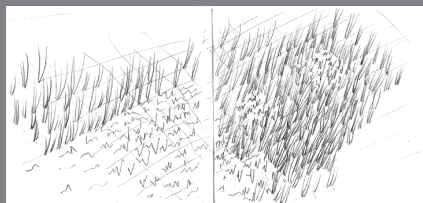
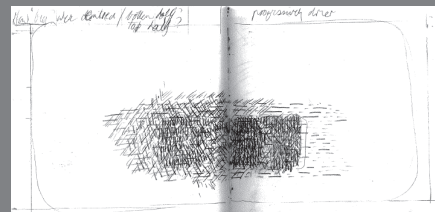
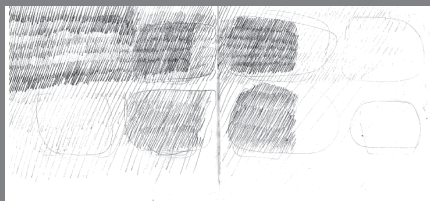
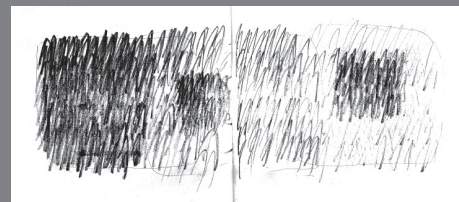
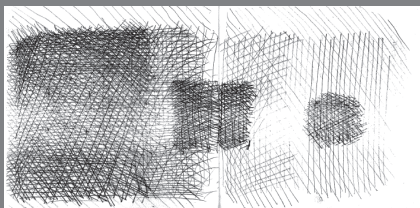
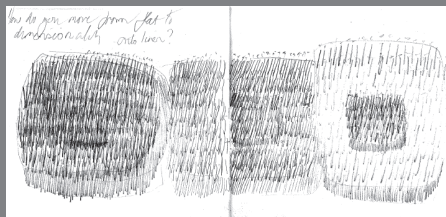
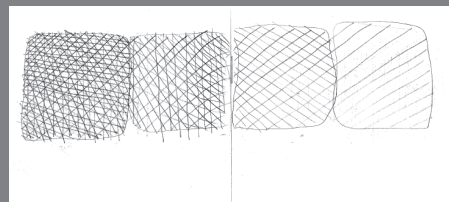
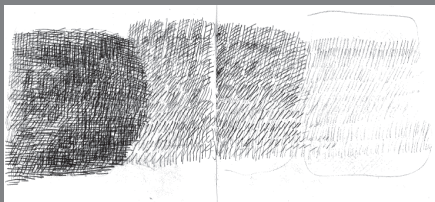
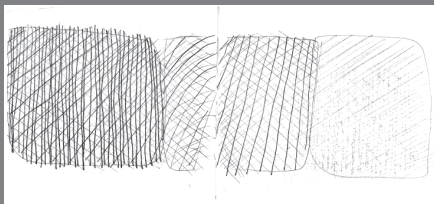


Improvisation and variation can also be a counterpart of the seemingly routine aspects of life, from being stuck in everyday patterns. Life seems to be filled with repetition and predictability, even if the repetition is never identical. Ordinary aspects of life can gather new meaning by taking them out of their context, out of their narrative, intentionally reflecting. Human beings are bestowed with an unresolvable tension between expectation and unpredictability, between an adherence to routine and a search for originality. The memory of experience, of perception, of impressions can be torn out of their context, out of the purely autobiographical and become new spaces to interact with. These spaces can be informed by ecological, political, social, cultural and aesthetic elements. Improvisation and variation are ways of creating new possibilities out of earlier, different situations.

Variation and improvisation are tools by which acting and thinking become enchanted by artistic interpretation and creation. In the arts they can be used as a method or a frame. They offer possibilities of changing non-art into art.

Humans often experiment with processes of 'artification' or 'aesthetization': the transfer or translation of objects, practices, ideas from nature and non-art domains into the domain of art. Artists make a word into a poem and a poem into an exhibition, a face into an emotion and an emotion into a novel, a sound into a melody and a melody into a dance. Artistic variation does not need much. It is fertile and can grow in poor, confined places, limiting itself to colour or shape, to dots or lines, to sound or rhythm, to a word or a sign. But it can transgress borders of perception and thought, of body and material and of time and space, and by doing that, escape expectation.

A grid of 24 small squares, each containing a different abstract texture or pattern created with various drawing techniques like hatching, cross-hatching, and stippling. The patterns include horizontal lines, vertical lines, diagonal lines, cross-hatching, stippling, and other textured effects.



Anne Douglas, Sketchbook drawings

3.7 improvisation by ecological variations

I. Redrawing Kaprow's [California Summer/Fall] Calendar

Reiko Goto and Tim Collins

A composition : gesture, counterpoint gesture, progressions

But if we bypass 'art' and take nature itself as a model or point of departure, we may be able to devise a different kind of art by first putting together a molecule out of the sensory stuff of ordinary life: the green of a leaf, the sound of a bird, the rough pebbles under one's feet, the fluttering past of a butterfly. Kaprow, 2003, p. 10

When you attempt to interact with animal and plant life, and with wind and stones, you may also be a naturalist or highway engineer, but you and the elements are performers – and this can be basic research. Kaprow, 2003, p. 177

OPTIONS FOR ETHICAL AESTHETIC ENGAGEMENT with LIVING THINGS

- I. Grass is a utilitarian material for art
- II. Grass is a dynamic natural phenomenon informing art
- III. Grass is a living thing with value unto itself as a live collaborative partner

If grass is a living thing...grass has value unto itself, and is greater than itself through ecological inter-relationship we can collaborate, as grass has its own agency and aesthetic impact on the world there is impact, response and material exchange amongst living things.

	GESTURE	GESTURE	PROGRESS	PROGRESS	PROGRESS	PROGRESS
SOIL: geology, grain size, nutrients, Ph						
HYDROLOGIY: wetland types - obligate, facultative, upland						
ATMOSPHERE: Light, moisture, temperature, carbon dioxide						
ECO-RELATIONSHIP: bio-region, plant community, insects, birds, mammals and man						
TIME: diurnal, seasonal, perennial and biannual						
CULTURE: Indigenous, native, non-native, invasive and mono- culture						

II. Redrawing Kaprow's Calendar 1996 - 2000

Nine Mile Run, Pittsburgh, Pennsylvania, U.S.A.

Reiko Goto and Tim Collins

A composition: gesture, counterpoint, progress, or - succession

Gesture: The natural valley of Nine Mile Run is created by glaciers which retreat, nature flourishes.

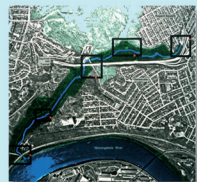
Gesture: Industry fills the 200 acre valley with steel slag (1922 - 1962); to a height of twenty stories, the run remains.

Counterpoint: One winter, as a member of the Nine Mile Run project team (a soil scientist) and I decided we needed to experiment with slag, soil and plants. We would work at my home studio in South Side, Pittsburgh for 100 days. The experiment used different mixtures of slag, soil, organic amendments, and grass seeds. We compared the grass on 100% soil, 100% slag and percentage mixtures of the two. The grass on the 100% slag pots looked like a little Bonsai garden. Each plant was much smaller when compared with other mixtures of soil and amendments, but oddly healthy and beautiful. We had a soil-amendment plan for native plants.

Progress: Back on the slopes and plateau of Nine Mile Run; Slag would be a difficult earth to grow in however both native and introduced species were balancing and sustaining their lives on specific areas of the 200 acres of man-made earth. We could amend soil, retain moisture and enable natural succession.

- 1800s- Late 1800s Andrew Carnegie started building large steel mills in Pittsburgh Pennsylvania, U.S.A.
- 1910 Frederic Law Olmsted, Jr. Suggested Nine Mile Run (NMR) as the "most striking opportunity for a large park"
- 1922-72 17 million cubic yards of steel mill slag fills the NMR valley.
- 1926 The regional steel industry reached its climax
- 1995 The city of Pittsburgh purchased the 238 acre site for the housing and greenway development.
- 1996- The NMR Greenway Project began at the STUDIO for Creative Inquiry, Carnegie Mellon University, funded by the Heinz Endowment. The project's goal was to create a program of community engagement in the research, design and development of a new Greenway.
- 1998 NMR education program was supported by the Pennsylvania Department of Education .
- 2000 The final proposal has resulted in a \$6 million ecological restoration program.

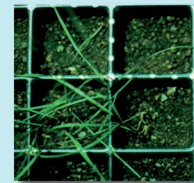
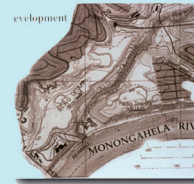
GESTURE



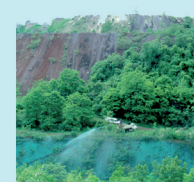
COUNTERPOINT



PROGRESS



PROGRESS



3.8 improvisation on a score

Improvisation can come out of the unexpected. It is always triggered by something. As a method or tool in the arts, it often starts from a constraint, freely chosen. In this way musicians improvise on a melody or theme; actors improvise on an emotion, an idea; poets improvise on a form or a set of words.

In art, we can improvise on a score, on the creation of another artist. A score obeys certain rules, it activates a certain behavior and is part of a certain domain, normally music. The score is already socially, culturally and historically embedded. It represents a particular moment in the mores of musical interpretation. By having the potential to generate different responses that become unique unrepeatable events, the score offers a field of possibilities to the artist that exceeds simple articulation or translation: the artist creates 'a certain thing.'

Here, the score of *Calendar*, 1971 by the visual artist Allan Kaprow, was taken as the origin for the development of a new artistic response, *Calendar Variations* (2010-11). By enacting the score, already translated from the performance

into the visual arts by Kaprow, different artists worked with its potential. By bringing the score into the visual arts, performance and interaction enter this domain.

The original score fades away, allowing for an immense field of possibilities to create unique outcomes. It opens the space for a myriad of cartographic and topographic maps of interpretations and creations, out of joint and individual interventions and performances, discussions and emotions. New 'scores' appear like small improvisatory jumps here and there, responding to the invitation of the original score and the different worlds surrounding art, practice and individuals.

These newly created objects, 'scores', have become accessible to others and thereby enlarged the game and the rules. Points of rupture have emerged on different layers by the enactment of different artists. Traces of transpositions appear that become possible between the domain of individual creativity and the domain of culture and its artefacts. At different points in the process, the same thing – a score – can acquire different identities.

Calendar 2

Reading the score aloud amid silence

Reading with another amid a little less quiet

Reading aloud four more times in places progressively noisier

JM

Looking down from the Hill of Oaks, Ballater

Drawing a square

defining a field

drawing another alongside

establishing a boundary

drawing four more squares

creating an economy

AD



四角く草原を四人で折りたたむ
一人は残り、あとの三人で折りたたむ
一人で、あるいは皆で、さらに四回折りたたむ
四角く草を踏み倒して小道をつくる
四角をもう一度、前後にたどる
さらに四回たどると、四角が真ん中に

implanting an idea
in minds like it
implanting another
in minds more hostile
implanting four more
in minds progressively more hostile

implanting a hostile idea
in minds like it
implanting another
in minds more friendly
implanting four more
in minds progressively friendlier

CCY



Walking in Long Grass

Looking for an area of long grass.
Walking into the middle.
Deciding on a shape: a square, a circle,
even a triangle.
Walking the shape until the grass is flattened.
Walking hands outstretched to feel the stems
and seeds and chaff.
Standing back.
Going back in.
Looking at the flattened grass, or
Smelling the scent, or
Walking around the perimeter ^{of the shape to} make it bigger,
or
Walking the other way around.
Lying down in the middle in the long grass.

CF

Folding a square with four
defining a field

Folding the same with three
leaving one behind

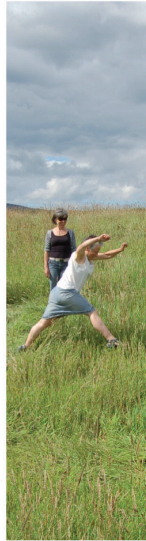
Folding four more squares
being alone being together

Tracing the square
following the fall of the grass

Tracing another
two in front two behind

Tracing four more
fending the centre

AD, JM, CCY, RG



folding
walking

bodies as units of graphite pencil

Finding a point of tension
amid everyday life

repeating the process

until a Difference occurs

Producing a series of new artworks

in places you wouldn't expect to find them

GB





4. leaving traces

*which traces are left
in the world? ...*

*... ideas?
... scores?
... stories?
... drawings?
... relations?
... artefacts?
... trajectories?*



4.1 leaving traces of Calendar Variations' experience

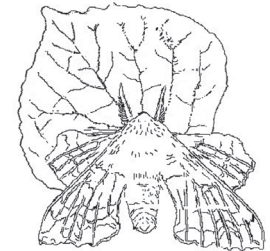
On 4th August 2010 a group of artists and researchers met at woodend barn, near Banchory to work on a collective drawing on grass. It was based on Allan Kaprow's piece called "Calendar".

I drove to woodend barn with a five foot potted aspen tree. After the drawing session I drove back to Stonehaven where I lived. I found eight hawk moth caterpillars on the tree leaves. It was poplar hawk (Loathe populi), U.K. indigenous moths. I kept them in my small green house. The tree came from a nursery in Kintore near the Don River in Aberdeenshire. I went back there to obtain two more aspen trees. I found one more caterpillar on one of the trees. About two weeks later they pupated in the greenhouse. I wrote about their pupation on my diary.



Wed, 18 August, 2010

Until yesterday they were very calm and friendly. But when they pupate, they become very touchy. They wiggle in response to any disturbance. They are unlike butterflies.



They have to find a place in the soil or under the dead foliage. The beautiful bright green skin becomes almost filthy with the soil as they crawl to a safe place. I think they maybe nervous because they can be eaten by other predators during this stage. (I am not sure how they understand that the greenhouse environment is safe for them).

4.1.1 traces of nature



I wanted to know where the trees grow and how they grow here. There is some ecological information about aspen and its propagation in Scotland on the internet. Aspen is a pioneer species in woodland succession. In this area it grows with birch, juniper, hazel, bird cherry and rowan. When I looked at a map that shows the locations for aspen in Scotland, I notice there is dotted pattern between the Cairngorm Mountains and the city of Aberdeen. The dots seem to follow the River Dee.

There is an empty area around woodend barn located between Maryculter and Kincardine O'Neil. I started thinking about a continuous dotted line, an aspen community that existed along the river and streams, between the mountains and the sea. And I also imagined popular hawk moths are always living with the trees quietly.

If succession is a natural law, it will be always progress rather than the other way around. I see an empty area or a square of turf as a part of the progress. There seems to be two ways to intervene in the process for artists and other participants: 1) to be in the process physically and mindfully and 2) to act upon the progress.



III. Redrawing Kaprow's Calendar 2011 Woodend Barn, Banchory, Aberdeenshire, Scotland

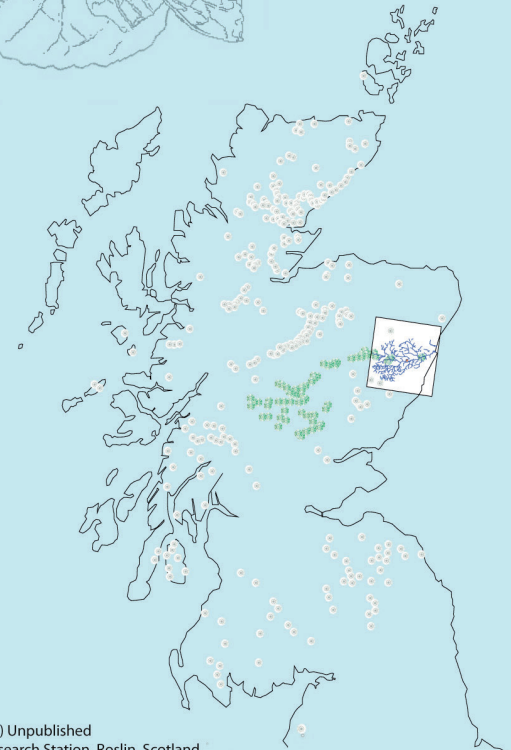
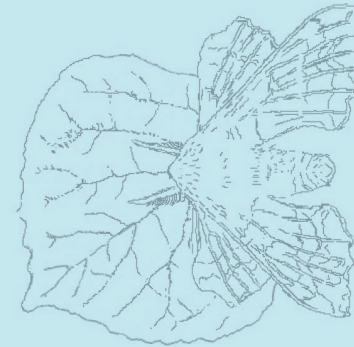
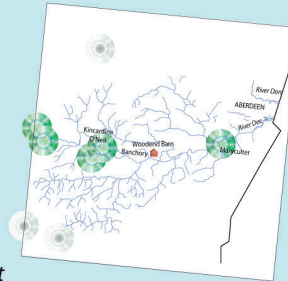
Reiko Goto

A composition (In the Spirit of the Harrisons): Succession

*Planting another tree in places progressively greener
that is supported by the sunlight, rain, soil and microbes
and that is supported by the city and citizens
Planting another tree in the same square
that is supporting birds, moths and other wildlife,
that is supporting the quality of water and soil
and that is supporting the well being of communities and individuals*

*Use our imagination about natural succession
from grassland to mature forest
from less green to more green
Again and again but it is never the same*

*Imagine what drives this progress
Between disturbance and restoration
Is it natural or manmade? Does it matter?
From less green to more green
A natural progression from sporadic to succession forest
along the Dee highland to the mouth in Aberdeen*

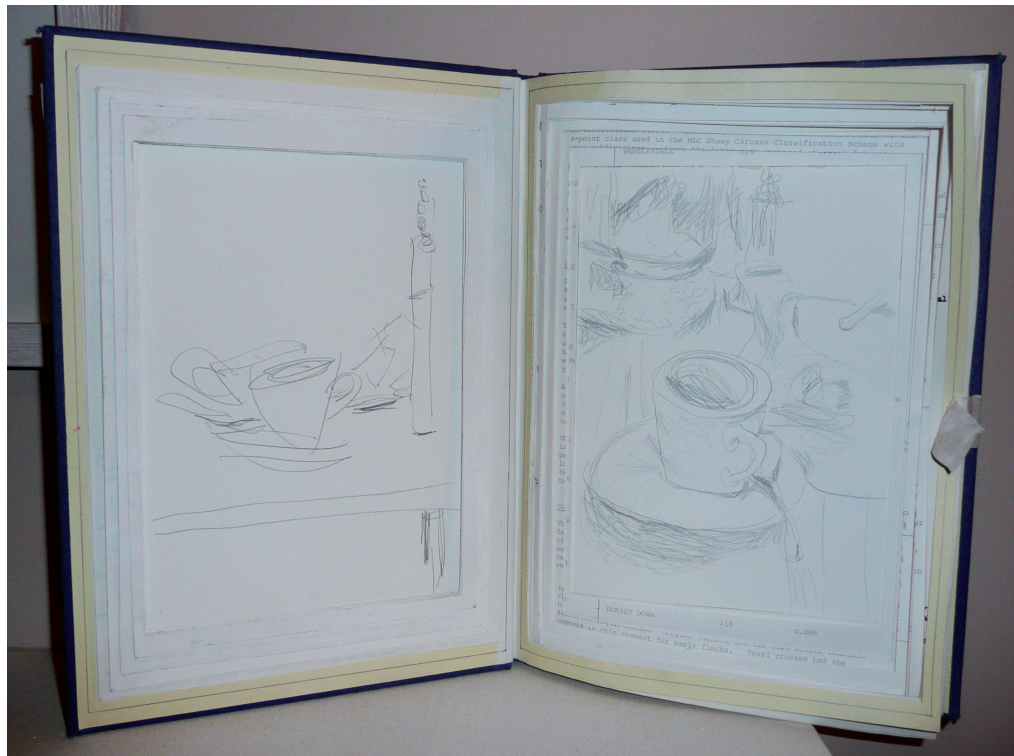


The drawing top right: poplar hawk moth (*Laothoe populi*) with its larval plant the Aspen leaf
The map right: recorded locations for European Aspen (*Populus tremula*) in Scotland. The original map was made by Worrell, R. (1993) Unpublished report available from Scottish Natural Heritage Research and Advisory Directorate, Edinburgh and Forestry Commission Northern Research Station, Roslin, Scotland

4.1.2 traces of events and impressions



Chris Fremantle



Georgina Barney, *one square amid*, 2011

4.1.3 traces of playfulness

Janet McEwan



woodend barn, April 2011

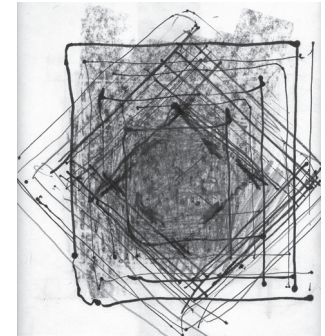
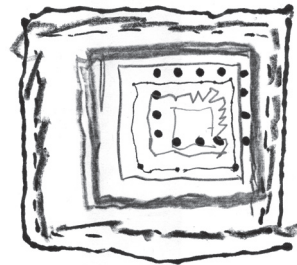
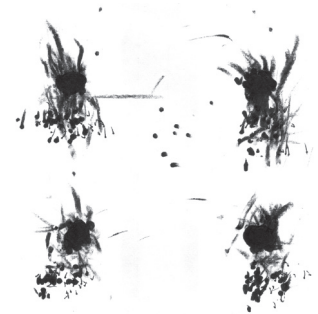
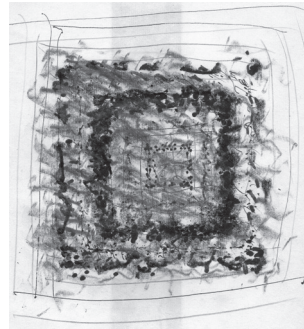



4.2 afterthought on Calendar Variations

Considering Calendar Variations as an experience that evolves, we are first drawn into the world through a vague, undefined wondering. As we question our experience, new thoughts, ideas, possibilities enter in, enriching that experience through seemingly inexhaustible paths and trajectories. We act on these possibilities improvising, exploring variability and potential. We leave traces. These traces constitute the world and also mirror its systems and ways of operating. They provide material for a new iteration, a new improvisation.

Questioning the world explores the complex variety of artists' responses as they enter the world with the score. This point of entry is a wide-eyed wondering. The possible connections and interpretations are at first vague, tentative and intuitive.

Questioning Experience articulates the process of engagement through activity. There is a shift from simply wondering to an active, generative process of seeking and finding connections, of sense making by drawing, writing and of a struggle to embrace other, possibly alien responses to the shared score. With time we discover the score in the world in different contexts, revealing new meanings.





Questioning Improvisation is a point of catharsis, of reaching some new sense of the score by agreeing an action that captures new relations between the 'instruction' for an activity and the activity itself, in this case working together towards a common goal. What new perspective emerges by interpreting the score through an individual's concern for ecology and the natural environment, or for the function of art in social and political activity, or simply as a means to explore and understand how one 'sees'?

Leaving traces results from these questions, from working them out in activity. Traces exist in the world as testament to the stages of experience that have gone before. They can be ephemeral, an idea or memory or they can be permanent. The world itself can be viewed at any moment in time as a trace of what was, previously. Traces provide us with the means of moving on from where we have been by being able to see the path or trajectory that we followed. A trace can be a new beginning, a new experience. Traces remind us of qualities of experience, They are a manifestation of 'thinking the world within us'.

We could stop here?

This book is unique in focusing in depth on a particular artistic project that is both social and aesthetic in nature. It is an attempt to articulate an artistic process as experience. Commonly reflections on artwork through text and image document the ideas and intentions of the artist, illustrated through the material presence of the work. Our intention, as authors, was somewhat different. We have worked within the aesthetic form of Kaprow's *Calendar score* 1971, respecting its intention and viewing each response as a new iteration of creative potential yielding new meaning. A book is an object structured within certain conventions. This book is an improvisation working within certain constraints : the original score, the different responses but also a working beyond, seeking new freedom and interpretation. Not only do we recognise the score in moments in life, it also becomes a means of 'keeping going'.

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List of visual artists and works

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Of Turf, 2010, p23 (right)
documentation, 2010, p25, p26
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Anne Douglas

front cover
Sketchbook drawings, 2010, p10, p11, p18, p46-47
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Chris Fremantle

Home Turf, 2010, p24
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Home Turf Documentation, 2010, p62

Reiko Goto

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Reiko Goto with Tim Collins

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Chu Yuan

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Movement 2: Taking Root, Spreading, Taking Over, 2010, p41



On Calendar Variations

*questioning the world
your experience
our improvisation
leaving traces
of life
and
art*

With artistic contributions of Georgina Barney, Chris Fremantle,
Reiko Goto, Fiona Hope, Jono Hope, Janet McEwan, Chu Chu Yuan

This book offers a visual and verbal reflection on the process of artistic practice and the ephemeral traces left by these. It is part of the Exhibition 'Calendar Variations', held at the Woodend Barn Arts Centre, Banchory, Scotland in April 2011. By focusing in depth on a particular artistic project that is both social and aesthetic in nature, it is an attempt to articulate an artistic process as experience.