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**The role of artists in the public realm:
an investigation into artists' generative processes in
context.**

*A thesis submitted in partial fulfilment of the requirements of
The Robert Gordon University for the degree of Doctor of Philosophy.*

Susannah Silver M.A. (R.C.A)

June 1999

Acknowledgements

I would like to thank everybody who has generously contributed to the execution of the 'Taming Goliath' project in particular the invaluable participation of artists Martyn Lucas (ML), Tracey McConnell-Wood (TMCW) and Gianni Piacentini who contributed to the development of Taming Goliath although was unable to complete the project. This investigation would not have been possible without the readiness of the Taming Goliath artists to expose a private process. The Taming Goliath project was made possible through the generous assistance of the Robert Gordon University, Aberdeen City Council's Arts and Recreation Department, the Scottish Arts Council, the co-operation of the Duthie Park Trust, Royal Aberdeen Children's Hospital, the Bon Accord Centre, Mecca Social Club as well as commercial sponsorship from numerous companies in particular KJP Ltd and Mills and Allen Ltd. I would also like to thank all those who have contributed to the development of the thesis including the M. Phil supervisory team: John Berry, Franco Bianchini and Anne Douglas, and at the Ph. D stage, Professor Seaton Baxter. Particular thanks for the help and advice given by Professor Carole Gray, colleagues at the Centre for Research in Art and Design and to Eleanor Benson, Richard Dyce and Kim Silver for their invaluable contribution to the preparation of the thesis.

Abstract

A shift in practice towards a process-orientated and collaborative art practice within the strands of art practice in the public realm raises the question, 'what is the practical contribution artists make to society?' which can only be answered by first understanding how artists work. Introducing the concepts of 'context', 'artist-led' and 'residency' with reference to the Artists Placement Group, the problematics of assessing the social contribution of context-specific art practices are presented as resting upon two difficulties, the conceptual gulf between the artworld and the public realm and the assumption that artists can or should not articulate their intentions for an artwork.

Combining questions raised from practice with the problems outlined by Suzanne Lacy, the need for research into the generative process of public artists is established. The purpose of the research is to investigate and develop artists' understanding of the generative process by examining the interaction of artists in contexts in the public realm and to make that information explicit. An appropriate methodology and theoretical framework is found by critically reviewing recent related practice-based research projects in Art and Design with special attention to the work of Ian Hunter on immersion strategies in rural contexts. The model of the artistic process as problem-solving, developed by J. Getzels and M. Csikszentmihalyi, is also examined against current theories in scientific research into creativity and theories of social policy problem-setting of Donald Schon and the pattern of inquiry by John Dewey and subsequently extended. Data was generated by recording the decisions and reflections of three artists carrying out an actual artist-led context-specific project in the public realm ('Taming Goliath'). Data gathered by using a specially adapted method ('Sweatbox') were analysed by using the Generative Process Model. The results produced narratives which describe each artist's experience and information on the methods artists use to interact with a context in the public realm, their intentions. The significance of the findings and the experience are discussed in relation to the work of Suzanne Lacy and Allan Kaprow with recommendations for further research. In conclusion, four areas contributing to knowledge are proposed: the extension of the Generative Process Model, the development of an methodology of analysis, the usage of the Sweatbox method and contributions to the body of knowledge of artists' processes in the public realm.

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Foreword – the rules of engagement

The process of making public art – especially in places where you would not expect to find art- is the chance artists have to reinvent their social purpose. As Suzanne Lacy has stated, the subject needs to be aired, ‘What artists do and what they “ought” to do constitutes a territory of public debate in which we seek a broadened paradigm for the meaning of art in our times.’¹ For artists, the professional field of the gallery system is a clear, competitive domain of recognition by peers *au fait* with interpreting contemporary art within the historical tradition of art. It is within this context that the popular perception of the artist as individual creator/sole genius prevails. The moment artists step out of the familiar and professional domain of the gallery system into the public realm, their very identity as artists is called into question, as they begin to engage directly with social and topographical culture that is not channelled through the infrastructure of art institutions. By choosing to work in the public realm, they effectively respond to the culture in which they find themselves by developing strategies in response to new situations. In the public realm the question focuses on the part artists can play in matters important to people’s lives. Many artists function as observers, reporters and analysts who bear witness to context and history. Sometimes their actions are inherently critical of the institutional and social status quo. These roles require a subtlety and commitment to others, equivalent to the professional attitude held by teachers and those in the community services. Despite the flexibility in approach characteristic of artists working in the public realm, arts commissioning bodies continue to view the result of the artist’s process as an aesthetic commodity rather than the outcome of an intelligent process of reflection and action. To argue for the institutional recognition of these services as being the results of particular skills, attitudes and methods (albeit potentially critical of the status quo), is important to artists, not least in economic terms, since the status of artists is commonly associated with poverty. Knowledge of the reality of artists’ working processes, rather than the rhetorical values associated with the public image, is needed to support the concept that such ways of working may comply with a job description that does not carry the title of ‘artist.’

Providing the information on the actual methods and experience of artists is the central task of this research, in order to begin to dispel tacit beliefs and assumptions, held equally by practitioners and by cultural institutions, about the function and role of artists. It also is the responsibility of artists to argue our own case. In 1995, the recent emergence of practice-based investigation in art and design was surrounded by an air of tentative confusion in deciding what constituted appropriate research methodologies for artists, in relation to long-established scientific values concerning the reliability of information. A further issue was the desire to validate methods of making art as methods of researching, which I took to mean translating experience into information transferable to others, as transparently as possible. Carrying out the research would raise these questions: ‘If an artist employs methods of research, then how is an artist different from a researcher?’ What can an artist *achieve*, as a researcher, which a researcher from another discipline investigating the same question cannot? Why not only should the research be practice-based, but also why should the researcher make themselves the subject of the research? By entering the field of academic research and claiming the right to investigate ourselves, artists have now become the principal stakeholders

in the way our research is executed and validated. Aware that there were few models of practice-based research for context-specific art in the public realm, I decided to use personal and professional knowledge as a principle research method, so any propositions or findings would evolve from a grounding in experience. This activity has essentially been one of deconstruction, since undertaking the investigation has required an intense questioning of my practice, beliefs and attitude towards the definition of information and knowledge. The task has often felt like a conflict, since it has required me to move from the total absorption within an accustomed and familiar practice to a position of emotional and intellectual disinterest, questioning ideas that once appeared reasonable. It was not initially clear that the resistance I felt to learning the protocols of social science methodology would be an indicator of the tacit belief system of what constitutes being an artist. The presence of 'I' is thus central to the investigation and has determined how this thesis is composed. The first person appears in passages that describe my experience and particular steps in my reflective process. The third person is used when disinterested reporting of events or discussion of ideas is required. The third person is used in the analytical process in order to treat the recorded data on myself in the same way as the other artists. The composition and content of the written text is concerned primarily with making the generic structure of artists' processes explicit by finding a way of re-presenting experience without an anecdotal form. As such, it is an initial position from which future research may directly tackle the issues that have shadowed the research and thus expose the tacit values within my profession which hinder the education and contribution of artists to society.

Notes and Sources

¹ Lacy, S. 1995. 'Debated Territory: Toward a Critical Language for Public Art'

1 Introduction

1.1 Strands of Practice in the Public Realm¹

In the 1990s, the field of art in the public realm accommodates a range of practices from treating a geographic place as a 'gallery' to engaging with more complex contexts for social interaction. As a result, artists have developed a broad spectrum of functions such as public servants making work to commission, animateurs encouraging other people's creative expression, social arts workers empowering and educating others, initiators and visionaries and social critics. David Butler attributes this diversity, not to any responsiveness or expansion in the arts funding institutional structure "but from an increased engagement of artists with the non-art world ... artists have, unsurprisingly, responded to social and cultural change."² The outcomes of this diversity range from site-specific art work as monument, the integration of art and craft into the architectural fabric and design of a city, exhibitions for entertainment and spectacle which treat the cityscape as a 'gallery' to more experimental practices.³

In Europe and America, since the 1970s art in public can be categorised in three broad and often overlapping strands. The first strand takes place as a result of the remit of government organisations to make the experience of contemporary art accessible to the public. Usually organised by arts organisations, artists' projects will be subsidised by sponsorship from private business, charitable trusts and government institutions of culture and education. Throughout the decade, there have been large-scale exhibitions of contemporary art practice in public spaces. Many take place within an organisational framework of a theme, such as digital media, photography and light, or a festival.⁴

The second strand is associated with the purpose of urban regeneration,⁵ where public art projects play a part in the instrumentation of urban policy through commissioning public artworks⁶ and residency schemes,⁷ large-scale public exhibitions,⁸ negotiated collaborations with architects⁹ and targeted community groups.¹⁰ Within these two strands, the degree to which the individual art projects experiment with aesthetic strategies towards audience and process or take into account the specific aspects of a particular context or site largely remains up to the individual artist and particular organisational constraints.

The third strand is concerned with social regeneration. This strand has its roots not only in the community arts movement emerging in the 1970s (based on beliefs located in socialism and feminist art theory that art and artists could bring about social change for the better by empowering communities),¹¹ but also more recently in environmental, health and political activism.¹² International projects such as 'Culture in Action'¹³ and multi-disciplinary organisations such as 'Platform' based in London, 'Those Environmental Artists' in the Midlands and 'Wochenklausur' in Austria are examples where artists are working as activists in the fields of health, ecology, media, commerce and housing. The content of this work explores universal issues specific to communities often raising issues of civic politics and the relationship between institutions and individuals.

Many of these projects in Britain, Europe and America have been initiated by artists, rather than commissioned by cultural institutions, in response to issues of local importance which the artists perceived

as not being addressed by the cultural/political establishment of the locality. They have also been initiated by organisations not associated with contemporary art. These practices not only take place in sites unassociated with the location and experience of contemporary art, but are characterised by a shift in the processes used to generate the art work and the relationship of the artist to their audience. Since the mid-1980s, participatory art practices which emphasise the involvement of non-artists in the process of art-making and interventions by artists in public social issues have been termed ‘interventionist’, ‘new genre public art’, ‘art in context’, ‘radical’, ‘experimental’, ‘developmental’, ‘critical’, ‘art for social change’, ‘art in service.’¹⁴ The most recent term is ‘socially engaged practice’.¹⁵ The plurality of labels give an impression of constantly evolving practices pushing at the aesthetic conventions in mainstream gallery-based practice, that have the effect of erasing previous distinctions between ‘high’ art and ‘community’ art. Suzanne Lacy defines the common strand of these new genres of public art practice as being an “art which challenges the nature and social meaning of art, either inside or outside the gallery.”¹⁶ Lucy Lippard also emphasises its ethical stance, ‘the ideal public art is accessible work of any kind that cares about, challenges, involves, and consults the audience for or with whom it is made, respecting community and environment.’¹⁷ Artists who carry out new genres of public art practice address the influence of the context on their own methods of practice and are concerned with their relationship to the audience within a context, particularly when the artist is working in a social context not associated with the display of contemporary art.

Although much of the forms of practice have been critiqued from an American perspective by artists working in political activism, the shape of public art practice in Britain has also been influenced by the contribution of the ‘Artists Placement Group’ and their interpretation of ‘context’ in the mid-sixties. The concept of the social and physical environment or ‘context’ is a factor which influences the origination, the process of making and aesthetic manifestation of the art is crucial to all public art practices. The ‘context is half the work’ is a phrase attributed to the artist, John Latham co-founder of the ‘Artists Placement Group’¹⁸ in 1966. Latham’s understanding of ‘context’ is two-sided. Not only does the physical and social environment offer material for the artist to incorporate in the making of the work (this would include interaction with others as well as physical materials) and also affect any interpretation of the completed artwork, but ‘context’ also implies a public realm beyond the artworld.

In establishing the ‘Artists Placement Group’, Latham made a pragmatic attempt to reconnect artists to society by placing them as professionals in government institutions and industries for a set period of time.¹⁹ The purpose of the placement was for the presence of the artist to serve as a form of lateral thinking, introducing visual and audio forms of expression into organisations dominated by language. “Ideally, the direct contact between artists and people in organisations would leave both changed for the better.”²⁰ In contrast to the commissioning system, the nature of the placement ensured that there were no pre-determined outcomes to the artist’s work. The artist would consciously enter the organisation with no preconceived idea in mind and would develop a project only after the agreement between the host and the artist. Although the ‘Artists Placement Group’ came under intense criticism for its apparent naivety in ignoring the political implications of negotiating with the management of Britain’s institutions, the legacy of the ‘Artists Placement Group’ continues to influence the philosophy and development of public art practices both in Britain and America. The structure of the placement was adopted by government arts agencies and

served as a template for artist-in-residency schemes. A residency scheme, usually commissioned by a host agency, provides a studio space within a known period of time (such as three or six months) during which time the artist is able to explore and work in a new environment. In essence, a residency provides the opportunity, time and facilities to carry out practice.²¹ However, according to David Harding, current residency schemes largely lack the original rationale of integrating an open-ended process into non-art contexts or inserting artists into institutional structures.²² Now in the 1990s, the degree to which an artist incorporates their responses to the context of the environment in either their processes or the form of the outcome of the work depends largely upon the agency commissioning the residency and the stance of the artist. The 'Artist Placement Group' further influenced the institutional framework of public art in its precedent as one of the first artist-initiated and managed organisations which established procedures for artists to initiate professional opportunities. An artist-led project is a project whose theme and context is determined by the aims of the group. As well as producing artworks, artists organise and manage the project themselves, doing the tasks traditionally associated with arts administrators such as publicity and fund-raising.²³

Having outlined some issues inherent in the genres of practice, the concept of context, and aspects of the institutional framework within which public artists work, the subjects of this thesis are artists who produce art-acts with the intention of responding to a locus or 'context' in the public realm. Their artworks will incorporate aspects of the social, cultural and physical factors pertaining to the locus or 'context' and are manifested in that locus. In the thesis, these strands of public art practice will be termed 'context-specific' since these terms permit public art practices which do not have a specific socio-political intention to be included for examination. From this point on, unless otherwise stated, 'artist' is used to mean 'an experimental public artist who makes context-specific art.' The term 'artwork' denotes any outcome of an artist's practice regardless of medium, that is it may include processes as well as product. For the purposes of this thesis, the public realm is defined as a political, social economic and topographical set of relations between institutions and citizens in urban and rural contexts.²⁴ Using Howard Becker's construct of a co-operative network, the public realm is understood to be political, social, geographic, cultural and economic worlds or 'contexts' within which an artist can work.²⁵ In the late nineties, within the public realm, any geographic locus is the potential site for an artist to work, provided it is framed within the appropriate organisational framing such as an exhibition, a commission or a residency.

1.2 Personal Rationale for Research

The need for investigation into how artists respond and make an artwork in a context in the public realm, outside the conventional site of the studio, was identified firstly in the course of professional practice²⁶ as a context-specific public artist and initiator of urban arts projects. From my experiences of several residencies, I had developed a heuristic method which allowed the new environment to suggest my course of action. Any artworks I made were the results of a continuous and intense period of exploration closely observing the physical environment, my encounters with people, and gathering information about the culture, history and myths of the area. Every experience or encounter could become material for an

artwork and each art-work was context-specific in that it was made from, for and within that context. I experienced this process as an immersion, entering a new context with as few preconceived opinions about the forthcoming experience as possible. At the beginning of the immersion, it would neither be possible nor desirable to predict the ultimate form of the art-action. In order to understand which aspects of experience were important and decide on a course of action, I would invent or apply a metaphor.

I began to notice that, each time I immersed in a new context and made artworks, I learnt something about life in that place. I became aware of social issues, such as housing the homeless or the lack of meeting places in a neighbourhood, through the process of developing an idea through to its installation as an artwork in a public building. It gradually dawned on me that although the art-action was visual and experiential, the approach of immersion and the application of a metaphor had the potential of identifying social issues of local and universal significance for which the artworks could stand as representations. However, any social utility this work might have, beyond providing a pleasurable experience, was constrained because of its status as 'art'. Moreover, the process by which the knowledge was acquired could be ignored because it had been produced in the context of the profession of art, by an artist. On two counts, the process of immersion in a context broke convention. Artists were not expected by disciplines managing the public realm to have developed methods of exploring and identifying social problems through the process of making art. In the profession of art, artists in the public realm were expected to follow the tradition of either producing a monument for a public space or else to facilitate and teach others in community arts centres. As artists we were not expected to have any further social utility. Having a social utility also appeared to imply that we were not 'good' artists.

I had reached a glass ceiling which seemed impossible to break by adhering to convention. Applying for residencies in order to make further installations in other contexts would continue to produce metaphors for issues specific to localities and increase a particular expertise. The process by which an outcome was achieved would continue to be taken tacitly for granted as being what artists 'do.' Without investigation, it would not illuminate the assumptions about what artists 'do' in the public domain which I sensed were preventing me and artists as a social group from broadening our role in society. I had no language with which to explain the process of immersion as being a transferable and generic method of identifying alternative perspectives in social contexts. I was also unconvinced that it was a transferable method or that any other artist was employing it.

The audience and presentations at the 'New Voices in the City' conference²⁷ showed that my process of immersion in a context and philosophy of practice was part of a major global shift in artists' practice. This conference was a seminal meeting place and showcase of largely unpublished experimental commissioned and artist-led projects in urban environments in Britain, Europe and America. Planners, decision-makers, artists and curators in the audience and on the platform raised issues of the social utility and spectrum of roles artists played in these projects, the contribution of projects to ameliorating their context and the aesthetic quality of the work and its relationship to mainstream contemporary art practice. I noticed that any analysis of the actual nature of the generative process employed by artists to produce new genres of public art was rarely mentioned by the speakers. The kinds of attributes and methods artists used in contexts in

the public realm appeared to be taken for granted as a form of tacit, shared knowledge. This lack of acknowledgement seemed linked to an uncertainty about the measurable benefits of artists to cities held by those responsible for urban cultural policy. From the field of cultural policy, Franco Bianchini argued that artists' processes and professional qualities could benefit and revolutionise the development of cities, if incorporated into planning strategy.²⁸ According to Bianchini, artists in the public urban realm were:

- “1) holistic/flexible/lateral/networking i.e. interdisciplinary,
- 2) innovative, original, experimental,
- 3) critical, inquiring, challenging, questioning,
- 4) people-centred, humanistic,
- 5) non-deterministic, critically aware of history and cultural achievement,
- 6) context-driven.”²⁹

Bianchini's argument raised the following questions: was there a core attribute of an artist within this spectrum of characteristics which was of social utility and if so, what was it? Which aspects of artists' generative processes were useful to other disciplines managing the public realm? Would this change the role of the artist? Trying to answer these questions, I drew the inference that the nature of the interaction between an artist's generative process and a context in the public realm needed to be made visible as a first step to changing conventional perceptions of the artist's role in society. In particular, an analysis of the immersive interaction in a context was needed to examine my tacit belief that such a process had a social function beyond the production of art-acts. If it could be demonstrated that such a method did have a social utility, it could begin to broaden the professional opportunities for artists to work in the public realm in the role of artist.

1.3 The Perception of the Artist in Society

Developing the artist's function and role in terms of social utility hinges upon understanding the cultural values associated with being an artist. Artists who regard the public realm as the locus for their work outside the usual context of the gallery, test assumptions and conventions of aesthetic practice and in so doing, redefine the practice of art,³⁰ and their own definition of their role, function and purpose. Artists themselves hold different perceptions as to the desirability of being socially 'useful', some actively stating that it is absolutely not their role to be of pragmatic utility or of service. Gablik cites the artist Georg Baselitz: “The artist is not responsible to anyone. His social role is asocial; his only responsibility consists in an attitude to the work he does.”³¹

Raymond Williams noted a vagueness and paradox in the use of the term 'artist' which had acquired “ever more general (and more vague) associations,” on the one hand “offering to express a general *human* (i.e. non-utilitarian) interest,” even while “most artists, even when they justly claim quite other intentions, are effectively treated as a category of independent craftsmen or skilled workers producing a certain kind of marginal commodity.”³²

Despite the vagueness, there is a general consensus that the purpose of artists as a social group is to translate human experience and add to a general understanding of culture. This viewpoint can be seen in statements such as the following by sculptor Tony Cragg,

“The artist is a specialist in a field he defines for himself. This field is a mixture of objectivity, irrationality and subjectivity. In inventing a denser, more complex vocabulary, the artist contributes to an understanding of the world. ... He can observe the universe, and knows the value of an intellect which can reflect upon its own existence. In fact it is a celebration of life, which, I think, is his main contribution”.³³

George Steiner, writing on the hermeneutics of art, has lucidly described the interpretative function of the artist as not only a translator of experience, “[The artist is] an interpreter ... a decipherer and communicator of meanings ... He is, in essence, an executant, one who ‘acts out’ the material before him so as to give it intelligible life” but also a critical analyst. “All serious art,...is a critical act. It is so, firstly, in the sense of Matthew Arnold’s phrase: ‘a criticism of life’ ... Such formed intensity of sight and of speculative ordering is, always, a critique. It says that things might be (have been, shall be) otherwise.”³⁴ Referring to Proust’s declaration that the role of a writer is that of a translator, the painter Bridget Riley has recently described the function of an artist as “someone with a text which he or she wants to decipher.Why it should be that some people have this sort of text while others do not, and what ‘meaning’ it has, is not something which lends itself to argument. Nor is it up to the artist to decide how important it is, nor what value it has for other people.”³⁵ The concept of the artist as a transformer of the human experience of reality is well-established, as expressed by Hannah Arendt in 1958. ‘Factual reality depends....., first upon the presence of others who have seen and heard and will remember, and, second, the transformation [by the artist] of the intangible into the tangibility of things’.³⁶ Basing their proposition upon Arendt’s viewpoint, psychologists Getzels & Csikszentmihalyi consider the social function of artists as serving to maintain and create ‘patterns of meaning’ in society. Even if the actions of artists are interpreted as being iconoclastic they have the societal function of reconfiguring and continuing the patterns of meaning in a broad spectrum of roles, depending upon their skills and personal stance.³⁷

Malcolm Miles has attributed the values surrounding the notion of ‘artist’ to the Modernist tradition of the artist as an individual genius working privately in a studio, with a monopoly on innovation, creativity, unaccountable to and critical of society, arbitrating on taste and beauty. The artist is often criticised for displaying just these qualities since, by working privately, such idiosyncrasy appears socially irresponsible, élitist and distanced from any social field outside the profession of art.³⁸ In her discussion of the discrepancy between the perception of the artist and the reality, Suzanne Lacy comments that the same qualities of privacy, idiosyncrasy and criticism can be described in heroic terms. The artist is one, who ‘driven by the “integrity of an intensely private studio practice” struggles to create pure expression against nature, culture, society or the artworld. In doing so, the artist becomes an observer of society and thus distanced from it.’³⁹

The rhetoric used to describe the artist as one alienated or distanced from other people in society belies the number of professional strategies for working artists. “In reality, there is an ‘infinitely flexible visual arts tradition with all sorts of economic strategies, constrained (aesthetically and economically) by its

institutions”.⁴⁰ Artists have dual and triple careers,⁴¹ running ‘portfolio’ occupations which generate income such as teaching, writing, promoting cultural activities, often self-employed. Artists are accustomed to initiating professional opportunities, can carry out commissions, residencies and community art projects. As Moody points out, this is a “common sense strategy with dealing with an insecure occupation’ which runs counter to the ‘contemporary myth of a dedicated single career artist and the ideology and practices of art’s institutions.”⁴² David Butler’s paper outlines the broadening diversity of professional practice since the 1960s and the factors contributing to its growth. He notes ‘The typical artist may not be financially well-off but ...the number of artists sustaining a professional practice has increased enormously.’⁴³

1.4 Problems with Evaluation of Practices in Public Art

The artist works not only within a geographic locus but belongs to a professional domain comprising of an institutional infrastructure of subsidy, galleries, museums and higher education known as the ‘artworld.’⁴⁴ Such a term has created a problematic relationship with ‘real life’ as the context for the appreciation of art is perceived as being separate from real life. Eric Moody supports this view arguing that the educational assumptions and practice in British institutions of art encourage the perception that the profession of art is something different from ‘work’⁴⁵ and distinct from any other network in the public realm. In an analysis of public urban art practices in relation to the artworld, Miles terms the most influential group within the artworld as the ‘art establishment’ which he has described as “the informal but structured network of curators, arts administrators, collectors, critics and dealers.” According to Miles, the purpose of this network is basically economic: to “determine the manufacture of reputations in the artworld” which serve as the units of commerce.⁴⁶ Based on a Modernist aesthetic, its values form the dominant cultural yardstick influencing educational and funding criteria. It follows that the ‘art establishment’ will support artists who hold those values and in Becker’s terms, follow the conventions. As the value of innovation is highly regarded, it is possible for unconventional practices to be assimilated into the mainstream world if ‘a sufficient consensus develops’.⁴⁷ Hugh Adams argues that the conventions and presence of the art establishment can apply a damaging pressure on creative individuals to conform and be dependent on a system which has “a peculiarly arbitrary focus and pattern of activity that actually suits very few people.” Importantly, he supports Moody in arguing that the art establishment’s values and model of success is handed on tacitly through education and a funding system which has no particular remit to change the nature of employment for artists.

Perceiving the art world as an entity separate from worlds in the public realm has created a problematic conceptual scheme which positions artists either *inside* the art world or *outside* it on the periphery and by implication, marginalised. The professional implications for this model are succinctly expressed by Lucy Lippard, “Any new kind of art practice is going to have to take place at least partially outside of the art world. And hard as it is to establish oneself in the art world, less circumscribed territories are all the more fraught with peril. Out there, most artists are neither welcome nor effective, but in here is a potentially suffocating cocoon in which artists are deluded into feeling important for doing only what is expected of them.”⁴⁸ The damaging effect of the dominance of this particular artworld is that it is slow to adapt to

changes and prevents institutional recognition of the diversity of artists' own entrepreneurial activities and thus hinders artists' professional development.⁴⁹ Thus when artists develop new forms of practice they enter other worlds in the public realm and leave the artworld and results in certain forms of practice being seen as something separate from the profession of art.

Having established that context-specific artists intentionally work in places outside the artworld where connoisseurs would not expect to find art, it would follow that the processes and outcomes may be uncharacteristic of the public perception of the function of an artist. Is what artists do in the public realm that which the professional artworld and society expects of them? Are experimental public artists actually achieving something which is goes unrecognised because we do not 'fit' with the conventional model of the artist still maintained by the artworld? Is this because the methods artists use in contexts in the public realm have not be examined since the actual process of making art goes unquestioned?

The argument has been advanced that difficulties in evaluating the effectiveness of context-specific art projects is based upon a lack of consensus and analysis of the assumptions embedded within the terms intention, interaction, audience and effectiveness used by critics and writers.⁵⁰ Lacy recommends that in order to define which values are the appropriate ones to judge new genre public arts practices and thus be able to develop the social utility of artists' practices, appropriate conceptual schemes are needed to explain these components of the generative process. It can be inferred from this statement that a transparent analysis of artists' practices is needed.

Lacy's recommendation emerges from her analysis of the strengths and limitations in the methods and values of criticism of context-specific arts practices, particularly those with a social objective. Arts projects in communities are often perceived as being inferior in aesthetic quality when compared with contemporary art exhibited in status galleries. This discrepancy of criteria creates problems for artists within professional practice who may view the criteria set by funding bodies and commissioners as inappropriate to the aims of their practice. However, responsible for distributing funding, these bodies follow a particular agenda based upon issues of quality, taste and value and accessibility to as many audiences as possible. Lacy perceives the difficulty in the debate as being a conflict between the ability of projects to conform to conventions of 'good art' whilst making an effective social contribution through having meaning for the constituents in the context. The implication in the debate is that the two components are mutually exclusive.

Lacy emphasises that there is a further difficulty in assessing the actual effectiveness of artists' practices in the public realm because until recently little qualitative and quantitative analysis had been carried out to substantiate claims of their effectiveness made by those running the projects. Although recently published European research into the social impact of participation in the arts⁵¹ has demonstrated the variety of ways in which arts organisations have contributed to social amelioration, the kinds of processes and methods artists use as specialist practitioners within those organisations remains implicit. Writers in Britain and America have together noted that intentions and objectives are not often clearly articulated at the outset of projects in the public realm, which further compounds the difficulty in evaluation.⁵² Difficulties in expressing intention, although it may be implicitly understood, appear not only in the organisational framework for artists to work in, but also for individual artists themselves. In Lacy's view, the clarity of an artist's intention

is extremely important since “intention establishes the values premised in the work” in terms of its meaning for its audience and also the definition of criteria for its evaluation and appropriate assessment of its claims.⁵³

However, although Lacy, Matarasso and Selwood have separately argued that making the intention of organisations and artists explicit will improve the understanding of the social contribution of context-specific practices, suggestions on how to access the artist’s intention before the completion of a project is absent from these reports. Lacy herself acknowledges the difficulty in accessing tacit and apparently unavailable levels of consciousness. “The hitch is that artists’ stated purposes do not express the multiple, including unconscious, levels on which art operates.”⁵⁴ This problem has also been noted elsewhere. In discussing examples of environmental artists’ strategies when dealing with contexts in the public realm, Nicholas Capasso notes that artists have verbal difficulty in exactly expressing their intentions. “In some cases this intent ... may not be a conscious act on the part of the artist. [Michael] Heizer, for example, never speaks of such content in his work. He does, however, mention other values, but his statements are often confusing or contradictory. Heizer and other environmental artists seem able to express visually what they cannot completely express, or perhaps even cognize, on a verbal level.”⁵⁵ More significantly, there is an assumption that artists should not be expected to, or are incapable of, expressing an intention. In criticising the premise of an exhibition with the theme of showing the sources of artists’ ideas, Juan Cruz expresses the belief that artists cannot explain their process. “It is naive and unfair to ask artists to introduce us to whatever their inspiration might be in such a way. This is not only because of the often intimate and private nature of influence but more importantly because art just doesn’t work like that; surely it is understood that art is not necessarily logical, consequent, rational or explainable.”⁵⁶

It is to be expected that practitioners would perceive no need to explain their intentions and the provenance of ideas to others since amongst themselves they would take their personal knowledge of the ability to generate ideas as a given. However, if the generative process is unavailable for examination, the assumptions within process will remain unexamined. Improving the understanding of the artist’s interaction in a context will require making explicit knowledge about aspects of the generative process which are usually held to be not only tacit but inexplicable. Lacy’s analysis of the lack of definition of aspects of artists’ process confirms that research into artists’ processes is needed for precisely the reason that the generic components of the generative process (intention, interaction and audience) are held to be inexplicable. Lacy, Kaprow and Raven all have argued that lack of understanding of artists’ interaction in a context has repercussions for evaluating, funding and recognition of worth, and thus limits the course of professional opportunities for artists to work.⁵⁷

1.5 Aim and Objectives of the Research

By grounding the problems experienced personally in practice with problems of evaluation owing to the relationship of public art practice to mainstream art practice, a need for research into context-specific processes has been established. An investigation into process would also need to include the nature of the artist’s objectives in order to establish a method for accessing objectives which are commonly understood

to be difficult to articulate. What is needed then is a clear examination and description of an artist's method of initiating an artwork specific to a context in the public realm from inception to outcome. By externalising or revealing the process by which artists generate a work, commonly held to be tacit, it is intended to render the structure of process visible. The research should be undertaken by a member of the professional field since someone with an insider's knowledge would find it easier to gather the appropriate data whilst being sensitive to the implications of requiring artists to expose their process, conducted from the standpoint that considers context-specific artists' methods of working to be selective, intelligent and analytical. George Steiner states this process lucidly in describing the making of art as a balancing act of tension between "the constraints of the *observed* and the limitless possibilities of the *imagined*."⁵⁸ Accessing the artists' intentions and their methods appeared possible by recording artists participating in an actual professional project, and feasible since I had acquired previous experience of initiating artists' projects in public realm contexts. The investigation would specifically focus on the intentions and methods of artists immersing in actual contexts in an actual artist-led and context-specific project. Since the investigation would rely on actual events in my practice, it was clear that involving myself as part of the research would require an idiographic research methodology. The results of the investigation would emerge from reflection on the experience of practice, allowing for reinterpretations of the research aim where necessary as deeper understanding of the research focus was gained. Understanding of the implication of the issues of artists' social utility and their role was expected to be emergent, as each artistic response to context and its subsequent manifestation emerged.

The aim of this investigation, therefore, is to develop our understanding of the generative process by examining the interaction of artists in the public realm. The objectives of the research are as follows:

- To generate data on artists' intentions, processes and outcomes by setting up an actual art project that is specific to contexts in public realm,
- To develop methods of data-generation and analysis, and criteria, where appropriate, to the research focus,
- To evaluate what is written by others about the role, function and purpose of context-specific artists in the public realm.
- To present an analysis in a format which will render visible the generic components of artists' methods in responding to context.

The purpose of the research is to assist in producing information about artists' methods of practice which would help to improve methods of evaluation by the institutions in the art world and to broaden the perception of artists from individuals separate from society. If it could be shown that artists, working in urban contexts outside the specialist realm of gallery-based art, demonstrate methods which have an applicability and are useful to other disciplines of the public realm, then this would have important implications in developing the role of artists in society.

1.6 Summary of Thesis

This chapter first gave a brief overview of the different strands of art practice in the public realm and defines the terms used in the thesis. It then described the problem noticed in practice which initiated the investigation. Questions of the social utility of artists and a possibility of an artistic method of social problem-finding had emerged through the researcher's practice of context-specific installation. The inference was drawn that the difficulty encountered by artists of developing forms of practice was exacerbated by a lack of understanding of the structure of artists' generative activity in response to contexts in the public realm. It then discussed various perspectives on the perception of the artist and the professional strategies the artist plays within the dualist concept of the artworld as a professional domain separate from the public realm. With reference to the work of Suzanne Lacy and François Matarasso, the problems of evaluating projects in the public realm and the difficulty of accessing intention were outlined, establishing the need for an investigation into process. From a combination of the questions raised from practice and the problems outlined by key practitioners, the need for research into the generic components of the generative process was established. The aim and objectives of the research were then proposed - to investigate and develop artists' understanding of the generative process by examining the interaction of artists in contexts in the public realm through gathering and analysing data from an actual project.

The literature review was carried out to seek previous research precedents corresponding to the research focus and clarify the methodology of this project. Chapter Two locates the investigation in relation to relevant disciplines. It differentiates the investigation in relation to the aims of creativity research from the aim of this practice-based investigation and discusses the implications of the tenets of creativity in relation to the social function of artists. A relationship is made between theories of problem-finding and the immersive practices of artists. Two research projects directly relevant to the aim of the project – a longitudinal study published in 1976 by behavioural scientists and one executed by a sculptor completed in 1992 – are evaluated. Although these produced precedents for method, they indicated some gaps in knowledge.

Chapter Three, the second part of the review gives a brief account and critically evaluates three recent related practice based investigations into aspects of practice in terms of their examination of intention and the analytical methods used. The review corroborated the view that practitioners experienced a reluctance to express intention during the process of making and marked a methodological difficulty produced by making the practitioner the focus of the research investigation as well as its originator. These were seen as the methodological issues which this investigation would need to address in its implementation.

The Methodology is divided into three chapters. The first (Chapter Four) sets out the methodology for describing the research strategy as practice-based and heuristic using qualitative research methods in a form of naturalistic inquiry. It then describes the rationale and specific methods used: the aim and design of an artist-led context-specific public art project, 'Taming Goliath', which provided a means to record the generative process of three artists, including the researcher and the methods of recording, specifically the 'Sweatbox' method. Having gathered the data, the procedure for managing, reducing and organising the data of each artist's process into dossiers is described. Chapter Five recapitulates the focus of the investigation

and describes the rationale for developing a conceptual framework for analysis. Interim strategies of interpreting Taming Goliath based solely in the practitioner's knowledge of the experience are assessed in terms of their success in 'making visible' artists' processes in context. It then assesses the relevance of applying theories developed from the disciplines of science, philosophy and culture as an aid to an investigation whose philosophical position integrates subjectivity and objectivity as well as epistemological problems inherent in the tenets of theories of creativity. In consequence, the philosophical position underpinning the conceptual framework is clarified and the artist's process of entering a context is re-formulated and understood as the equivalent of instituting a problem from an indeterminate situation. The conceptual framework is formed from a synthesis of recent pragmatist theories of thinking and creativity, John Dewey's pattern of inquiry and the model of the creative process developed by Getzels and Csikszentmihalyi. The model is revised in order to analyse and interpret the data of Taming Goliath. The final chapter concerned with method (Chapter Six) describes the procedure of applying the Generative Process Model to the data from Taming Goliath using the techniques of code-and-retrieve. The procedure produces a series of results from descriptive-analyses to abstracted synopses based on key terms in the Generative Process Model. In Chapter Seven and in the Appendix, the results are presented. The phase of coding firstly produced descriptive-narratives of each artist's process. Abstracted analysis then produced tables and short summaries in the categories of intention, perplexity, understanding, and the cycles of the generative process. Tables are used to juxtapose each stage of the model against evidence abstracted from the data in order to make explicit the relationship between the data from the Taming Goliath project to the stages and the Generative Process Model. From the final stage of abstraction, a series of synoptic narratives are presented which follow the structure of the Generative Process Model. The rationale for further extending the Generative Process Model is explained as a means to make the influence of the external context on the artist explicit. Chapter Eight interprets the results by firstly assessing the validity and reliability of the procedures of analysis and the method of gaining the primary data from which the results were drawn. It then interprets, from a practitioner's perspective, the information abstracted from the analyses in terms of the degree it demonstrates the composition of an intention and draws some conclusions from the data. It examines the synoptic accounts produced from the two assertions at the heart of the Generative Process Model which state that, through the experience of a perplexity in the external environment, the intention is composed as a means of bringing an interior perplexity into actuality. By carrying out the intention, both perplexities are resolved. It also assesses the extent to which the fifth and final stage of the model is demonstrable in terms of the data produced in Taming Goliath. Chapters Nine and Ten finally review and interpret the results of the research inquiry in the light of its initial aim and objectives and discusses the extent to which they have been achieved. They interpret the significance of the research results in the light of the problems expressed in the professional field. The conclusion critically evaluates the strengths and limitations of the inquiry and proposes its original contribution to knowledge of artists' generative processes. Some potential applications of this knowledge are discussed and recommendations for future research are proposed in closing the thesis.

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² Butler, D, 1995, 'A load of compromisin' on the road to my horizon' p.9 - p.12, In Summerton J & Moody E eds. *Business of Being an Artist* conference proceedings, Dept. of Arts Policy Management, City University, London

³ Slide collections with accompanying information can be found in 'Temporary Exhibitions of Public Art in Europe' 1994, 'Temporary Exhibitions of Public Art' 1990, 'New Directions in Public Art Part 1 & 2' 1990, and 'Germany: Art in Public Places' 1994, all published by Art on File International

⁴ Recent examples in Britain include the annual Roots festival organised by Hull Time-based Arts, Fotofeis festival of photography in Scotland until 1997, Art Transpennine 1998.

⁵ Bianchini, F, 1993 'Remaking European Cities: the role of cultural policies. In F. Bianchini & M. Parkinson.eds. *Cultural Policy & Urban Regeneration: the West European Experience* Manchester Univ. Press

⁶ Percent for Art Scheme and recent National Lottery Funding

⁷ Town Artists in new towns in Scotland 1970s, Pépinière Européennes residency schemes in 1990s etc

⁹ Venice Biennale, Documenta at Kassel Germany, Edge Festivals 1988 and 1990, Glasgow Garden Festival 1990, Platzverführung Germany 1993, Sonsbeek Biennale Netherlands, Tyne International Festival, Lux Europae Edinburgh 1992, Spoleto Festival, Charleston USA 1991 etc.

⁹ Examples can be seen in Wakefield Cathedral precinct and Waterloo Station forecourt and in slide documentation 1994 Art on File International.

¹⁰ Examples in Dickson M. Ed. 1995 *Art with People*, AN Publications

¹¹ Art of Change (Lorraine Leeson & Peter Dunne), Hackney Flashers, Craigmillar Festival Glasgow, Jubilee Arts, Sandwell, Midlands.

¹² Wallis, B. ed. 1991, 'If You Lived Here: The City in Art, Theory & Social Activism, A Project by Martha Rosler', Bay Press, Seattle.

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¹⁴ Raven 1993, Lacy 1995, Gablik 1991, Kaprow ed. Lacy 1995, Miles 1997

¹⁵ 'Critical Sites' conference Dublin 1998.

¹⁶ Lacy 1995 p.172.

¹⁷ Lippard, L.R. 1995 'Looking Around :Where we are, Where we could be' C.6 in ed. Lacy, 1995 *Mapping the Terrain*, pub. Bay Press, Seattle

¹⁸ Barbara Steveni and John Latham were the principal founders of the Artists Placement Group (APG) 1966 - mid '70s. A full account is given in Walker, John A, 1995 'John Latham-The Incidental Person-His Art and His Ideas', p.100, Middlesex University Press

¹⁹ Placed artists were paid a salary or a fee plus expenses in the manner of freelance consultants. The placement was seen as similar to a university fellowship in that it would allow a period of time for inquiry, with artists and host organisations both benefiting from the interaction.

²⁰ Walker J.A. 1995

Notes and Sources

²¹ Examples of residency schemes are Eurocréation pépinières scheme, Durham Cathedral, Kettles Yard Gallery Cambridge, Research Fellowship in Crawford Arts Centre, St. Andrews Scotland.

²² 'The much diminished form of 'artist-in-residence' became the dominant form of artist placement...they often did no more than provide the artist with a studio and an unusual setting to continue their own work with possibly a chance for the public to see the artist at work.' David Harding 'Another History' p.30, ed. Dickson 1995

²³ Jones, S., 1996, 'Measuring the Experience, A study of the scope and value of Artist-led Organisations', Report supported by Calouste Gulbenkian Foundations etc.

²⁴ Miles 1997 p.39 -57

²⁵ Becker, Howard S. 1984, 'Art Worlds', University of California Press

²⁶ 'The art practice is based on my experience of urban life and its potential for metaphorical interpretation. The work combines site, image and object to reveal a situation which may be hidden from the viewer by familiarity.'

²⁷ 'New Voices in the City' Conference Manchester 1993 organised by Projects Environment.

²⁸ Currently Reader in Cultural Planning and Policy at De Montfort University, Leicester, author and expert on Western European cultural planning in cities. Bianchini's position is located in an established body of research which, in the 'Creative City Report' (Landry & Bianchini, 1995) and other publications, perceives a crisis in urban development, lists characteristics of the creative process, and demonstrates how several European cities have benefited from incorporating artists' work into development strategies (Bianchini 1993). His view is transcribed in Bianchini, F, 1995 'New Voices in the City: Art in the Urban Environment' conference report, published by Projects Environment. p.84.

²⁹ Bianchini, June 96.

³⁰ 'What I find useful in working in public spaces is that there is this harsh correction all the time, and that one doesn't get used to the milieu, and the milieu does not get used to being worked in. It is very different from the shoe-box gallery culture.' Gerz, Jochen, New Voices in the City conference proceedings, 1993'

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³² Williams, R. 1976 'Keywords' p.42 Fontana Press.

³³ Tony Cragg: 1985 Interview with Demosthenes Davettas, Tony Cragg exhibition catalogue p34, Palais des Beaux-Arts Brussels.

³⁴ Steiner, G. 1989, 'Real Presences', Faber & Faber p.7 - 11

³⁵ Riley, B. 29/11/96 'Painting Now' 23rd William Townsend Memorial Lecture, Slade School of Art, quoted in article 'A plea for painting' by Michael Bracewell 15/3/97, p.14 - p.20 Guardian newspaper

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³⁷ "The task of fine art is pattern maintenance, both in its conservative and reconstitutive aspects." Getzels & Csikszentmihalyi 1976 p.57 – p.57

³⁸ Miles 1997 p.88.

³⁹ Lacy 1995.

⁴⁰ Eric Moody' Artists and the Institutions of Art - A Strategy for Economic Regeneration' .ed. Janet Summerton & Eric Moody, Business of Being an Artist conference proceedings, Dept. of Arts Policy Management, City University, London, 1995, p.7.

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- ⁴¹Brighton, A. & Pearson, N. 1985 report, *The Economic Situation of the Visual Artist*, Gulbenkian Foundation
- ⁴² Moody, p.7.
- ⁴³ David Butler, 'A Load of Compromisin' on the road to my horizon', ed. Janet Summerton & Eric Moody, *Business of Being an Artist* conference proceedings, Dept. of Arts Policy Management, City University, London, 1995, p.9 - p.12.
- ⁴⁴ The term 'art world' was first used in Howard Becker's sociological study of the networks within the visual arts. In using the plural term, he has defined art worlds as consisting of 'all the people whose activities are necessary to the production of the characteristic works which that world, and perhaps others as well, define as art. Members of art worlds co-ordinate the activities by which work is produced by referring to a body of conventional understandings embodied in common practice and in frequently used artefacts.' As the same people work repeatedly, in similar ways which may become routine, 'so we can think of an artworld as an established network of co-operative links among participants.' (Becker 1984: 34) The world is comprised of practitioners and 'serious audience members' who between them determine the values, qualities and types of convention successful at any given historical moment. Artists, a sub-world in this world, may either follow the conventions of the dominant art world or, in Becker's terms, function as 'mavericks', manipulating conventions and risk receiving less support by the network (Becker 1984:243/270).
- ⁴⁵'It is they (the art establishment) who must...acknowledge that art has a great deal more in common with the everyday world of work than they allow.' Moody 1995, p.7 - p.9
- ⁴⁶ Miles 1997 p.220.
- ⁴⁷ Becker 1984 p.268.
- ⁴⁸ Lippard L. 1981, "Hot Potatoes: Art and Politics in 1980," Block 4 p.17.
- ⁴⁹ Adams, H. 1995, 'Trophies, Prizes and Conspiracies', p.15 - p.20, In Summerton J & Moody E eds. *Business of Being an Artist* conference proceedings, Dept. of Arts Policy Management, City University, London
- ⁵⁰ Lacy 1995 p.173.
- ⁵¹ Matarasso, F. 1997 'Use or Ornament? The Social Impact of Participation in the Arts' Report, Comedia
- ⁵² Lacy 1995, Matarasso, F, 1996, '*Defining Values, Evaluating Arts Programmes*' The Social Impact of the Arts, Working Paper 1, Comedia p.4 &18, Selwood, S. 1995, 'The Benefits of Public Art: The polemics of permanent art in public places', Policy Studies Institute.
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- ⁵⁴ Lacy 1995 p181.
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2 Review of Artists' Strategies of Problem-Finding and Immersion

2.1 Overview

The literature review was carried out to seek previous research precedents corresponding to the research focus and clarify the methodology of this project. This chapter differentiates the aims of creativity research from the aim of this practice-based investigation and discusses the implications of the tenets of creativity in relation to the social function of experimental public artists. A relationship is made between theories of problem-finding and the immersive practices of experimental public artists. Two research projects directly relevant to the aim of the project – a longitudinal study published in 1976 by behavioural scientists and one executed by a sculptor completed in 1992 – are evaluated. Although these produced precedents for method, they indicated some gaps in knowledge.

2.2 Are Context-specific Artists Creative?

In examining current literature on creativity and the artistic process it has become apparent that few studies have focused upon any analysis of artists' generative processes in contexts. At the time of Sternberg's summary in 1988, the main themes in the study of creativity in psychology focused upon the locus of creativity in individuals and in social networks, the origin of the impetus to make something new, whether creativity is universal or located in certain individuals, and the attributes of people with creative abilities. A shared theme of most theories was that the generative process originates in a perception of conflict, whether it is a sense of breaking social convention, indecision over action, or sited within an individual's personality.¹ More recent work by social psychologist Teresa Amabile has summarised the main strands of creativity research: identifying the characteristics of creative individuals through refining methods of personality-testing, defining the cognitive skills necessary for being creative in terms of problem-solving and more recently the extent of external circumstances either hindering or inducing creative behaviour.² Although studies in creativity provide a useful background to understanding the attributes of artists, the aims of creativity research appear to be at one remove from this investigation. The aim and basis of this research, since it is concerned with gathering information which will make explicit how artists work in a particular strand of professional practice, is only indirectly concerned with assessing the degree to which artists conform to characteristics of creative behaviour. Famous artists, either living or dead, rather than ordinary workaday ones feature, in creativity research, as examples to argue whether creativity emerges from a particular combination of temperament, skills and opportunity or is a universal human ability. Significantly, apart from the body of research begun by Jacob Getzels and Mihalyi Csikszentmihalyi, there appeared to be few studies of living artists' generative processes, investigated with the view that artists are part of a profession. The methodology and contribution to knowledge of Getzels and Csikszentmihalyi's work will be described later in the chapter. Consideration of the influence of environment and relationship to society on creative individuals and organisations is also a recent development.³ In 1988, Tardif and Sternberg concluded that 'The role of context...is an empirical question and is open to research for future studies.'⁴ However, the use of the term 'context' in social psychology is very different from its usage in this

investigation. The body of creativity research concerned with the role context plays in creativity interprets context as the social and environmental factors that either hinder or enhance creative behaviour or the development of creative ability. Here too was little information which could locate a study which investigated which aspects of a context in the public realm an artist would choose to select in order to develop a piece of work.

Although it might be expected that knowledge of artists' processes would be located as a kind of subset within the bigger study of universal human behaviour, artists' processes seemed significant by their absence. It appeared that theories of creativity which defined creativity as the making of something new had the implication that artists *sui generis* do not have any social utility as being 'creators'. Outcomes of visual arts practices, in fact, are deemed not to be creative since they do not show some of the indicators of scientific creative activity such as bringing about social change by providing solutions to problems, explanations for phenomena, technological inventions, new ideas and paradigms.⁵ Put simply, artists may have the attributes of creative individuals but it appears that the outcomes of their work are not creative and as such cannot compete with other creative individuals in professions assigned with a social utility.

In 1971 in an essay discussing the change in the artist's role in society, Allan Kaprow⁶ agreed that technological developments such as the construction of the Lunar Module were more creative than any work of a contemporary artist.⁷ Critical of mainstream art practice, he argued that artists should avoid assimilation by the artworld because it was perceived as a world "lacking inherent utility."⁸ In his view, the artworld only served to separate artists from creative practitioners in other fields. Artists would only become independent and acquire a social utility if they erased certain values, such as originality and genius, associated with being an artist. An "un-artist" would have a clear social function: to introduce play into all aspects of human activity, to make meaning from everyday life, to be of humanitarian service and to integrate and participate in social activity.⁹ Basing his philosophy on John Dewey's 'Art as Experience',¹⁰ for Kaprow, the purpose of being an artist is to discover and to finding meaning in all aspects of life. The outcome of that process would be to deepen understanding about the experience of human life. In describing his own stance, Kaprow conceived of his practice as an inquiry equivalent to the practice of research scientists. By naming the generative process as something other than making art, he recognised the possibility of artists working on "substantive questions about consciousness, communication, and culture without giving up membership of the profession of art."¹¹ Such a concept is difficult to visualise since it requires a paradigmatic change on the part of society as well as the art world, at the heart of the discourse outlined by Suzi Gablik.¹²

Twenty-five years later, artists have not become un-artists. Suzanne Lacy¹³ has taken Kaprow's argument further by examining the outcomes of the shift in practice in the public realm and the implications on the traditional model of the artist's role in society. Instead, in Lacy's model, by increasing social involvement for which they have acquired skills with an acknowledged social function, artists have become the 'artist-as another social function' retaining the sense of belonging to the profession of art, whilst achieving some integration in the public realm. For Lacy, the outcomes of her art practice are events which she terms models for social change.¹⁴ Her purpose as an artist is to seek, through her practice, to contribute to the

exposure and amelioration of social conflicts such as racism and economic deprivation. She is clear that one of the functions that artists can offer society are those of empathy, the revelation of feelings, of reporting, analysing and acting to ameliorate problems in society.¹⁵ The outcome of the artist's work is not something 'new'. It is instead the expression of the experience of those implicated in social issues. Lacy stipulates that to be able to carry out these functions, artists in the public realm require an ability to clarify visual and process symbolism for people not familiar with art and an ability to identify places as sites for that symbolism. As the necessity to communicate and collaborate with others becomes more vital to a project's development, the artist needs to add the skills of collaboration, inter-disciplinarity, and political understanding of social systems to their aesthetic skills.¹⁶ These are skills not conventionally associated with those of an artist, and thus indicate the extent of the expansion in the traditional function of the artist and the kinds of outcome of an artist's process.

The positions of both Kaprow and Lacy contain the idea that the artist's function in the public realm is to represent symbolically the ordinary experience of living although they suggest different ways of doing so. An artist's utility, for Kaprow, is bound up not only in humanitarian service to others but also in an ability to recognise the potential of everyday life to be transformed into art for both the artist and others. For Lacy, the ethical principles of service to community and to political equality are taken as an explicit social purpose and function. By being empathetic in the first instance, certain artists are able to act as a conduit for the experience of others.¹⁷ The resulting outcome is an enactment which symbolises the relationship established between the artists and others. "It is possible that process-oriented public art is at its most powerful when, as with most visual art forms, it operates as a symbol" drawn from social and aesthetic traditions.¹⁸

2.3 Problem-Finding in Inquiry

If the outcomes of artists' generative processes do not fit the conventional outcomes of the creative process (the production of something so new that it changes society) then the outcomes of art practices in the public realm (such as making models for social change, or acting as a conduit for the experience of others, of making meaning of everyday life,) must fit into another theoretical framework for understanding this type of activity. In describing the sensation of discovery and experimentation and the intensely empathetic immersion of the experiencing artist, Kaprow and Lacy both draw comparisons with other disciplines, specifically with the models of scientific inquiry and with anthropology. The need to compare with another discipline suggests that if the range of strategies employed by artists in the public realm were examined as a process of social problem-setting, it would be possible to suggest ways in which the concept of the 'un-artist' could be realised pragmatically as a new type of profession with the attributes of artists yet not called an 'artist.'

Of relevance to a wide range of disciplines from management to artificial intelligence, the human ability to find, set and solve problems is part of the study of creativity within the field of cognitive research. As proposed by John Dewey, the educational and moral philosopher, the human activity of 'inquiry' is the generic and evolving activity of making an 'indeterminate' situation in the world 'determinate', completed or

resolved.¹⁹ When a person recognises the need to change an indeterminate situation with action, the situation becomes ‘problematic’, ready for the process of inquiry which will set the problem and suggest its solution. The need to make a situation determinate is recognised when a person experiences some sort of disjuncture from their usual interaction with their environment or surroundings. How the problem reaches a solution depends upon the person generating an idea for action. That idea is produced by the person combining knowledge about facts in the situation which they have observed. “Ideas are anticipated consequences (forecast) of what will happen when certain operations are executed under and with respect to observed conditions.”²⁰ Ideas emerge from suggestions and possibilities for action. The ability of an idea to persuade someone to act is dependent on a process of reasoning which compares knowledge about a situation with the idea. Significantly for an artist, Dewey emphasises that ideas are expressed as ‘symbols’ since they simulate an action or a solution in order to assess its viability before committing to an action. The outcome of ‘inquiry’ (the process of determining, setting and resolving a problem) is knowledge. Lacy’s statement that the outcomes of new genres of public art have the capacity to symbolise possibilities echoes Dewey’s description of the function of an idea.

By linking personal experience of immersing in a context, together with Lacy’s description of the experiencing artist with Dewey’s exposition of the stages of inquiry, it appeared possible to use Dewey’s construct of inquiry of the problematic situation to form the basis for investigating the process of artists beginning an immersive exploration in a context in the public realm.

2.4 Immersion Strategy In Social Policy Problem-Setting

Influential in the fields of education, psychology, art and design and social science research, Dewey’s construct of the individual’s ability to determine and solve problems is relevant to the political activity of solving social problems, the context for practice for public artists such as Suzanne Lacy and Allan Kaprow. Significantly within the field of social policy, a form of immersion in a context had earlier been argued to be a means of achieving a greater understanding of ordinary experience of social problems. In a short paper combining Dewey’s construct of inquiry with Black’s theory of the ‘interactive’ metaphor,²¹ Schon advanced a theory of naming and framing as a more effective way of determining the source of problems within social policy.²² At that time, inadequate or even incorrect assumptions about the origins of problems, which ran counter to Dewey’s original description of how a problem is determined, were affecting the delivery of American government policy. The effect of these assumptions was to produce solutions which often exacerbated the problems since the problems had been determined without a deep understanding of the complexity of issues involved in a particular social context. In his view, difficulties in social policy and conflicts between citizens and decision-makers arose from the metaphors people chose to use to describe a situation and the elements they select to narrate. To improve social policy problem-setting, Schon recommended an analysis of the cultural values associated with the metaphors used to describe the problem.

In order to reveal the metaphors used to express the problem, Schon recommended a process of concentrated immersion in an actual social context both physically and mentally.²³ His argument implies that

those working on behalf of decision-makers and citizens would engage in a 'reciprocal inquiry' until a new perspective on the problem is gained. Significantly, Schon was concerned not only with producing a new perspective on a problem but also with the means by which it could be represented or made visible and thus communicated to those involved in the social context. Schon's theoretical proposition for solving social problems is important to this inquiry since his description of a concentrated immersion in a social context appeared very similar to the approach adopted by Lacy and other new genre public artists, including myself. It appeared that some artists are carrying out a process of immersion and in the process, were discovering and representing in visual form issues of importance to others. From the fields of problem-solving and public art, it has been proposed that interpretative methods requiring the use of visual symbols are useful to contributing to the understanding of individual perspectives in social contexts. It appeared that the presence of metaphor could be an important part of the artist's process which would determine a particular course of action and the function of the outcome.

2.5 Immersion Strategies in Context-specific Art Practice

One thesis in the field of practice-based research in art and design has examined in depth the artist's strategy of immersion in an actual social context.²⁴ Hunter has described the state of immersion as a form of 'intuitive and holistic' exploration and evaluation of a context which happens on 'several levels of experience simultaneously'.²⁵ Discoveries made through improvising and reformulating an approach as a result of experiences learnt in the course of interaction with a context 'expose the practitioner to surprise, shock and serendipity' and render the practitioner open to the external environment.²⁶ A state of immersion enables the practitioner to achieve an integration into a particular context in the public realm. Hunter discerned within the strategy of immersion two stages, which he named 'radical' (simple) and 'progressive' (complex). The initial stage of radical immersion would be facilitated by art methods such as time-based media (sound, video, performance) and ephemeral sculpture. The second progressive stage would develop from a longer stay within a context, involving 'interactions with economic and social processes' possibly including techniques adapted from anthropological and social sciences in order to integrate the artist more deeply into the context.²⁷ Concluding that an artist using both strategies would have developed knowledge of the complexity of the context and a process-based approach to working rather than outcome-based approach, Hunter echoes Suzanne Lacy's model of the spectrum of artist's strategies in the public realm: experienter, reporter, analyst and activist.²⁸ For Hunter, strategies of exploration functioned as methods of questioning preconceptions of a context or issue²⁹ and enabled him to feel like a participant in the context rather than an outsider. Hunter's study also suggested a function for the outcome of an immersion: the function of an artwork as a 'problem-finding artefact or process' which would function as an imaginative catalyst for others to learn more about the context.³⁰ Such a manifestation, either as an artefact or a process, would be the result of a practitioner electing to investigate and produce work in response to a culturally symbolic feature in a context such as a physical landmark, a local skill or a social issue particular to a context. By acquiring more and more knowledge about an axial feature, the artist would sustain and deepen their interaction with the context by working individually or with others and thereby raise the awareness of others of the cultural significance of the axial feature.

Although Hunter did not acknowledge Schon's specific proposition that it would be better to determine the nature of social problems through a strategy of immersing in an external context, the course of the research and Hunter's conclusion fulfil some of the recommendations of Schon. The initial starting point for Hunter's research was similar to Schon in that he had observed a discrepancy between the ways landscape architects and environmental artists working together used to determine a course of action. Significantly, by perceiving his immersive and context-specific practice as a method of problem-finding, Hunter realised that the difficulties he encountered during the course of developing an artwork were due to "a form of professional blindness, in which he was overlooking real-world' problems in favour of those that could be solved by making sculpture."³¹

The core of Hunter's argument is that a strategy of immersion is essential to achieving an integrated understanding of a rural context. The practitioner who intends to address social and environmental issues in a holistic manner must immerse and participate with others within an actual context. Such a strategy is important since it gives "the possibility of thinking and feeling from within the processes of nature. This opens the way to a new kind of ecological aesthetic."³² He also proposes that such context-specific practices are of utility since they are a means of social problem-finding and also the means by which artists may contribute to the knowledge bases of all disciplines concerned with managing the public realm. By synthesising theories of environmental and ecological philosophies with Suzi Gablik's argument for a new paradigm of socially responsible art practice,³³ he suggests that the aesthetic practices of radical and progressive immersion produce not only new areas of work for artists, but also challenge the conventional view of the artist as an individualistic sole creator. Although still a form of public art, strategies of immersing and responding to a context have the function of being able to contribute to raising awareness of historical events or immediate social issues relevant to those living in a particular context. Hunter, however, does not go so far as to suggest a new role for artists nor to refer to Kaprow's idea of the 'un-artist,' Implicit in his conclusion is the proposition that practitioners do not need the artworld to work creatively and usefully. Since his investigation had been undertaken entirely in rural contexts, the concluding recommendation for any future research was an "examination of immersion strategies in sculpture as a response to urban environments and the problems confronting urban communities."³⁴ Furthermore, Hunter's thesis is the first completed idiographic investigation into the process of artists entering a context in the public realm in the form of a naturalistic inquiry³⁵ from which many propositions and insights have emerged, it opens the field for further research. This investigation, based as it is in an urban context can fulfil Hunter's recommendation for future research into examining immersion as a response to urban environments.

Since the concept of an immersion strategy could encompass both process-centred and outcome-centred art practices and could apply to projects where environmental issues were not necessarily the practitioner's main focus, it also corroborated my experience of making context-specific artworks. Hunter's terms 'immersion, immersion strategy and problem-finding artefact' appeared valid terms for naming my practice. These terms are a valuable contribution to this research inquiry and to professions managing the public realm because they provide a vocabulary communicable to others possibly knowing few specialist terms of art appreciation, to describe the methods artists use to respond to a new situation. These terms allow artists' creative processes to be described generically as a reflexive activity, instead of describing the process

in terms of a specific medium such as sculpture or printmaking. However as Hunter did not make explicit his process of analysis, it is difficult to construct a model from his method which could be reliably applied to this investigation. This insight suggested that a deeper examination of artists' processes was, however, possible and needed a method of analysing the experience of process as an adjunct to Hunter's tracing of the artist's process as a form of problem-solving. It would therefore be necessary to create a theoretical frame from a synthesis of relevant theories of problem-solving which were applicable to the issues in context-specific art practice.

2.6 Problem-setting in Artists' Generative Processes

Hunter's insight that artists' generative processes were a form of problem-finding was arrived at partly through his application of a theory of the artistic process being a process by which individuals carry out discovery-based problem-finding³⁶ as the methodological framework for his sculpture practice. The propensity of certain artists to discover and solve their own artistic problems was discovered from a longitudinal study of approximately seventy art students published in 1976 by Jacob Getzels & Mihaly Csikszentmihalyi. Since the mid-seventies, this body of research and ensuing studies in creativity have been cited by those in the field of creativity research, practice-based art and design research and urban policy.³⁷ The longitudinal study has made important contributions towards understanding the personalities and motivations of artists and the nature of the creative process of artists in relation to their role in society. Acknowledging John Dewey's philosophy as contributing to the development of their theory, Getzels & Csikszentmihalyi examined the way artists approached making a drawing through the conceptual framework of problem-setting.³⁸ To the discipline of cognitive science, the study contributed knowledge on how problems come to be identified. For artists, they have contributed generic terms with which to analyse the generative process regardless of medium or outcome.

In common with Schon, Getzels and Csikszentmihalyi had noted that there had been little research into how problems were found or determined before they could be solved.³⁹ 'Problem-solving' implied there was a previously defined task to be solved. They were interested in setting up an indeterminate situation without a prescribed problem to observe how a problem was instituted through a systematic and empirical investigation applying the concepts and methods of behavioural science. They anticipated that the result of their inquiry would indicate some correlation between "the artist's problem-finding behaviour within the making of an artwork and the originality of the work he/she produces."⁴⁰ In tackling the difficulty of observing the developmental process of art-making without either knowing which features were salient to creativity or having established methods of doing so, Getzels & Csikszentmihalyi were compelled to apply their own conceptual scheme to examine process. In their view, any study of artists' creative process would have to include how artists formulated the creative task ('problem') to be undertaken.⁴¹ To do so, they viewed the artist's creative process as a form of inquiry equivalent to the creative problem-finding processes of scientists such as Einstein.⁴² Their project created a precedent in examining *how* an artwork was produced rather than *why* it was produced which had hitherto been the emphasis of research into the creative process of artists before 1976, within the fields of psychoanalysis and sociology.

Getzels & Csikszentmihalyi took the lack of information on the thought processes in art-making as their starting point for investigation. They intended their study to be systematic and ‘prospective’, collecting data to be analysed rather than an interpretation of descriptions written in hindsight. To gather the data, they set up an experiment which recorded the actions of art students as they undertook a drawing, from the time they entered the studio to the drawing’s completion. This was seen as the equivalent of an ‘indeterminate situation where a person could find and formulate an artistic problem and work towards its solution, that is a situation conforming to the characteristics of a discovered problem situation.’⁴³ In addition they carried out standard psychometric tests to ascertain data on the values, motivations and personality traits of the participating artists.

Drawings, written field notes, photographs and interviews were then analysed in terms of Getzels & Csikszentmihalyi’s theoretical model of problem-finding as a cognitive process and was interpreted in terms of a relationship between the artist’s problem-finding behaviour and the degree of originality judged to be manifest in their artwork. Finally, certain students were followed over five years to see if personality traits and any problem-finding abilities were any prediction of success within the social and institutional contexts of the professional art field.

The results of the study enabled Getzels & Csikszentmihalyi to characterise the conditions which facilitate discovery and to demonstrate that a phenomenon of ‘problem-finding’ exists within the process of creativity which is a preliminary stage in ‘problem-solving’, and that this ability is held by creative individuals, including them artists. The process of making an artwork could be viewed as an open-ended problematic task that can be approached as either a problem to be discovered by the artist or presented to them by someone else. It is a process which is “...holistic in that it encompasses the person’s total experiential state...it often pursues goals beneath the threshold of awareness. It seeks out similarities between external objects and internal states; it uses symbolic means to express formless feelings” revealing what is hidden and articulating what is tacit.⁴⁴ This mode of cognition enables artists to set their own tasks for action and achieve a new understanding, if their temperaments and values were predisposed to discovering problems.

The findings from the study identified three aspects of artists’ behaviour which indicated conditions for a discovery-oriented approach to an ‘indeterminate situation.’⁴⁵ The artist would;

- “hold no preconceived solution to the initial structure and content of the problem
- show discovery-oriented behaviour during the solution of the problem
- would continually change and re-frame the structure during the problem-finding process.”⁴⁶

Certain artists discover and set problems which are solved through their art-making process. Artists with a discovery-oriented attitude would not approach tasks with a preconceived outcome in mind and would devise ways of working on the problems they discovered.⁴⁷ In this theory, problem-setting can be seen to be central and crucial to the artistic process influencing the degree of originality of the artwork.⁴⁸ Discovery-orientated behaviour is also influenced by a phenomenon identified by Csikszentmihalyi and Getzels as “delayed closure”⁴⁹ which determined the level of quality and originality in an artist’s activity. If an artist persists in looking for new problems after the initial problem is resolved, then Getzels & Csikszentmihalyi

suggest this is a way of postponing the completion of the creative process. From their study, they found that those artists with the personality traits of imagination, playfulness, emotion, coupled with a self-sufficiency, and a disregard for conventional procedures fitted the 'attributes of creative individuals' and were prepared for discovery-oriented, creative behaviour.⁵⁰ They concluded that these attributes were integral to discovery-orientated behaviour.

From correlating the results of the psychometric tests with interviews and the analysis of the drawings, Getzels and Csikszentmihalyi were able to propose information about the nature of the generative process in terms of its role in society. They presented the view that an artist's process of creativity is a process of conscious or unconscious translation motivated by existential questions. Discovery-orientated artists were motivated to discover knowledge about themselves and others and to understand their experience of reality, a similar conclusion to that of Allan Kaprow writing at the same time. In the study, this motivation was expressed as a commitment to understanding "vague but extremely basic tensions, [such as 'love', 'jealousy', 'universal order'] inherent in the human condition."⁵¹ Emotional tensions are translated into an expressive tangible form by "arranging symbolic elements in a dynamic relationship." The outcome of finding and solving of a creative problem is the achievement of a new emotional and cognitive perspective initiated by the motivation to express particular existential tensions.⁵² By synthesising two paradigms of creative thinking in psychological theory current in 1975, Getzels & Csikszentmihalyi developed a model to characterise the stages of translation within a discovery-oriented artist's creative process in which the artist:

- “1) experiences a conflict in perception, emotion and thought
- 2) formulates the problem articulating the previously unarticulated conflict
- 3) expresses the problem in visual form
- 4) succeeds in resolving the conflict through symbolic means
- 5) thereby achieving a new emotional and cognitive balance.”⁵³

2.7 Conclusion

In 1999, much of Getzels and Csikszentmihalyi's discoveries about the creative process will be recognisable to artists in the form of knowledge learnt through professional practice, both on an individual level and a professional level. Professional opportunities such as artists' initiated projects could be construed as being 'discovered problem situations' and commissioned public art projects as 'presented problem situations' which would require both problem-finding and problem-solving.

Although Hunter has already used Getzels and Csikszentmihalyi's theory of discovery-orientated problem-finding to declare the nature of his practice to be a research methodology and to support his concept of an immersion strategy, the conclusions and model from Getzels and Csikszentmihalyi's research can still be developed in practice-based art and design research. To develop an argument that the characteristics of an artist's art-making process were aspects of thinking and a way of making discoveries, it was necessary for them to locate their analysis of personality and motivations within psychological theory regarding the origins

and the sources of the generative process. Their data-gathering methods attempted to resolve the difficulty in getting artists to articulate tacit intentions. In their view, artists seemed unable to use an objectively analytical language to describe their process, offering ‘only tantalising, inconclusive hints’.⁵⁴ In terms of explaining the artist’s objective or intention in making the work, they concede that the artist’s process is “goal-directed” but the process of determining the goals is often completely tacit, “beneath the threshold of awareness.”⁵⁵ Significantly Getzels and Csikszentmihalyi considered the paradigms current in psychological theories of thinking as inadequate in explaining the source of the concepts which artists choose to express in the generative process.

Equally, the primary focus of their inquiry was to relate the process of an artist to the degree of originality displayed in a drawing, as a way of assessing the degree to which the process and the outcome were innovative, thus fulfilling the criteria of creativity. The nature of an artist’s interaction with their physical or social context was not a concern since Getzels and Csikszentmihalyi replicated the conventional view that the site for that process was an artist’s studio. Furthermore, the Getzels and Csikszentmihalyi considered the generative process to be the way in which “the artist wishes to establish an equation between his inner state and an objective reality.”⁵⁶

However, since art practices in the public realm have radically developed since 1976, the work of Getzels and Csikszentmihalyi need to be developed further to include the artist’s interaction with a context. By revising their view that the generative process is a dyad between the artist and the artwork to include practices in the public realm, the equation within the generative process now is seen to be between the artist’s inner state, and the ‘objective reality’ of a context in the public realm. The outcome of that equation would be the artwork, thus making the relationship a triangle between artist, context and artwork. If an actual context-specific arts project were set up with the intention of recording the interaction between artist and context, it would also contribute to knowledge of the immediate influence of a context which appears to be omitted from any creativity research. Since the study’s execution in the early seventies, developments in research methodology also validate a more idiographic examination which may succeed in clarifying how artists articulate their process. On a final point, the subjects of the main experiment conducted by Getzels and Csikszentmihalyi were artists at the beginning of their training. At that stage many students would be insufficiently experienced to have identified or be able to discuss the themes or the context of their practice or as Lacy has expressed it ‘working long enough to develop a structural language that was unique to their own practice.’⁵⁷ An examination of experienced artists in a project designed to incorporate immersion would produce more data on the provenance of the generative process and the artist’s engagement with a context.

Notes and Sources

¹ Sternberg R.J. 1988 ed. ‘The Nature of Creativity: Contemporary Psychological Perspectives’ Cambridge University Press..

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² Amabile T.M 1996 C.1 'The case for a social psychology of creativity' p.5 Creativity in Context Westview Press

³ Amabile T.M 1996 and see also Csikszentmihalyi, M. 1988 c.13 'Society, Culture and Person; a systems view of creativity'. Fig.13.1, p.329. In Robert J. Sternberg ed. *The Nature of Creativity: Contemporary Psychological Perspectives* Cambridge University Press.

⁴ T.Z. Tardif & R.J.Sternberg 1988 p.439. in Sternberg 1988

⁵ Tardif & Sternberg 1988 p.438.

⁶ Allan Kaprow is an artist and writer who has practised, written and taught experimental arts practices in America and Europe since 1940s. A member of Fluxus and student of John Dewey, he is a key thinker who continues to influence generations of American artists including Suzanne Lacy and Judy Chicago. Kaprow is a visionary who in 1970s predicted the change in status of the vanguard arts through the development of mass media, communications and information technology, accessibility of broadcast media, social sciences using new technologies of documentation. In series of writings from 1968 - 1990s on the education of the 'un-artist' and the social implications of experimental arts practice Kaprow constructs a revolutionary and complex philosophical argument which is grounded in his and others' experience of practice. He divides avant-garde contemporary art into two strands: an 'art-like' art which is found in conventional art contexts and is in dialogue with other examples of art both historically and contemporaneously.

The second strand is a 'life-like' art which mimics and operates in realworld situations, and which by its nature, is an inquiry which questions the boundaries which define art and the utility of the artist's role. This art practice can be seen as a strand of creative activity alongside others, rather than being seen as the primary and unique source of creativity which can only be carried out by artists. These practices mimic the actions of real-world procedures yet are not apprenticed to them. This activity integrates and makes meaning of human activities through metaphor. His major essays are collected in Kelley J., 1993, ed. *Essays on the Blurring of Art and Life Allan Kaprow*, University of California Press

⁷ Kaprow p.97 in Kelley J., 1993.

⁸ Kaprow p.125 Kelley J., 1993.

⁹ Kaprow p97 - 109. Kelley J. 1993:

¹⁰ Dewey, J. 1934 'Art as Experience' George Allen & Unwin, London

¹¹ Kaprow, p.177. Kelley J., 1993

¹² Gablik, S. p.167-183.1991 'The Re-enchantment of Art', Thames and Hudson, London

Notes and Sources

¹³ Taught by Allan Kaprow and Judy Chicago, Lacy has described herself as an artist, activist, writer and teacher with strongly developed ethical and political stance. Her art is firmly and overtly political, critical of the status quo, rooted in the politics of sexual and racial equality and justice. She is also very clear about creative possibilities within the aesthetic tension in working with non-artists. Suzanne Lacy edited and co-authored a key text for this research, 'Mapping the Terrain': a collection of essays and a compendium of artists' work of 'new genre public art' from an American perspective.

¹⁴ Dublin, conference, November 1997

¹⁵ 'Private experience has lost an authenticity in the public sector that art may, at least symbolically, return to us. To make of oneself a conduit for expression of a whole social group can be an act of profound empathy. When there is no quick fix for some of our most pressing social problems, there may be only our ability to feel and witness the reality taking place around us. This empathy is a service that artists can offer to the world.' p.174-175 Lacy, S. 1995, 'Debated Territory: Toward a Critical Language for Public Art', *Mapping the Terrain*, pub. Bay Press, Seattle

¹⁶ Lacy 1995 p.172.

¹⁷ Lacy 1995 p.174

¹⁸ Lacy 1995 p.18.

¹⁹ Dewey, J. 1938, 'Logic: The Theory of Inquiry' George Allen & Unwin, London. The passage on the determination of the problem is based upon pages 108 - 109

²⁰ Dewey, J. 1938, p 109.

²¹ Black, Max 1962 'Metaphor', P25 - P46, C.3 in *Models and Metaphors*, Cornell University Press

²² Schon, D. first published 1979, 'Generative metaphor: A Perspective on Problem-setting in Social Policy', p.137ff, ed. A. Ortony, 1993 *Metaphor & Thought* Cambridge University Press

²³ Generative metaphor which gives rise to new understandings are brought about by a immersion in the experience of the phenomenon of the 'problem.' Participants in 'concrete' situation are reflecting upon as well as experiencing the phenomena. The effort of mapping onto a context, a seemingly inappropriate description causes the participant to 'immerse themselves, in reality or imagination, in concrete situations which are information-rich.' Schon 1979 p.277.

²⁴ In 1990, sculptor Ian Hunter, co-founded with Celia Lerner, an organisation called 'Projects Environment' an arts trust committed to environmental and social change as a result of decisions taken at the Landscape and Sculpture conference held the year before. This conference was organised by Hunter as part of his formal research into the practice of environmentalist sculpture in order to discover the issues surrounding the practice of site-specific art. In the absence of previous research linking the fields of environmental

Notes and Sources

philosophy, land art projects and creative practices, 'Environmental Sculpture Practice as a contribution to Landscape Architecture' is a rich source of information about genres of environmentalist art practices in Britain and America until 1992. The findings from his study have since been influential in influencing the form of commissions and residencies in Britain. Hunter has set the agenda in a range of subsequent conferences disseminating information about new genre public art practices.

²⁵ Hunter, I.A. 1992, 'Environmental Sculpture Practice as a Contribution to Landscape Architecture' Ph.D thesis, Manchester Polytechnic p.55.

²⁶ Hunter 1992.

²⁷ Hunter 1992 p.234 –235.

²⁸ Lacy 1995 p.174.

²⁹ 'overcoming the pre-structured thinking patterns of professional practitioners and avoiding creative blocks' Hunter 1992 Chapter 4

³⁰ Hunter 1992 p.230

³¹ Hunter 1992 p.226

³² Hunter 1992 p.18

³³ Gablik 1991 p.61

³⁴ Hunter, 1992 postscript

³⁵ Lincoln, Y.S. & Guba, E. G. 1985, *Naturalistic Inquiry*, Sage Publications

³⁶ Csikszentmihalyi, M., Getzels, J.W. & Kahn, S.P. 1976 *The Creative Vision: A longitudinal study of problem-finding in Art*. John Wiley & Sons

³⁷ Their studies into artists' modes of cognitive activity have been cited not only by artist-researchers such as Hunter (1992), Bunnell (1998) and Pengelly (1996) but also by those concerned with cultural urban policy (Landry, C. & Bianchini, F. 1995) arguing for the adoption of artists' processes to ameliorate urban planning problems (Bianchini, F. 1996) and those concerned with the professional status of artists (Summerton J & Moody E. eds. 1995).

³⁸ 'Problem' is henceforth understood as "the partial transformation by inquiry of a problematic situation into a determinate situation." Once an indeterminate situation is entered with the purpose of inquiry, it becomes problematic. The solution is the inquiry progressing in such a way as to make the indeterminate situation determinate.

(Dewey 1938 p.108)

³⁹ Getzels & Csikszentmihalyi 1976 p.13.

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⁴⁰ Getzels & Csikszentmihalyi 1976 p.6.

⁴¹ Getzels & Csikszentmihalyi 1976 p.5.

⁴² Getzels & Csikszentmihalyi 1976 p.44.

⁴³ Getzels & Csikszentmihalyi 1976 p.24 -84.

⁴⁴ Getzels & Csikszentmihalyi 1976 p.251.

⁴⁵ Getzels & Csikszentmihalyi 1976 p.84.

⁴⁶ Getzels & Csikszentmihalyi (1976 p.98) as quoted in Hunter 1992 p.55.

⁴⁷ Getzels & Csikszentmihalyi (1976 p.98).

⁴⁸ 'The crucial implication is that the envisagement of problems is central to the creative process and that the character of the process at the time of posing the problem is related systematically to the quality of the creative product.' Getzels & Csikszentmihalyi 1976 p.137

⁴⁹ Getzels & Csikszentmihalyi (1976 p.177)

⁵⁰ Getzels & Csikszentmihalyi 1976 p.73.

⁵¹ 1976:22.

⁵² p.239 – 251.

⁵³ Getzels and Csikszentmihalyi 1976 p.246

⁵⁴ Getzels and Csikszentmihalyi 1976 p.3

⁵⁵ Getzels and Csikszentmihalyi 1976 p.251

⁵⁶ Getzels and Csikszentmihalyi 1976 p.139

⁵⁷ Lacy 1995:189.

3 Review of Related Art and Design Practice-Based Research Projects

3.1 Overview

The literature review was carried out primarily to seek previous research precedents corresponding to the research focus and clarify the conceptual framework for the methodology and analysis of this project. This chapter gives a brief account and critically evaluates three recent related practice based investigations into aspects of practice in terms of their examination of intention and the analytical methods used. The review established that practitioners experienced a reluctance to express intention during the process of making, and marked a methodological difficulty produced by making the practitioner the focus of the research investigation as well as its originator. These were considered to be the methodological issues which this investigation would need to address in its implementation.

3.2 Related Art and Design Practice-Based Research Projects in Artists' Processes

Although the field of practice-based research in art and design has been expanding steadily since the early 1980s,¹ investigation is largely being carried out by individuals learning the protocols of research. As a consequence of working as sole researchers, the philosophical frameworks chosen by each researcher, and thus the ensuing contributions to knowledge, appear disparate. Practitioners use selected aspects of their practice as a motivation for undertaking inquiry, to direct the selection of methods and to locate the research in their particular professional field. Professional practice provides the data to illuminate a particular focus of inquiry. Examples include the development of a computer program to ascertain the existence of the random choice in making sculpture.² In the field of Fine Art printmaking, Jon Pengelly used his practice to investigate environmentally safe methods of printmaking.³ Within the field of architectural site-specific ceramics, Eleanor Wheeler's thesis produced exemplar case studies of practical procedures inherent in the artist/commissioner relationship.⁴ However, simply because the research may be grounded in practice, it does not necessarily follow that the research focus would aim to investigate the elements of process which Lacy recommends, although information about the cognitive aspect of making is implicit in many of these studies. So, although there have been valuable methodological insights in related research investigations, there is at present a small corpus of published investigations into artists' processes in relation to contexts in the public realm which has been undertaken and articulated from a practitioner's perspective. The following section reviews several related investigations into practitioners' processes *per se*, which, despite having different research aims, have a contribution to make to this investigation.

The following projects have attempted to make explicit aspects of their own practice and in the process draw conclusions about the nature of creative art practice in general. Sculptor Anne Douglas used her own practice to learn about her practice.⁵ In examining the impact of new technologies on her ceramic practice, designer-maker Katie Bunnell produced a schematic visualisation of her creative process.⁶ As has been described in the previous chapter, environmental sculptor Ian Hunter discovered from observing the

evolution of his practice that environmental artists could have the function of identifying social problems and issues.⁷ Each of these artists has made a valuable contribution to knowledge in their professional fields and their written accounts of difficulties encountered in the research process have raised issues which illuminate the central focus of this research: the nature of practice of artists in the public realm.

3.3 The work of Anne Douglas in the field of Sculpture Practice

Douglas's thesis has a significant position in early practice-based idiographic research in art and design. It goes to some lengths to justify the use of the self in research into art practice and the inclusion of personal assumptions about sculpture practice as analytical criteria. In justifying the use of an individual's practice as a tool for understanding, she wrote that the "relevance of using an individual's practice as a means of understanding how artists work is not new and indeed may be the only way for an artist to examine his own situation."⁸ Douglas attempted to expose a hitherto private process by employing visual techniques to document and evaluate it. Her case-based method enabled her to gain insight into the area of practice of most interest to her i.e. how the meaning of the work is made through the process in answer to a perceived problem in "the way in which art is viewed."⁹

Douglas's own philosophical framework for analysis combined the writings of Erwin Panofsky and Donald Schon's concept of 'reflection-in-practice' with her personal criteria of practice. In contextualising her inquiry, she undertook a useful critical survey of practitioner-based research in related areas of sculpture practice by reviewing examples of methodological approaches of practitioner-researchers carried out between 1983 and 1987.¹⁰ Douglas surveyed the range of analytical functions the written text held in relation to the art work, drawing attention to the different ways of treating the subjective and objective narrative voice in constructing a research argument. Her concluding recommendations for subsequent practitioner-researchers were to seek to employ appropriate documentary methods that would further expose the structure and nature of sculpture practice.

3.4 The work of Katie Bunnell in the field of Designer-Maker Practice

Six years after the completion of Douglas's thesis, designer-maker Katie Bunnell combined a transparent analysis of her process¹¹ emerging from initial designs to peer review which demonstrated her understanding of how an individual's practice is integrated within a particular professional domain. Exploiting the non-sequential possibilities of a thesis composed in electronic format, the thesis stands as an analogy for her iterative creative process. Her research methodology is a form of naturalistic inquiry: idiographic, choosing her criteria, using herself as the instrument of research and allowing information to emerge through practice. Citing the work of Marshall McLuhan, John Dewey, and Richard Coyne she located her practice and stance within pragmatist philosophies pertaining to craft practice. However she locates the structural procedure of her practice within Douglass and Moustakas's three stages of heuristic inquiry (immersion, acquisition and realisation), evolving cyclically and iteratively.¹² By combining this methodology with Csikszentmihalyi's systems diagram of the locus of creativity between the creative individual and the wider cultural domain,¹³ she has produced a schematic diagram to show how knowledge can flow

reciprocally between her position as maker in society, her professional field and the wider domain of culture.

3.5 The work of Ian Hunter in the field of Environmental Sculpture

The research project most germane to this investigation into artists' processes in the public realm is an idiographic study completed in 1992 by Ian Hunter, who investigated how environmental sculpture practice could contribute to the practice of landscape architecture. He reviewed historical precedents in environmental art practices, collating examples of artists working in environmental organisations through the arts administrative structure of commissions and residencies and examples, such as the 'Artists Placement Group',¹⁴ of artists' attempts to become involved in interdisciplinary problem-solving teams in industry. He then related the ethical aim of such artists as sharing the stance of moral and social responsibility inherent in the philosophies of ecology and environmentalism.

Locating his practice within the conceptual framework of reflection-in-action,¹⁵ Hunter treated the evolution of his art practice as case-study data. His research method is a detailed and subjective observation of his interaction with specific rural contexts, presented as a personal narrative. The narrative approach enabled him to present an account that combined thoughts and action in keeping with his holistic philosophy. Hunter recorded his thoughts and actions throughout a sequence of projects: his experience of solitary walks during which he made ephemeral artworks, collaborations with landscape architects, and making artworks with others through open-ended improvisation in response to a particular context.

Each context required him to improvise strategies in order to help him understand how to interact with a particular rural context. As a result of this experience, he recognised that the need to devise a specific approach to dealing with each new situation was part of his sculpture practice and was a method of discovery-based problem-finding.¹⁶ He also construed his practice to be a research method based upon Donald Schon's description of reflection-in-action and Peter Checkland's soft-systems methodology.¹⁷

3.6 Critique of the work of Douglas, Bunnell and Hunter

Having reviewed the scope of the critical frameworks used by previous practitioner-researchers, Douglas found that there was no "clear methodology for uncovering information about practice",¹⁸ originating in the fields of art and design or art history. She herself favoured the analytical models in the study of music composition as being appropriate models for investigation into art practice and drew a parallel between her research methodology and the conceptual frame of Schon's reflection-in-practice. In a critique of Miszewska's research methodology, Douglas's view was that it was problematic to explain the practice of sculpture by locating it in another discipline such as psychology, because that discipline would "raise another set of questions" not necessarily relevant to the subject of art practice.¹⁹

Developing his thesis at the same time as Douglas and also wanting an idiographic approach, Hunter struggled with similar methodological problems of using his art practice to produce data as the principal research method. Similarly uncomfortable with existing models of research, he found that the language used

in debate and education in the professional field of art practice at that time lacked a terminology invented by practitioners to describe generic aspects of the creative process.²⁰ It is significant that both Hunter and Douglas's investigations were completed before the publication of key texts by Lacy and Kaprow, which would have made available models of practice and evaluative constructs developed from a practitioner's perspective.²¹ Hunter's solution to the difficulty was to examine and apply terms from other discourses such as systems methodology, creativity and problem-finding and in doing so, invent his own. Linking the insights from his experience which came from reflecting on his practice with information from other disciplines, Hunter's conclusion is a discursive interpretation of his projects related to the framework he collated of characteristics of the creative process as a problem-solving process proposed by Getzels and Csikszentmihalyi. Despite locating his practice as a research methodology within their conceptual framework, he did not choose to analyse his own creative process using their model of the creative process of problem-finding.²² He leaves the problem of an analysis of practice being carried out by the practitioner themselves open by stating that his case studies simply "conform" to the model.²³ Although use of the model to analyse and thereby consciously expose his practice was not a stated aim of Hunter's research inquiry, it appeared that the model was relevant in this investigation.

Bunnell has advanced the need for process to be documented in order to reveal aspects of hitherto tacit knowledge and thus improve methods of education and critical debate most clearly.²⁴ Douglas, Bunnell and Hunter have each tackled the topic by using recording techniques selected to fit the focus of their inquiry, mainly qualitative documentary methods such as photography, video and field notes as well as drawings, diaries and artefacts produced in the generative process as evidence of that process. The common aim of these projects was to examine aspects of creative practice in order to understand it better, expressed with phrases such as "gaining insight", "to add to knowledge," "in order to make research outcomes explicit and transferable."²⁵

Bunnell, Hunter and Douglas acknowledge the presence of the practitioner as the essential narrative voice in the research and are unwilling to disguise the 'subjective' nature of practice. "An important ingredient is therefore to find a way of understanding the subjective element inevitably involved in an artist looking at his own practice."²⁶ The three projects looked at process from different stances yet share the same sense of the problematics of producing transferable information about process from within their own process, which requires a disinterested perspective from experience rooted in self. Hunter experienced great difficulty in tackling the belief systems embodied in scientific research which conflicted with his established beliefs in art-practice that his methodology should be holistic, non-reductive, subjective and empathetic.²⁷ As Douglas has noted research methodology and techniques are dependent on the researcher's attitude to subjectivity and objectivity and a willingness to expose intentions tacitly embedded in personal experience. However, in seeking to document intention, we encounter the problem of getting practitioners to say where their ideas come from. Although practitioner-researchers state that intention is an important part of the process of generating an artwork, the area is problematic.

"The intention of the individual is central to practice and the motivation or "want" to make a particular object or objects is fundamental."²⁸ For Bunnell, the intention evolves as the generative process proceeds.

The degree to which it has been realised is reflected upon in relation to precedents in the field of practice. Her intentions, as listed in each practice-based investigation, describe the technological aims of the activity rather than the concepts behind the form of the artefacts, which are hinted at in their titles. Since Bunnell's case-studies concentrate on evaluating printmaking and ceramic techniques and her sequential experience of manipulating them during making, she takes her ability to visualise ideas and designs as a given.²⁹ Although writing briefly about the significance of the images used, the provenance of her ideas and their initial motivation remains tacit.³⁰ However it is important to state that the provenance of ideas was not Bunnell's research focus. Bunnell's exploration instead was concerned with integrating techniques not associated with traditional craft practice into her creative process rather than making visible the organisation of personal experience into making an artwork.³¹

Although Hunter's subject of investigation is most relevant to this inquiry, his method of recounting his experience also does not make explicit the provenance of his ideas, which are implicit in his narratives. Functioning as a primary stage of analysis, his case-studies produced rich data³² which have provided the context for his practice and confirmed that his work in different situations was a developmental process of personal inquiry. His narratives provide a clear account of his actions in a particular context which allow the reader to empathise with his experience and in that sense function as 'thick descriptions'.³³ His method of generating his rationale for his actions and the ensuing outcome is embedded in the narratives of the case-studies. However the developmental stage between the narratives and the conclusions appears unclear.³⁴ As a result, it is difficult to draw the kind of information from the narratives, which would help to pattern generically the process of artists immersing and responding to context which would perhaps have been provided by taking these 'thick descriptions' a stage further in analysis. Although qualitative research methodology views a description of experience to be a primary and essential level of interpretation,³⁵ it suggests that there is a need for a further analysis of the generic components of context-specific immersive strategies. According to Hunter, this could be developed by researching immersion strategies in urban environments.³⁶

Douglas advanced the view that the practitioner-researcher should articulate the structure and nature of practice leaving the provenance of ideas, the motivation and the significance of the results of practice to cultural commentators.³⁷ Although her research aim was to gain insight into her practice and thus increase understanding of sculpture practice *per se*, Douglas's separation of intention and implication from the structure and nature of art practice can be considered to have straitened the potential of her contribution to knowledge about the generative process of artists. Douglas developed this viewpoint from her observation of the difficulty she and other practitioners experienced in articulating a specific intention for a piece of work until its completion. Douglas appears to have equated intention with the ability to predict the ultimate aesthetic *appearance* of the artwork before the process of making is complete. ("I certainly have had ambitions for particular pieces of work, ... but the real situation tends to reveal solutions that I could never have imagined or intended.")³⁸ Citing the investigations of Greenhill and Holt, Douglas comments that they equate intention as being the "hopes that one might have for a piece of work" likening it to a "sort of hypothesis."³⁹ Significantly, Douglas appears to conflate the practitioner's ability to state an intention before the work is complete with a perceived fear that, by "explaining the work" and by implication the

practitioner's intentions, the work's significance or the experience of learning through making would evaporate once explained. "Not only this, the thinking within the profession which generates the work is not visible for fear that the process of unravelling this thinking will interfere with its integrity."⁴⁰

In the field of design, the reluctance to make explicit the process of making is commented upon by Bunnell when she suggests that one reason for the reluctance is that 'documentation is somehow felt to undermine its "magic and mystery" [of the creative process of design].⁴¹ This reluctance to investigate 'intention' as one of the elements of the generative process, from whichever standpoint, is embedded within a tacit belief-system within the professional field, which avoids the articulation of the motivations and desires for an artwork.

Although creativity is referred to obliquely in all three investigations, discussion of the artist's generative process in relation to the scientific study of creativity is marked by its absence. Bunnell uses the term 'creativity' without definition, although she discusses the relationship of the 'creative individual' to the professional context.⁴² Researcher-practitioners seek to make the creative process explicit, yet paradoxically have avoided attempting to examine the provenance of their ideas as being the initial stage in the creative process. Despite each describing their art-making process as holistic, Bunnell, Douglas and Hunter have chosen to exclude the provenance of their ideas from the investigation. No research investigation of process can claim to be holistic if it omitted to record the prospective intentions for an artwork before its execution, since intention, albeit tacit, would determine which course of action the practitioner would take and thus influence the ultimate manifestation of the artwork.

3.7 Conclusions

From reviewing selected precedents of research in the field of practice-based research into art and design, certain issues which should be addressed in the methodology of this investigation have emerged. In spite of different foci and emphases on the examination of practice, the work of Bunnell, Douglas and Hunter share an epistemological aim to contribute insights about creative practice from recording and analysing their personal process. All have shared a need to describe a methodology of practice, which they have sought to locate within a scientific research methodology, because their practice directs the course of the investigation. A common desire for a holistic and idiographic research method has raised several issues for the design of this research method in order to access data on an artist's intention:

- the inherent difficulty of articulating tacit knowledge whilst the researcher is the principal focus of the inquiry
- and the requirement to find an appropriate critical framework for analysis.

The need for research is corroborated by the recommendations made by Hunter. A perceived gulf of communication and working processes between artists and landscape architects initiated Hunter's research. "Some problems that have arisen in collaborations, and in other contacts between artist and landscape architect, can be attributed to a basic misunderstanding about the precise nature and function of the creative process in Sculpture as a response to problems in the environment."⁴³ This was a similar problem to a

perceived gulf in communication between urban decision-makers and public urban artists that had prompted the rationale for this investigation, that is to provide information to strengthen the argument that certain artists have the social function of raising awareness of issues of local concern. There is therefore a need to build on the work of Hunter and Getzels and Csikszentmihalyi by examining artists' processes in further depth, looking at more than one artist and developing methods of interpretation able to tease out the generic elements of process in context from artists' descriptions of experience. Any new investigation on process within a context-specific project would need more appropriate methods of analysis or interpretation which recognised the interconnectedness and embeddedness of thought, emotion, and imagination, yet can make the components of process explicit. This could be achieved by examining the process of several artists making art work in response to a variety of urban contexts set within an investigative methodology that would ground any findings or propositions in actual experience. The investigation would be concerned specifically with showing how artists organise their experience in response to a context. The examination of several artists, as well as the researcher simultaneously would seek to address the difficulty of making the researcher's process the sole subject of investigation. To counter and address the issue of the artist's reluctance to explain their intention or their process, it would be necessary to develop documentary methods of gathering evidence of artists' intentions which would not inhibit them whilst still providing data to make explicit the generative process from inception to realisation.

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²³ Hunter, 1992 p.228.

²⁴ Bunnell 1998, 3.3 p.90.

²⁵ "gaining insight," Douglas 1992 p.5. "to add to knowledge", Hunter 1992 p.58 "in order to make research outcomes explicit and transferable." Bunnell 1998 p.12

²⁶ Douglas, 1992 p.11.

²⁷ Interview with Hunter 30/7/98.

²⁸ Bunnell 1998 1.6.2.

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³⁰ Bunnell 1998 1.7(p.20) & 1.8(p.21).

³¹ Bunnell 1.4.

³² 'Rich data' is a term in qualitative methodology to describe data that are so detailed and complete that they provide a full and revealing picture of the situation being investigated e.g. verbatim transcripts and very detailed narratives. Source Joseph A. Maxwell C.3 *Designing a Qualitative Study* p.94 in Bickman L. & Rog J.A. 1997 eds. 'Handbook of Applied Social Research Methods' Sage Publications

³³ 'Thick description' is a term in qualitative research methods used to denote a description of a situation under investigation which "gives the context of an experience, states the intentions and meanings that organised the experience, and reveals the experience as a process." The text's claims for verisimilitude are based on this process of writing. N. K. Denzin p.505 *The Art and Politics of Interpretation* C.30 in Denzin N.K. & Lincoln Y.S. 1994 eds. 'Handbook of Qualitative Research' Sage Publications

³⁴ Hunter 1992:228.

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Notes and Sources

³⁷ “This research project suggests that appropriate research methods offer the artist the opportunity to isolate those aspects of the discipline that can be discussed by the creator from those which are best left to the work itself or to those better qualified to handle the issue e.g. a critic or historian. Personally I have defined that area as the structure and nature of art practice as opposed to intention and implication. By this means practice can be made visible, and achieve a context for understanding generated from within the profession.” (Douglas 1992, p.134)

³⁸ Douglas 1992 p.34

³⁹ Douglas 1992 p. 34 – p.35

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4 Method: Generation of Data

4.1 Overview

This chapter sets out the methodology for the investigation, describing the research strategy as practice-based and heuristic using qualitative research methods in a form of naturalistic inquiry. It describes the aim and design of an artist-led context-specific public art project, 'Taming Goliath', which provided a means to record the generative process of three artists, including the researcher. A description of the methods of data-generation and rationale for documenting the artists' process is included. The procedure for managing, reducing and organising the data of each artist's process into dossiers is described.

4.2 The Research Strategy

As a heuristic investigation of artists' methods of approaching a context and generating an artwork, the research inquiry was intended to examine the experience of practice as it evolved within an actual professional situation, and would be primarily be directed by my reflection upon that experience of practice. Although needing to clarify the aim and plan the initial practical stages of the research to gather the data, there was no intention to visualise the final form of the thesis at the outset. This approach followed an established method of personal art practice of having an intention yet deliberately not predicting, at the outset, how the final outcome would manifest itself as art. Qualitative methods of analysis were also envisaged because documentation of artists' processes was assumed not be amenable to quantitative or algorithmic methods of analysis. Diverse methods of interpretation were envisaged.

The motivation for the inquiry was driven by the belief that artists' methods were firstly, not understood to be 'methods' because of the popular conception of the artist held by those outside the professional field and secondly, unquestioned since they were taken for granted by artists within the field. To attempt to begin to question these assumptions and thus fulfil the research aim required documentation of actual professional practice as it took place in the public realm. This could be achieved if an actual context-specific project in the public realm, following the same administrative procedures as any other artist-led art project, were initiated with the intention of producing data on the process of artists from the inception of an idea to its eventual realisation in the public realm. Such a public art project would provide the 'research site'¹ in which the artists would work. That process of work would be recorded, thus generating data² in permanent form on their process. Success in acquiring the data and subsequently transforming it into transferable information would require a member of the field, that is a context-specific artist, to carry out the inquiry since only an artist with specialist knowledge of initiating public art projects and also of making such work would have the means to envision such a project. The project would provide the vehicle for the investigation into process. The intention was to interpret the data, produced as a result of carrying out and recording the project, in terms of 'making visible' the generative process of reflection and action of the participating artists. It was also envisaged that the opportunity for the artists to work in such a way could

extend understanding of the roles artists perform in the public realm. The trajectory of the research inquiry would be to transform the experience of a real-world project into knowledge of process accessible to the professional field beyond those immediately undergoing the experience.

The experience of making context-specific art would serve as the primary method of generating data, and my philosophical stance as an artist would function as an epistemological principle in interpreting the data. This would require reflexively acknowledging that the presence of assumptions, ethical stance and critical reflection shapes the experience of practice. This position has some affinity with ‘reflection-in-action’³ and ‘naturalistic inquiry’,⁴ both precedents in methodologies used by practitioner-researchers in art and design.⁵

My art practice is based on a philosophical position aligned with the pragmatic philosophy of John Dewey and the aesthetic philosophy of Allan Kaprow.⁶ Art-making is not concerned solely with the production of an artefact. It is a mode of experiencing and the means, both in its making and its appreciation, of understanding the world. The desire to make art emerging from a response to an external context in the public realm serves as the method I have of experiencing and understanding that context and my place within it. All the phenomena I encounter in the process of living have the potential to become the origin, the content or the physical manifestation of an art-act, when an appropriate opportunity arises. Experience on all levels may be considered for its aesthetic potential: chance conversations, an accidental meeting, a scene witnessed from a passing car, an argument, the light on the bubbles of washing-up liquid, news footage, paying the bills. Thought, emotion, memory, social and physical interaction with the world are integrated together, each becoming prominent at different stages throughout the course of developing an art-act.

When entering a context, everything that happens is important in the potential contribution it may make to the final art-act. For this reason, I am reluctant to predict at the beginning, the manifestation of the art-act beyond knowing that there will be an eventual form. This strategy has some similarities with Hunter’s description of the process of immersive orientation⁷ discussed in the previous chapter.

The holistic, context-driven, interdisciplinary, experimental and humanistic processes attributed to artists by Franco Bianchini⁸ describe not only some aspects of my practice but also appear compatible within the attributes required for using the methodology of naturalistic inquiry. Lincoln and Guba’s concept of ‘naturalistic inquiry’ is a methodology which acknowledges many of the values I wanted to incorporate in the research approach. It recognises that the focus of the research would continue to emerge and develop after the inception of the art project. It also validates my position of involvement in having to initiate a project as being the only means of acquiring the data of actual experience. The art project would not be a simulation and would provide the “natural setting” for the research in which the participating artists would be the “primary data-gathering instruments” and interpreters of the data.⁹ A naturalistic methodology also acknowledges the validity of making an obviously idiographic interpretation which would include subjectivity and my influence on events, through being both participant and investigator, provided that a differentiation is made between my interpretation of experience (and therefore my bias) and the experience of the other participants. The project methods would not seek to make comparisons between each participating artist but would employ qualitative methods which could present each artist’s

own experience of the project, primarily as *their* experience before any idiographic interpretation. The methodology would require a distinction to be made between the artists' own explanation of experience and the interpretation produced by the research. By carrying out planned procedures for recording and gathering data prospectively rather than recording statements made retrospectively by the participants after the completion of the project and presenting the interpretations of the data as clearly as possible, it was envisaged that the results of the research could be regarded as trustworthy. Since the review of previous research projects in the previous chapter has indicated a lack of appropriate critical frameworks for this project, the methodology also allows for the establishment of particular criteria for analysis in the absence of any appropriate ones. On completion of the art project, it would be necessary to develop a conceptual framework for the analysis of the data.

4.3 Methods of Data Acquisition

4.3.1 Carrying Out a Context-Specific Project

To provide the means of gathering data on artists' processes in contexts in the public realm, an actual art project, with the aim of introducing the recent genre of context-specific public art practice in a particular location, would be self-initiated.¹⁰ The aims and objectives of the art project would provide the administrative framework for the artists to work in. The project would have a limited time-scale leading to an exhibition date. In order to gain funding and succeed in being produced, it would follow organisational procedures of exhibition production, publicity and funding already established by other projects of procedure set within a framework supplied by arts funding institutions.¹¹ The topography of the city in which the project was set would provide a diversity of contexts in the 'public realm' within which the artists could enter and immerse. Hence, the experiences of the artists in carrying out the project would provide the data for the research inquiry. It would be necessary not only to document, but also to be a participating artist and project co-ordinator, since the art project itself was experimenting with the conventions of local art practice. It was envisaged that the investigation would be more robust if data was gathered on several artists, working in different media and with distinct philosophies of practice.

For clarity, the art project will be referred to as the 'project' or its title 'Taming Goliath'. Aspects concerning the examination of the artists' processes will be referred to as 'research' or 'investigation'. 'Context' is used to mean the actual environment within the city the participant chose to work in.

4.3.2 Design and Rationale for the Art Project ('Taming Goliath')

It is necessary to explain the rationale for structuring 'Taming Goliath' firstly in its remit as an arts project and then as a method of gathering data on how artists conceive of a context-specific artwork. The location for 'Taming Goliath' would be the city of Aberdeen to which three artists would be invited to come and propose an artwork. The artists were given an open brief to develop an artwork within given constraints of budgets and feasibility. The way the artists would choose to develop an artwork was their decision within the practical parameters of project funding. Participants were expected to work within budget and to be responsible for realising their artworks. The final form the artist's proposal might take for an exhibition

would not be predicted or pre-determined at the outset of the project. The project would develop in three stages:

- Stage 1) Four weeks of ‘reconnaissance’ to enable the participating artist to reconnoitre an unfamiliar urban environment in order to propose an artwork.
- Stage 2) an eleven-month preparatory period, working co-operatively, to develop proposals for art-acts by obtaining funding and necessary permissions to execute them.
- Stage 3) a period of installation and publicity of an exhibition of each artist’s proposal.

The open-ended brief given to the artists would require each artist to resolve a three-fold problem:

- 1) to identify a context within Aberdeen for a proposal
- 2) at the same time, to develop a rationale for an art-act which they considered appropriate for that context and which was feasible in terms of the artists’ financial and technical resources.
- 3) to realise the art-act in a form which would satisfy the artist’s purpose through whatever means they thought appropriate.

How each artist elected to deal with the problem of ‘what to do in Aberdeen?’ would be their choice alone. An arts project designed to have a built-in period of reconnaissance and no pre-determined outcome, would require the artists to decide for themselves how and whether to respond to a particular public realm context. The agreement to participate in the Taming Goliath project required each artist to accept a challenge, as it was not known if a project with such an agenda would be feasible beyond the reconnaissance stage in the context of Aberdeen.

The structure of Taming Goliath was planned in such a way that consideration of the social and physical contexts of Aberdeen would deliberately be included by the participating artists in a period of reconnaissance in order to ensure that the artwork would be relevant to the context as is shown in the project aims.¹² This criterion was based on a belief that public art made in consideration of a context external to the artist was a preferable form of practice than public art that did not.

The period of reconnaissance as the first stage of the project was intended not only to enable the participating artists to decide for themselves where to work in the city, the means they intended to use but also to encourage the artists to feel freely experimental with their own process. A further reason for funding a period of exploration was to ensure as much time as possible for the exploratory period, as well as the development of the proposals. It was considered that more profound results would emerge if the artists were given adequate time and supported within that time to develop a proposal.

Providing a period of reconnaissance was intended to improve on the practice of previous recent precedents of several exhibitions of public art¹³ which either gave the artist a pre-determined site to work in or else an extremely short period of reconnaissance, whilst claiming that the project was specific to particular contexts in each location. By providing a period of exploration, the Taming Goliath structure

differed from the established method of public art commissioning which usually predetermines the location and form of the artwork before appointing the artist.

The final exhibition was intended to occur in a variety of places across the city of Aberdeen in order to encourage audiences to explore areas of the city perhaps unfamiliar to them and thus demonstrate that art can be made and appreciated anywhere, in the periphery of the city as much as its centre.

The structure of 'Taming Goliath' was also planned to facilitate the acquisition of appropriate data on the methods artists use to respond to a context in the public realm. The reconnaissance was intended to produce suitable conditions to record the process of artists beginning to develop ideas for artworks.

4.4 Selection of Artists

A group of three artists as well as the researcher was envisaged as being the maximum number possible to administer whilst participating in the project. The artists needed to be willing to engage in the process of exploring a context in a city although it was not necessary for them to identify themselves as public artists. The artists would be drawn from those working in experimental art practice, that is time-based media such as sound, video and installation and temporary, process-orientated and people-centred practices instead of media such as object-sculpture and mural painting traditionally associated with public art in order to gain a range of approaches to the city. The decision to focus on these practices was made in order to change the local perception of public art practice as being manifested in object-based monuments. In order to ensure a detached perspective on the city, artists who did not originate from Aberdeen, and therefore would have no prior knowledge of traditions and conventions in Aberdeen both in terms of contemporary art practice and in the way of life, were invited to participate.

The artists also needed to be willing to commit themselves to having their process recorded.

4.5 Methods of Recording the Process

The data gathering would focus on recording as much of the artists' actions and thoughts as possible, since the objective in recording the processes of artists working in public realm contexts was to provide data in order to make explicit the process between conceiving an intention to its outcome. It was envisaged that techniques of observing artists' processes would either be adapted from existing techniques in other disciplines or from those specific to the field of visual arts research. Documentation aimed to record the opinions, feelings, decisions and responses of each artist during the project. At the same time, the sequence of events in the administration of the art project would also be recorded so in order to provide a way of cross-referencing events.

The methods were chosen to provide a permanent body of data from which accounts of each artist's experience could be compiled.

4.6 Techniques of Recording Artists' Processes

Documentation of the reconnaissance period was planned as follows:

To record on audio-tape discussions held regularly between the artists and between artists and others.

The artists were asked to keep a diary and to record their reflections and decisions. It was also planned to photocopy all visual material (preparatory drawings, sketchbooks, photographs) at the end of the reconnaissance period. A questionnaire would obtain information on the artists' stance and background.

All the project management records would be retained throughout the project. After the reconnaissance at regular intervals throughout the project visual material produced naturally through each artist's process would be photocopied. Subsequent meetings between artists would be recorded. These records would serve to support the primary method of recording the artists' reflections and decisions during the project.

4.6.1 Sweatbox Method (videotape)

The Sweatbox method is a method of prospectively gathering data on the artist's reflections and decision-making which was intended to be the least inhibiting to the artists as possible and not to interfere with the project development. It is a method intended to record in permanent format an artist's own description and presentation of their process, using drawing and showing objects where necessary. Its setting was designed to provide a sympathetic forum that would enable artists to reflect upon their process as the project progressed. The Sweatbox was adapted from a teaching method used by Robert Gordon University's School of Architecture to demonstrate how an architect approaches a design problem. In the adapted version of the 'Sweatbox', seated at a table, each artist was able to draw, talk and show visual evidence of their methods as they chose. As they did this, they were recorded on videotape. One overhead camera filmed any drawings and visuals on the table, whilst the second full-frame was placed opposite the artist, providing a 'talking head' shot. The setting for the 'Sweatbox' was a small recording studio. The other participants were present. The Sweatbox sessions took place three times, at the end of the reconnaissance, at the end of the preparatory period (seven months after the beginning of the project) and at the end of the project. The duration of each artist's session varied depending on what they had to say.

Each artist was free to make a presentation in any manner they liked and treat the visual potential of the Sweatbox in any way provided that they described their experience of the project, what they had done, commenting on anything of interest. In the first Sweatbox, they were asked to describe their actions, their reactions to the city of Aberdeen, any ideas for projects and comment upon anything of interest since the beginning of the reconnaissance. In the second Sweatbox, the artists were asked to describe their actions and reaction since the previous Sweatbox. In the third Sweatbox, the artists were asked to describe their actions and reaction since the previous Sweatbox and also make an evaluation of their experience of the project.

4.6.2 Rationale for the Sweatbox method

Although video-recording is often used as a relatively non-intrusive research method to observe behaviour, the use of the video camera in the Sweatbox was based on a particular rationale. The Sweatbox method was intended to produce a permanent record of artists knowingly making a presentation of their decision-making combined with their ensuing actions with the aim of making explicit their creative process to an

audience (the camera and the other participants). It was intended to produce a record of the thinking processes artists use to describe making a piece of work and how their response to a particular context in the public realm would influence their decisions in making a piece of work. Asking the participating artists to describe and reflect upon their process in the Sweatbox was primarily a means to examine the assumption that it is difficult for artists to make their processes explicit. It was not known at the outset if it would be possible for the participating artists to make explicit their process using this method.

As far as the researcher knows, the Sweatbox technique has not been published as a research method for observing reflection-in-practice. It has the potential to be a documentary tool for recording the decision-making within an arts project but the focus of research investigation was not primarily concerned with testing its validity or reliability as a research method. This has yet to be done.

4.7 Realisation of ‘Taming Goliath’ (March 1995 - May 1996)

A description of the course of events of the Taming Goliath project is included in the Appendix. The participants and the outcomes of carrying out Taming Goliath are described briefly in this section.

4.7.1 Participating Artists

As well as myself, three artists participated in the Taming Goliath. Martyn Lucas is a painter and performance artist, working with community arts projects. At the time of ‘Taming Goliath’ he was based in London not only working as a community artist and youth worker but also was completing a postgraduate degree studying the role of artists in education. Shortly after the reconnaissance, he published ‘Dialogue’, an artist’s book of collaborative drawings between himself and an adult with learning difficulties. Tracey McConnell-Wood was based in Dundee, having recently returned to contemporary arts practice after working as a designer in commercial television in London. Her visual practice at that time was concerned with video-making and installations. Gianni Piacentini is an Italian artist based in Rome whose works included performances, collaborative works, site-specific works and projects which change the nature of gallery spaces.

In the four week immersive period between March and April 1995, the artists met together to carry out a reconnaissance of the city of Aberdeen. An exploration of the city then formed each artist’s proposal. Between April 1995 and April 1996, collectively and individually, the artists then developed and negotiated the realisation of each proposal into an exhibition. SS was responsible for administration, negotiation and management of publicity, documentation and liaison between funding agencies and sponsors. Gianni Piacentini withdrew from the project after six months since his funding was reduced.

4.7.2 Outcomes

Three artists completed the project which culminated in an exhibition ‘Public Address’ displayed in six public venues in Aberdeen in April 1996. Martyn Lucas realised two projects: ‘Visual Dialogue’ an exchange mail-art project between young in-patients at Royal Aberdeen Children’s Hospital and the Royal Free

Hospital, London, exhibited in both hospitals and the central public library in Aberdeen. A booklet 'Hospitals Talking Art: Recording the Visual Dialogue' was published in June 1997.¹⁴

For 'Through Our Eyes' Lucas together with a co-tutor, facilitated forty children to make images and objects in response to the permanent collection in the gallery. The children's work was exhibited in the council-run community arts gallery, as part of the 'Public Address' exhibition.

Tracey McConnell-Wood produced 'Incidental Sound': a sound installation of familiar sounds in Aberdeen simultaneously sited in the main shopping centre, the winter gardens and the art gallery. 'Incidental Sound' was broadcast as part of the 'Public Address' exhibition April/May 1996. At the shopping centre and the winter gardens, the soundtrack was played through the public address systems twice daily for an hour. At the art gallery, the sound played continuously in a custom-made installation of four speakers set upon plinths to suggest a four-way conversation.

Susannah Silver produced 'Full House', an installation in the Centre Court of Aberdeen Art Gallery of a full-size billboard hoarding and image of bingo players waving. 'Full House' and 'Incidental Sound' were both installed at the same time as the exhibition of the painting 'Christ driving the traders from the Temple' by El Greco lent by the National Gallery, London. A catalogue of the project was published in September 1996.¹⁵

4.8 Data Management

Taming Goliath was a complex project to document since it involved recording the activities of three participants over the course of a year. The data it produced can be categorised in two parts. The first part can be considered to be *emic*¹⁶ in that it was composed of records naturally produced in the course of the project's development such as the artists' developmental work, mainly drawings, writings and photographs in notebooks, sketchbooks and diaries produced throughout the project. The completed art projects were photographed on slide and the preparation of the final exhibition was videotaped. Administrative documents budgets, correspondence with external bodies, publicity, sponsorship brochures combined with diaries and reports and all documents relating to project planning such as grant applications, budgets and correspondence were retained along with press-cuttings, reviews and publicity material. These were intended to provide comprehensive material for mapping a chronological outline of events and the artists' reaction to events.

The documentary methods also produced *etic* data, that is data deliberately produced in order to carry out the research objective of producing data specifically on the artists' decision-making processes in the format of audio-tapes and video-tapes. These tapes provide a record of the artists' reactions to Aberdeen and the issues which influenced the development of the exhibition 'Public Address'. During the third week of reconnaissance a written questionnaire was given to the artists in order to discover their personal frame of reference. Each artist produced written responses to a questionnaire describing the nature of their practice before starting the Taming Goliath project, their philosophical stance, influences which had shaped the practice, aims and expectations of the project, the strategies employed to find a context and their perception of the audience for their work.

In January 1996, interviews with ML and TMCW were audio-taped to discover whether they were conscious of the presence of metaphor in their process of making an artwork for Taming Goliath. Certain interviews between artists and external bodies such as the city arts officers were also audio-taped although it was more difficult to record these meetings so documentation relied on correspondence and note-taking. Shortly after the end of the project, the artists produced drawings visualising their view of their process throughout the project and activity schedules listing the events which had been important to them.

Two further meetings between the artists to discuss the development of the exhibition were also audio-taped as well as a meeting between ML, his collaborator and myself in order to discuss the exhibition planning of 'Visual Dialogue.' These two sets of records were subsequently used to compile the publications: 'Taming Goliath: artists in cities'¹⁷ and 'Hospitals Talking Art: recording the visual dialogue.'¹⁸

To summarise, the records generated by the Taming Goliath project were as follows:

Each artist produced three video taped 'Sweatbox' sessions, recorded firstly at the end of the reconnaissance period, secondly three months before the exhibition and thirdly in the closing days of the exhibition. Each artist's preparatory drawings, diaries and sketchbooks were photocopied at intervals throughout the project. Approximately thirty hours of audio-tape were recorded of discussions between the artists recording their responses to the city and to each other's ideas to exhibition planning, meetings with external agents such as the city centre co-ordinator and planning discussions between May 1995 and the beginning of the exhibition in April 1996. In addition, each artist produced an activity schedule and a drawing of their process. The planning of the whole Taming Goliath project produced schematic drawings that were recorded in project notebooks. The subsequent reflection on the generic structure of the whole project produced further schematic drawings. All the exhibition projects were photographed during their installation and exhibition.

4.8.1 Data Reduction

The records were then divided into a dossier for each artist. Each dossier contains:

- a personal narrative written in answer to a questionnaire at the end of the reconnaissance period describing:
- their practice before the start of the Taming Goliath project,
- their perceptions of their audience, expectations for the project,
- and their reactions to the project brief.
- A calendar of the activities the artist perceived as most important, compiled after the end of the project.
- A drawing visualising their process throughout the project, drawn after the project completion.
- Three Sweatbox videotapes accompanied by transcription logs.

4.8.2 Application of the records in analysis

The records collected have been used in the analysis in the following ways :

- The activity charts and schedules, project management diaries and the artists' own diaries and sketchbooks provided the records with which to produce a summary of the development of each artist's project.
- The responses to the 'personal narrative' questionnaire provide written statements by each artist on their professional stance as artists and their motivation for participating in the Taming Goliath project.
- The audiotapes of discussions and meetings provide a record of the types of issues the artists encountered in developing the Taming Goliath project in the context of Aberdeen. This information has served to provide the basis for the content of published presentations, papers and booklets.
- The project management notes, combined with the artists' own records have served to compile lists of all those who encountered the artists directly in some way during the project. The lists served to provide the data for an interim analysis of the audiences for each artist's project in terms of Lacy's artist/audience construct.¹⁹ These lists are found in the Appendix.
- The Sweatbox videotapes provide the artists' own presentation of their process during the project. Coupled with the 'personal narrative' responses, these records are the primary data for examining their process from intention to outcome against the criteria formulated by external experts outlined in the contextual review.

In the researcher's view, the dossier recorded each artist's decision-making throughout the Taming Goliath project. Since I was a participant in the project, the drawings, statements, and diaries seem to me to provide the primary narrative of the project. The Sweatbox sessions give as full a description of the aspects of the process as the artists were able to articulate at the time. However, the dossier contains so much information that a project summary describing how each project was conceived, the stages of its development and its eventual realisation is included in the Appendix, in order that the reader can refer in detail to what each artist did. Each artist's dossier achieved the first objective of this research investigation: the generation of data in a permanent form which is accessible to others to interpret in a variety of ways.

Notes and Sources

¹ Feldman M.S. 1995, 'Strategies for Interpreting Qualitative Data' p.62

² 'Data' in this inquiry, uses Feldman's definition, that is the records of documentation and "what the researcher knows" (professional experience and tacit knowledge present before data gathering) and reflection on the experience gained as a result of the data gathering process. Feldman M.S. 1995 p.6

³ Schon, D 1991, 'The Reflective Practitioner, How Professionals Think in Action' Avebury

⁴ Lincoln, Y.S. & Guba, E. G. 1985, *Naturalistic Inquiry*, Sage Publications

⁵ such as Ian Hunter and Eleanor Wheeler who cite Schon's concept of reflection-in-action, Bunnell 1998 and Pengelly cite naturalistic enquiry as a methodological framework

Notes and Sources

⁶ Dewey 1934, Dewey 1938 and Kaprow's three essays on the Education of the 'Un-artist' in Kelley ed. 1993

⁷ Hunter 1992 p.18.

⁸ Bianchini, 1996.

⁹ Lincoln & Guba 1985 pp.39-45

¹⁰ Examples of multi-site public art projects, such as 'Lux Europae' Edinburgh 1992, and 'Places with a Past' 1991 Charleston USA, were used as models of practice to develop the rationale and structure of the project. These precedents were combined with previous experiences of initiating, co-ordinating and exhibiting the 'Lodging House' project in Aberdeen (1993) and the 'pepiniere' exhibition in Niort, France in 1991 to develop the rationale, aims and intentions of 'Taming Goliath'. Having experience of the appropriate administrative procedures and the requirements of Scottish arts funding agencies from undertaking the 'Lodging House' project, I knew enough to be able to set up an arts project for gathering data on artists' processes in the public realm. The artist-led project 'Taming Goliath' was set up as an artistic response to the context of Aberdeen. In 1994, Aberdeen had no particular reputation as a centre for contemporary arts practices such as installation, time-based art, experimental practice or site-specific public art.

¹¹ This procedure is published in several handbooks For example :'Fundraising' 1993,ed. S. Jones, 'Organising Your Exhibition ed. D. Duffin, 'Making Ways' ed. D. Butler 1987 and later editions, all AN Publications.

¹² . The aims of 'Taming Goliath' were to develop an exhibition of innovative artworks specific to Aberdeen using the city itself as a 'gallery', to set up an exhibition which would encourage exchange, participation and interaction with new audiences in the city and to seed further initiatives by artists in Aberdeen. (extract from Scottish Arts Council application 1995)

¹³ Lux Europae, Edinburgh 1992. The exhibition is documented in the Lux Europae Trust publication 'Lux Europae: Outdoor Light Installations by 35 European Artists across the city of Edinburgh' (1993) and 'Platzverfuehrung', Germany 1993. This project is documented in the slide collection 'Germany: Art in public places' published by Art on File International 1994

¹⁴ This project was realised with a collaborator, George Galbraith (GG), who was the Visiting Arts Specialist at Royal Aberdeen Children's Hospital

¹⁵ Silver, S. 1996, 'Taming Goliath: artists in the city', Centre for Research in Art & Design, Robert Gordon University.

¹⁶ The terms 'emic' and 'etic' are distinctions in data made by K. Krippendorf as quoted in D. A. Stewart & P.N. Shamdasani in Bickman L. & Rog J.A. 1997 p.507. Emic data is data that indigenously arises from the situation. Etic data is data produced as a result of the researcher's actions e.g. interviews, questionnaires etc. Stewart & Shamdasani emphasise the importance of the distinction since it clarifies the researcher's position in relation to the subjects of inquiry.

¹⁷ Silver 1996

¹⁸ Lucas M. & Silver S. ed. 1996 'Hospitals Talking Art: Recording the Visual Dialogue' published Centre for Research in Art & Design, Robert Gordon University

¹⁹ Lacy 1995 p.178

5 Developing the Conceptual Framework for Analysis

5.1 Overview

This chapter recapitulates the focus of the investigation and describes the rationale for developing a conceptual framework for analysis. The value of interim strategies of interpreting Taming Goliath based solely in the practitioner's knowledge of the experience are assessed in terms of their success in 'making visible' artists' processes in context. It then assesses the relevance of applying theories developed from the disciplines of science, philosophy and culture as an aid to an investigation whose philosophical position integrates subjectivity and objectivity. Epistemological problems based on the tenets of theories of creativity are also outlined. In consequence, the philosophical position underpinning the conceptual framework is clarified and the artist's process of entering a context is understood as the equivalent of instituting a problem from an indeterminate situation. The conceptual framework is formed from a synthesis of recent pragmatist theories of thinking and creativity, John Dewey's pattern of inquiry, and the model of the creative process developed by Getzels and Csikszentmihalyi. The model is revised in order to analyse and interpret the data of Taming Goliath.

5.2 Recapitulation of the Research Focus

The aim of the inquiry was to examine and make explicit the generative processes of artists working in the public realm, in order to understand the relationship between context, artist, process and artwork. 'Process' is taken to mean the thinking and actions artists undergo to organise their experience of a context in the public realm into an artwork. The research inquiry sought to access the aspects of process commonly held to be tacit, that is to say, the methods of generating an idea for an art-act in response to a context in the public realm and if possible, the intention. The intention was to try to show how an artist generated an idea through appropriately designed documentary methods and through an appropriate analytical methodology. The objective of participating in and documenting an experimental public arts initiative was intended to produce data that would enable an examination of how artists identified a context in the public realm and proposed and realised an artwork in that context.

Understanding would emerge in two ways: first, through experiencing the real thing with all the risks of an unpredictable situation and secondly, by interpreting that experience through an appropriate critical framework. Any propositions or findings would evolve from a grounding in experience and reflection upon the data on artists' processes generated during Taming Goliath. No attempt was made to visualise the form the interpretation of the data would take after designing the initial data-gathering stages of the research despite the fact that this open-ended attitude could create difficulties with carrying out an analysis of the data. The outcome of the inquiry would be an idiographic interpretation constructed from the data produced by three artists working in the same situation.

5.3 Initial Strategies in Interpreting Taming Goliath

Examination of the data produced from the Taming Goliath project would require the establishment of an original framework of criteria since the research project had few analytical precedents within the field of public art. The ‘real-world’ nature of the project also created some problems in clarifying the focus of the research inquiry. The ‘Taming Goliath’ project had a professional agenda of aims (See Methodology section) specific to the context of Aberdeen which were distinct from the aims of this inquiry into artists’ processes. In order to fulfil the requirements of funders and the artists’ own professional aims, the project aims were uppermost for the duration of the project, since it needed support to succeed professionally. Undertaking Taming Goliath raised immediate professional issues such as the relationship between institutions in the public realm and artist-led initiatives, collaboration and co-operation between artists and non-artists and the degree to which the constituents of an audience are determined by an artist’s ethical stance and type of process.

This experience often seemed to be counter to the aims of the research inquiry as the practical issues raised by making art in the public realm, had themselves the potential to become questions for research. Embedded within and responsible for the execution of Taming Goliath, it was difficult to distance oneself from events enough to be able to begin to produce an interpretation which would move beyond personal anecdotal accounts of the experience into information useful to other artist/researchers.

Reducing the data required a change from my role as an involved participant/observer within an instrumental case to one of an analyst examining the data from a disinterested perspective, uninfluenced by immediate professional concerns. My first response as an artist was to make something with the images, sounds and texts. I was reluctant to analyse as I felt that the artists should speak for themselves. I traced this reluctance to a tacit belief that the ‘(art)work should speak for itself’. Although I had identified certain issues within the debates within new genre public art of relevance to Taming Goliath, I did not know how to select or connect the recordings of our discussions in such a way as to illuminate the issues. I had imagined at the outset that if I presented all the recordings verbatim, this would automatically produce a coherent if lengthy narrative of each artist’s process in Taming Goliath. In so doing, the aim of the research would be achieved in that the processes of artists through their presentations in the Sweatbox sessions would automatically become visible and explicit. This did not work since I had equated ‘visibility’ as being synonymous with ‘explicitness’.

Without interpretation, the significance of the data produced by undertaking Taming Goliath, which I was convinced was relevant to the wider professional field of public art, would remain inaccessible to myself and others. I carried out several interim reflective interpretations of the experience in the form of conference presentations and published papers as follows.

- Production of an interpretation from the data and visual documentation which linked the artworks to the artists’ methods by describing the metaphors they implemented.¹
- The publication of Martyn Lucas’s project ‘Visual Dialogue’ in booklet form as an edited narrative using the words spoken on his Sweatbox tapes and illustrated by the images made during the project.²

I also conducted the following interim analyses which contributed to understanding the focus of the research inquiry. Examples of this work are included in the Appendix but are not discussed in detail in this thesis since they are concerned with strategic issues raised from the experience of the Taming Goliath project.

- Suzanne Lacy's construct of interaction was adapted in an analysis of the constituents of the audience in each artist's project. Lists of those with whom the artists had direct contact during their generative process are included in the Appendix.
- Schematic drawings visualising the relationships between artists, audience and context during the Taming Goliath project were produced.
- Schematic drawings visualising the generic components of an artist's response to a context in the public realm were also produced.

These analyses helped to develop a position but were still unsatisfactory since the drawings, in particular were produced from one individual's reflection on participating in an event and were therefore difficult to refute. However, these attempts to present the process of artists working in the public domain to public audiences were valuable. They led to the discovery that the narrative would not automatically present itself just by placing all the material in chronological order. By revising my understanding of the term 'make visible', I realised that visibility would be achievable by interpreting the data rather than exhibiting the data for the audience or reader to interpret themselves. The focus of the analysis would use the recorded data to make the generative processes of artists in contexts explicit, rather than interpreting the memory of the experience of participating in Taming Goliath. Any patterns present in the artists' processes in Taming Goliath would become explicit, if certain themes embedded within the recordings were highlighted through a coherent conceptual framework. Such a conceptual framework would set boundaries and pose a limited number of questions of the material. Those features of the experience of Taming Goliath and thus certain aspects of artists' processes germane to the questions would thus become examinable and accessible by analysis. Such a framework had to accord with my philosophical stance as an artist and its results serve to provide a conceptual scheme to unify intention, interaction and audience as an integrated activity.

5.4 Developing a Philosophical Position

Using solely my knowledge learnt from art practice appeared not to be an adequate method of extracting transferable and generic information about artists' generative processes. Having considered the data from a position embedded within the experience, a model of the generative process as a conceptual framework and an analytical technique was required which would distance myself from the memory of the experience without discounting its significance in understanding how events unfolded.

At a preliminary stage, the part played by metaphor in artists' generative processes was examined in the light of Schon's proposition that an immersive examination of metaphors embedded within in social problems would improve the determination of their solutions.³ The literature on metaphor within the canon of aesthetics as a conceptual framework appeared inappropriate since its concern is with the extent an

artwork conveys meaning using metaphor and omits any study of the generative process.⁴ The interim examinations of the data had discerned that artists in *Taming Goliath* had expressed some of their activities using metaphors but to discuss their processes solely in terms of the contemporary theory of metaphor⁵ did not create a link with the practice of public art. The focus of both classical and contemporary theories of metaphor is concerned with defining generalisable characteristics and functions of metaphor using algorithmic and mapping methods, and also of identifying metaphors using linguistic expressions.⁶ Any ‘novel’ metaphors made by poets, writers and artists are usually explained as new extensions of already existing metaphors.⁷ Although the contemporary theory of metaphor maintains that a repertoire, or in Lakoff’s terms ‘a conceptual scheme’, of metaphors governs the way we understand human experience, there appears to be scant research on examining the process by which people’s actions are ordered by metaphor and as such no methodological precedents. Since the contemporary theory of metaphor holds that metaphor is a part of organising thinking and directing action in all human behaviour, then it can be assumed that artists’ generative processes would include metaphor. However, since metaphor itself would form only part of a particular aspect of a range of activities embedded within the process, using theories of metaphor would illuminate one specific part of the process. Hence, an analysis of metaphor in artists’ processes would not be an appropriate analytical method in making explicit how artists generate an artwork from intention to outcome in a context in the public realm.

Cultural philosophies, too, appeared inappropriate to an examination of the thinking processes of artists, since their purpose is to interpret the meaning of art within society from a basis of their own philosophical tenets.⁸ Within the scientific and philosophic disciplines concerned with the study of metaphor and creativity, debate and information is skewed by the schismatic opposition of subjectivity and objectivity,⁹ truth and falsehood,¹⁰ and creativity versus rationality.¹¹ Any examination of the data would have to be conducted within a conceptual framework designed to retain a sense of integration, respecting the practices of public artists as a reasoning profession, instead of regarding them pejoratively as irrational and subjective. This conceptual framework was intended to ground an interpretation of artists’ actions. That interpretation intended to use as little transcendental language, rhetoric and specialist terminology as possible. The conceptual framework should not be at odds with my assumption that the generative process is primarily an act of thinking and decision-making, integrated with making and representing. The research aim of examining the artist’s generative process in such a way as to combine and make explicit the artist’s intention and interaction with a context was then reformulated as an examination of the way in which the artist institutes a problem from an open-ended and indeterminate situation in the public realm and resolves that problem in a sequence of events and decisions.

5.5 The Problematics of Creativity in the Study of Cognition

However, using cognitivism as a basis to construct an analytical framework to examine artists’ generative processes, was difficult. By examining a lucid critique of the epistemological contradictions within the cognitivist perspective towards concepts of creativity and thought by the educational philosopher John J. Holder, my position as practitioner-researcher was understood to be in fundamental opposition to the

core tenets within mainstream cognitive science that neither consider art-making or metaphor as related to thinking. According to Holder, cognitivists take the view that thinking is concerned with ‘unambiguous categories of meaning’,¹² separate from any creative activity. The core belief of cognitivism is that the mind is radically split in two domains, between its cognitive and non-cognitive parts. Mental operations of intelligence and problem-solving reside in the cognitive portion of the mind, employing logic.¹³

According to this model, pure thinking is severed from the non-cognitive domain within which reside processes involving imagination, metaphor, emotions, habits, and sensory experience and societal knowledge. At most, non-cognitive experiences may provide simply the context, motivation and the subject for information-processing. This exclusion is justified by arguing that the noncognitive dimensions of the mind are without structure and thus too ambiguous, subjective and chaotic to ground any algorithmic methods to examine thinking.

Holder has argued that “cognitivism”, rooted primarily in logical positivism, is constructed from a range of epistemological assumptions upon which theories of thinking are based.¹⁴ Since the publication of Hans Reichenbach’s ‘Experience and Prediction’ in 1938¹⁵ within the field of cognitive psychology, logic and thought have been considered distinct from creativity. Logic and thought are associated with the values of reason, reliability and objectivity whereas creativity resides in “context of discovery” and is deemed irrational, unreliable and subjective. Within the cognitivist model of the thinking process are embedded the ideals of objectivity and rationality, in opposition and contrast to ‘subjectivity’ which is the effect of non-cognitive experience.¹⁶

Holder asserts that ‘[Creativity’s] association with the thinking process is one of the most important philosophical problems of epistemology’¹⁷ since the cognitivist model cannot assimilate the non-cognitive attributes of creative activity and thus does not recognise it as part of the process of thinking, despite the phrase ‘creative thinking’.¹⁸ Since the process of creativity is supposedly spasmodic, changing, subjectively associated with irrationality and emotions, it is considered to emanate from the unstructured noncognitive part of the mind. However if the noncognitive aspect is considered irrelevant to pure thinking because of its connotations with irrationality, chaos and bias, then artists socially assigned with the label ‘creative’ are not thinking when they generate an artwork. This cognitive model of thinking has established an account of thinking which denied the existence of the integrated interplay between thinking and making that is usually taken for granted when developing an idea for an artwork. Any examination of artists’ processes which tried to suggest that subjective responses of an artist to a context is a cognitive activity which includes a conscious intention would not fit with the cognitivist model of thinking. Moreover, any theory proposing that metaphor is a mode of thought¹⁹ that serves to make sense of the world, as opposed to being a phenomenon of linguistics and literature, radically challenges mainstream cognitive theory²⁰ as does any theory which proposes that imagination serves a function in thinking. All these approaches represent a challenge to the positivist paradigm permeating the disciplines of artificial intelligence, information technology as well as education, psychology, linguistics and social policy and sciences.

In contrast to cognitivism, recent developments from a basis of pragmatist philosophy²¹ and in particular, the influential scholarship of John Dewey have produced a more compatible conceptual framework, inclusive of

both ‘rational’ and ‘creative’ abilities, which can be applied to an analysis of artists’ generative processes in context.

In a synthesis of many aspects of Dewey’s work on context, experience and inquiry with recent theories on imagination, Holder’s theory of ‘naturalistic emergentism’ is based on a primary assumption that ‘thinking is a process situated inextricably in experience’, employing complex operations concerned primarily with understanding social interaction.²² He proposes that mental operations traditionally separated into cognitive and non-cognitive domains should be viewed as integrated modes of experience.²³ Thinking is a constant process of mental operations re-forming and reorganising between a foreground and a background within a continuum of interaction between a human being and an environment external to the body.

5.6 The Structure of Experience

Holder’s theory provides a construct of how thinking orders experience within an environment. As an alternative to the model of the non-cognitive and cognitive domain, there is a foreground and a background to experience which are imagined as forming an integrated continuum. The foreground, the focus of attention, concerns immediate considerations requiring to be ordered. The background is part of the experience not within the ‘focus’ with the role of providing a sense of ‘habitual norms’ with which to evaluate experience and make decisions. It is made up of the imagination, habits, emotions and memories, knowledge of cultural conventions, which have a ‘qualitative immediacy which is presupposed and unquestioned when we think’.²⁴ The immediate focus of attention is neither separable from the external environment nor from the implicit presence of background of experience.

Holder describes background experience as a continuum moving back and forth from the most amorphous state of emotions through habit (organised patterns of meaning) to the most structured state of the imagination. Imagination is the locus for ideas which Dewey describes as being provisional simulations and symbolic re-presentations of possible action.²⁵

Holder’s interpretation of the function and structure of imagination is based upon Mark Johnson’s naturalistic theory of imagination which asserts that imagination makes sense of indeterminate experience by drawing inferences and connecting facts and elements together in ‘coherent, patterned representations’.²⁶ In Johnson’s theory, these representations form ‘image schemata’ organising and ordering experience into comprehensible patterns dependent on and responsive to particular contexts.

5.7 Formulation of the Analytical Framework

Holder’s theory as a synthesis of Dewey’s work coupled with contemporary research into metaphor and the imagination is important since it provides a theoretical basis with which to appraise and use Getzels and Csikszentmihalyi’s model of the process of translation. It integrates thinking and creativity into an inclusive construct which enables an examination which combines the instrumental decisions in actually making something with the decisions to make that thing. It has supplied a sense of the role of metaphor within the organisational structure of thinking in that it serves the imagination. Moreover, the synthesis of non-

cognitive and cognitive aspects enables Holder to propose that the purpose of thinking is intrinsically creative since it is able to change present circumstances by visualising potential consequences and new goals. Holder has argued that the role of imagination in thinking is to assist in representing new goals to be chosen and to draw analogies across domains by creating and using metaphors. Thus the imagination is embedded and integral to the institution of problems.

Furthermore, in Dewey's view, emotion is integral to reasoning since it motivates a person to think. Thinking is induced by a sense of perplexity over a perception of rupture between the external environment and a person's expectation of order, which cannot be restored by mental processes alone.²⁷ That perplexity, in Dewey's theory of inquiry, is the origin for ideas and plans of action which are modulated in relation to the memories and existing knowledge within an individual's background of experience. Within this construct, an 'intention' to act emerges as a stage in the transformation of an indeterminate situation into a determinate one which can be resolved, thereby resolving the sensation of perplexity.²⁸ Such an activity is, in Dewey's view, an activity of inquiry and is a common pattern, regardless of whether the situation to be made determinate is a mundane everyday problem or the most abstruse and complex philosophical problem.

Using this argument, artists' generative processes can be acknowledged as a structured mental process integrating knowledge of society, with emotions, habits and memories, rather than simply being a tactile response to materials directed by unstructured and non-cognitive processes. Artists are associated with the characteristics of emotional sensibility, awareness of convention, a sense of intuition and imagination.²⁹ In Holder's theory, these would be located in the background of experience and would not be considered relevant to problem-solving in the mainstream sense. Hence, if the cognitive model were to be applied as a conceptual framework to access the provenance of intention in this inquiry, it would omit any consideration of these characteristics from the generative process. However, using an integrated construct, their importance is acknowledged and visible as being intrinsic to intention and the institution of the problem for inquiry. So a responsiveness to surprise, shock and serendipity,³⁰ empathy and subjectivity³¹ and the pursuit of "goals beyond the threshold of awareness"³² can be seen as important factors evaluating decisions and actions taken. It is also possible to see where they fit within the structural organisation of experience as comprising the background. Equally important is the acknowledgement of the external surroundings, understood here as the 'context', of the artist in the generative process. If experience is the result of interaction between 'organism' and context in both the physical and social sense, then an artist's response to their context will automatically be included in such an analytical model. Such an argument could also re-instate artists with the function of creativity, if their processes could be shown to visualise new goals and potential consequences by an integration.

5.8 Applying Getzels and Csikszentmihalyi's Model to the Data

The previous section has been concerned with outlining recent developments in neo-pragmatic theory of thought as a way of providing a conceptual basis to ground an analysis of intention and interaction of the artist's generative process. The concept of human problem-finding and solving is a course of actions that

emerges from thought, which is itself a process of constant organising that integrates imagination, emotion and purposive decision-making into a continuum of foreground and background experience. The foreground of experience attends to the immediate interaction between human and external context. When a situation becomes problematic, it is perceived first as a discrepancy in the immediate environment which the human seeks to order which raises an emotional response. Responding to the emotional response starts the process of working out the reason for the problem, suggesting ideas for action in the light of information in the immediate foreground and previous knowledge in the background and thus the course of action to take. Meanwhile the constituents of the background of experience continue to provide the context within which to evaluate the course of action and events as they unfurl.

This construct of experience provides a position from which to contextualise Getzels and Csikszentmihalyi's model of artists' discovery-oriented behaviour³³ and suggests a practical application of the model as an analytical tool to interpret the data (which includes the experience) gathered from 'Taming Goliath.' Although the model was developed from an experiment conducted in the conventional setting of an artist's studio, with revision, its application could be extended to examine an artist's interaction with a context in the public realm. The model is particularly germane to the recorded data since the open-ended structure of the Taming Goliath project, explained in the previous chapter, provided similar conditions necessary to germinate discovery-orientated behaviour in an artist, the premise upon which the model is set.

As discussed in the Contextual Review, the model proposes five generic stages of problem-finding and solving in the creative process to support an argument that the basic activity of artists is to transform, either consciously or unconsciously, an intangible problem into a tangible symbolic solution.³⁴ This process is one of translating emotional tensions into a tangible counterpart expressed by "arranging symbolic elements in dynamic relationship." In doing so, the artist finds and resolves a creative problem. The artist achieves this translation in five stages:

- "1) experiences a conflict in perception, emotion and thought
- 2) formulates the problem articulating the previously unarticulated conflict
- 3) expresses the problem in visual form
- 4) succeeds in resolving the conflict through symbolic means
- 5) thereby achieving a new emotional and cognitive balance."³⁵

Hunter in turn slightly altered the wording of the model to provide criteria to measure the characteristics of environmentalist sculpture practice in his research investigation.

- "i) the artist experiences some kind of conflict in perception, emotion and thought
- ii) the artist formulates the problem as a means of articulating a previously unarticulated conflict
- iii) the artist sets about expressing the problem in visual form
- iv) leading to restoration of the conflict in symbolic form,

v) and finally achieves a new emotional and cognitive perspective.”³⁶

Given that the design of the Taming Goliath case study followed the basic structure for providing the conditions for artists to discover their own problems, the second version of the model appeared applicable to the data as a means to make explicit the relationship of intention, process, context and outcome. The model was appropriate for five reasons:

- i. It is one way of describing an artist’s practice.
- ii. It recognises the artist’s sensitivity to imagination and other attributes of the background of experience which are related to the personal motivation of the artist.
- iii. It structures the stages in the generative process between the artist’s motivation and the outcome.
- iv. It acknowledges that there is a stage in the process before manipulating a medium.
- v. It attempts to synthesise the oppositional assumptions in theories of thinking and creativity current in the early seventies.

Since the original model was developed from the viewpoint that the artist’s process was an equation³⁷ solely between the artist and the resulting artefact, its application to a context-specific arts-project where the equation was between artist, artefact and context had some limitations which needed revision.

5.8.1 Clarification of the Term ‘Problem’

It was necessary to clarify the term ‘problem’, the term ‘formulates’ and ‘as a means of’ in relation to the common language that artists use to describe what they are doing and the Taming Goliath project structure. Initially I tacitly understood the phrase ‘the artist formulates the problem’ as the equivalent of ‘the artist works out what to do for the project/show.’ However within my phrasing was packed the tacit knowledge that this research project was trying to make explicit.

I revisited Dewey’s exposition on the nature of inquiry to clarify whether ‘problem’ could be interpreted as being the activity of composing the intention to act (see Contextual Review). In Dewey’s terms, the generic ability to find, set and solve problems is an evolving activity of inquiry transforming an ‘indeterminate’ situation in the world into a ‘determinate’ one, completed or resolved.³⁸ The outcome of ‘inquiry’ (the process of determining, setting and resolving a problem) would be knowledge. Once the need to change an indeterminate situation with action is instigated by experiencing a sense of disjuncture, the situation becomes ‘problematic’, ready for the process of formulating the cause for the sensation of disjuncture (the problem) and its solution.³⁹ The problem and the solution are entwined since instituting the problem usually simultaneously presents a range of ideas and possible courses of action for rendering its solution. The viability of a particular idea emerging from a range of possibilities is dependent on its ability to persuade as being the appropriate strategy for making the situation determinate. Belief in the idea as being the appropriate solution emerges from a process of reasoning which compares knowledge about a situation with the idea as well as symbolic representations of the idea in order to simulate how it might work. How the problem reaches a solution depends upon the person generating an idea⁴⁰ for action since it emerges

from their particular combination of observation and knowledge of particular facts in the problematic situation.

Dewey's exposition presents an alternative way of describing the artist's process of instigating the idea for an artwork, making it manifest and completing it (by exhibition). In general terms, the generative process appeared to be a form of inquiry requiring a transition from the indeterminate state of 'not knowing what to do for the show' to the determinate one of 'knowing what to do.'

In Deweyan terms, the reconnaissance period of 'Taming Goliath' and the criteria of the project (to investigate and produce a context-specific artwork) was, in essence, an indeterminate situation, ready for the artists to make it problematic by developing a proposal for an artwork and to bring it to fruition. To realise any proposal, the artist would have to answer the immediate questions of 'What shall I do here? Where shall I do it? How shall I do it? and Why shall I do it?' The activity of 'formulating' the problem now appeared as the activity of working out or determining the rationale for an appropriate course of action. Seen in this light, 'problem' was understood as the artist's intention to act and the rationale for doing so. The exhibited artwork was now understood as the solution to the problem or fulfilment of the intention. However it still remained to be seen if the 'problem' was the 'intention to act' in an immediate sense or what the artist wanted to see fulfilled, their purpose in the sense of aim.

Was this reading of the word 'problem' at odds with the sense of the original model of Getzels & Csikszentmihalyi? There appeared to be no conflict since the original model had emerged from research into the moment at which an artist, after apparently manipulating materials without a conscious purpose, became aware enough of what they were doing to start controlling the ensuing course of actions. Getzels & Csikszentmihalyi viewed this moment as the point at which the artist found their own problem although they did not describe the moment of taking conscious control as the point at which the artist forms an intention to act or the purpose of the artwork.⁴¹ However, the artist has to decide somehow the stage at which an artwork is complete. To know when something is complete must be to recognise when the problem is resolved. In other words, by resolving the problem, the intention of the artist, whether it is tacitly known only to the artist must have been fulfilled. Getzels & Csikszentmihalyi began their research with the assumption that artists cannot discuss the provenance of their intentions in any 'objective' or analytical language.⁴² If the problem in their model was construed deliberately as 'intention', then would using the model as an analytical tool succeed in making explicit the artist's intention or show that they could articulate it, in some form?

In order to function as an analytical tool, the wording of the stages of the artistic process was further adapted to take account of the problem of division between creativity and rationality in line with the recent neo-pragmatic theory of Holder. Emotion and cognition, according to this theory, are integrated activities. Any division would perpetuate the schism in the cognitivist model, so instead the term 'sense of understanding' was substituted for 'emotional and cognitive perspective' in stage 5. In stage 1, Dewey's term 'perplexity' is substituted for 'conflict'. The entire phrase 'conflict in perception, emotion and thought' was interpreted as referring to a sense of perplexity within the artist in response to the external context of initiating an artwork. This perplexity should be identifiable in expressions of difficulty, confusion, and anxiety

in the data. 'A previously unarticulated conflict' was not accepted as being necessarily the same perplexity experienced in the first stages in both Getzels and Csikszentmihalyi and Hunter's versions of the model. If a perplexity is 'previously unarticulated' it suggests that it would be located in the background experience of habit, emotion, and knowledge of conventions. In stage 4, symbolic form is taken to mean either an artefact or a process which the artist considers is the end of the making process. The phrase 'new emotional and cognitive perspective' was understood as a sensation of learning and understanding. This understanding should be identifiable in the data in the artist's own expressions of understanding and evaluation of the project's significance to the artist.

The categories were therefore re-phrased as follows:

- i. the artist experiences perplexity in perception, emotion and thought
- ii. the artist formulates the problem (that is composes the intention) as a means of articulating a previously unarticulated perplexity
- iii. the artist sets about expressing the problem (intention) in visual form
- iv. by doing so, the artist thereby resolves the perplexity in symbolic form,
- v. thus achieving a new sense of understanding.

To differentiate this model from the original model of the artistic process of translation, it is termed 'Generative Process Model'. The means of applying the model to the data is described in the next chapter.

Notes and Sources

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² ed. Lucas & Silver, 1996

³ Schon 1979

⁴ Hausman, Carl R, 1989 c.4 'Difficulties in Applying Verbal Metaphor to Non-verbal contexts' in *Metaphor & Art: interactionism and reference in the verbal and non-verbal arts* Cambridge University Press

⁵ Lakoff, G. 1993 'Contemporary Theory of Metaphor', C. 11, P202 - 251, in *Metaphor & Thought* ed. A. Ortony, Cambridge University Press 2nd Edition

⁶ Lakoff 1993 p.210

⁷ Lakoff 1993 p.238

⁸ Foster, H. 1996 C. 6 & 7 *'The Return of the Real: The avant-garde at the end of the century'* MIT Press

⁹ Coyne R. 1995, 'Metaphors and Machines' c.8 p. 245- 301 *Designing Information Technology in the Post-Modern Age (From Method to Metaphor)* MIT Press

¹⁰ Lakoff, G. & Johnson, M. 1980 *'Metaphors we live by'* University of Chicago Press, Chicago

¹¹ Holder, J.J. 1995, "An Epistemological Foundation for Thinking: A Deweyan Approach" C.2 p7 – p24 in *'The New Scholarship on Dewey'* ed. Jim Garrison, Kluwer Academic Publishers, USA

¹² Holder 1995 p.19

Notes and Sources

- ¹³ In extreme forms of cognitivism, “thinking” is perceived as a manipulation of mental representations structured by concepts, symbols and information, which are connected by logical procedures and executed by deduction, induction and computation.
- ¹⁴ Holder 1995. Ortony also takes this view in his introduction to Ortony A. ed. 1993 *Metaphor & Thought*, Cambridge University Press 2nd Edition although he positions Cognitivism in opposition to Relativism rather than Pragmatism.
- ¹⁵ Reichenbach, H. 1938 ‘Experience and Prediction’ Chicago 1938 as quoted in Holder 1995
- ¹⁶ Holder 1995 p.10
- ¹⁷ Holder 1995 p.11
- ¹⁸ Holder argues that the phrase ‘creative thinking’ is meaningless for a cognitivist because the activity of thinking as ‘logical calculation’ is incompatible with ‘irrational subjectivity’ (Holder 1995 p.11).
- ¹⁹ Lakoff 1993
- ²⁰ Lakoff states in concluding his essay ‘Part of what makes contemporary theory of metaphor so interesting is the evidence of it contradicts the defining assumptions of so many academic disciplines. In my opinion, this should make one doubt the defining assumptions of all those disciplines.’ 1993 Lakoff
- ²¹ Pragmatism is ‘a school of philosophical thought that embraces the primacy of human action, the practicalities of human involvement, the materiality of the world, the interaction of the senses and the formative power of technology.’ Richard Coyne. 1995 p.17
- ²² Holder 1995 p.13
- ²³ “Experience has as its basic pattern the two-way transaction of an organism and its environment.’ Dewey 1938
- ²⁴ Holder 13
- ²⁵ Dewey 1938 p.10, p.112-114
- ²⁶ Johnson p.168 *The Body in the Mind* as quoted in Holder 1995
- ²⁷ Dewey 1938 p.106
- ²⁸ Dewey 1939 p.105
- ²⁹ Amabile 1996, Getzels & Csikszentmihalyi 1976, Hunter 1992, Bianchini 1996
- ³⁰ Hunter 1992
- ³¹ Lacy 1995
- ³² Getzels & Csikszentmihalyi 1976 p.251
- ³³ Getzels and Csikszentmihalyi 1976 p. 246
- ³⁴ Getzels and Csikszentmihalyi 1976 p.247
- ³⁵ Getzels and Csikszentmihalyi 1976 p.246
- ³⁶ Hunter 1992 p.56
- ³⁷ Getzels & Csikszentmihalyi’s own phrasing Getzels and Csikszentmihalyi 1976 p.139
- ³⁸ Dewey 1938
- ³⁹ Dewey 1938 p.108
- ⁴⁰ ‘Ideas are anticipated consequences (forecast) of what will happen when certain operations are executed under and with respect to observed conditions’ (Dewey 1938 p.109).

Notes and Sources

⁴¹ Getzels & Csikszentmihalyi 1976

⁴² Getzels & Csikszentmihalyi 1976 p.3

6 Method of Data Analysis

6.1 Overview

This chapter describes the rationale for the analytical techniques of code-and-retrieve coupled with the Generative Process Model. The procedure for analysis is described as an evolving process from producing descriptive-analyses to abstracted synopses based on key terms in the Generative Process Model: ‘intention’, ‘composition’, ‘perplexity’, and a ‘sense of understanding’. The method of fitting the search results into the template of the Generative Process Model is explained.

6.2 Rationale for Analytical Techniques

The previous chapter described the model of the stages of the generative process against which the data would be related. Procedures for data generation, data management and reduction have been described in Chapter 4. Since the primary data took the form of textual transcriptions viewed in context with videotapes, a form of content analysis was chosen. The particular technique of analysis chosen was ‘code-and-retrieve’: a form of textual searching to retrieve significant concepts, themes and expressions.¹ This was a suitable technique since it was able to incorporate my knowledge of the art project whilst also functioning as a distancing mechanism. The technique was also flexible in that it allowed the data to be examined through several different sets of categories from which emerged patterns and insights which could be cross-referenced with the potential for developing a theory. This capability seemed suitable for a relatively unresearched area since it allowed for the possibility of developing propositions and extending the Generative Process Model. The data from the Sweatbox tapes and audio-tapes had produced a permanent visual presentation from the artists’ perspective of their experience of undertaking ‘Taming Goliath’ giving the context of the artist’s experience, enabling them to state their intentions and meaning and reveal the emerging process over time. Each session had recorded each participant’s individual method of presenting the process of composing and realising a proposal for an artwork. These, as well as audio-tapes relevant to each artists’ dossier, had been converted into transcriptions. The transcripts coupled with the videotapes provided ‘rich data’² which could be viewed repeatedly, allowing opportunity for continual checking and reflection. It was also possible to support any interpretations of the data from the Sweatbox tapes by referring to the artists’ dossiers and also the factual archive of data produced naturally through the project’s development, that is sketchbooks, diaries, project management records, drawings and photographs. The Sweatbox tapes were viewed regularly since reading the transcription of the tape alone omitted actions and inflections of speech.

6.3 Procedure of Analysis

The following section is a description of the stages of analysis and the procedures performed.

6.3.1 Descriptive-Analysis Procedure

- Some selected audio-tapes of the reconnaissance were transcribed, referenced with line numbers, and others summarised.
- The Sweatbox tapes were transcribed and referenced with line numbers and timings.
- A ‘thin’ description of the events in each artist’s project was compiled by combining key events (chosen by each artist) from each artist’s activity schedule with information in the Sweatbox tapes and the Taming Goliath project diary. This was intended to include as little of the researcher’s interpretation as possible. (see Appendix: Project Description)
- Each artist’s Sweatbox transcription was summarised. (see Appendix: Sweatbox summaries)
- A description was written of each artist’s treatment of the Sweatbox session in order to evaluate whether the format of the session had inhibited the participant and to describe the methods the artists used to present their process.

6.3.2 Code-and-Retrieve Procedure

6.3.2.1 First Phase

The first level of search was heuristic to see what would emerge. Firstly, the transcription of each Sweatbox tape was logged with margin notes describing the participants’ actions on camera and an initial commentary. Passages in each Sweatbox tape transcription were marked where artists talked about the aesthetic and thematic content of the project, any interesting statements that seemed unusual, the use of metaphorical expressions, descriptions of methods and activities.

Since the first search had turned up certain words or phrases indicating the presence of themes significant to each artist and some common to all, a list of key words and phrases was compiled from the Sweatbox transcriptions and used to search all three sets of transcriptions. Using the ‘find’ function in two software packages³ as well as a simple custom-made program (‘indexer’⁴) scripted to count the frequency of a term’s appearance within a text, it was also possible to search for unusual terms and differences. The number of times key words and phrases occurred was counted. Particular frequency of occurrence or absence was noted. This was a crude mechanism as the frequency of a search term depended upon the speech style of the participant.

Passages fitting the codes were retrieved, copied and pasted into tables which were then sorted into categories as they emerged. Having retrieved statements on the aesthetic theme and content of each project, the search was then very open, looking for expressions of intention, emotional response, and opinion. Examples of retrieved expressions of intention were “I want to do...’, I have an idea for...’ ‘aim’, ‘intend’. Emotions such as surprise, pleasure, anxiety, confusion were included. Examples of retrieved expressions of opinion were any evaluative statement prefaced with ‘interesting’, ‘I think...’, ‘I like...’, ‘it was good/bad’. The opposite statements were also retrieved (such as ‘I don’t like .. ’).

Retrieved statements, were then grouped into categories indicating the presence of problem-finding and reflection, intangible concepts, serendipity in the observations of coincidences, an awareness of intuition, perceptions of difficulty and ease, statements of comparison and contrast. Once the categories were established, the search was carried out again to pick up anything missed since the categories usually occurred whilst searching for something else. The process of searching and retrieving gradually became more focused as themes began to emerge through relating the retrieved statements to characteristic attributes of immersive strategy⁵ and discovery-orientated problem-finding.⁶ Once the themes emerged, it was then possible to connect retrievals from previous searches to the themes. It was possible to work both heuristically in noticing something that emerged and also to use the coding to identify data that would fit an idea. An example of this approach would be the use of the initial trawl of emotional responses to find expressions of perplexity. These could then be checked back by referring to the original location in the data.

The themes sorted heuristically from the data were as follows: the theme of art work, the aesthetic elements (methods, materials, context as well as decisions) used to form the artwork, emotional responses, evaluative statements expressing comparison, expectations and opinions, intentions and ideas for artworks. As part of the analysis using the Generative Process Model, the themes that were deliberately looked for were serendipity, problem-finding, intentions, perplexity and understanding. Examples of retrieved statements grouped into search categories: emotions, opinions, serendipity, problem-finding, the aesthetic elements and themes, as well as intentions, are included in the appendix.

Once in tables, the passages lost sense since they were removed from the sequence in the data. The statements required a form of joining and contextualising narrative to make them comprehensible. Keeping a log at the same time as carrying out each search allowed for the development of a critical commentary which was clearly separated from the artists' own interpretation of their activities, as presented in the data.

As a result of the initial heuristic trawl through the data, a summary for each artist was written discussing the extent to which each fitted the characteristics of immersion strategies supported by the retrieved statements. A similar treatment was followed to produce an interpretation of the artist's process in terms of the characteristics of metaphor. These treatments would then contextualise an interpretation of the findings. This combination of techniques produced a very clear basic perspective on each artist's process which was effective in distancing myself from my initial writings and assessment of the 'Taming Goliath' project immediately after its completion. The retrieved statements effectively selected the material from which to carry out the next phase of analysis.

6.3.2.2 Second Phase: Relating the data to the Generative Process Model

To relate the experience of the artists to the Generative Process Model, each key term within the stages of the model was converted into a template of codes. At the same time, each stage of the model would be considered as a heading in a narrative, into which the data gathered using the template would be fitted. This template is presented in the following table.

Table A: Template of the codes in the Generative Process Model

Code	Criteria for Retrieving
PERPLEXITY IN PERCEPTION, EMOTION AND THOUGHT	'Perplexity' was taken to be any sense of disruption, questioning or discrepancy in expectation demonstrated in expressions of surprise, confusion, emotion, ease and difficulty, not understanding, differences in expectations from the artist's knowledge and the context, observations of differences and similarities and interrogatives.
PREVIOUSLY UNARTICULATED PERPLEXITY	'An unarticulated perplexity' was understood as a hitherto tacit perplexity already existing in the background of the artist's experience. Key phrases of confusion as well as expressions of questioning, use of the imagination and inquiry were retrieved. Statements that suggested that the artists were bringing ideas 'to the surface' or were reflecting upon a subject, which had been with them for a period of time, before starting the project were included. Sources for this data were the Sweatbox transcriptions and audio-tapes, the personal narratives and in ML's case, a taped interview (27.1.96).
THE INTENTION	Statements of intention were taken as direct statements expressing aim or purpose, an intention to carry out an action, and more provisional statements as 'I want to...', 'I have an idea for..'. Written data in the form of grant applications was available.
COMPOSES	'Setting about composing' was taken as any action that would be incorporated in the activity of creating a rationale for action. Key phrases identifying how the artist would find and formulate the problem were taken as expressions of intention, strategy, serendipity, problem-finding and observations of the context.
A MEANS OF ARTICULATING	This key term was interpreted as methods employed to represent or make explicit the perplexity, either visual or verbal. It was identified in statements of problem-finding, reflecting and actions of drawing and writing.
SETS ABOUT EXPRESSING	Statements describing the sequence of actions, intention and ideas such as statements about the methods, materials, context as well as decisions made about courses of action in the making of the art work. Sources for this data were the Sweatbox transcriptions, the project summaries and personal dossiers.
IN VISUAL FORM	This key term was considered to refer to any visual outcome of a method of expression or communication and included drawings, images and artefacts and writing. Sources for this data were the Sweatbox videotapes, the funding proposals, the project summaries and personal dossiers.
IN SYMBOLIC FORM	This key term was taken to refer to 'Incidental Sound', 'Visual Dialogue' and 'Full House', in their exhibited state. Descriptions and the artist's own interpretations of the outcome of their project were retrieved from the Sweatbox transcriptions.
SENSE OF UNDERSTANDING	This phrase was understood as an expression of an artist's own evaluation of the experience of Taming Goliath and their project. Sources for these statements were the Sweatbox transcriptions.

6.4 Procedure for Constructing Narratives from Code-and-Retrieve

6.4.1 Process Analyses (see Appendix 1)

Using each stage in the Generative Process Model as a heading, relevant statements were placed in each stage and were written up in a narrative with line references leading to the original location in the data. Each retrieval was connected with the next by relating the stage it occurred in the particular record and its subject (for example in the conclusion to a Sweatbox session) with events in the project summaries and my memory of the project. I continued to keep a log at the same time as a commentary. Collating the retrieved data enhanced the awareness of tacit assumptions about the memory of the project, about which I had already formed interpretations of each artist's project. These tacit leaps of understanding in actually writing the process analyses, influenced the interpretation of the data. The first process analysis contained considerable personal interpretation of the significance of retrieved statements in terms of the second and fourth stages. I realised I was writing an account of the project and fitting it within each heading rather seeing if the artist really had passed through a particular stage. The second and fourth stages required overt interpretation on my part, since their phrasing produced an assertion based on supporting evidence. Knowing whether the artists had achieved the fifth stage (a sense of understanding) required explicit statements from them. I also noticed that each time I started on collating the statements of an artist, I would have learnt something from writing up the previous artist. As speech style, strategy and medium differed between each artist, the technique of writing up each project required variations and was influenced by the experience of writing the previous one. These accounts were too long for any reader to discern the generic pattern of the stages. Due to their length, they are located in the appendix although they should be read first since they present the most detailed interpretation of each artist's process in relation to the Generative Process Model.

6.4.2 Mini-Stage Narratives (see Appendix 2)

In these structured narratives, as much of my interpretative statements as possible of each event were removed. This procedure produced a condensed description of the artist's process still based on the same retrieved passages. As a result of writing the first process analyses, the initial assumption that the first stage of the model would be the beginning of the reconnaissance and the final stage would be the end of the final Sweatbox session came under question. From reducing the detail it became clear that each artist seemed to repeat stages within the third stage of expressing the problem in visual means. Terming these repetitions as 'cycles', I inserted extra headings in chronological sequence following the timing of the coded data in order to clarify the cycles of stages in each artist's process and to make any differences between each artist's cycle explicit. The cycles within each artists' process are shown in the Chapter 7: Results 7.6.

6.5 Final phase : Abstraction

The final phase of code-and-retrieve analysis was carried out with the purpose of seeing if the whole generative model was effective as a means of illuminating the relationship between the artist's intentions, their provenance and the outcome. Would it be possible to relate the locations of statements of intention retrieved in the first heuristic trawl to their places in the generative cycles of each artist and connect them to the outcomes? This phase would require a procedure that clarified the elements in the data constituting 'composing, expressing, intention, visual form' in order to determine if the second and fourth stage were both completed by the artists in Taming Goliath, and demonstrable.

The method focused on removing as much detail as possible from the narrative, retaining the references to the data, in order to see where the artist's intention for their project came within the basic stages in each artist's process. The first phase of abstraction dealt with the model in terms of direct statements to find out if the artists did experience perplexity, did compose an intention, and did set about expressing that intention in visual form. The second phase of abstraction then investigated whether the findings from the first phase of abstraction could support the assertions inherent in the second and fourth stage of the model.

6.5.1 Procedure

The direct statements 'the artist experiences perplexity', 'the artist composes the intention' and 'the artist sets about expressing in visual form' were dealt with first. In the retrieval, some data was found to fit both categories of 'visual form' and 'symbolic form.' Data also fitted both the categories of 'expressing' and 'articulating'. Since data for both the perplexities in Stages 1 and 2 were retrieved simultaneously, it was necessary to decide whether the perplexity had emanated from the context of Aberdeen. This was termed an 'exterior' perplexity (perplexity 'A'). Since I had inferred that 'previously unarticulated' meant that the perplexity was already present within the artist, a perplexity fitting these conditions was termed the 'interior perplexity ('B'). Searched in this way, each artist produced both an interior and exterior perplexity.

6.5.2 Collating the Results of First Phase of Abstraction

The findings from this phase were presented in written passages and tables. To make the relationship between the retrieved and abstracted data and the stages in the generative process model clear, I made a table of the sequence of actions observed in the data juxtaposed with the evidence which fitted with the stages. The final procedure of abstraction produced a table of each artist's experience of perplexities and intentions (Tables 1 – 6) supported by abstracted data, short written passages on the perplexities, intentions and methods of each artist. Tables delineating the activities of the artists in terms of the three direct statements: 'the artist experiences perplexity', 'the artist composes the intention' and 'the artist sets about expressing in visual form' were also produced (Tables 7 – 9). These tables place the artists' activities in an apparently sequential order although some activities were concurrent (such as setting about composing an intention and stating it). The tables are intended to show the generic pattern of the activities which underpin Stage 2 of the Generative Process Model.

6.5.3 Fitting the Retrieved Data into Stage 2 and Stage 4 of the Generative Process Model

Conducting the second phase presented a need to extend the model in order to complete the assertions in Stage 2 and 4 of the Generative Process Model, since the analysis had produced several cycles in each artist's generative process, and within each cycle, there were pairs of perplexities unaccounted for in the phrasing of the model. At this point, the model was phrased as follows:

Stage 1 THE ARTIST EXPERIENCES PERPLEXITY IN PERCEPTION, EMOTION AND THOUGHT

Stage 2 THE ARTIST COMPOSES THE INTENTION AS A MEANS OF ARTICULATING A PREVIOUSLY UNARTICULATED PERPLEXITY

Stage 3 THE ARTIST SETS ABOUT EXPRESSING THE INTENTION IN VISUAL FORM

Stage 4 BY DOING SO (expressing the intention in visual form), THE ARTIST THEREBY RESOLVES THE PERPLEXITY IN SYMBOLIC FORM

Stage 5 THUS ACHIEVING A NEW SENSE OF UNDERSTANDING

Stages 2 and 4 were viewed as statements asserting that a) the artist would compose an intention in order to articulate a tacit perplexity and b) the artist would resolve in some way the tacit perplexity by expressing an intention. According to the model, understanding would therefore result from that resolution. These assertions were considered to be the heart of the model of the generative process since Stage 2 asserted a reason for the composition of an intention and Stage 4 asserted that the kind of outcome from achieving an intention would be a resolution of either the perplexity in stage 1 or in stage 2. In the phrasing of the model as it stood, it was not clear which type of perplexity would be resolved.

In order to clarify the distinction between the exterior and interior perplexities, the table form was again used to make explicit the relationship between the data and the model. Stages 2 and 4 were converted into templates into which the data retrieved during the first phase of abstraction could be inserted. However, once this procedure was begun, it was found that if the perplexities retrieved from the term 'unarticulated perplexity' were placed only in Stages 2 and 4, they produced an account that omitted the exterior perplexities resulting from the encounter the artist had in their chosen context. This was to be expected since Getzels & Csikszentmihalyi, in devising the original version of the model had considered that the creative process was a relationship solely between the artist and the artwork, rather than between the artist, context and artwork.⁷ As a result of this procedure, the wording of the model was extended to name the perplexity in Stage 1 as the 'exterior' perplexity. The unarticulated perplexity was altered to 'interior perplexity b' and the wording in Stage 4 of perplexity became plural. The wording of 'articulating' was also altered to 'realising', used in the sense of 'converting into actuality'⁸ because 'articulating' was considered too closely associated with expression through speech. It was anticipated that the action of fitting the abstracted data into each template would indicate if changing the model was an appropriate action. The wording of the first two stages now read as follows:

Stage 1 THE ARTIST EXPERIENCES AN (exterior) PERPLEXITY IN PERCEPTION EMOTION AND THOUGHT,

Stage 2 AND COMPOSES THE INTENTION AS A MEANS OF REALISING AN INTERIOR PERPLEXITY

The following table shows the template used for fitting the data into stage 2. For brevity, the template has elided Stages 1 & 2 together. Each template should be read from left to right.

Experiencing an exterior perplexity (A),	the artist composes	the intention	as a means of realising	an interior perplexity (B)
Retrieved statements in Tables on perplexity A inserted here	Retrieved statements in summary of methods of composition inserted here	Retrieved statements in Tables on intention inserted here	Retrieved statements in summary of methods inserted here	Retrieved statements in Tables on perplexity B inserted here

Table B: Fitting the data into the Template of Stages 1 & 2 in the Generative Process Model

As a result of these changes, the wording of stage 4 was altered to read:

Stage 4 BY DOING SO (stage 3) THE ARTIST THEREBY RESOLVES BOTH PERPLEXITIES IN SYMBOLIC FORM.

The template for Stage 4 appeared as follows:

And by doing so	the artist thereby resolves	Exterior perplexities	Interior perplexities	In symbolic form
Retrieved statements of methods inserted here		Retrieved statements in Tables on perplexity B inserted here	Retrieved statements in Tables on perplexity inserted here	Retrieved statements of outcomes inserted here

Table C: Fitting the data into the Template of Stage 4 in the Generative Process Model

In Stage 4, the phrase ‘by doing so’ was understood as referring ‘expressing the intention through visual form’. Both the exterior (a) and the interior (b) perplexities were included in Stage 4. The phrases ‘in symbolic form’ and ‘in visual form’ would be completed from the results of the previous phase. The templates were then filled for every cycle of the generative process of each artist. Once completed, the

templates were converted into text passages. The results of the analytical method are presented in the form of tables and summaries in the next chapter and also in the Appendix.

Notes and Sources

¹ Richards, T.J. & Richards, L., 'Using Computers in Qualitative Research' C.28 p.445 –449, ed. N.K. Denzin & Y.S. Lincoln, 1994 *Handbook of Qualitative Research* Sage Publications

² Maxwell J. A. p.94 ed. Bickman & Rog 1997.

³ Microsoft Word 5.1 and subsequently Microsoft Word 98

⁴ Filemaker 3.0

⁵ Hunter 1992

⁶ Getzels & Csikszentmihalyi 1976

⁷ Getzels & Csikszentmihalyi 1976

⁸ The Concise Oxford Dictionary 1990, Clarendon Press

7 Results

7.1 Overview

This chapter presents the results from performing the final abstracted phase of code-and-retrieve. The results of the first phase in the form of descriptive-narratives are located in the Appendix. The results are presented in the categories of intention, perplexity, understanding, the cycles of the generative process and finally as a distilled synoptic narrative.

7.2 Presentation of Results from Analyses

As a result of the procedures described in the previous chapter, results are presented in the Appendices in the following formats: firstly two levels of structured descriptive-narratives written following the structure of the Generative Process Model. The procedure for writing these narratives has been described in the previous chapter. These should be read first before examining the tables and short summaries produced in the last abstracting phase of analysis which are presented in this chapter. These results are presented as tables and summaries in order to make explicit exactly how the data from each artist's process fits into the stages in the Generative Process Model. Results from the first phase of abstraction established that:

- Each artist experienced perplexities, possible to categorise as 'interior' and 'exterior' perplexities at several points in each project (Table 1 - 3). The constituent elements of each perplexity are described in the accompanying summaries.
- There was evidence to show that the artists experienced several cycles of perplexity and composing intention at intervals in each artist's project. (Tables 7 - 9). Since 'perplexity' appears at the first stage of the generative model, it is marked as the initiator of a new cycle within the sequence of the generative process. The sequence of cycles each artist's generative process is presented in table form which sets the evidence abstracted from the data next to each stage in the generative process model.
- Data from all three artists produced tables showing a series of statements that articulated the artist's intention in terms of taking a course of action and expressing the rationale and purpose of the project. The sequence of taking a course of action can be seen in the tables showing the cycles of the generative process (Tables 7 - 9).
- Each artist implemented particular methods to compose an intention and to express that intention in symbolic form. These results are presented as short summaries and lists.
- Coding for the fifth stage of the model produced evidence of each artist's personal evaluations of their projects, presented as a written summary. This summary can be understood more fully by reading the descriptive-analyses.

Results from the final phase used the information, produced in the first phase of abstraction, on the composition of intention to support the assertions in Stages 2 & 4 (Tables 10 – 12). The placing of the data

in Stages 2 & 4 produced the final result of the analysis: a distilled synoptic narrative of each artist's project, written following the stages of the generative process. Each synopsis includes the factor in the context which originated each cycle of the generative process and connects it with the artist's conceptual theme, expressed as the interior perplexity.

The synoptic narrative produced by the assertion in Stage 4 is an account which asserts a reason for expressing the intention in the particular form developed by each artist. The reason is the 'resolution' of the exterior and interior perplexities.

As a result and in the course of relating the data to the Generative process Model, the model itself was extended further in order to accommodate the experience of the artists. By extending the phrasing in Tables 10 – 12, the influence of the external context on the artist and the process by which the artist combined the external perplexity with their method and interior perplexity was made explicit. The word 'realise' in its sense of 'converting into actuality' was selected to signify activity in bringing about using thought, action and visual means and replaces 'articulate' since 'articulate' was considered too closely associated with speech alone.

On the basis of the findings, the model was extended to read thus:

- 1) THE ARTIST EXPERIENCES PERPLEXITY IN THE EXTERNAL ENVIRONMENT (TABLES 1 - 3)
- 2) AND COMPOSES THE INTENTION AS A WAY OF REALISING AN INTERIOR PERPLEXITY.
(TABLES 10 - 12)
- 3) THE ARTIST SETS ABOUT EXPRESSING THE INTENTION IN VISUAL FORM (TABLES 7 - 9)
- 4) BY DOING SO, THE ARTIST THEREBY RESOLVES BOTH PERPLEXITIES IN SYMBOLIC FORM
(TABLES 10.4.1, 11.4.2, 11.4.2, 12.4.1)
- 5) THUS ACHIEVING A NEW SENSE OF UNDERSTANDING.

Tables and Summaries

7.3 RESULTS : Interior and Exterior Perplexities.

7.3.1 Summary of Interior and Exterior Perplexities experienced by Martyn Lucas (ML)

During the reconnaissance, the particular exterior perplexity (**A**) that ML experienced was in observing a lack of artists' involvement in the children's hospital. He noticed a lack of artwork displayed on the walls of the children's hospital in comparison with the main hospital nearby. He also noticed that there was no guide to the Art Gallery collection, tailored for children to use. He was also anxious about the feasibility of being able to enter the community arts system in Aberdeen in order to carry out a project. His interior perplexity (**B**) at the same time, was concerned with understanding the particular attributes he held as an artist when he worked collaboratively with non-artists and he was in the middle of describing his process as a dialogue. This interior perplexity (**B**) surfaced when he reported on his experience at a community arts conference held during the reconnaissance.

He again experienced an exterior perplexity (**A'**) after the exchange art project was initiated which was brought about needing to plan for the Taming Goliath exhibition and thus assessing the project's progress with his collaborator. They had encountered difficulties in persuading staff in both hospitals to participate as well as in motivating ill children who would not necessarily be particularly artistic to make art. Since it was taking a long time to produce any art work, ML was anxious about the nature and amount of work that would be available for an exhibition and an appropriate venue. His interior perplexity (**B'**) was concerned with the difficulty in gaining the trust of children in a short time in order for them to make art which would reveal the nature of their experience of being in hospital and to reveal places not normally seen by public.

Table of Interior and Exterior Perplexities experienced by ML in Visual Dialogue (Table 1)

ML	The artist experiences an exterior perplexity	The artist experiences an interior perplexity
Cycle 1	<p>(A) No art on the children's hospital walls, no gallery guide for children.</p> <p>How to get into the community arts system to do a project?</p>	<p>(B) Questioning what defines him as an artist in collaborative projects with non-artists – seeing his process as a dialogue</p>
Cycle 2	<p>(A') Difficulty in getting staff to participate, difficulty in motivating ill children who may not be particularly artistic to make art.</p> <p>Would there be enough work for an exhibition? What kind of exhibition, where?</p>	<p>(B') Need to gain trust of children in a short time in order for them to make art which does reveal the nature of their experience of being in hospital and to reveal places not normally seen by public.</p>

7.3.2 Summary of Interior and Exterior Perplexities experienced by Tracey McConnell-Wood(TMCW)

TMCW experienced an exterior perplexity (**A**) during her exploratory walks in the reconnaissance in feeling disorientated. Her interior perplexity (**B**) was traced in an audio-tape where she recounted an interest in the paradox of wanting to record an experience and participate in it simultaneously, of which she had been reminded during an unsuccessful attempt to record ambient sounds whilst walking. Her second exterior perplexity (**A¹**) was phrased in the form of a rhetorical question when she was asked how her idea for Incidental Sound was specific to an audience in Aberdeen. This raised the interior perplexity (**B¹**) of deciding which sounds would evoke a sensation of familiarity in others. On going to record particular groups specific to Aberdeen, she experienced her third exterior perplexity (**A²**); a fascination with the sensation of hearing apparently alien sounds which she realised were familiar and everyday to their makers. This then raised the interior perplexity (**B²**) on visiting a primary school over whether sounds that were heard no longer would evoke a sensation of nostalgia.

Table of Interior and Exterior Perplexities experienced by TMCW (Table 2)

TMCW	The artist experiences an exterior perplexity	The artist experiences an interior perplexity
Cycle 1	(A) Feeling disorientated	(B) Wanting to record an experience and participate in it at the same time
Cycle 2	(A¹) How is what she is doing specific to an audience in Aberdeen?	(B¹) What sound evokes familiarity?
Cycle 3	(A²) Fascination with the sensation of hearing apparently alien sounds which are familiar and everyday to their makers.	(B²) Thinks about sound that don't happen any more triggered by feeling of nostalgia on visiting a primary school

7.3.3 Summary of Interior and Exterior Perplexities experienced by Susannah Silver (SS)

SS also experienced an initial exterior perplexity (**A**) in the reconnaissance in that she was not able to carry out her usual procedure for exploring a city in order to make an artwork since she was already very familiar with the city and had formed an opinion of it. Examining the artworks she had already carried out she reflected upon her relationship with the city, which produced the interior perplexity (**B**) of feeling very disconnected from the inhabitants of Aberdeen. She again experienced a second exterior perplexity (**A¹**) in searching for what she considered would be the appropriate context for a billboard with an image placed by her on it. The interior perplexity (**B¹**) this raised was concerned with a perception of a disconnected relationship between the artworld and the public realm. A third exterior perplexity (**A²**) was experienced when she was planning the best way to make manifest the phenomenon of a crowd of people in the art gallery and was dissatisfied with the practical solutions. This raised the interior perplexity (**B²**) since the project seemed to be going against her values of making and showing art in the public realm in preference to the gallery. The refusal of her proposed installation involving performance led to a further exterior perplexity (**A³**) in that she had to re-think the rationale for 'Full House' since only the billboard image and hoarding were left. In doing so, she experienced an interior perplexity (**B³**) in that she felt uncomfortable in the conventional position of making an art object in an art gallery using an art object to represent the phenomenon of a crowd of people.

Table of Interior and Exterior Perplexities experienced by SS (Table 3)

SS	The artist experiences an exterior perplexity	The artist experiences an interior perplexity
Cycle 1	(A) Not being able to carry out usual immersion procedure and conscious of project's relationship with city	(B) Feeling of disconnection from the city
Cycle 2	(A¹) What was the right context for the billboard and what should be the content of its image	(B¹) Disconnected relationship between the artworld and the public realm
Cycle 3	(A²) How to bring the real experience of the crowd/ people into the gallery? Dismisses daffodils as too esoteric and aesthetic a symbol	(B²) Over going against her values of making and showing art in the public realm rather than the gallery
Cycle 4	(A³) The proposal for the house-plant performance and layout was rejected by the Gallery committee as well as the plans for the billboard owing to a mistake in the drafting.	(B³) Placed into a conventional position of making an art object in an art gallery since only the billboard image and hoarding were left.

7.4 RESULTS : Composing the Intention

7.4.1 Summary of ML's Cycle of Intentions

ML stated his first intention (**C**) at the end of the reconnaissance period of making an exchange art project between groups of young people in the hospital where he worked in London and the children's hospital in Aberdeen. He also intended to carry out a project that would link children visiting the art gallery in Aberdeen with a group of children in a London gallery. His strategy for setting about formulating such an intention was first to consider the kind of project he wanted to do before the reconnaissance started, and then to treat the reconnaissance as a period of assessing whether a collaborative project would be feasible. During his visits to hospitals and community arts centres, the institutions with which he was familiar from his work in London, he closely observed and noted the immediate environments of the institutions, the quality of the discussions over possible projects and his reactions to the personalities of those he met. During and as a result of these visits he was at the same time experiencing interior and exterior perplexities (**A & B**) which he noted in his notebook. All his observations were brought together in the schematic drawing he made to represent his experience of the reconnaissance. The drawing expressed in visual form how he perceived the places and people that he met as forming a network or system and the way in which that system was forming a connection with his life in London. It was in the concluding parts of this drawing that he stated his intention for a project in Aberdeen.

The intentions (**C'**) stated in the second cycle were produced by the perplexities uncovered in the course of ML and GG assessing the progress of Visual Dialogue, represented in the second Sweatbox session. The intention was determined through discussion over strategies for directing the children, appropriate themes for the exhibition content and appropriate formats for display. In the second Sweatbox session, ML stated that his intention for the exhibition was to exhibit the experience of living in the hospital environment and to challenge stereotypical views of children in hospital.

Table of ML's Statements of Intention (Table 4)

ML	The artist states the intention (C)
Cycle 1	To make an exchange between groups of young people in the hospital where he worked in London and the children's hospital in Aberdeen. To link the children visiting the art gallery in Aberdeen with a group of children in a London gallery.
Cycle 2	To exhibit the experience of living in the hospital environment and to challenge stereotypical views of children in hospital.

7.4.2 Summary of Methods ML Used to Compose Intentions

ML used methods of communication and observation to compose his intention. ML visited institutions of the same type (hospitals, art gallery and community arts space) within which he worked in London and arranged meetings to discuss possible projects with relevant staff. In his meetings, he evaluated the level of willingness people showed in wanting to work with him. He reflected upon his experience in regular diary entries in his notebook. Through these meetings, he found a collaborator and gains admittance to the hospital in Aberdeen and negotiates to lead an educational workshop project in the gallery.

He realised the exchange as part of his role as youth worker in London whilst his collaborator worked as a visiting arts specialist in the children's hospital in Aberdeen. ML used reflection and discussion with GG and SS as the primary methods to decide upon intention **C¹**, the themes for the exhibition and the formats for exhibiting.

7.4.3 Summary of Methods ML Used to Express Intentions

ML's primary method of expression in this project was verbal using a notebook within which he made regular diary entries, recording reflections and events. His treatment of the first Sweatbox was to represent his experience of the reconnaissance in the process of making schematic drawing showing the relationships between each of the places and people that he met with his life in London. He wrote several outlines of his project proposal for inclusion in relevant funding applications. His second Sweatbox was a dialogue between GG and himself where they discussed the problems and possibilities for Visual Dialogue.

7.4.4 Summary of Visual Forms ML Produced Using these Methods

- Two Sweatbox tapes which include a record of the schematic drawing.
- Letters and postcards.
- Artefacts (painted plaster casts of hospital fixtures and equipment.
- Letters, postcards describing how they came to hospital.
- Self-portraits, photomontages and drawings.
- A series of photographs of daily tasks on wards in London and of hospital environment in Aberdeen.
- Exhibition of the children's artwork in the children's hospital and the children's library.

7.4.5 Summary of SS's Cycle of Intentions.

At three points in the project, SS produced statements of intention. The first intention was expressed as a metaphor as the conclusion of her commentary on her experience of the reconnaissance. "To try and build a bridge between myself and them because I really want to make something that contains a universal, and that has a universal meaning for everybody and touches a strand in them almost like a bridge between me and them" (Sweatbox 1: 217 – 221). This statement expresses how she viewed the function of the artwork. It also set a criterion in that the artwork would have to contain an element that would be understood universally. This intention had been formulated as a direct response to the interior and exterior perplexities (**perplexities A & B**) experienced in the reconnaissance. Her experience was brought together visually by the series of photographs arranged in sequence which accompanied her commentary. The photographs were drawn from the methods she had used to formulate the intention: the review of previous completed art works, her collection of photographs and image, and photographs taken on her flight over Aberdeen.

The second cycle of the generative process was initiated over the need to decide the context and content of the billboard (**perplexities A¹ & B¹**) and was formulated in the course of discussions and approaches to sponsors, reflection and drawings about the phenomenon of the city and the implications of using a billboard as an art object in the street.

She had reached the intention by reversing her original assumption that context-specific art took place in a cityscape instead of a gallery and had implicitly made the decision to place the billboard in the art gallery. The intention was again stated as a metaphor, as a desire to "take the vibrancy and the hugeness and the raw excitement of the city and the things that people do in cities to enjoy themselves into the gallery" (Sweatbox 2:482-485) and bring it in as a kind of a "real" experience into the gallery.

In the third cycle, the intention (**C²**) was formulated as a result of perplexities (**A² & B²**) which were concerned with how to bring about participation by others in the installation whilst simultaneously symbolising the inhabitants of the city. The formulation was achieved through reflection, the serendipitous observation of a house-plant and drawings visualising the three elements of the installation: the houseplants, the billboard and the participants and was submitted to the Art gallery committee for agreement. Intention (**C²**) was described in the past tense as the element of the house-plants and the placing of the billboard was refused by the committee. However it is included here as a definite intention to act since it was described in detail in the second Sweatbox session and was accompanied by a written proposal.

The refusal of the house-plants initiated the fourth cycle in SS's project by producing the perplexities (**A³ & B³**). To manage them, she reviewed a previous completed artwork ('Survey' a large composite image of aerial shots of London commuters) and reflected upon the original photograph she had taken at the bingo. She also redrew the design of billboard hoarding and its installation in the gallery. The intention (**C³**) that emerged from reflecting upon the installation was the intention to take a particular kind of photograph that would make 'people speak through the work' (Sweatbox 2:548 – 560).

Table of SS's Statements of Intention (Table 5)

SS	The artist states the intention
Cycle 1	States intention (C) as a metaphor 'to build a bridge that has universal meaning' as the conclusion of the commentary.
Cycle 2	C¹ : To take vibrancy of city as being a real experience into the gallery
Cycle 3	She describes the proposal C² , including the interpretation of its symbolism.
Cycle 4	The intention (C³): 'I have to find another way of making people speak through the work.' 'So I am going back to take another photo.'

7.4.6 Summary of the Methods SS Used to Compose Intentions

Throughout the project she used drawing as a method of reflection, visualising and planning. At intervals throughout the project, SS reflected upon her body of artwork and her assumptions about public art. At the beginning of the project SS reviewed her collection of previous art works, her library of images and unrealised ideas. At the point of producing the final version of intention (**C³**), she reviewed previous work and evaluated the flaws in colour and composition of the original bingo picture. She used drawings to reflect on a way of bringing about participation in the making of the artwork whilst simultaneously symbolising the inhabitants of the city (**C²**).

She explored, observed and documented, with drawings and photographs, particular aspects of the city from the air and by bus in a search for a suitable site(s) for a billboard. Having decided to use a billboard, she produced written proposals including visual simulations of the installation with which to approach sponsors and subsequently to the art gallery committee. Once agreement was secured, she in tandem with the construction company, developed plans for the installation. She also had meetings with arts officers connected with the gallery and discussions with other artists in Aberdeen as well as the Taming Goliath artists, particularly TMCW.

7.4.7 Summary of the Methods SS Used to Express Intentions

Drawings to imagine and plan her intentions e.g. the drawings of billboard and relationship of artwork in the public realm and simulations of the installation. She used Sweatbox 1 to present her intention in a collage and commentary. She planned the rationale and practical elements of the installation in reflective writing and calculation in sketchbooks.

To explain the project to sponsors and decision-makers, she produced brochures containing a written rationale, including computer-composite simulations of the installation, plans and technical drawings.

To construct the final version of 'Full House', she took the photograph of bingo players at a regular bingo session, prepared the photograph and organised the production of the image into a poster and the construction of the billboard hoarding.

7.4.8 Summary of Visual Forms SS Produced Using these Methods

- A collage of photographs accompanied by a spoken commentary in Sweatbox 2
- Drawings about the phenomenon and structure of a city,
- Drawings of billboard and relationship of artwork in the public realm.
- Simulations of billboard installation in art gallery
- Drawing of the installation with the elements of the houseplants, the billboard and the public.
- Technical drawings of billboard hoarding in situ
- 10' x 30' colour poster of bingo players
- Construction of installation 'Full House'.

7.4.9 Summary of TMCW's cycle of intentions

At certain points in the project, TMCW produced statements which either implied an intention to act or were direct statements of intention. During the reconnaissance, although she became interested very quickly in some form of exchange between three public spaces and concentrated much effort on observing each place, she did not express her intention to incorporate the spaces into her project directly as an intention in the first Sweatbox session. The first mention of using sound as a method of exchange first occurred on 7th April, in a diary entry yet was not mentioned in the first session. In the first session, she phrased her intention to organise an exchange of objects in provisional terms, as one idea out of a range of possibilities. The idea of organising a swap between each place (**C**) had implicitly become an intention or a factor guiding her actions soon after the reconnaissance as was shown in her project proposal in the grant application of July 95, and her actions in going to introduce herself to the managers of each venue and to negotiate permission to use the public address systems. This intention had been formulated as a direct response to the interior and exterior perplexities (**perplexities A & B**) experienced in the reconnaissance. TMCW's experience and findings from her reconnaissance was represented visually in the first Sweatbox session when she went through her sketchbook showing drawings and notes to camera, as well as a photo-notebook showing pairs of photographs recording the similarities and differences in three sites. Her sketchbook contained her record of similarities and contrasts in environment, her experiences, encounters, emotions and memories and her reflections upon these elements. In the Sweatbox she also explained her new method of indexing the elements of data she had gathered in order to discern any common themes or patterns.

From April to November, TMCW continued to compose her intention by observing, documenting and recording sounds in Aberdeen, particularly those of children and birds and reflecting upon those experiences in her sketchbooks. At the same time, she continued to think of many other possibilities for artworks and ways of broadcasting sounds. In the second Sweatbox session, her idea was stated as a direct intention (**C**¹) to introduce "sound compositions which will overlay the usual sounds from each site and are triggered at specific points throughout the day. ... They will in different ways express the passage of time and reflect the seasonal changes in Aberdeen ... creating a sense of familiarity and nostalgia for simple daily life." (Sweatbox 2: 693 - 713). Within this proposal was the idea that the sound compositions would evoke the passage of the seasons, which had arisen from being asked about her project's relation to Aberdeen, (**perplexity A**¹) to which she responded by reflecting upon sounds evoking feelings of nostalgia in her (**perplexity B**¹). This idea was adapted since the timing of the final exhibition was postponed from the middle of winter to Spring. At the same time she experienced a significant perplexity (**A**²) in her fascination at hearing apparently alien sounds which were familiar and everyday to workers in the fish-houses and bell-ringers but which appeared utterly alien to her. At the same time she experienced an interior perplexity (**B**²) on reflecting upon sounds that do not happen any more triggered by feeling of nostalgia on visiting a primary school. Her final direct intention (**C**²) was stated at the beginning of the third Sweatbox session and had been written approximately six weeks before the start of the exhibition, expressed as four main strands of interest.¹ The statement articulated TMCW's personal rationale for 'Incidental Sound': to displace

familiar sounds heard in a particular environment and broadcast them in an unexpected environment as a way to make the sounds themselves more prominent and to make people more aware of their surroundings.

Table of TMCW's Statements of Intention (Table 6)

TMCW	The artist states the idea for the intention (C)
Cycle 1	To make an exchange between three public spaces with sound and object
Cycle 2	The artist states the intention (C¹)
	November proposal to the council: her intention is to broadcast sound compositions to evoke the passage of time and seasons in Aberdeen in three public spaces.
Cycle 3	The artist states the intention (C²)
	<p>the first: "regular sounds when repeated often enough become silence so I was interested in background sound: familiarity becoming, in that sense, being invisible."</p> <p>the second: "the language of bird-song and the human version of that."</p> <p>the third: "the displacement of the sound from its original context which causes the inversion of the first point i.e. that regular sounds when repeated often enough become silence. If you take a sound out of its original context and put it into a new context, does it become more visible because it is in a sense unusual?"</p> <p>the fourth: "looking at these three public spaces that I'd chosen and looking at their different agendas and the similarities between them of architecture containing similar enhancing features."</p>

7.4.10 Summary of the Methods TMCW Used to Compose Intentions

TMCW carried out careful and regular observation of the physical environment of Aberdeen through repeated exploratory walks, which were continued throughout the project. Whilst observing and documenting similarities and contrasts first on the walks and then subsequently her chosen places, she also wrote and reflected upon her reactions, encounters, emotions and memories. She took photographs, made drawings and recorded sounds whilst on walks around Aberdeen gradually moving from recording ambient sounds and birdsong in Aberdeen to sounds made by specific activities and groups. In Sweatbox I, she stated clearly, whilst describing her photo-book of similarities and differences in three sites, that reflecting upon photographs was a method of producing new perspectives and composing new ideas. She used a method of indexing the collection of data and reflection she had gathered to order and emphasise certain themes such as birdsong, nostalgia, familiarity and conversation as well as produce other themes she had not noticed.

7.4.11 Summary of the Methods TMCW Used to Express Intentions

Throughout the project TMCW used drawing, writing and indexing as a method of reflection and expressing her intention. The recorded elements were then ordered by creating an index of recurring themes and expressed in schematic drawings which linked places, sounds and words. She used the Sweatbox session to describe her process within which she outlined and referred to ideas which had occurred whilst exploring Aberdeen.

TMCW also had regular meetings with the managers of each venue to introduce the project and to negotiate the times for broadcasting as well as finding a sponsor for the playback equipment. She wrote three applications for funding which required a written proposal, budget, and schedule.

For the final installation, her method of indexing was continued in constructing a system of codes with which to organise the sequence of recordings and edit them compositions. She also designed and constructed the means of presenting the speakers in the art gallery using drawings and plans.

7.4.12 Summary of the Visual Forms TMCW Produced Using these Methods

- Photo-book of similarities and differences in three sites
- Photomontages
- Indexed Sketch/note book of drawings and writings
- Drawing linking 3 sites
- Drawing of sounds, concepts and places
- Sound recordings
- Planning drawings for coding soundtracks.
- The installation in the art gallery comprising of plinths, speakers and concealed playback system.

7.5 RESULTS : A Sense of Understanding

7.5.1 Summary of ML's Sense of Understanding

Retrieving the statement that ML had realised that his creativity was embedded equally in both his individual studio practice as a painter and his community practice (ML Interview 27.1.96: 236 – 242) indicated that ML gained a further understanding of his identity and had resolved the perplexity outlined in MLA2 [Appendices 1 & 2]. Although he had already decided before the reconnaissance that he wanted to undertake a collaborative project he was uncertain how exactly his identity and skills as an artist would contribute to the project. During the reconnaissance, he realised that the outcome of any collaborative practice would be equally the result of his artistic process as much as the result of the actions of those he was facilitating. He alluded to this realisation in the first Sweatbox tape and explained it directly in an interview midway through the project.

The coding retrieved data, recorded at the time of the exhibition planning, which indicated that the exchange between two hospitals signified for him the experience of communication between participants in similar situations and beyond to a wider audience. *“At the hospital, two groups of people who are in a similar place who, through the art, are talking about that experience ... so the resulting visuals/words talk back to the individual who produces them. And then through the exchange with others, [the resulting visuals/words] speak to them also of that experience, and then beyond that, the project speaks to a wider audience”* (ML Interview 27.1.96:19 - 26). It is difficult to discern from the data if he achieved a further understanding at the end of the project beyond assessing the exhibition in relation to his aims and the difficulties in the project development. This can be attributed to the fact that he did not consider the project completed since he was already preparing for the preparation of a booklet using the images and documentation collected in the project.² The data does not extend to recording his feelings after its publication.

7.5.2 Summary of SS's Sense of Understanding

Her evaluations of the roles she played in the entire Taming Goliath project demonstrate a deeper understanding of her practice. Through seeking participation by non-artists in her process she was aware that she had shifted her ethical stance towards her audience (Sweatbox 3: 914 - 920). Her concern with the metaphorical significance of a specific place had shifted to a direct concern with people participating in actuality in her artwork. Once the billboard was installed, she was able to assess whether it had represented her intentions. The feedback from others corroborated that it was possible to interpret 'Full House' as being critical of the art gallery's traditional standing in the city. The installation of a structure associated with street furniture and popular culture in an art gallery was interpreted as representing a separation between the domain of art and ordinary life in Aberdeen, as was demonstrated by questions posed by a journalist (Sweatbox 3: 767 - 770).

As a result of co-ordinating the whole project, she understood more fully the infrastructure of arts institutions in relation to individual artists and the mechanisms of art criticism and publicity. She understood that the activity of negotiating and co-ordinating was embedded in the generative process. She recognised

that her aesthetic theme of the phenomenon of the city had been made manifest through initiating and participating in the Taming Goliath project. She understood that the Taming Goliath project, as a whole, had achieved the initial aim of the project which was to make a multi-site arts project (Chapter 4; Endnote 10) when she reviewed the publicity leaflet. From writing the copy and sourcing the images for the publicity leaflet, she realised she had understood the kind of audience she wanted and had achieved her intention in both her artwork and in the whole project.

7.5.3 Summary of TMCW's Sense of Understanding

The focus of the last Sweatbox session indicated that TMCW had achieved an understanding of the main context, rationale, form and content of 'Incidental Sound' as being a type of experiment in dislocating sound and heightening awareness of familiar sounds.

She also evaluated particular experiences such as her collaboration with a sound artist and the decisions made in collaboration with SS over the Art Gallery installation form. She critically evaluated the pace of her process over a period of a year using the analogy of key frames in animation. In drawing an analogy with animation, she noted the difficulty in pacing because she, in common with the other Taming Goliath artists, did not know until three months before the end of the project, the exact dates of the exhibition and thus the end of the project.

On one day during the exhibition period, TMCW also carried out her own evaluation of the effectiveness of heightening perception of the environment by changing ambient sounds by canvassing a small sample of visitors and observing people's reactions in each place.

7.6 RESULTS : Cycles in the Generative Process

7.6.1 ML's Cycles in the Generative Process*Table of ML's Cycles in the Generative Process (Table 7)*

Generative Stages	Retrieved evidence
Cycle 1	
The artist experiences an exterior perplexity (A)	No art on the children's hospital walls, no gallery guide for children. How to get into the community arts system to do a project?
The artist experiences an interior perplexity (B)	Questioning what defines him as an artist in collaborative projects with non-artists – seeing his process as a dialogue.
The artist sets about composing the intention	He visits institutions of the same type within which he works in London. He appraises the people he meets and he has discussions to see if what kind of project he can suggest.
The artist expresses the intention in visual form	He wrote notes in his notebook, he made the schematic drawing showing the relationships between each of the places and people that he met with his life in London
The artist states the intention	To make an exchange between groups of young people in the hospital where he worked in London and the children's hospital in Aberdeen. To link the children visiting the art gallery in Aberdeen with a group of children in a London gallery.
The artist sets about expressing the intention in visual form	He finds a collaborator and gains admittance to the hospital in Aberdeen and negotiates to lead an educational workshop project in the gallery. Children in both hospitals send invitations to join the project plus artefacts and letters.

Continued overleaf...

CYCLE 2	
The artist experiences an exterior perplexity (A ¹)	<p>Difficulty in getting staff to participate, difficulty in motivating ill children who may not be particularly artistic to make art.</p> <p>Would there be enough work for an exhibition? What kind of exhibition, where?</p>
The artist experiences an interior perplexity (B ¹)	Need to gain trust of children in a short time in order for them to make art which does reveal the nature of their experience of being in hospital and to reveal places not normally seen by public.
The artist sets about composing the intention	ML & GG decide upon certain themes for the exhibition content and direct the children towards them. They also decide the formats for exhibiting
The artist states the intention	To exhibit the experience of living in the hospital environment and to challenge stereotypical views of children in hospital.
The artist sets about expressing the intention in visual form	They exchange artefacts and letters, postcards describing how they came to hospital, self-portraits, photomontages, drawings by post and by hand. Adults take photographs of daily tasks on ward in London, SS & GG take photos of hospital environment in Aberdeen. Display boards are mounted in the corridors of the children's hospital, and another venue organised in town. The work is exhibited in both sites for 'Public Address'.

7.6.2 SS's Cycles in the Generative Process

Table of SS's Cycles in the Generative Process (Table 8)

Generative Stages	Retrieved evidence
CYCLE 1	
The artist experiences an exterior perplexity (A)	Not being able to carry out usual immersion procedure and conscious of project's relationship with city
The artist experiences an interior perplexity (B)	Feeling of disconnection from the city
The artist sets about composing the intention	Looking at previous art works, collection of images and unrealised ideas for urban artworks. Takes aerial photographs and goes on the bus, makes meetings.
The artist expresses the intention in visual form	Makes a collage of images which is accompanied by a spoken commentary
The artist states the intention (C)	States intention as a metaphor 'to build a bridge that has universal meaning' as the conclusion of the commentary.
The artist sets about expressing the intention in visual form	Once decided on billboards She starts looking for a suitable site(s)
CYCLE 2	
The artist experiences an exterior perplexity (A ¹)	The context of the billboard and the content of its image
The artist experiences an interior perplexity (B ¹)	Disconnected relationship between the artworld and the public realm
The artist sets about composing the intention	Discussions, drawings about the phenomenon of the city, approaches sponsors. By reversing her assumption that context-specific art takes place in cityscape, she decides to put billboard in the gallery.
The artist sets about expressing the intention in visual form	Makes drawings of billboard and relationship of artwork in the public realm.
The artist states the intention (C ¹)	To take vibrancy of city as being a real experience into the gallery.

Continued overleaf...

CYCLE 3	
The artist experiences an exterior perplexity (A ²)	How to bring the real experience of the crowd/

	people into the gallery? (sw.2:269 – 270) Dismisses daffodils as too esoteric and aesthetic a symbol
The artist experiences an interior perplexity (B ²)	Over going against her values of making and showing art in the public realm rather than the gallery
The artist sets about composing the intention (C ²)	She reflects on a way of bringing about participation in the making of the artwork whilst simultaneously symbolising the inhabitants of the city
The artist sets about expressing the intention in visual form	She makes a drawing of the installation with the elements of the houseplants, the billboard and public
The artist states the intention	She describes her idea for the proposal.
The artist sets about expressing the intention in visual form	She organises her strategy for this version, makes a drawing of the relationship of the elements and sends in amended submission to gallery committee.
CYCLE 4	
The artist experiences an exterior perplexity (A ³)	The proposal for the house-plant performance and layout was rejected by the Gallery committee as well as the plans for the billboard owing to a mistake in the drafting.
The artist experiences an interior perplexity (B ³)	Placed into a position of making an art object in an art gallery following the convention since only the billboard image and hoarding were left (Sw 2:340 - 1)
The artist sets about composing the intention	Reviewed previous work and reflecting upon original bingo picture.
The artist sets about expressing the intention in visual form	redrawing design of billboard hoarding and installation
The artist states the intention (C ³)	The intention (C ³): 'I have to find another way of making people speak through the work.' Sweatbox 2:323. 'So I am going back to take another photo.' (Sweatbox 2:337)
The artist sets about expressing the intention in visual form	Takes photograph, constructs and completes exhibition

7.6.3 TMCW's Cycles in the Generative Process

Table of TMCWS's Cycles in the Generative Process (Table 9)

GENERATIVE STAGE	Retrieved evidence
CYCLE 1	
The artist experiences an exterior perplexity (A)	Feeling disorientated
The artist experiences an interior perplexity (B)	Wanting to record an experience and participate in it at the same time
The artist sets about composing the intention	Makes a photo-book of similarities and differences in three sites, records sounds, thinks of many possibilities for ideas for artworks
The artist expresses the intention in visual form	Observes and documents similarities and contrasts in environment, her experiences, encounters, emotions, memories. She indexes her sketchbook for common themes. She makes drawings, takes photographs.
The artist states idea for intention (C)	To make an exchange between three public spaces with sound and object
The artist continues to compose the intention	Continues to observe and document Aberdeen, her experiences, encounters, emotions, memories, records sounds, thinks of many possibilities for ideas for artworks and ways of broadcasting sounds, negotiates with 3 venue managers, makes drawings, takes photographs
The artist sets about composing the intention	Observes and documents similarities and contrasts in environment, her experiences, encounters, emotions, memories, records sounds, thinks of many possibilities for ideas for artworks, negotiates with 3 venue managers, makes drawings, takes photographs
The artist expresses the intention in visual form	She makes drawings linking places, sounds and words

Continued overleaf...

CYCLE 2	
The artist experiences an exterior perplexity (A ¹)	How is what she is doing specific to an audience in Aberdeen?
The artist experiences an interior perplexity (B ¹)	What sound evokes familiarity?
The artist sets about composing the intention	She thinks about childhood sounds and observes and records sound around Aberdeen
The artist states the intention (C)	November proposal to the council: her intention is to broadcast sound compositions to evoke the passage of time and seasons in Aberdeen
The artist sets about realising the intention	Goes around Aberdeen recording
The artist experiences an exterior perplexity (A ²)	Sensation of hearing apparently alien sounds which are familiar and everyday to their makers. She's fascinated
The artist experiences an interior perplexity (B ²)	Thinks about sound that don't happen any more triggered by feeling of nostalgia on visiting a primary school
The artist expresses the intention in visual form	She goes around acquiring sounds of bygone days and recording specific sounds and she makes the second link drawing which links everything together.
The artist states the intention (C ²)	<p>the first: "regular sounds when repeated often enough become silence so I was interested in background sound: familiarity becoming, in that sense, being invisible."</p> <p>the second: "the language of bird-song and the human version of that."</p> <p>the third: "the displacement of the sound from its original context which causes the inversion of the first point i.e. that regular sounds when repeated often enough become silence. If you take a sound out of its original context and put it into a new context, does it become more visible because it is in a sense unusual?"</p> <p>the fourth: "looking at these three public spaces that I'd chosen and looking at their different agendas and the similarities between them of architecture containing similar enhancing features."</p>
The artist sets about expressing the intention in visual form	She then uses a system of coding labels to organise her recordings into compositions. She designs and constructs an installation in the art gallery and confirms the broadcasting times in the shopping centre and the winter gardens.

7.7 RESULTS : Fitting the Results of the First Phase into the Templates of Stages 2 & 4 of the Generative Process Model

7.7.1 Stages 2 and 4 Displayed in Each Cycle of ML's Process

Table 10.2.1 : ML's Stage 2 in Cycle 1

Stage 2: CYCLE 1				
Experiencing an exterior perplexity	the artist composes	the intention	as a means of realising	the interior perplexity
A	ML	C		B
<p>Gaps: No work on the wall of the children's hospital</p> <p>No gallery guide for children</p> <p>How to get into the system in Aberdeen?</p>	<p>By having thought of a strategy before he arrived.</p> <p>By making contact with relevant people in institutions he is familiar with from London</p>	<p>To create a collaborative exchange art project between people in similar institutions.</p> <p>To make a dialogue between himself and people in Aberdeen using art as a means of communication.</p>	As a means of realising	His understanding of his process as being a kind of dialogue between himself and others with the resulting artefact as being evidence of the relationship.

Table 10.2.2 : ML's Stage 2 in Cycle 2

Stage 2: CYCLE 2				
Experiencing an exterior perplexity	the artist composes	the intention	as a means of realising	the interior perplexity
A ¹	ML	C ¹		B ¹
Exhibition deadline looming Little evidence of exhibitable work Difficulty in motivating ill children	By reviewing work By discussing exhibition with GG and SS	The exhibition content and rationale	As a means of realising	How to reveal the true to life experience of children in hospital which is normally hidden. How to challenge stereotypical views of children in hospital

Table 10.4.1 : ML's Stage 4

Stage 4				
And by doing so	the artist (ML) thereby resolves	Exterior perplexities A & A ¹	Interior perplexities B & B ¹	In symbolic form
By conducting the project (intention C)		A¹ Motivates the children to make art	Produces a dialogue and defines his role as an artist	
By realising the exhibition (intention C¹)		A Filling the gaps in the hospital	Communicates hidden experience	Exhibition in Aberdeen and in London & booklet

7.7.2 Stages 2 and 4 Displayed in Each Cycle of SS's Process

Table 11.2.1 : SS's Stage 2 in Cycle 1

Stage 2 CYCLE 1				
Experiencing an exterior perplexity	the artist composes	the intention	as a means of realising	the interior perplexity
A	SS	C		B
Not what she expected as immersion. Perception that Taming Goliath was an outsider to the art system in Aberdeen		To build a bridge between herself and the audience in order to make something that has universal meaning (Sweatbox 1:206 – 210)	As a means of realising	Feeling of disconnection from the city's inhabitants.

Table 11.2.2 : SS's Stage 2 in Cycle 2

Stage 2 CYCLE 2				
Experiencing an exterior perplexity	the artist composes	the intention	as a means of realising	the interior perplexity
A ¹	SS	C ¹		B ¹
Not wanting to put something meaningless in a public space (Sweatbox 2:244). The need to find a context.		To bring in the vibrancy and real experience of the city into the gallery	As a means of realising	The disconnected relationship between the public realm and the artworld.

Table 11.4.1 : SS's Stage 4

Stage 4				
And by doing so	the artist (SS) thereby resolves	Exterior perplexities A & A ¹	Interior perplexities B & B ¹	In symbolic form
By choosing the art gallery as a context/deciding to bring the city into the gallery		Taming Goliath enters the art gallery Finding the appropriate context	Artist disconnected from the city Gulf between the public realm and the artworld	In the form of an installation

Table 11:2.3 : SS's Stage 2 in Cycle 3

Stage 2 CYCLE 3				
Experiencing an exterior perplexity	the artist composes	the intention	as a means of realising	the interior perplexity
A ²	SS	C ²		B ²
How to bring the real experience of the crowd/ people into the gallery? (sw.2:269 – 270)		Intend to include participation by audience in artwork	As a means of realising	How to get people to participate without compromising them or self; how to symbolise city

Table 11.2.4 : SS's Stage 2 in Cycle 4

Stage 2 CYCLE 4				
Experiencing an exterior perplexity	the artist composes	the intention	as a means of realising	the interior perplexity
A ³	SS	C ³		B ³
Houseplant submission refused		Getting the appropriate image of people waving 'so I am going back to take another photo' (Sweatbox 2:337)	As a means of realising	'I have to find another way of making people speak through the work.' (Sweatbox 2:323) through the conventions of an art object in an art gallery (Sweatbox 2:340 – 341)

Table 11.4.2 : SS's Stage 4

Stage 4				
And by doing so	the artist (SS) thereby resolves	Exterior perplexities A ² & A ³	Interior perplexities B ² & B ³	In symbolic form
By exhibiting an image of people waving using the vernacular aesthetic of a hoarding and poster		How to bring the real experience of the crowd/ people into the gallery? (sw.2:269 – 270)	How to get people to participate without compromising them or self; how to symbolise city	In the form of a billboard poster and hoarding
By persuading people to participate in the photograph		Houseplant submission refused	'I have to find another way of making people speak through the work.' (Sweatbox 2:323)	

7.7.3 Stages 2 and 4 Displayed in Each Cycle of TMCW's Process

Table 12.2.1 : TMCW's Stage 2 in Cycle 1

CYCLE 1				
Experiencing an exterior perplexity	the artist composes	the intention	as a means of realising	the interior perplexity
A	TMCW	Idea for intention C		B
Feeling disorientated		To make an exchange between three public spaces with sound and object	As a means of realising	How to record an unrecordable experience whilst participating in it.

Table 12.2.2 : TMCW's Stage 2 in Cycle 2

CYCLE 2				
Experiencing an exterior perplexity	the artist composes	the intention	as a means of realising	the interior perplexity
A ¹	TMCW	C ¹		B ¹
How is what she is doing specific to an audience in Aberdeen?		November proposal to the council: her intention is to broadcast sound compositions to evoke the passage of time and seasons in Aberdeen in three public spaces.		What sound evokes familiarity?

Table 12.2.3 : TMCW's Stage 2 in Cycle 3

CYCLE 3				
Experiencing an exterior perplexity	the artist composes	the intention	as a means of realising	the interior perplexity
A ²	TMCW	C ²		B ²
Sensation of hearing apparently alien sounds which are familiar and everyday to their makers. She's fascinated		<p>Her intention of evoking familiarity and to find sounds and a form to evoke it although it is invisible.</p> <p>To dislocate sound from original context to discover if it becomes prominent because it is unusual.</p> <p>To show the similarity between bird-calls and human speech.</p> <p>To raise awareness of the environment of three public spaces.</p>		Thinks about sound that don't happen any more triggered by feeling of nostalgia on visiting a primary school

Table 12.4.1 : TMCW's Stage 4

Stage 4				
And by doing so	the artist TMCW resolves	Exterior perplexity A, A ¹ , A ²	Interior perplexity B, B ¹ , B ²	In symbolic form
By broadcasting sound compositions in three public places in Aberdeen of sounds recorded in Aberdeen		Feeling disorientated	The question of recording an unrecordable experience whilst participating in it.	
		How is what she is doing specific to an audience in Aberdeen?	What sound evokes familiarity?	
		Sensation of hearing apparently alien sounds which are familiar and everyday to their makers.	Thinks about sound that don't happen any more triggered by feeling of nostalgia on visiting a primary school	As a kind of experiment

7.8 FINAL RESULTS: Distilled Synoptic Narrative of Each Artist's Project

The stage of the model is inserted before each narrative. The narratives are as follows:

7.8.1 Synopsis Of ML's Process Of Generating 'Visual Dialogue'

Stage 2 : Experiencing an exterior perplexity A, the artist composes the intention C as a means of realising the interior perplexity B

In the first cycle, noticing the lack of art work on the wall of the children's hospital and concerned with finding a means to enter the community arts system in Aberdeen, **the artist composes** by having thought of a strategy before he arrived and by making contact with relevant people in institutions he is familiar with from London, **his intentions (C)**, to create a collaborative exchange art project between people in similar institutions and to make a dialogue between himself and people in Aberdeen **as a means of realising** a dialogue between himself and others with the resulting artefact as being evidence of the relationship.

In the second cycle, with little evidence of exhibitable work as the exhibition deadline loomed, and experiencing difficulty in motivating ill children, **the artist composes**, by reviewing work and by discussing exhibition with GG and SS, **the intention C'** the exhibition content and rationale **as a means of realising** how to reveal the true to life experience of children in hospital which is normally hidden and how to challenge stereotypical views of children in hospital.

Stage 4 : And by doing so, the artist thereby resolves exterior perplexities A & A' and interior perplexities B & B' in symbolic form

By conducting an exchange of art works between two hospitals (intention **C**) **the artist thereby resolves exterior and interior perplexities A & B** the need to fill the gaps in the hospital and to produce a dialogue **in symbolic form**.

By realising the exhibition (intention **C'**) **the artist thereby resolves exterior perplexities and interior perplexities (A' & B')** to motivate ill children to make art and to communicates hidden experience **in symbolic form** as an exhibition in Aberdeen and in London & by publishing a booklet.

7.8.2 Synopsis Of SS's Process Of Generating 'Full House'

Stage 2 : Experiencing an exterior perplexity A, the artist composes the intention C as a means of realising the interior perplexity B

In the first cycle, **experiencing** an unexpected form of immersion and having the perception that Taming Goliath was an outsider to the art system in Aberdeen, **the artist composes**, by reflecting on own practice and exploring city, **the intention C**, To build a bridge between herself and the audience in order to make something that has universal meaning (Sweatbox 1:206 – 210), **as a means of realising** a feeling of disconnection from the city's inhabitants.

In the second cycle, not wanting to put something meaningless in a public space and needing to find a context, **the artist composes**, by reflection (reversing an assumption), drawing and discussion, **the intention C¹** to bring in the vibrancy and real experience of the city into the gallery **as a means of realising** the disconnected relationship between the public realm and the artworld.

In the third cycle, wondering how to bring the real experience of the crowd/ people into the gallery, **the artist composes**, by reflection and serendipity, **the intention C²**, to include participation by audience in artwork, **as a means of realising**, the question of how to get people to participate without compromising them or self and how to symbolise the city.

In the fourth cycle, with the refusal of the houseplant installation, **the artist composes**, by drawing and reflection, **the intention C³** of obtaining the appropriate image of people waving, **as a means of realising** the need 'to find another way of making people speak through the work' through the conventions of an art object in an art gallery.

Stage 4 : And by doing so, the artist thereby resolves Exterior A A¹ A² A³ & Interior perplexities B B¹ B² B³ in symbolic form

By wanting to build a bridge between herself and the audience in order to make something that has universal meaning, **the artist thereby resolves exterior & interior perplexities** Feeling disconnected from the city and having the perception that Taming Goliath was an outsider to the art system **in symbolic form** expressed as a metaphor.

By choosing the art gallery as a context and deciding to bring in the vibrancy and real experience of the city into the gallery **the artist thereby resolves exterior & interior perplexities A¹ & B¹** finding the appropriate context and the gulf between the public realm and the artworld **in symbolic form** In the form of an object and image.

And by exhibiting an image of people waving using the vernacular aesthetic of a hoarding and poster, **the artist thereby resolves exterior & interior perplexities A² & B²** The question of the way to bring the real experience of the crowd/ people into the gallery and the question of how to get people to participate without compromising them or self and how to symbolise the city. **in symbolic form** In the form of a billboard poster and hoarding.

And by persuading people to participate in the photograph, **the artist thereby resolves exterior & interior perplexities A³ & B³** the refusal of the participatory element in the houseplant submission, and having to find another way to re-present people, **in symbolic form.**

7.8.3 Synopsis Of TMCW's Process Of Generating 'Incidental Sound'

Stage 2 : Experiencing an exterior perplexity, the artist composes the intention as a means of realising the interior perplexity

In Cycle 1, feeling disorientated, **the artist composes**, by exploring Aberdeen and documenting her experience, **the Idea for intention C**, to make an exchange between three public spaces with sound and object, **as a means of realising** How to record an unrecordable experience whilst participating in it.

In the second cycle, posed with the question 'How is what she is doing specific to an audience in Aberdeen?' **the artist composes**, by reflection on her memories and observation of Aberdeen, **the intention C¹** to broadcast sound compositions which would evoke the passage of time and seasons in Aberdeen in three public spaces **as a means of realising the interior perplexity B¹**: The question of which sounds would evoke a sensation of familiarity in others?

In the third cycle, fascinated by the sensation of hearing apparently alien sounds which are familiar and everyday to their makers, **the artist composes**, by reflection on her experience **the intention C²**, To evoke the invisible feeling of familiarity, To dislocate sound from original context to discover if it becomes prominent because it is unusual, to show the similarity between bird-calls and human speech, to raise awareness of the environment of three public spaces, **as a means of realising** the question of sounds that trigger the feeling of nostalgia

Stage 4: And by doing so, the artist thereby resolves Exterior A A¹ A² & Interior perplexities B B¹ B² in symbolic form

And by doing so, By broadcasting sound compositions in three public places in Aberdeen of sounds recorded in Aberdeen, **the artist resolves exterior perplexities A**, Feeling disorientated. **A¹**, How is what she is doing specific to an audience in Aberdeen? **A²** Sensation of hearing apparently alien sounds which are familiar and everyday to their makers **and interior perplexities B**, The question of recording an unrecordable experience whilst participating in it. **B¹**, What sound evokes familiarity? **B²** Reflections on sounds of past eras that would trigger a feeling of nostalgia **In symbolic form** As a kind of experiment.

Notes and Sources

¹ the first: “regular sounds when repeated often enough become silence so I was interested in background sound: familiarity becoming, in that sense, being invisible.”

the second: “the language of bird-song and the human version of that.”

the third: “the displacement of the sound from its original context which causes the inversion of the first point i.e. that regular sounds when repeated often enough become silence. If you take a sound out of its original context and put it into a new context, does it become more visible because it is in a sense unusual?”

the fourth: “looking at these three public spaces that I’d chosen and looking at their different agendas and the similarities between them of architecture containing similar enhancing features.” TMCW Sweatbox 3:929 - 943

² Ed. Lucas & Silver 1997

8 Interpretation of Results

8.1 Overview

This chapter assesses first the validity and reliability of results produced by the procedures of analysis and the method of gaining the primary data from which the results were drawn. It then interprets, from a practitioner's perspective, the information abstracted from the analyses in terms of the degree it demonstrates the composition of an intention and draws some conclusions from the data. It examines the synoptic accounts produced from the two assertions at the heart of the Generative Process Model which state that, through the experience of a perplexity in the external environment, the intention is composed as a means of bringing an interior perplexity into actuality. By carrying out the intention, both perplexities are resolved. It also assesses the extent to which the fifth and final stage of the model is demonstrable in terms of the data produced in Taming Goliath.

8.2 Assessment of the Validity and Reliability of the Results

The results have emerged from several different procedures of analysis and can be considered reliable for the following reasons. The data was prospectively collected without knowledge of the generative model so statements of intention were not coerced or imposed by the researcher. Although undocumented and untried as a research method, the Sweatbox sessions succeeded in providing a forum within which the artists were able to present their process combining visual and verbal means. The data produced by the Sweatbox sessions provided the artists' own evaluation and explanation of their process and thus provided three different examples of description, evaluation, speech style and presentation, opinion, strategy and art form which could test the code-and-retrieve method and the stages of the model itself. Since the sessions provided the primary point at which the artists knowingly described their process, the statements in these sessions were used as the primary data to identify intention and perplexity, support for which would be found in references in the emic data systematically collected throughout the project.

The difficulty encountered in the application of code-and-retrieve to the Sweatbox session was not in the method itself, but in my role as participant and researcher. Firstly, for this analysis, only the passages describing the role as artist were included in order to maintain a consistency with the other artists, although I had divided each Sweatbox session into three sections on the roles of project manager, researcher and artist. Secondly, code-and-retrieve intrinsically requires interpretation since each statement becomes meaningless when lifted out of its place in the data. The decision to assign it to a code necessarily requires an interpretative decision not only of the statement but also of the code itself. Thus a criticism could be made that personal memory of the project could assign more or less significance to a piece of data inappropriately. In analysing my project, it was difficult not to embellish events and to use only spoken and written statements as the data, in the same manner as the statements of TMCW and ML. To make the connection clear between inference and data, the phases of interpretation have been included in the Appendices, whilst the procedure for extracting relevant statements has been made explicit. Each point

made in the descriptive analyses refers to a recorded statement or an event recorded in the project summaries and descriptions, compiled from diaries, notebooks and schedules as well as the Sweatbox and audio-tape data. To ensure the transparency of thinking within the interpretative method, the steps and rationale between each phase have been included.

The analysis procedure from descriptive narrative to abstracted summary has followed a systematic pattern already established by other researchers using qualitative research methods.¹ Several levels of data and all the levels of descriptive analysis have been included in the appendix section in order to enable a reader to differentiate the interpretation by the researcher and the data. These descriptions were carried out before code-and-retrieve. The code-and-retrieve method was initially carried out heuristically in order to find another perspective to the data using Hunter's criteria for immersion strategies and Getzels and Csikszentmihalyi's own criteria for discovery-orientated behaviour as a way of distancing myself from my assumptions. The final procedure of abstracting specific retrieved passages from the data and placing them within the key terms of each stage of the model provided a systematic and simple method of producing assertions with as little personal interpretation as possible.

8.3 Assessment of the Validity and Reliability of the Sweatbox Sessions

The audiotapes of meetings, discussions and the Sweatbox videotapes were produced as the result of the aim of the research inquiry. Recording meetings and interviews in the course of a project is not a customary activity in setting up a public arts project. Equally, asking participants to present their process to a video camera was an artificial situation extra to the usual course of events in initiating a project. Although talking about their generative process appeared daunting, it was not a wholly unfamiliar exercise to artists in that it was a development of the way that artists give public presentations of their work. The fact that the artists found it difficult indicated the unfamiliarity to artists of the experience of talking about their generative process and by implication, supported the necessity for the investigation into the subject.² Each artist was free to make a presentation in any manner they liked and treat the visual potential of the Sweatbox in any way provided that they described their experience of the project, what they had done, commenting on anything of interest. They were asked to describe and evaluate events and thoughts of importance to them and they were asked to describe their process. What was subject to variation were the ways in which the artists themselves described or made visible their process.

The Sweatbox data was treated as reliably encapsulating the reflections and actions of the participants since they directed their own treatment of the session. As such it can be treated as a true account of the artists' experience, which can be supported with statements recorded in the dossier of data on each artist. It indicates which topics each artist considered important. The Sweatbox sessions form a first level of descriptive analysis since the artists themselves were making a personal reflection and evaluation of their actions and decisions. The accounts were considered as forming the first stage in making the generative process explicit. The artist's accounts of their experience are separable and clearly differentiated from interpretations made by the following analysis and are in a format that can be accessed and re-interpreted in a variety of different ways.

The degree to which an account had included all the relevant factors in each project and as such would be a 'complete' record of an artist's experience was not considered significant. Although inferences can be drawn from omissions (ML omitted to describe *Through Our Eyes* in any detail, TMCW did not mention the title of her sound installation or evaluate how she felt it was received), the purpose of the analysis was to relate what the artists *did* talk about with intention, interaction, outcome and context, in order to make the generative process of each one explicit.

8.4 Interpreting the Results

Using the Generative Process Model as the conceptual framework that directed the trajectory of the analytical technique of code and retrieve has produced a great deal of information on each artist's intention, and their methods of interaction with a context through a single interpretation of the outcomes of that interaction.

8.4.1 The Composition of Intention

Categorising the data according to the Generative Process Model has clarified the methods the artists used to identify a context and to compose an intention, in order to make sense of the problematic situation of having to find somewhere to make a piece of work outside the institutional framework of exhibiting in the conventional context of a gallery. The descriptive-analyses in the Appendix give the most fluent account of this process, yet the results of the abstracted analytical method can begin to draw generic conclusions from the results. The composition of intention can be seen to have developed from the synthesis of the selection of a context and the establishment of a rationale for making a piece of work in response to that context.

8.4.2 Selection of a Context

The results indicate that the three artists experienced two types of perplexity - the interior already present in the artist and the exterior produced from an examination of the artist's context. Each intention emerged from the experience of reflecting upon both exterior perplexities noticed in the observation of the external context together with an existing interior perplexity (Tables 1 - 3). Detailed information on the range of aesthetic and administrative methods the artists used is contained in the full descriptive-analyses which are supported by the project description and Sweatbox summaries (Appendix and summarised in Chapter 7). In composing their intention, the artists took an evaluative attitude to the external context, through careful observation and reflection. Their selection of a particular context was based on existing knowledge and can be considered a form of comparative analysis. ML made his appraisal of the community arts provision in Aberdeen by partially comparing it with his professional experience of similar institutions in London. TMCW made an extremely detailed visual analysis of the public spaces she had chosen which was based on previous research into shopping malls and the phenomenon of shopping. SS had made a critical evaluation of the relationship of artists to the art establishment in Aberdeen which formed one aspect of her rationale and changed her approach to the reconnaissance in response to acknowledging the expectations she already held about it. In the case of ML and SS, the discrepancies between their

expectations and what they encountered produced the first exterior perplexity. For TMCW, the first exterior perplexity was an experiential sensation induced by her method of reconnaissance.

8.4.3 Establishment of the Rationale

The cycles of the generative process of each artist show that at each stage, each articulated statement of intention had established certain aspects of a rationale for each project (Tables 7 - 9). In all cases, the artists had established the basic elements of location in a particular context and had decided in principle upon an idea requiring a certain course of action and the basic method of realising it by the end of the reconnaissance. There was a certain difference in the ways of expressing intentions. SS used metaphors to explain the symbolic purpose of the artwork. In the first Sweatbox, TMCW referred frequently to 'having an idea for' an action, or an artwork, which gave her statements of intention a provisional quality, although her intentions to link three sites with sound and initially objects were written in her diary and her personal narrative responses. ML's statements of intention were the most direct, explained by the fact that he had already decided the type of project he wanted to execute before his arrival in Aberdeen.

Although these basic elements had been decided early on, time was spent on establishing the rationale for the content of each artwork in terms of its personal significance to them and also in terms of the final artwork's meaning to others. This is evident in the metaphors used in SS's project. The first statement of intention used a metaphor to express the personal significance of carrying out a project. Her second statement of intention established the symbolic purpose of the artwork, its content and its location. The description of the participatory installation demonstrated that she had settled the location, form, means and symbolic significance of the artwork. The last statement of intention had emerged from re-designing her installation, and continued to clarify the content of the work. [7.4.5]

The first intention stated by ML was concerned with setting up a project appropriate to his process. At that point (the end of the reconnaissance), ML knew the location (at the children's hospital), his method and role (an exchange in collaboration as a facilitator) and those with whom he wanted to work (groups of young people). His second intention was concerned with the communication of certain themes to an audience. [7.4.1]

TMCW's intentions follow a similar pattern, from stating an idea which established the medium and place, to a written proposal explaining the choice of sounds to evoke the sensations of familiarity in Aberdonians, to her final statement which articulated the themes which had structured her personal rationale.

8.4.4 Interior Perplexities

The findings from the abstracted phase of analysis (Tables 1, 2 & 3) place the exterior and interior perplexities in paired sequence, since the interior perplexity appeared to emerge from the experience of the exterior perplexity. This would accord with Holder's construct of experience that the inducement to think, caused by a perception of disruption in the artist's immediate focus of attention, would produce an evaluation with what is already known in the background of the artist's experience. As Holder has described

it, this is a continual process moving in a continuum between the background and the foreground of experience, as previously described in Chapter Five.

The interior perplexities are topics upon which the artists reflect, and are related to the aesthetic themes and content of the artists' on-going art practice. These subjects were established before the experience of Taming Goliath, as can be seen in the responses to the personal narrative questionnaire. In ML's case, the instances first relate directly to his questioning of the possibilities for his role as an artist in conducting a collaborative project, and secondly to the conduct of the exhibition. For TMCW, the interior perplexities relating directly to the intention for Incidental Sound are embedded in a continuous process of reflection on all the possible artworks under consideration. Each directly relevant interior perplexity expresses her main reflection on the paradox of using sound to evoke the inaudible phenomenon of memory. The theme of the subjects for reflection in SS's case, is the appropriate role for an artwork in the light of her perception of two related gulfs not only between herself and the city's inhabitants but also between the role of the public artist and the gallery artist. Looked at together, the themes underlying each interior perplexity are consistent with the practice of each artist. An interest in the paradox of recording is held by a sound and video artist; an aim to make a dialogue to communicate hidden experience is held by a painter working in many different roles, a desire to make a bridge between the artworld and the city is held by a public artist.

8.5 Interpreting the Synoptic Narratives

The examination of the elements of intention, context and the conceptual themes of the artists has made it possible to understand the assertion in the second stage that the purpose of composing an intention for an artist is to bring into actuality the conceptual and aesthetic themes already in existence in an artist's practice. The presence of the themes has been discussed in the Section on Interior Perplexities. The synoptic narratives of each project also indicate that the data fits the model easily and produces a particular and comprehensible account of each artist's process.

If the second stage is taken in isolation from the first stage (whereby the artist perceives an exterior perplexity), thus following the structure of the original model, it is possible to produce a synoptic narrative which is equally coherent. However, the generative process of each artist is simply represented as being a relationship between the artist's artistic themes and their manifestation: the conventional model of process upon which Getzels and Csikszentmihalyi based their study.³ The delineation and inclusion of the factors in the external environment influencing each artist has produced an account that is richer and more representative of the nature of working in the public realm. The generative process is represented more accurately as an interaction between the artist and the context.

The synoptic narrative produced by the fourth stage of the model is an account which asserts that the purpose of expressing or realising the intention as an artwork is to resolve symbolically the series of perplexities experienced in the course of executing the intention. The evidence does not support the notion that the artists' themes of practice, raised by the interior perplexities, are 'resolved' for the artists, since 'resolve' implies a healing of a deficiency. It is more appropriate to perceive the artworks as symbolic

representations of the interior perplexities, rather than resolutions. If the final artwork, as exhibited in 'Public Address' can be interpreted as the 'symbolic form', it can be stated that the artists' personal themes, emerging from the interior perplexities, were represented in the manifestation and content of each project. 'Incidental Sound' took the form of broadcasts of sound compositions of sounds familiar to Aberdonians, representing TMCW's aim to evoke familiarity through sound (Appendix I TMCW4). 'Full House' represented a crowd of people waving which was an existing theme in SS's practice (Appendix I SS1:4, FH 2:4, FH 3:4, FH 4:4). 'Visual Dialogue' displayed images recounting children's experience in hospital and achieved ML's aim of revealing the hidden and intimate experience of non-artists (APPENDIX MLA4, MLVD4).

However, the evidence shows that it is possible to suggest that the exterior, rather than the interior perplexities were *resolved*, albeit temporarily, in actuality. As has been stated, the exterior perplexities had emerged from a strong sense of discrepancy. For example, TMCW's awareness of her surroundings was heightened when she experienced her discomfiture at being lost. By replacing the ambient and expected sound in three public spaces with pre-recorded sounds manipulated in such a way as to remove their origin, she reproduced the sensation of difference and disorientation in a controlled way. SS's exterior perplexity was the question of how to bring in an experiential sensation of the energy of the city into the artworld since she was conscious of a gulf between the artworld and the public realm in Aberdeen. By bringing in a billboard hoarding and poster into the gallery was a physical enactment of entering the gallery as well as a symbolic enactment of bridging a gap. ML's initial exterior perplexity was concerned with filling the gaps on the hospital wall and to find a way into the community arts system in Aberdeen. The exhibition in the hospital temporarily 'filled' the walls and in the process of doing so, he had succeeded in finding a way into the system within that hospital, as is shown in the fourth stages of each process analysis (Appendix I).

8.5.1 Achieving a Sense of Understanding

The final stage in the Generative Process Model is the assertion that a sense of understanding on the part of the artist is achievable through the resolution of the perplexities. Evidence in the fifth stage shows that the subjects the artists chose to evaluate and their understanding of their process may not reflect an immediate awareness of the resolution of the perplexities given in the synoptic accounts. Although the ability to make an evaluation is not necessarily synonymous with the achievement of understanding, it has been taken as one indicator of understanding. The data retrieved from the final Sweatbox session indicates that the artists achieved an understanding, which they were prepared to articulate, of various aspects of their process. ML & TMCW both evaluated their project in terms of realising their interior perplexities. SS evaluated her interior perplexity as well as the subject of her exterior perplexity. The data also shows that they were aware of the significance of their artworks to themselves and others.

However, these evaluations do not relate the insights of the artists to the stages of the generative process model as related in each synoptic narrative. Since the artists had no knowledge of the theory that a sense of understanding may be achieved by expressing perplexities or that the generative process may be interpreted as one of resolving those perplexities, they do not express their evaluations in these terms. Although SS

evaluated 'Full House' and the 'Public Address' exhibition in terms of her aims for the whole project and the degree to which the meaning of 'Full House' was understood by others, she did not evaluate the outcomes in terms of any of the early statements of intention (**C** and **C'**). This suggests that these intentions were no longer of immediate relevance. The data indicate that ML was consciously aware of the extent to which he had fulfilled his intentions. In her ability to state the strands of her rationale as is demonstrated by her introductory remark to Sweatbox 3, TMCW displayed her understanding.

8.5.2 Drawing Conclusions from the Interpretation

From the interpretation of the results, the elements in the composition of an intention to make a context-specific artwork in the public realm can be summarised as follows:

- The three artists in Taming Goliath selected a context in the public realm which had most affinity with the artist's themes of practice and existing knowledge.
- The close evaluation of the selected context produced a discrepancy (the exterior perplexity) in the artist's existing knowledge that, in turn, induced a questioning of a particular aspect of the artist's theme of practice (the interior perplexity).
- The exterior perplexity functioned as the mechanism for bringing the existing themes of the artist's practice, held in the imaginative part of the background of experience into the immediate focus of attention.
- From the synthesis between the experience in the context and the existing themes in the artist's practice, the intention to carry out a proposal was formed which intrinsically required the artist to establish the means, methods and location for its manifestation. At the same time, the artist had to compose the intention for the artwork in terms of its rationale. This aspect of intention required the artist to establish the content of the artwork and the way its manifestation would represent its significance to others in the role of audience and to the artist.

The extended model of the Generative Process, grounded in theories of problem-finding and solving in an indeterminate situation, has been shown to be viable as a means of producing an account of an artist's project in the public realm which includes the artist's response to a context. The extension of the model to accommodate the experience of the artists in Taming Goliath is a response to the original thesis of Getzels and Csikszentmihalyi that existential 'tensions' which provided the motivation for artists to make an artwork would be resolved through the process (2.6 p24). Through the process of analysis, it has been perceived that the action of the artists was both of resolution and representation. The conceptual and aesthetic themes, raised by the interior perplexities of each artist were represented in symbolic form as the content and manifestation of the artworks. The action of the artists resolved temporarily their experience of the discrepancy observed in the external environment. Analysis using the final stage of the model demonstrated that the artists evaluated their process in terms of achieving a deeper understanding of the conceptual themes of their practice and as such followed the model.

Notes and Sources

¹ Richards, T.J. & Richards, L., 1994 C.28 p.445 –449

² As is shown in statements by ML in Sweatbox 1:210 & TMCW's personal narrative.

³ Getzels & Csikszentmihalyi 1976 p.139

9 Discussion

9.1 Overview

This chapter reviews and interprets the results of the research inquiry in the light of its initial aim and objectives, and discusses the extent to which they have been achieved. It then interprets the significance of the research results in the light of the problems expressed in the professional field, outlined in the Introduction and the Contextual Review.

9.2 Achievement of the Aim and Objectives

In undertaking the aim of making explicit the generative processes of artists working in the public realm as a means to understanding the relationship between context, process and artwork, the research inquiry sought to access aspects of process commonly held to be inaccessible: the methods of generating an idea for an artwork and if possible, the intention. It was believed possible to show how an artist generated an idea by executing an appropriate public arts project and applying appropriately designed documentary methods accompanied with an appropriate methodology of analysis. It was envisaged at the outset that a clarification of this process would assist artists who consider contexts in the public realm as the appropriate site, catalyst and subject of their process to articulate their role more effectively. It was considered possible to do this by pursuing the following objectives.

- To generate data on artists' intentions, processes and outcomes by setting up an actual art project as a case study,
- To develop methods of data-generation and analysis with appropriate criteria,
- To develop a critical framework from available theories on the social function of context-specific artists in the public realm.
- To present an analysis in a format which would render visible the generic components of artists' methods in responding to context.

The first two objectives were achieved by systematically recording artists' generative processes during an actual artist-initiated project (Taming Goliath) in the public realm. Since Taming Goliath was planned with the specific professional aim of producing a multi-site urban arts project which would use the city as the resource and context for making work, the project functioned on two levels. Firstly, it achieved the ideological aim of extending the artist's role in the public realm by providing, through its structure, an actual and rare opportunity for artists to develop their practice in response to a period of exploration immersed in a context. Secondly, since the Taming Goliath project had produced data on the work of several artists in several different contexts, it would be possible to examine how artists organise their experience in response to a context, regardless of medium or philosophical stance. This was achieved by involving two other artists as well as the researcher, each with a different medium and attitude towards art in the public

realm. Thirdly, the Sweatbox method, adapted from a teaching aid in use in Robert Gordon University, was vital in procuring primary data on each artist's presentation of their process as they expressed prospective statements before their projects were completed. This data was supported by records collected during Taming Goliath from the project management archives and the artists' own documentation of their process.

Linking the artist's generative process to a social function required a review of relevant theoretical writing on artists' practices in the public realm. The review found that, apart from Hunter's research, there was little investigation into the subject at the outset of the research although conference proceedings¹ and key texts by practitioners written for the professional field have since been published.² Attendance at these conferences found that the projects carried out by the Taming Goliath project were examples of a re-orientation amongst public artists from producing an artefact for a public place to a process of allowing the outcome to emerge from the encounters and knowledge gained from a particular place. This shift in function has brought difficulties with assessing the quality and effectiveness of artists' projects taking place outside the conventional framework of arts institutions in Britain and America. Related problems were a lack of consensus over defining the terms 'intention' and 'interaction' and expectations of what constitutes an appropriate social function for an artist. The available examples of formal research in art and design also showed a reluctance to examine intention as it appeared to be a phenomenon inaccessible to practitioners.

From the review, the conditions for the analytical section of the project were established. Making 'visible' or 'explicit' was understood as being the linking of data to a discursive interpretation in order to produce a concept that showed the stages an artist would go through to make a piece of work. To achieve the fourth objective required the establishment of a critical framework appropriate to the researcher's philosophy of practice by giving equal weight to the 'subjective' and the 'objective' and make no pejorative distinction between 'rational' and 'creative', 'intuitive' and 'analytical'. This has been outlined in the chapter on data analysis and was achieved by equating new theories of cognitive science with my experience as a practitioner. This equation produced an adaptation of a model of the artist's creative process of problem-finding which was used as the final analytical tool. The content of the stages within the model produced the criteria for the analysis. The analysis has taken a theoretical model, robustly grounded in prospectively gathered empirical data and applied it to data heuristically gathered. In the process, it has extended the model through critical interpretation of the model and the researcher's interpretation of events in Taming Goliath.

Combining the Sweatbox and code-and-retrieve methods with the conceptual model of the generative process succeeded in making explicit the process by which each artist succeeded in transforming the doubly indeterminate situation of proposing an art work without an established arts administrative framework and of choosing a context in the public realm into a determinate situation made conclusive by the event of an exhibition. By using the model to abstract the information, it has been possible to go deeply into the data to ascertain at what point the rationale for each artist's project was established, the reasons for choosing a specific context, the methods the artists used to carry out their intentions and the outcomes of those activities. The relationship of the information to the stages in the Generative Process Model has been made explicit by using tables to present the information.

9.3 Extending knowledge of Artists' Processes in the Public Realm

The results have emerged from a rigorous series of analyses that have produced information about issues key to the investigative premise of making explicit the experience of artists entering an indeterminate context in the public realm. The analyses have demonstrated that three artists, in undertaking *Taming Goliath* succeeded in making a problematic situation determinate. They composed a rationale for action, articulated an intention and carried out that intention, thereby transforming an indeterminate situation. The findings demonstrate the nature of each artist's response to the context in which they elected to work, which aspects of the public realm attracted each artist and the ways in which they chose to develop the content of the artwork. The Generative Process Model has been employed as the tool and a conceptual framework with which to connect the intention, the response to context and the outcome. Its framework has provided a very specific mechanism to produce a particular sort of account of an artist's process as the activity of problem-finding. From the descriptive-analyses and the tabled results, it is possible to see the range of skills and methods the artists employed to realise their proposals.

The results have provided evidence which extends Hunter's work on the strategies of immersion in the public realm and can clarify the concepts of intention and interaction. The extent to which the potential for artists' methods in the public realm to be used as social problem-finding is also discussed using evidence from this project. This investigation has produced information which extends the attributes inherent in Hunter's concept of an 'immersion strategy' (See 2.5) as a method of responding to a context. Despite significant differences in the research design between this and Hunter's project (a city rather than a rural environment became the research site; the participants did not term themselves environmental sculptors), the conditions of the reconnaissance were designed to provide the artists with an uninterrupted period of time to reconnoitre the city.

The reconnaissance period produced a problematic situation that was ready for the artists to explore. The length of time available for the preparation and development of a proposal gave the artists the opportunity to realise their intentions. In such a structure, the artists used a variety of strategies to establish their own problems-as-intentions, either developing the kernel of a proposal before the reconnaissance and modifying it as a result of their interaction or developing the proposal directly from their interaction. For example, ML thought of a basic idea for a proposal before arriving which he modified and developed in the light of his reconnaissance; TMCW carried out a continuous exploration of the city discovering further possibilities as well as working on her proposal for *Incidental Sound*; SS developed a proposal from synthesising previous unrealised ideas with an exploration of selected aspects of Aberdeen.

In their ability to institute a proposal autonomously and realise it successfully as an exhibited project, ML, TMCW and SS can be considered not only to have displayed Getzels and Csikszentmihalyi's characteristics of discovery-orientated behaviour, but also to have displayed a similar generative process to Hunter. Although there is no evidence to show whether the artists experienced a state of equilibrium between the context and themselves, as experienced by Hunter in immersion, the reconnaissance can be considered as a form of immersion. It produced the characteristic sensations of vulnerability and exposed "levels of

subconscious experience.”³ These can be seen in the artists’ statements of difficulty, awareness of intuitive responses and serendipity (Appendix 4). The methods used by the artists at various points throughout the project conform to Hunter’s description of characteristic method of radical immersion: drawing, photography, video (TMCW), sound recording (TMCW & SS), writing and reflection, followed by the particular methods required to produce temporary artworks. [7.4.2 – 7.4.12]

Having established the extent to which the Taming Goliath artists were able to conduct an immersive strategy, it is possible to expand upon Hunter’s range of methods carried out in a radical immersion to give a fuller picture of the generative process in the public realm. The methods the Taming Goliath artists used are described in the chapters on results and interpretation and have become explicit as a result of using the Generative Process Model. The activities inherent in these methods are implicit in Hunter’s procedures in carrying out his case studies but are never described by him as specific methods in his generative process. The methods fall into two categories: communication and comparative observation of a particular context. These methods are significant in that they are not conventionally associated with the skills employed by artists.

The ability to communicate with others was a method employed by each Taming Goliath artist and was an extremely significant activity during the project as is indicated by the range of people involved with the realisation of each artist’s project.⁴ The artists were required to introduce their projects in written form as well as in meetings, negotiate with managers, permission-givers and sponsors in order to achieve the means to realise the proposals. The clearest evidence of this is in ML’s reconnaissance which was mainly spent in making meetings with relevant organisations. It was also necessary to persuade others to facilitate the projects’ realisation (for example TMCW’s collaboration with sound engineers, ML’s collaboration with GG and SS’s work with the billboard construction company). The artists also included others as part of the process of generation or in the manifestation of the content of the artwork, usually using play. The ‘Visual Dialogue’ depended on motivating ill children to play and make, TMCW included the sounds of games, some of which were acquired with co-operation from specific groups of people. Obtaining the photograph for ‘Full House’ required the bingo players to cheer and wave. The artists also explained their projects informally and formally during the making and exhibition to members of the public, for example in TMCW Sweatbox 1:363, SS Sweatbox 3:764ff as well as ML & GG’s joint presentation to nursing staff given during the exhibition of ‘Visual Dialogue’. There are several occasions recorded in the data, where the artists adapted their intention as a result of the interaction with others such as TMCW’s encounters with the managers of each venue (Sweatbox 2:485ff), the need to re-compose SS’s installation in the light of the art gallery’s refusal and ML’s decision-making process in the reconnaissance. Their readiness, in varying degrees according to the temperament of the artist, to take notice of intuitive and emotional responses as well as an awareness of coincidence and serendipity, noted previously as a characteristic of radical immersion is also part of their ability to communicate with others. This is evident in ML’s appraisal of his meetings during his reconnaissance (Sweatbox 1:331 - 337) and in TMCW’s encounter with the sound engineer who sponsored her equipment (Sweatbox 2:773). All the artists demonstrated the ability to empathise with others (TMCW’s meeting with the shopping centre manager (Sweatbox 2:495ff), SS’s equation of house-plants as the symbol for people (Sweatbox 2:522), ML’s desire to present hidden experience (Sweatbox 1:376),

noted by Suzanne Lacy as the first stage in the continuum of aesthetic strategies of interaction in the public realm.⁵

Communication is also embedded in the evidence demonstrating the artists' methods of critical evaluation of a context. Each artist carried out a close and careful observation of a particular environment which weighed up their observations with their existing professional and perceptual experience. These methods are outlined in Chapter 7 [7.4], and the interpretation of the results in Chapter 8. Carrying out this analysis has made the importance of communication with others in the realisation of a context-specific project obvious and explicit. To summarise, the results have shown that the artists engaging with a context in the Taming Goliath project demonstrated in varying degrees how they applied a spectrum of attributes and skills in addition to the visual and aesthetic skills expected of an artist. Using the skills of information-gathering obtained from diverse sources, documentary and recording skills, comparison and observation, the communication skills of negotiation and persuasion combined with a readiness to feel empathy, intuition, imagination and an awareness of serendipity, they demonstrated the ability to identify a context from an indeterminate and possibly unfamiliar situation in the public realm and enter it. Once within the context, they demonstrated the ability to investigate its social, cultural and topological aspects and to synthesise a personal theme of practice with their reflective observation. They also demonstrated the ability to compose an intention and develop a rationale for an artwork and to realise that intention in a conclusive and visible form. In doing so, they demonstrated the ability to represent the synthesis of their personal theme of practice with a response to the context.

9.4 Artists' Methods as Social Problem-Finding

The results can also be discussed in terms of the initial premise of the thesis. Is it possible to determine from the evidence of both the experience of the project and the analysis of the records whether the methods used by the Taming Goliath artists to propose a context-specific artwork in the public realm could present a method of social policy problem-setting, as suggested independently by Ian Hunter and Donald Schon?

Methods of identifying and responding to a context and in composing an intention, which have already been discussed in the preceding chapter also provide evidence that, through their investigation, artists discerned deficiencies of relevance to those in local networks of the hospital education service, the retail sector and the institutional provision of contemporary art. In ML and SS's cases, the deficiency appeared as the initial 'exterior perplexity' [listed in Tables 1 & 3] in the Generative Process Model and was used by them as an initiating factor in their proposals.

The clearest instance of identifying a deficiency is in 'Visual Dialogue.' ML arrived at his assessment of the arts provision in the children's hospital not only as a result of observation but also from receiving information from staff in the hospital and workers elsewhere on his initial visits. Arts provision was a subject of interest to the hospital staff as well as himself. He attempted through Visual Dialogue, to redress the balance in a temporary way and it is arguable that this was an example of ameliorating a deficiency by

giving some children the experience of the project. This project was clearly of utility to more than ML alone since its premise and his role was to enable others to participate in an exchange.

The degree to which SS's perception of a deficiency in the practice of contemporary art in Aberdeen was shared or reflected by the community of artists and arts organisations is less easy to demonstrate since SS refers to the perplexity in the first Sweatbox tape rather than encountering it for the first time during the reconnaissance. Since her perception was directly critical of the institution in a position to fund the project, there is little explicit and recorded evidence for the deficiency, although it is implicit in the aims and criteria set for Taming Goliath as well as the written application for funding (Chapter 4, Footnote 12).

TMCW's experience was different in that she identified a deficiency in the course of her generative process. During TMCW's first meeting with the shopping centre manager, she discovered that altering the acoustics was part of a wider issue of improving acoustics in the retail environment and, as such, was a problem with economic significance to the manager. His willingness to co-operate with TMCW rested upon his interest in sound, a factor she had unwittingly discerned in her comparison of the different genres of music played in Aberdeen's shopping centres. For TMCW, this shared interest corroborated her decision to use the medium of sound in the shopping centre (Sweatbox 2:519 - 523).

Examining the experience of the Taming Goliath artists through the perspective of the Generative Process Model also suggests that one of the outcomes of the context-specific artist's generative process is to raise awareness in others. Intrinsic in the phrasing of the original model (See 2.6, p.24) is the explanation of the artist's purpose in making an artwork. According to the original model, the artist makes an artwork in order to resolve certain personal, probably tacit issues which instigated the process. Resolution is achieved by re-presenting the issues in symbolic form as art. This explanation of purpose still focuses the benefit of the process on the artist. The extension of the model in this investigation has now provided an account of the context-specific artist's purpose that suggests that others, as well as the originating artist, may benefit from the artist's process. This, then, is in part a conscious process as is indicated by the need to communicate with others to succeed in realising a project. However, the perspective provided by the Generative Process Model suggests now that artists make artworks in order to explore and re-present an issue which is both important to themselves and also to others, although not necessarily to the same degree. They may, in the process resolve the issue for themselves, but the social purpose of their action is to re-present the issue symbolically and in so doing, make it visible and communicable to others and on behalf of others.

This explanation, supported as it is by the range of skills and qualities displayed by the Taming Goliath artists, corroborates the spectrum of skills which Suzanne Lacy considers are necessary for new genre public artists to perform a social function of humanitarian service (See 2.2 p.17). They have also fulfilled one of the functions of Allan Kaprow's model of the 'un-artist', that of making meaning from everyday life (See 2.2 p.17). By re-presenting as art the everyday experience of bingo, the sounds of the city normally taken for granted and the prosaic yet emotive surroundings of the hospital, the Taming Goliath artists can be said to have provided an opportunity for others to gain a new perspective on aspects of everyday life. These artists, in doing so have been a "conduit for the experience of others"⁶ in different ways according to their

attitude to practice. 'Full House' was the re-presentation of the experience of one social class in the context of another. 'Visual Dialogue' was the process and the outcome by which non-artists were facilitated to present and communicate their experience visually. In re-presenting her own remembered experience as 'Incidental Sound' TMCW evoked in others a particular physical sensation. Furthermore, the audiences for these projects not only viewed the representation of the content of the work (they saw children's drawings of life in hospital, they saw the billboard, they heard the sounds), but also they were party, briefly, to the resolution of the issues in the context that had prompted the artists' exterior perplexities. They visited the children's hospital to see artworks decorating the walls which would otherwise have been bare, some people recognised faces in the image of 'Full House', and some were disconcerted by the sounds in the shopping mall.

Since the identification of deficiencies within social networks in the public realm was not the declared aim of the Taming Goliath project, it follows that the projects would not necessarily be concerned with contentious social issues which are the concern of many new genres of public art practice (ref Introduction). The difference between these projects and socially engaged practices is the nature of the exterior perplexity and the degree to which it is regarded as a minor deficiency in a social system or a politically contentious issue. At most, the project can be considered as a template in miniature for a social problem-finding process. As a template, the methods of exploring and responding to a context presented by the Taming Goliath artists offer practical examples of executing the concept of immersion as a method of social policy problem-setting, proposed by Donald Schon.⁷ In Taming Goliath, the artists have demonstrated the ability to select and focus upon certain issues within a context in the public realm. Two of the three artists critically evaluated the situation from a personal viewpoint and ideology. It has also been shown that their critique played an important part in developing the rationale for their artworks. If then, these artists were placed in a situation deliberately to raise awareness of possibly contentious social issues, they would, by default, critique the local status quo and the established ways of doing things. The point here, then, is not whether the artist has the necessary visual and aesthetic skills to make an interpretation of the situation and re-present it publicly and thus raise awareness in others, but the political repercussions which may ensue as a result of doing so, which are beyond the remit of the artist. This is an area left untouched by Schon but of immense significance to practitioners since the act of raising awareness of social difficulties is inevitably a critique of the management of society. If this ability to critique and make a visible representation of that critique is seen as a threat, then the potential for artists to contribute in a socially acknowledged role as 'problem-finders' will be limited. Whether recognised or not, artists working in public contexts are occupying the same political arena as decision-makers in government.

To conclude, it can be said that the Taming Goliath project may provide the basis for structuring a further practice-based research project specifically with the aim of recording artists' methods of identifying and representing issues which are perceived publicly as problems in the public realm and to observe the repercussions.

9.5 Clarification of the Terms ‘Intention’ and ‘Interaction’

Although the Taming Goliath project was not affiliated to any political movement of activism for social change, and had no remit to produce evidence of an ability to raise awareness of the kinds of social issues associated with socially engaged art practices, the research investigation has partly fulfilled the demand made by Suzanne Lacy for appropriate conceptual schemes to facilitate the examination and evaluation of new genres of public art practice.⁸ It has also fulfilled her request for a clarification of the contested subject of the artist’s intention. The artist’s intention has hitherto been considered as an inaccessible and inexpressible entity that may even be undesirable to investigate. In order to challenge the assumption, the artist’s intention became the main focus of this investigation

The ‘intention’ is understood, as a result of this investigation, as both the composition of a proposal for a course of action establishing the location, the context, the means of its manifestation and also the development of a purposive rationale for the outcome of the proposal encompassing its content, its manifestation and its meaning to the artist and the constituents of the audience. The basis for the conceptual framework to encompass intention and interaction is already in existence in the form of the theories of human problem-finding and solving and inquiry. The extension of the Generative Process Model has provided a model of the artist’s process which deliberately includes the artist’s interaction with a context in the public realm. In applying a conceptual framework that synthesises the work of Dewey and Holder,⁹ to contextualise the generative process, the term ‘interaction’ is understood specifically as the reciprocal intercourse between the artist and others in the external environment of the context. On the basis of examination of three artists, it can be proposed that the outcome of the generative process is one that represents an aspect of the artist’s conceptual and aesthetic themes synthesised with their response to a context. The outcome contributes to the personal knowledge of the artist and audience, and also resolves to a certain extent the discrepancy sensed in the artist’s expectations in a particular environment in the public realm.

Notes and Sources

¹ New Voices in the City conference Manchester 1993, and ‘Littoral’ conference, Salford 1994, both organised by Projects Environment.

² *Littoral: New Zones for Critical Art Practice*, 1995 published by Projects Environment, Jones, S., 1994 ed., Kelley J., 1993, ed., Ed. Lacy, S. 1995,

³ Hunter 1992 p. 229-230

⁴ As can be seen in the Communication lists appended.

⁵ Lacy 1995 p.172

⁶ Lacy 1995 p.174

⁷ Schon 1979

⁸ Lacy 1995 p.173

⁹ This conceptual framework is outlined in Chapter Five

10 Conclusion

10.1 Overview

The conclusion critically evaluates the strengths and limitations of the inquiry and proposes its original contribution to knowledge of artists' generative processes. Some potential applications of this knowledge are discussed and recommendations for future research are proposed in closing the thesis.

10.2 Strengths of the Research

The main strength of this research investigation is in having produced a body of prospective data in a relatively unresearched area using a method applicable and transferable to further research across the range of specialisms in the field of art and design. The investigation has arrived at a reproducible method of gathering permanent and accessible data of decision-making in the generative process as it evolves. The Sweatbox sessions enable visual work to be combined with actions and speech. Thus drawings and artefacts produced during a project's development could be understood explicitly as part of the artist's process of decision-making if they were displayed and discussed during the session. Coupled with an appropriate conceptual framework, this type of qualitative data lent itself to the flexible technique of code-and-retrieve. The combination of the appropriate methods of data generation and analytical techniques with the generative process model has grounded a powerful research technique with an appropriate conceptual framework for investigating artists' generative process. To have observed and to have brought at least some of the generative processes into the open, ready to be examined in different ways has challenged the view that artists' processes are always tacit and impossible to verbalise (See 1.4 p.9 & 2.7 p.24). The use of the Sweatbox sessions in this investigation demonstrates that it is possible for artists to describe and reflect upon their process in their own words instead of having others describe it on their behalf. It has provided a forum for presenting artists' strategies in the public realm as being not only a purposive one but also one which relies on its context for its development.

10.3 Original Contribution to Knowledge

The original contribution to knowledge has emerged in four areas of the investigation.

- i. The extension of the Generative Process Model originally developed by Getzels and Csikszentmihalyi.¹ This has now been extended to demonstrate the interaction of the artist in an external context. The basis of the model is now a triangular relationship between artist, context and outcome, instead of the dyadic relationship between artist and outcome.
- ii. The development of an analytical methodology in the form of the adaptation of the Sweatbox technique combined with the analytical method of code-and-retrieve underpinned by the criteria of the Generative Process Model. This particular combination of methods is original and has been

effective in producing information on the purposive actions of artists and the provenance of ideas for artworks. This analytical methodology is transferable, reproducible and adaptable.

- iii. The Sweatbox session is an original research method suitable for applications in the field of art and design and other professional fields where examination of decision-making in relation to action from data gathered prospectively is important. As far as the researcher knows, the conventional application of video documentation is as a non-interventionist tool for observing behaviour. In the fields of educational research it has been used to document examples of situations used subsequently as problem-solving exercises.² Rather than observing the artists as a 'fly-on-the-wall', the session was fundamentally different in design since the Sweatbox session itself was designed to produce the artist's own descriptive analysis of their process, recorded using a suitable medium.
- iv. The investigation into artists' processes in the public realm has contributed to the body of knowledge in the fields of new genre public art and creativity. It has extended, through an instrumental case study, understanding of the basic stages of initiating and developing an artwork specific to a context in the public realm. It has further developed upon previous practice-based research into immersive strategies in rural contexts by making explicit the generic stages of the immersive process in three examples of urban context, as was recommended by Hunter. Since the analytical methodology has demonstrated a relationship between intention, interaction and outcome, it has contributed the methodological basis for a conceptual scheme suitable for the criticism of any genre of public art, regardless of the medium of its outcome and ideological stance of the artist. As such, it is a contribution to fulfilling Suzanne Lacy's demand for appropriate conceptual schemes for the criticism and evaluation of new genre public art,³ as discussed in the first chapter (See 1.4 p.8). Its grounding in the theories of problem-finding and inquiry as promulgated by John Dewey,⁴ Donald Schon⁵ and recent neo-pragmatist thinking⁶ has provided a robust basis for further research into the generative process of artists. By isolating the perplexity originating from the external environment, the descriptive-analyses of three artists' interaction with a context have contributed evidence to the significance of 'context' in the generative process. The function of the external context as a determining factor in the generative process was omitted in Getzels and Csikszentmihalyi's original model of the creative process, as is discussed in Chapter Five, and is still a relatively unresearched factor in research into the psychology of creativity.⁷

10.4 Limitations of the Research

Although the research has contributed to the body of knowledge within the spheres of public art and creativity, the investigation has been limited in its contextualisation by the absence of a significant body of research relating the study of artists' creativity in public art practice to the management of the public realm. As has been outlined in the literature review and the methodology, the search for precedents has been limited by the paradigmatic schism between creativity and rationality. This schism has resulted in effectively removing the generative process of artists as a group with a social function from consideration as subjects worthy of investigation by any other discipline concerned with the amelioration of society.

Given the scarcity of exact precedents for research, generalisations were not intended nor would be possible to make from examining one single artist-led project with a very small sample of artists. The analyses are written as idiographic narratives by one individual. The role of the researcher as a participant and project manager of the case was occasionally disadvantageous in that tacit assumptions were often difficult to identify and articulate since they were embedded in the beliefs of the researcher and their confrontation often appeared threatening. The paucity of knowledge about the social function of the generative process has hampered the development of an argument that would augment understanding of the professional purpose and understanding of the role of artists in the public realm (the initiating question in this thesis). It is not possible to draw firm conclusions from the recorded data as to the impact or the contribution any of the projects made to their contexts in Aberdeen since the data collection ended before the end of some of the projects.⁸ Any assessment of impact, effectiveness or social instrumentality of the Taming Goliath artists has not been able to be included since so little was known about the generic process of artists that there was no planned way of evaluating effectiveness before the project began.

10.5 Recommendations for Further Research

This thesis has not been able to include all the possibilities suggested by the data or an investigation of the insights gained in the course of carrying out the research since the boundaries have been set by the conceptual framework of the Generative Process Model. Although data is available and analyses of the audience for each project have been made, the link between the audience and the factors of context, intention, interaction and outcome remains to be demonstrated, as Lacy has stated is required.⁹ From this assessment of the investigation, it is possible to make several recommendations for future research:

- Although it succeeded in providing permanent and accessible documentation on artists' processes in this project, development of the potential of the Sweatbox method is required. Since it was not an established method, it requires further applications in other situations. The Sweatbox sessions have the potential to be controlled as much or as little as the research method requires. The production of the videotape and the ability to create a transcribed log of the tape would allow for many types of content analysis as well as evaluation and different perspectives by other researchers and the participants themselves, in keeping with the ethics of naturalistic inquiry. The ability to play back and to reflect upon the presentations would lend robustness to any findings from analysis.
- Multi-disciplinary practice-based research projects carried out by groups of researchers are needed to provide a range of methods and methodologies to examine the range of issues inherent in developing the understanding of the diversity of social roles for artists. To carry out multi-disciplinary research would more effectively and speedily test tacit assumptions and thus design more effective investigations. The aim of this research would be to challenge the beliefs about what constitutes creativity or to re-define and develop the social function of some members of society with aesthetic training.
- The argument still remains to be proved that artists may contribute to the management of the public realm by identifying social issues in particular contexts. Further research is needed, again using actual projects as instrumental case studies to provide the evidence, to ascertain the limits and the potential of

artists to find and raise awareness of social problems. Artist-led research projects are needed with the problem-finding aim overt and recognised publicly by the institutional framework within which the project is undertaken.

- The argument that artists' generative processes are a form of inquiry has not yet been made convincingly. One possibility for examining artists' generative processes is to analyse prospectively gathered data using Dewey's pattern of common inquiry¹⁰ as the criteria for analysis. In what way would the outcomes of the generative process function as knowledge, the outcome of inquiry according to Dewey? Would that knowledge be transferable to other disciplines managing the public realm?
- Further conceptual frameworks are needed to test and augment the framework used in this research. The constructs of Suzanne Lacy¹¹ have the potential to function as analytical tools for the examination of the strategic implications of artists' generative processes and the constituents of the audience in relation to process in the public realm. Her evaluative constructs need to be tested prospectively on actual projects.

10.6 Closure

By examining the development of each artist's experience in the Taming Goliath project, the complexity involved in making a context-specific project has become explicit. The investigation has demonstrated that artists, in the course of working in public, carry out a range of skilled activities essential to the realisation of their projects. By using the conceptual framework of problem-finding, the analysis has produced evidence that the range of skills carried out by people with certain attributes is in addition to skills conventionally associated with the practice of making art and is a procedure that renders an indeterminate situation determinate. The level of interaction between the Taming Goliath artists and others in the public realm also shows the discrepancy between actual experience and the misleading nature of the traditional model of the artist as an isolated figure separate from disciplines outside the artworld. More significantly, these methods of interaction and evaluation should be recognised as not only contributing to the successful realisation of a proposal in the public realm, but also as vital and as much a part of the generative process of artists as actually manipulating materials and making aesthetic decisions in order to manufacture and exhibit an artefact. The actual bringing of a project to a close, which may require the production of an artefact to be exhibited, is the summation of a complex process, as has been shown in the cycles of each project.

It is difficult to draw further firm conclusions from the recorded data from Taming Goliath on their own since they have raised more questions than they have resolved. Since the investigation is part of a recent development of practitioner-based research into artists' generative processes, it has confronted the existence of tacit and embedded assumptions within the practice and teaching of contemporary art. Limited by the evidence gained through the practitioner's own practice and the lack of written knowledge about the generic structure of artists' practices, at this point, it is difficult rigorously to develop Kaprow's concept of an 'un-artist'¹² further with evidence based on the analysis solely of the recorded data from Taming Goliath to support an argument that the methods and processes developed by artists may perform a social function that does not carry the name of art. However, it has produced an example of structuring a context-specific

arts project to create the conditions for discovery transferable and relevant to the planning of residency schemes, collaborative partnerships and research fellowships. It has produced a working definition of an artist's intention and information about artists' methods relevant to institutions advising on the administration and monitoring of arts projects. It has provided generic information which may facilitate the task of introducing public art practice to potential partners and commissioners not necessarily familiar with the field. The analysis using the Generative Process Model has an application in the field of visual arts education in that the generic elements of the context-specific process can be taught as an adjunct to the teaching method of modelling practice by example. The Sweatbox method also has the potential to be developed as a teaching method for visual arts practice.

Finally, the investigation, having recorded and observed the practices of three artists, has now supplied evidence to support the statement of George Steiner that initiated the investigation, 'Aesthetic means embody concentrated, selective interactions between the constraints of the *observed* and the boundless possibilities of the *imagined*. Such formed intensity of sight and of speculative ordering is, always, a critique.'¹³ The investigation has shown that the generative process of artists is selective, intelligent and analytical when working in a context in the public realm.

Notes and Sources

¹ Getzels and Csikszentmihalyi 1976

² Rowley, J.B. & Hart, P.M., 'How Video Case Studies can Promote Reflective Dialogue', March 1996, Educational Leadership Journal, Issue 28, U.S.A.

³ Lacy, 1995 p. 173

⁴ Dewey, 1938

⁵ Schon, 1979

⁶ as represented by John J. Holder 1995 and Richard Coyne 1995, referenced in Chapter Five

⁷ Tardif and Sternberg 1988, Amabile T.

⁸ ML's publication *Hospitals Talking Art* can be considered the completion of *Visual Dialogue* since it achieved his final aim of making a book of the project.

⁹ Lacy 1995

¹⁰ Dewey 1938

¹¹ Lacy 195

¹² Kaprow, A. 1971 'Notes on the education of the Un-Artist' ed. Kelley 1993:97 - 109

¹³ Steiner, 1989 p.11

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Appendix 1 : Process Analyses

Process analysis of Martyn Lucas (ML)

VISUAL DIALOGUE & THROUGH OUR EYES

(March 1995 - April 1996)

Fitting the coded data on ML's process within the Generative Process Model

ML A.1 The artist experiences some kind of perplexity in perception, emotion and thought

The Sweatbox data and audio-tapes of the group discussions during the reconnaissance indicate that ML experienced perplexity primarily in perception and thought, expressed in terms of questions and in emotion. He experienced a sensation of being an outsider and "tourist" in relation to the city of Aberdeen (Sweatbox 1:51 - 54). Arriving with an educational and collaborative project already composed (Sweatbox 1:224 – 239), he understood his artistic relationship with others as being a 'dialogue' where the resulting artwork is a process of open-ended approaches or questions. I start off with an idea (a book project, maybe) and work towards a process of uncovering experience.... The construct of an artwork is a focus around which discussion, sharing, fun [and] imagination can take place. The relationships set up will be a crucial thing." (Sweatbox 1:230 - 239). Since he already knew that he wanted to do something different and new to him yet complementary to the community arts projects already running in Aberdeen (Sweatbox 1:83 – 86), he first had to ascertain the existing provision in the city. To do so, he visited institutions familiar to him from his practice in London and compared critically his impressions with his own experience and values. The following extract written at the end of the reconnaissance articulates clearly the immediate perplexities that he experienced during the exploratory period. "The reconnaissance period has been both exciting and intimidating. I have found opportunities: 'gaps' in which artists can intervene in socially imaginative and positive ways. However, Aberdeen feels in many ways a closed city. This is reflected in those institutions that I have investigated. Of course problems of security, sensitivity to patients/service users exist elsewhere, but it is particularly difficult to enter these situations 'cold', and try to explain an artist's practice, especially if it does not involve the selling of art objects to interested buyers. It requires a lot of energy to continually present yourself to new people, especially if you sense they are sceptical, uninterested, or get the wrong message. Working with well established systems, there is a temptation or pressure to fit with what is already happening rather than struggle to achieve something new. If I am only able to describe the outcome of my project in vague terms, then why should anyone invite me to do it? The negotiation has been hard but extremely valuable." (personal narrative response 3/4/95 – Lines 107-120)

The immediate perplexity centred upon a dilemma about whether to fit in to an established system of community arts provision in Aberdeen or not and whether he could do achieve something that would be different from that which was already provided. Any project would have to satisfy his

personal artistic criteria. He also became aware of a logistical problem of how to enter into the organisation of the hospital and the gallery in Aberdeen. His immediate challenge was to succeed in identifying and meeting with those people in a position to help him realise a project. The challenge was to make relationships in a short time in an unfamiliar place.

Whilst 'cold-calling' those working in hospitals and community arts projects to discuss potential collaborative projects, he noticed a discrepancy in his expectations of Aberdeen's arts provision. He noticed little evidence of children's art or of contemporary art exhibited in the children's hospital, in sharp contrast to the main hospital nearby. This led him to ask about arts provision in the children's hospital, "*It seems that nothing has been done there... From the Aberdeen Royal Infirmary, I... visited the management offices [at RACH] and was told that all art was co-ordinated by the Aberdeen Royal Infirmary. When I mentioned that they knew of nothing happening in the children's hospital, I was... introduced to a nursery nurse who took me around the wards and corridors. They are very keen to show children's work... I asked about art proposals and residencies. She said they got plenty of offers of workshops etc. But nothing ever really gets done.*" (Sweatbox 1: 114 – 133). From this critical observation of a discrepancy, he was able to identify a potential context for a project provided he could find willing collaborators. He took the lack of displayed artwork as being a sign of '*the real gap in which I could intervene*' (Sweatbox 1:201 - 205). He also observed an absence of a gallery guide made by and for children, after observing groups of children visiting the art gallery.

ML A.2 The artist composes the intention as a means of articulating a previously unarticulated perplexity

Although he was explicit about potential difficulties in carrying out a collaborative project in Aberdeen and had a clear strategy for tackling it, the data indicated that he was conscious of a deeper perplexity in his own philosophy of practice which had an influence on the rationale for his process in Aberdeen.

During 'Taming Goliath', ML was enrolled on Masters degree course studying the role of artists in education. This study was giving him a theoretical basis for structuring his practice and clarifying his philosophical position in relation to the Modernist model of the artist [1.3.p.6] as an artist facilitating non-artists in modes of visual expression. Over several years, he had been "*letting go of my identity as an individual artist with something to say but which is not open to negotiation except in the interpretation of the final piece of work.*" (ML 27.1.96 Interview:114 - 116) He was aware of having many roles (facilitator, collaborator, director) when working collaboratively on an art project with either non-artists or artists. '*In these three roles, it's ranging from an emphasis on other people, doing their own stuff to other people doing my stuff!*' (ML 27.1.96 Interview : 185 - 194).

Before the start of Taming Goliath, ML already perceived his generative process to be a form of dialogue between himself and other people. Art-making was his way of experiencing the world and a means of establishing relationships. For ML, artefacts resulting from projects functioned as a record of the dialogic relationship between him and other participants in the making (ML personal narrative responses 3.4.95). At the time of the reconnaissance, he was thinking about Suzanne Lacy's statement, '*many public artists today suggest that the communication is two-way, some going so far as to propose that*

the *space between artist and audience is, in fact, the artwork.*' (Lacy 1995:178) in relation to his own practice. This statement was important to him as it had provided a way of integrating the many facets of his practice, which had hitherto seemed separate and sometimes conflicting (ML 27.1.96 Interview 27.1.96:79 - 86).

However, although perceiving his practice as a dialogue allowed ML to retain his sense of identity as an artist, it was not a conventional approach to community art practice. At the time of the reconnaissance, its implications were raising questions for ML about the function of artists in the community, since his practice spanned many areas often labelled with the titles of other professions (*"..what can an artist achieve? If an artist is interested in these areas [social work, education, therapy] but chooses not to become an art teacher, social worker, an art therapist, what is art-specific about their work ...?"*) (Tape E transcript 24.3.95: 160-162). In reflecting that it was often difficult for him to define what attributes that he, in the role of artist, could bring to situations in the fields of art therapy, education, social work or occupational therapy, he commented in a diary entry, *"Sometimes I feel skill-less. What impact can these media have on a social, city-wide scale? Is facilitated communication a viable, truthful method?"* (Diary 27.3.95)

The issues raised in the community arts¹ conference, exploring the role of the artist in community arts, attended during the reconnaissance helped him to connect his interior questioning to his problematic situation in Aberdeen. *"I feel quite energised by the conference because it has articulated questions that were there in my own mind and I've seen other people's work which relates in a very similar way to what I'm doing"* (Tape F transcript 31/3/95: 186). I infer that the phrase *"it has articulated questions that were there in my own mind"* indicates that his uncertainty over what exactly he could achieve as an artist in the community was a source of interior ('previously unarticulated') perplexity. In composing the perplexity as a proposal he succeeded in articulating his basic persistent question, *"What as an artist can I bring to a situation? And sometimes that's quite difficult to define because my practice does cross over between art therapy and education or social work or occupational therapy"* (Sweatbox 1:326 - 330).

ML A.3 The artist sets about expressing the intention in visual form

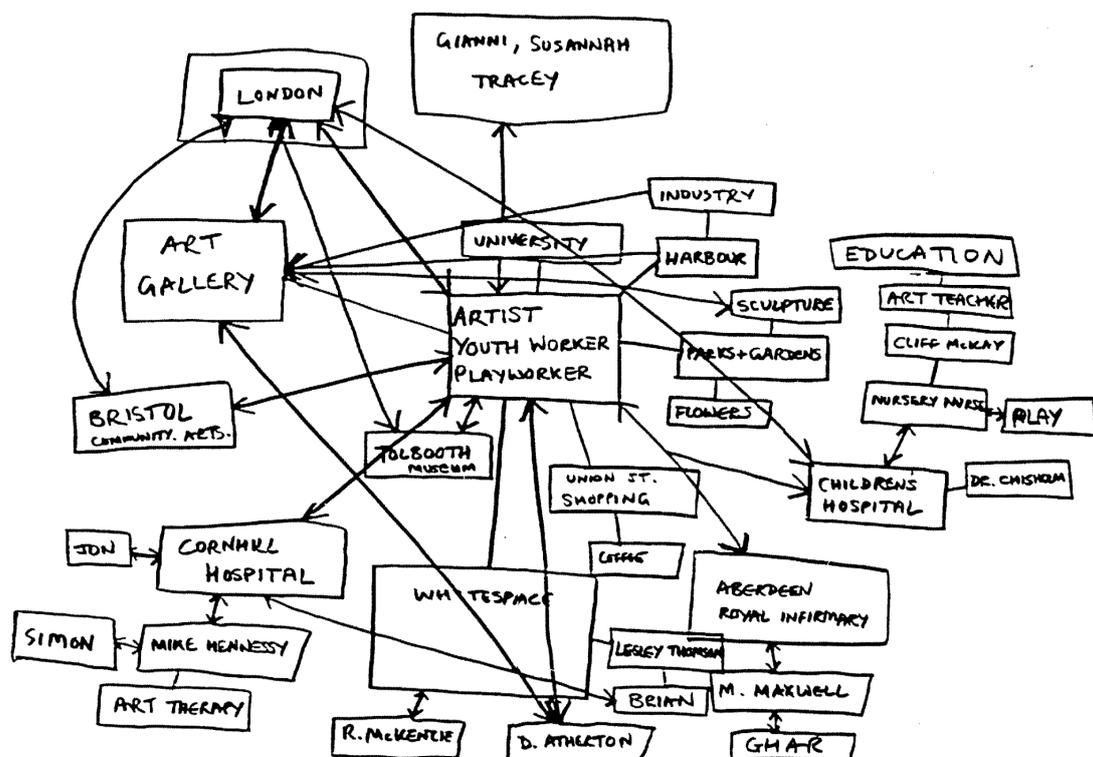
He used the first Sweatbox session to express the intention of entering the organisation of the institutions of community arts by making a diagrammatic drawing of all the people and places he visited during the reconnaissance. For him, the drawing represented the 'systems' or networks within Aberdeen into which he had to 'intervene' (Sweatbox 1:321 - 324).

As he draws, he schematises for himself *"how the system operates and [how] to exist within that system to a degree"* (Sweatbox 1:321 - 323) so that he could understand how to intervene and to demonstrate to himself all the connections he had made (Sweatbox 1:357 - 378). His drawing and commentary made explicit his decision-making process of the reconnaissance. *"To me the drawing reveals some of the complexity about the routes that one takes to make a decision and then inter-relationships between here and also in London, and the way in which art is perceived ..."* (Sweatbox 1: 357 - 360). As he draws, he narrates the sequence of the meetings and his reflections upon those events.

¹ 'Community Arts in the Nineties: finding a context' University West of England, Bristol, March 1995

The drawing begins with ML combining his roles of artist, youth worker and community worker in one box in the centre of the paper. He then makes a symbolic link between himself and Aberdeen. He then joins the box with another box containing London, his home. Gradually, the page is covered with boxes radiating outward to boxes containing the names of places he had visited in Aberdeen and the names of those he had met in those places. He completes the drawing by adding directional arrows to the linking lines to indicate whether the relationship is one-way or two-way between himself and others. The most emphatic two-way links are those between London, the children's hospital, Aberdeen art gallery, the Arts Development officer and ML himself.

"Networks" Drawing



ML A.4 And by doing so, the artist thereby resolves the perplexity in symbolic form.

By making the network drawing he demonstrated that he had resolved the difficulty of finding a way into the closed systems of a foreign city. The network drawing represents the institutional networks that he had stated he needed to enter. The names on the paper indicated that he had succeeded in meeting up with relevant people in the institutions of the gallery and the hospital. Through making the drawing to record all his interactions, he created visible evidence of beginning a dialogue with people in the city. He used his concept of dialogue to create an artistic rationale for going and meeting people. He came up with the idea of an exchange between the galleries and the hospital in order to link him to Aberdeen and perceived an exchange as a kind of dialogue.

By the time he wrote his funding proposal in June 1995, he had decided his role. He intended to conduct a dialogue between young people in similar institutions in London and Aberdeen. He adapted his original idea of a collaborative piece with an unidentified constituency of people to working with two types of young people: those in hospital and those visiting the gallery. He created a rationale for

his distance in London from Aberdeen through the idea of ‘conversation’, ‘exchange’ and ‘dialogue.’ He considered that working on the same project in London would contribute one half of a dialogue with Aberdeen. By the middle of the reconnaissance, he had composed an intention. *“I want to set up a dialogue between the city and myself, the people I meet, the people I work with, people and people”* using art as a means of communication (Tape E transcript 24.3.95: 166). His need to form a personal relationship to the city had led him to visualise the dialogue as an exchange *“And so for me a potential exchange between a group of children in an art gallery in Aberdeen and a group of children in an art gallery in London is quite an exciting idea. Similarly, I am interested in an exchange between groups of children and young people here and the Royal Free hospital in London where I work”* (Sweatbox 1:346 - 352). Very briefly, he stated that he intended the content for any hospital project would be to uncover aspects of experience in people’s lives in order to make them visible to an audience (Sweatbox 1:371 - 378). His final point in the Sweatbox session is that he would not be able to predict the final aesthetic form of the project, although he could envisage certain possibilities for its function, *“And so the art ‘product,’ whatever it is, and the art process itself is something around which people can form opinions and ideas, which touches upon their identity as individuals and as a community, whatever that community may be, ... wherever.”* (Tape E transcript 24.3.95: 168)

ML A.5 Thus achieving a new sense of understanding.

Accepting to work in the open-ended situation of Taming Goliath in Aberdeen allowed ML to choose which strand of practice to pursue. Although he had already decided that he wanted to undertake a collaborative project he was uncertain how exactly his identity and skills as an artist would contribute to the project. During the first Sweatbox session, ML commented that, at the start of the reconnaissance he had realised through comparing the slides of his paintings with his community work, that his creativity was embedded equally in both his individual studio practice as a painter and his community practice (ML Interview Transcript 27.1.96: 236 - 242). The outcome of any collaborative practice was as much due to his artistic process as the process of those he was facilitating to make art. He alluded to this realisation in the first Sweatbox tape and explained it directly in an interview midway through the project. In his view, he had managed to integrate Lacy’s statement directly into the rationale of his project for Aberdeen.

Visual Dialogue

ML VD.1. 3 The artist sets about expressing the intention in visual form

Using the framework of Taming Goliath as a public art research project, ML initiated meetings with the relevant staff and gained entry to the systems of the gallery and the hospital. For the gallery project, ML initiated all the meetings and undertook most of the negotiation with the Arts Development officer. He found a collaborator in the form of the visiting arts specialist to the hospital (GG). From September 1995, after completing a Home Office police check in order to work with children, both ML and GG begin to publicise the project in Royal Aberdeen Children’s Hospital and the Royal Free Hospital in London. Children in each hospital start to exchange postcards, letters and invitations to participate.

ML VD.1. 1 The artist experiences some kind of perplexity in perception, emotion and thought

Three months before the exhibition, the Taming Goliath artists met together to discuss the preparation and format of 'Public Address' as well as to conduct the second Sweatbox session. ML met with GG and SS to discuss the problems and progress of Visual Dialogue and to reformulate the project to produce work which could be exhibited. The data for this section is found in the second and third Sweatbox sessions, as well as in ML Interview transcript 27.1.96 and ML&GG transcript 27/1/96, which are both appended.

Required to produce an exhibition which would represent the project, ML experienced anxiety at the small amount of work produced (*Sweatbox 2: 419 - 421*) as a result of the difficulties both ML and GG were experiencing at the time. It was difficult to get the hospital staff actively involved to support the project for various reasons, primarily in London because of an OFSTED inspection and pressure of work in both places (*Sweatbox 2:440 -445*). There was also a lack of continuity owing to the varying lengths of stay of the patients. GG had very little individual contact time with patients and had to remain within the frame of the National Curriculum for Art education.

ML has found a difficulty in motivating the long-stay patients to play and participate for a variety of reasons either because they felt too ill or were not necessarily interested in making art. *"It's actually very difficult to motivate children even to play. I don't know exactly why it's partly to do with being ill, it's partly to do with living in this kind of environment. It's been quite difficult with some of the children; the television is the main source of their entertainment, enjoyment and interest"* (*Sweatbox 2:467 - 473*).

The original aim of the project was not only to carry out a dialogue but also to reveal the hidden experience of people's lives. (*Sweatbox 1: 374 - 376*) but it is difficult to encourage the children to express their view, *"without prying or intruding too much into their own lives, it's hard to draw out from them what it's like living in this kind of environment* (*Sweatbox 2: 477 - 479*). It is also very difficult to get them create images which *"go beyond just very simple work"* (*Sweatbox 2: 475*).

ML VD.1.2 The artist composes the intention as a means of articulating a previously unarticulated perplexity

ML stated clearly at the beginning of the Sweatbox 2, that he wanted the content of final exhibition to contain evidence of *'what it's like living in this kind of environment.'* (Sweatbox 2:477 - 479) The perplexity concerning ML was how to change stereotypical images of children in hospital by getting young people to open up enough to express their actual experience in words and images. The day after the second Sweatbox session, he stated directly that his intention was not to make an artwork about children in hospital. Instead his intention was to set up a situation *"out of which something visually interesting will hopefully emerge which speaks about those things but is not bounded by or labelled by"* stereotypical images of children in hospital in the media. (ML 27.1.96 Interview :403 - 406) *"I am now thinking about getting introducing the idea of the project and getting them to work in a way that goes beyond the superficial"* (Sweatbox 2 :423). The term *'going beyond the superficial'* referred to the usual expectations of children's art. He wanted children to talk about something serious and the exhibition to present the experience of places that were usually inaccessible to most people. *'I guess that's the thing that, in terms of making visible things that we don't normally see, hospital rooms are places that we don't normally see or have access to ... So what I wanted to do with the project is to make those hidden places visible.'* (Sweatbox 2:454 - 460). He recognised that to fulfil the intention of asking people to reveal personal experience, he would have to encourage a degree of intimacy and interest in a short time with people who were not necessarily interested in art (Sweatbox 2:477 -479).

ML VD.1.3 The artist sets about expressing the intention in visual form

ML came to the conclusion that, to encourage people to reveal experience, he would have to direct the content of the work and make aesthetic decisions in choosing how to exhibit the work (ML 27.1.96 Interview : 226 - 239). Both ML and GG would have to actively draw out the experience from the participants without risking confidentiality and intrusion and they have to find ways of doing so. (Sweatbox 2: 482 - 485) The project is not just about *'how children feel about being in hospital. It's the fact that they are making drawings or images whilst they are in hospital to send to someone else.'* (ML 27.1.96 Interview: 368 - 371)

'With the hospital..., instead of confronting 'hospital art', 'children in hospital', 'making art' head-on, I guess I am working with a strategy that is slightly different.' (ML 27.1.96 Interview 27.1.96:518 - 520).

ML and GG decide upon certain themes such as images of their home environment and the hospital environment.

ML gave his patients Polaroid cameras to photograph their surroundings. The resulting photographs were used to make collages. GG facilitated his children to make collages depicting where they lived in North-East Scotland and narrating stories of how they arrived in hospital. Each set of participants drew, painted and collaged self-portraits, and made pictures of things that interest them. This was in addition to letters and postcards going back and forth. Patients in Aberdeen made plaster casts of hospital fittings which were then carried to London to be decorated by patients there. Towards the end of the project, ML and GG succeeded in involving some adults; a staff nurse who trained in

Aberdeen photographed a series of hands working on different tasks in the Royal Free Hospital whilst SS and GG photographed the hospital environment in Aberdeen.

ML VD.1.4 And by doing so, the artist thereby resolves the perplexity in symbolic form.

In the final Sweatbox tape, ML evaluated Visual Dialogue in relation to his original intentions. From his evaluation can be inferred that he resolved the perplexity of how to enable children to make art which revealed the experience of hospital and conducting an actual dialogue with others in a similar situation. To ML, the exhibitions did symbolise aspects of the experience of carrying out the exchange and did present the true to life experience of children (Sweatbox 3: 806 - 813). For ML, the display of the artefacts was a representation of the dialogue he had hoped to establish at the beginning of the project (Sweatbox 3:829 - 839).

“The exhibitions do contain something we intended which is art by children which goes beyond the usual superficial or generic nature of their work. Trying to encourage children to contribute something of their own personalities and their own feelings in the work which is more than just about the requirements of the national curriculum. It’s actually talking about their lives; whether it’s a collage or a drawing of ‘I hate hospital’ or a tiny little self-portrait or a series of Polaroids. These are the things that make the project more interesting than usual expectations of school work. One of my original intentions was to uncover that which is usually hidden within the institution of the hospital and I think we have succeeded in doing that. Getting away from standard views of hospital like TV programmes on Great Ormond Street hospital and putting on display something which is more intimate/true to life” (Sweatbox 3:848 - 865).

He also listed his positive and negative reactions to the project’s development. He felt disappointment in being unable to realise all ideas developed in the project and in the absence of active support from teaching staff in his hospital despite being promised it in the beginning. He also felt his patients could have made more work. He was pleased with the complementary and contrasting nature of the children’s work produced as a result of the different remits both he and GG (youth worker and teacher) had in each institution (Sweatbox 3:868 - 885).

ML VD.1.5 Thus achieving a new sense of understanding.

It is not possible to discern from the Sweatbox tape if he achieves a new understanding as a result of the process of making and presenting Visual Dialogue. This is partly to do with the fact that he did not consider that he had finished the project by the end of the exhibition. He was already preparing for the preparation of the booklet using the images and documentation collected in the project. The data does not extend to recording his feelings after the publication of ‘Hospitals Talking Art : Recording the Visual Dialogue’ (ed. Lucas & Silver, 1997)

However, there is some data recorded at the time of the exhibition planning which expresses what the exchange between two hospitals signified for him. *“At the hospital, two groups of people who are in a similar place who, through the art, are talking about that experience ... so the resulting visuals/words talk back to the individual who produces them. And then through the exchange with others, [the resulting*

visuals/words] speak to them also of that experience, and then beyond that, the project speaks to a wider audience” (ML 27.1.96 Interview: 19 - 26).

Through Our Eyes

There is very little etic data on Through Our Eyes since ML forgot to mention Through Our Eyes in Sweatbox 2. He reports on it in Sweatbox 3.

ML TOE.3 The artist sets about expressing the intention in visual form

The observation of children’s behaviour triggered an idea to make material for a children’s guide to the gallery by running a set of children’s workshops. The original submission proposed two similar workshops in London and Aberdeen. ML met and negotiated with the Arts Development officer responsible for the educational programme in the gallery to run a workshop. The officer agreed to manage the administration, enrolment and publicity. ML planned and directed the structure of the workshop in tandem with another artist from Aberdeen using the concept of dialogue to organise the interaction between the children and the artefacts in the collection. The children were encouraged to analyse and make their own versions of paintings and sculpture. The educational arts workshop produced work of a high standard and achieved the production of material suitable for a gallery guide.

ML TOE.1 The artist experiences some kind of perplexity in perception, emotion and thought

ML experienced a discrepancy at the point of initiating discussions over the production of the gallery guide from the material produced at the workshop, when differing and potentially conflicting agenda of all the organisational partners were made explicit (Sweatbox 3:736 - 747). *“So I’m currently juggling in my mind all these viewpoints and what I want to see achieved are all of these points of view”* (Sweatbox 3:747 - 749). He expressed anxiety here because of handling so many different agenda in relation to his own, already clear idea of the kind of publication he wanted.

“I want to see in the guide a documentation of the children’s responses to the original artworks. A book which contains that dialogue which has already taken place between works in the collection and children’s written and visual interpretations those works. To juxtapose those images and in a way for those juxtapositions to speak for themselves, I would like to see visitors who may pick up the book to become part of that dialogue as well. Where they are encouraged to respond for themselves and make up their own interpretations. So the book will also contain information about the works and maybe questions, with spaces for visitors to make their own notes. I am looking for a three-way conversation between works in the collection, the children of ‘Through Our Eyes’ and visiting public who might pick up the book and take it round with them or take it home.” (Sweatbox 3: 749 - 766)

“I guess in my own mind I have an idea of what I want to achieve but this project is spiralling, not out of control completely. It’s taken on more than I expected which is in some ways is the nature of collaboration. If you’re working with people and you are including their ideas in things, you have to take on board more than you thought in the first place.” (Sweatbox 3: 728 – 735)

“The other problem is having initiated this project and having kept it under control, people have taken the ideas and run off with them.... Again, it’s the nature of collaboration. An idea a project can spark off other things which are ultimately out of my control. If people want to develop them then that’s up to them. That’s also very positive because it means that 'Through Our Eyes' has resonated beyond the confines of the three-week exhibition. The gallery guide will also take the project further.” (Sweatbox 3:774 - 788).

The data ends here and the booklet was not produced.

Process analysis of Susannah Silver (SS)

FULL HOUSE

(March 1995 - April 1996)

Fitting the coded data on SS's process within the Generative Process Model

SS I :1 The artist experiences some kind of perplexity in perception, emotion and thought

In Sweatbox 1, SS stated that during the first half of the reconnaissance she experienced a period of confusion or not knowing which approach would be most appropriate to follow in the situation. She expressed the unknowing in terms of asking questions or expressing an interest. The predominant perplexity was a discrepancy in her expectations of how she would experience the reconnaissance and her actual experience. (Sweatbox 1: 120 – 137) She had not anticipated how the responsibilities of managing the project and the observation would affect the generation of her art proposal. (*"This has been an intense period of self-evaluation and of trying to understand my role because it is certainly not what I expected when I set it up."*) (Sweatbox 1: 122 –124). Handling three disparate activities compelled her to consider whether a more appropriate proposal from her reconnaissance would be to organise events around the issues of context-specific art or to bring together artists and city leaders, instead of making a proposal for artwork (Tape Transcript F 31.3.95: 20-41). Such a decision was unexpected and had arisen from her strategic perception of a potential conflict between the Taming Goliath artists and the managers in the cultural institutions in Aberdeen in the attempt to achieve whatever the artists proposed.

"It is becoming apparent that our action is in some way countering the establishment of the art world of Aberdeen. And to insert ourselves in the system, we each of us in some way are going to have to deal with negotiating with people who already have the facilities that we want, or to allow us into the system. This is going to be an interesting strand to observe." (Sweatbox 1: 104 – 111) In using phrases such "countering the establishment of the art world", "inserting ourselves", "allow us into the system", it can be inferred that she perceived the project artists as being outsiders, breaking and entering the conventional system of producing and exhibiting art in Aberdeen.

From remembering and understanding the experience of previous residencies, she had imagined that she would be able to carry out the same procedures. She knew that exploration and an intense concentration on a new place was necessary for her to access potential source imagery and content for artworks from within herself. She knew that her work was based on a fascination with the phenomenon of people living in cities, connected with the power-relationship between authority and the individual.

She knew she usually looked for a particular place, which would function as a focus and site for an artwork. In two extracts from her sketchbook she described the qualities the place would need to have in order to enable her to empathise with it. *"The external place/situation has to trigger something in me."* (3/4/95) and its symbolic function, *"To create a bridge between my inner core and the external world"* (3/4/95).

She had thus expected to carry out the same process in this reconnaissance. She had anticipated that she would be able to explore Aberdeen as if it were completely unfamiliar to her. *"I thought I was going to be able to switch off and be a tourist and look at the city with new eyes and behave as if I had never lived here before."* (Sweatbox 1:124 - 127) However, she was unable to *"be a tourist"*, as she could not pretend to herself that she had not already formed a response to Aberdeen as a result of living here. *"And I found I could not do that. I could not force myself into something that I wasn't."* (Sweatbox 1: 127) She found that the orientation visits she had organised were not sufficient to enable her to separate from her usual way of living in Aberdeen. Although, like the other artists, she had found the tours interesting, she had not been able to connect that information with any potential ideas for artworks. *"The tours were interesting but I did not feel I had established a connection with my subconscious..."*(Sweatbox 1: 135 - 137) The difficulty in establishing a connection with her subconscious was causing concern. She had not expected to have to find another way of accessing her *"inner core"* which was different from the methods she had previously developed.

SS I:2 The artist composes the intention as a means of articulating a previously unarticulated perplexity.

She begins to compose the intention by considering her activity in the month as being "an intense period of evaluation" of her role as an artist. Instead of physically exploring the topology of Aberdeen in search of a place for work as she had expected to do, she decided to examine her existing relationship with the city. *"So it is not been reconnoitring the city but I have been looking at my relationship to the city - how I actually feel about it and allowing my reactions to surface. That has been quite a hard thing"* (Sweatbox 1: 128 -132).

The phrase *'allowing my reactions to surface'* implies that SS had not hitherto articulated her feelings about being in Aberdeen or had not considered them ready to be expressed through making art. The statement that examining her reactions is *"a hard thing"* and the action of sorting through her sketchbooks for material on the city producing a sensation of *"tremendous confusion,"* (Sweatbox 1:153) also suggests that this activity would indicate a hidden perplexity. The examination leads to certain statements written in her sketchbook: *"I don't know how I feel.... Not a detached foreigner anymore. I don't feel as though I can connect anywhere. I am just a consumer who goes to work. I don't belong here and I don't have the excuse of being a foreigner..."*(3/4/95).

SS I:3 The artist sets about expressing the intention in visual form.

Her strategy to access the ideas she had about Aberdeen as a city was to reflect upon *“my usual stock of fantasies ... I began to tap into the work I had already done about cities”* (Sweatbox 1:141), specifically *“Survey”* 1994 and *“City Slide Piece”* 1994². In order to understand the connections between different ideas and to help her decide on a course of action, she collated apparently disparate images, notes and ideas, (*“a reservoir of images: tower blocks, aerial views of the city... learning Photoshop... the ‘blocks of flats’ slides, superimpositions”* (Sweatbox 1: 155 - 159). Reflection upon this list produced writing and drawings of ideas for potential artworks. One idea was to linking specific tower blocks together (Sweatbox 1:153 – 168). To ascertain whether these ideas were feasible, she then carried out specific tasks such as photographing tower blocks whilst flying over the city *“to try and understand the city”* (Sweatbox 1: 175). She focused on her local district (Torry) and observed the experience of going on a bus journey through Torry to the city centre *“because I am very interested in the peripheral areas, the suburbs because I think that is where people really live”* (Sweatbox 1:170 - 172). After meeting with a local community arts worker to discuss the feasibility of making an artwork with the residents of adjacent tower blocks, she rejected Torry as a possible site for a project and also the idea as a whole. Having rejected the idea of using tower blocks, she became aware of a desire to make further large-scale images as a result of re-visiting her sketchbooks and noticing billboards on the bus-ride. She began to consider the feasibility and appropriateness of placing an image on billboard hoardings across Aberdeen or in Torry as well as in the art gallery.

SS I:4 And by doing so, the artist thereby resolves the perplexity in symbolic form.

At the end of the reconnaissance, as a result of her strategies of reflection and action, she presented a visualisation of the perplexity of her relationship to the city as a phenomenon and as a specific place (Sweatbox 1:208 - 214). SS articulated the perplexity by making a collage of images of aspects of urban life over the map of Aberdeen whilst narrating a sequence of relationships between each picture. Night-time images of city lights represented how a city could be transformed. Buildings such as tower blocks could be seen as being containers of people rather than homes. A series of photographs of commuters (originally used in a previous artwork) represented the people living in the city who would become the subject and the audience for any artwork she would make and the Taming Goliath project itself (Sweatbox 1:208 - 214). Finally, whilst placing a photograph of herself in the centre next to the tower block image, she states an intention for her project in the form of a question. Her final question was *“How do I make a connection between the place that I live and its external view which has a beauty which you [I] can't get into and these sets of people that you [I] don't belong to?”* (Sweatbox 1:223 – 226) Her intention: is *‘To try and build a bridge between myself and them because I really want to make something that contains a universal, and that has a universal meaning for everybody and touches a strand in them almost like a bridge between me and them’* (Sweatbox 1:217 - 221). The actual making of this artwork would function as a metaphorical bridge between herself, an

² ‘City Slide Piece’ consisted of text written by Silver read aloud to a sequence of slides of urban scenes. The text expressed her aesthetic understanding of the phenomenon of the city (*“a kind of metaphor for all sorts of things and a container for people living here.”* Sweatbox 1: 201)

artist and a stranger, and those indigenous to the city who are both *'the audience and also the subject.'* (Sweatbox 1:213 - 214).

SS FH 2:1 The artist experiences some kind of perplexity in perception, emotion and thought

"And from that I returned to an idea that I had forgotten that I had which was to make large images" (Sweatbox 1:179). At this stage she had to create a conceptual rationale for using billboards and to find a context and appropriate content for any image pasted up. The perplexity at this stage was in thought as is indicated by the statement: *"First of all, I thought I would do a billboard project out in Aberdeen as a way of spreading across Aberdeen but the big question was what kind of message could I have that was worth saying on all those billboards. I would be in danger of invading a public space"* (Sweatbox 2:447 – 482). Whilst searching, she is also uncertain about the implications of printing the same image on many billboards across the city. She encounters a further difficulty in that she cannot decide upon one single site in the city, which would provide a suitable context to make a work about people living in cities.

SS FH 2: 2The artist composes the intention as a means of articulating a previously unarticulated perplexity.

"This came out of our discussions in part 1 and my experience of living in Aberdeen. There wasn't much wrong with what was going on outside in the city but ... the art gallery seemed to be symbolic of a line that was being pursued by artists and cultural administrators in Aberdeen. That was very much a high art world. It seemed to belong to the language of the art world that was going on in other cities. It was historical, very much about aesthetics really." (Sweatbox 2:467 - 476). Implicit in this statement is a sense of separation between the domain of art and the public realm, which is referred to in an earlier statement *"And I was also thinking about how it was almost necessary to not just to talk to people who live in an area but also the people who are dealing with art. And to maybe make a connection with the art gallery because the people who come in there expect to find art"* (Sweatbox 1:186 - 191).

Although uncertain as to the content of the image, in wanting to place an image somewhere in her local area, the work would have to accord with her perception of her role as an artist towards any potential audience. This rationale would need to take into account the implications of placing an image on a billboard in a public site in terms of aesthetics and meaning to passers-by, local residents, decision-makers in the arts and the billboard owners. (Sweatbox 1: 179 - 205). She links this idea with concurrent discussions with the other artists about the art establishment in Aberdeen. (Sweatbox 1:100 - 207) In doing so, she reiterates the intention stated in stage one. *"The art work... must have some kind of meaning or relevance to the audience."* (Sweatbox 1:201 - 204)

SS FH 2:3 The artist sets about expressing the intention in visual form

She discussed the issue of the relationship between the art gallery and the rest of the city with the other artists whilst making a series of drawings about the relationship of individuals to the social systems of a city (Sweatbox 2:375 - 396). She set about reflecting on the rationale for choosing a

bingo hall during the reconnaissance, she had returned to photograph a session. Whilst there, she had unexpectedly taken a photograph of players turned and waving towards the camera (Sweatbox 2: 565 - 570). Although the colour and composition was flawed, she had decided that an image such as this would be the content of the image on the billboard.

For the treatment of the gallery space, she had anticipated that there would be three elements to the installation: the billboard, the image and something '*as a kind of real experience*' (Sweatbox 2:488) to symbolise a mass of people. The first idea for that symbol arose from seeing the massed plantings of daffodils in Aberdeen appearing each spring as the equivalent to a crowd. This idea produced a perplexity. By visualising the elements of billboard, image and daffodils in situ using computer simulations, the daffodils were discarded as she considered that the symbolism was too esoteric, relying too heavily on aesthetics ("*I did not like this because it was pure aesthetics. I did not see what relationship it had with people in the city*") (Sweatbox 2: 501 - 504). The perplexity is also indicated by statements such as "*I was dissatisfied*" (Sweatbox 2:501) and "*it was ironic*" (Sweatbox 2: 465). However, by removing the daffodils, the installation still needed a third element.

SS FH 3:2 The artist composes the intention as a means of articulating a previously unarticulated perplexity

The third element was the bringing of "*a real experience*" into the gallery combined with encouraging people to come into the gallery (*why would they want to come into the gallery to see this?*) (Sweatbox 2:504). SS was in a quandary because, by choosing the art gallery as the context to make work, she had put herself in the traditional model of the artist. She wanted to change the role of the audience from being the passive viewer to a participant. "*So I decided - I was looking out of the window at the spider plant on the window sill of the house opposite - I was chewing over the problem of participation and how to get people to join in a way that did not compromise them or me. And I came up with the idea that people could perhaps donate a houseplant for the exhibition and that this would be like a performance. They could bring their plant to the opening and place it down in front of the billboard. I really liked this idea; this is so anti-art and domestic*" (Sweatbox 2:510 - 520).

SS FH 3:3 The artist sets about expressing the intention in visual form

Having understood the nature of the image for the billboard and the need to organise participation as the third element in the installation, SS saw the houseplant as the symbol for a person and made drawings accordingly (Sweatbox 528 - 540). A strategy for organising others to participate by bringing a houseplant to the exhibition was planned. The billboard hoarding was in the process of being designed in collaboration with the billboard construction company.

SS FH 4:1 The artist experiences some kind of perplexity in perception, emotion and thought

However the participatory version of the proposal was not accepted by the committee responsible for the art gallery so the installation had to be revised within two months of the exhibition. (Sweatbox 2:541). Meanwhile SS had been co-ordinating the preparation of the plans for the billboard

hoarding. The billboard company architects had produced a dossier of scale drawings of the billboard with calculations of its weight and stability. Owing to a mistake drawn in the plans, the placing of the billboard hoarding was also rejected by the same committee.

SS FH 4:2 The artist composes the intention as a means of articulating a previously unarticulated perplexity

Without the third element, SS had lost the physical symbol or 'real experience' of the installation. *"And I have ended up with an art object in the gallery which is not what I set out to do. And of course we have now lost the tension of the three elements. We have two: the sound and the billboard. But the sound now has to have a very direct relationship with the billboard, I think.... And I realise in a way that I am in a situation that I have to find another way of making people speak through the work. I am now talking within the language of the art object. When you come in you see just one thing, this thing in relation to the other things, so the weight is in the image and the sound"* (Sweatbox 2:548 - 562). SS revised the intention by bringing from memory a theme from a previous artwork ("Survey" Edinburgh 1994) which was made for a gallery-like space and presented a very large image of a crowd of commuters. She changed focus by realising that she had to concentrate solely on the billboard and the image as the means by which a 'real experience' of the city would come into the gallery. *"What is interesting is that I have realised that I am actually still working on large-scale images and talking about how to superimpose them into the architecture of places. So without me knowing it I am still following very strongly the formal concerns and I am still with the crowd in a way which developed from "survey". What I have to do now is get the images and think about their meaning to make sure that the billboard follows this idea. It is an art object but it does incorporate the values I hold"* (Sweatbox 2:589 - 598).

Having to redraw the structure of the hoarding also produced an opportunity for SS to control the design of the billboard that she had hitherto not been able to do. *"At the outset, the billboard company was going to build the structure for me, which seemed odd to me, because other people were doing the work for me. But because of the safety, I was able to contribute to the drawings of the structure, at least, and so I was clear in my own mind that the structure was going to stand up and we were going to do it"* Sweatbox 3:740 - 746). The resubmission enabled her to co-design with the construction manager the solutions to various foreseeable technical problems before going on site.

SS FH 4:3 The artist sets about expressing the intention in visual form

Having realised that the image is her main concern in its aesthetic treatment and subject (Sweatbox 2:576), the concentration of her process is on the acquisition of an appropriate image and its aesthetic manipulation in terms of composition, colour and crop.

"When you come in you see just one thing, this thing in relation to the other things, so the weight is in the image and the sound" (Sweatbox 2:561 - 562). Before she photographed the final image at a second bingo session, she had already decided that the people in the image would be life-size. *"The image is what I want (which) is this thing about audience. Then it is this ironic thing that you come into the art gallery, and there are these people who have been made into audience waving at you. And they will be very*

large because this is the format and they should be life-size. And that is as far as I have got” (Sweatbox 2:584 - 589).

The image was photographed at the start of a Sunday evening session of bingo using a medium format landscape camera. *“I took four photographs at the bingo. It was a fantastic occasion. I got there two hours early to warm them up.... I went round all the tables in shot and asked them if they minded being in the photograph and asking them to wave. And we had long conversations, saying what the picture was for, and their opinions on the Mecca's merits as opposed to the Gala, and what they thought of bingo... The camera was [set up] next to the bingo caller. ... And he said, “right everybody, just before we start playing, you are all going to be in the picture. After three, I want you all to wave.” And it was most gratifying because one minute everybody was sitting down and the next minute [the place] was in uproar. We did it four times. I used the third take. The final image does not include all the people in the shot as it had to be cropped”* (Sweatbox 3:684 - 701). Once processed and cropped, the photograph was sent to a poster printing company. Since on enlargement, the colour balance and density of the photograph became a problem, the printing company sent three mini-proofs of one actual size section of the image, which were tested in situ in the art gallery. In order to check the colour, SS then went to work with the printers in Glasgow. The technician altered the colour balance to produce a pink tone in order to contrast with the green paint on the hoarding and to give the image depth. One copy of the image was printed and was soaked ready for hanging. The construction and painting of the billboard took three and a half days. The poster was hung in one hour on the morning of the opening. The billboard hoarding was designed to be exactly the same as one in the street using the company logo, bright green livery paint and construction techniques in order to maximise the juxtaposition of the structure with the elegant architecture of the art gallery.

SS FH 4:4 And by doing so, the artist thereby resolves the perplexity in symbolic form.

Through the process of making and also in the manifestation of the artwork, SS resolved the perplexity of feeling disconnected from the city. The image of ‘Full House’ depicted a universal human gesture of waving and smiling which could be interpreted as achieving the universal quality in the first Sweatbox session (Sweatbox 1:217 - 221). The scale of the billboard hoarding and the nature of the image in relation to the dimensions of the gallery space also represented the vibrancy and energy of the inhabitants of the city. To succeed in getting the image for ‘Full House’, she had approached strangers and persuaded them to participate in the photograph. Building the billboard and organising the sponsorship had also required a persuasive approach which could be interpreted as building a ‘bridge’ (Sweatbox 3: 780 - 811). Resolution and connectedness is indicated by her expressions of pleasure and references to ‘everybody’. The expressions of pleasure at working with others to construct the work at all stages show a connectedness and a practice not performed in isolation (Sweatbox 3: 750 - 756). She also expresses pleasure at the sight of people recognising faces they knew in the picture and artists meeting with councillors, business people, community arts workers and hospital staff at the opening (Sweatbox 3: 864 - 878).

SS FH 4:5 thus achieving a sense of understanding.

SS achieved a deeper understanding of her practice and her role as an artist initiating a project in the public realm. This came about as a result performing three roles throughout the project. Through seeking participation by non-artists in her process she was aware that she had shifted her ethical stance towards her audience (Sweatbox 3:914 - 920). She had made a transition from a concern with the metaphorical significance of a specific place to a direct concern with people. In actually seeing the billboard installed, she was able to understand its significance more fully by hearing how others perceived it. The feedback from others corroborated that it was possible to interpret 'Full House' as being critical of the art gallery's traditional standing in the city. The installation of a structure associated with street furniture and popular culture in an art gallery could be interpreted as representing a separation between the domain of art and ordinary life in Aberdeen, as was demonstrated by questions posed by a journalist (Sweatbox 3: 767 - 770) during the exhibition. By seeing the work installed, SS understood its implications more fully in the light of its juxtaposition with the exhibition of El Greco's painting 'Christ ejecting the money-changers.' By having co-ordinated the whole project, she understood more fully the infrastructure of arts institutions in relation to individual artists and the mechanisms of art criticism and publicity.

She understood that the activity of negotiating and co-ordinating was embedded in the generative process. She recognised that her aesthetic theme of the phenomenon of the city had been made manifest through initiating and participating in the Taming Goliath project. She concluded that the Taming Goliath project, as a whole, had achieved the aim of the project of making a multi-site arts project when she reviewed the publicity leaflet (Sweatbox 3: 892 - 923). From writing the copy and sourcing the images for the publicity leaflet, she realised she had achieved her intention in both her artwork and also in the whole project.

Process Analysis of Tracey McConnell-Wood (TMCW)

INCIDENTAL SOUND

(March 1995 - April 1996)

Fitting the coded data of TMCW's process into the Generative Process Model

TMCW 1 The artist experiences some kind of perplexity in perception, emotion and thought

TMCW experienced a perplexity in the initial stages of the Taming Goliath project whilst exploring the physical environment of the city by walking around and observing.

"It's what the city has in terms of a resource for me to tap into somehow to relate something else that is about the city really, which I don't feel I've yet experienced. And the way I experience an environment is by walking around on my own. I think that's very important actually and really, really looking; looking at the people and looking at the buildings, and looking at everything, just looking and thinking." (Tape Transcript E 24/3/95: 85-90)

Yet in exploring a strange city, she became lost and found the feeling uncomfortable. The sensation of being lost was important enough for her to note in her sketchbook. In the Sweatbox tape 1, she described her anxiety and sense of confusion at being lost

"Page 36 "this sense of direction thing is humiliating in that I can't work it out. It's like the biggest most difficult task. And when the solution comes to me, I can't see what the problem was - of course that's where I am, that's where it is or what was I thinking of - that's what's going on in my mind, when I am having dreadful times,"(Sweatbox 1:175 - 180).

She found the organised orientation tours "forced" and "artificial" as well as contributing to her sense of disorientation. "...The other thing that happened during that week of tours was that I really didn't know where I was. I think if you are being led around a city.. you really do lose a sense of direction" (Sweatbox 1:183 -186).

She gradually became orientated by repeating her initial walks, noting new things each time. (Sweatbox 1:197 - 208) She began to link the places she visited on the initial tours with her experiences on her personal explorations. "... And that was a real surprise; ... I've found myself in places and I have remembered back and thought 'ah yes, this is where it was' and I am linking back. There are these like little sorts of jewels within the city that are being linked up through my separate inquiry and wandering around the city" (Sweatbox 1:189 -195). She learnt to orientate herself by positioning herself against recognisable landmarks and viewed this activity as building up 'layers of familiarity' (Tape Transcript F 31/3/95: 105)

TMCW observed that getting lost was integral to composing her rationale for her project. As she noted at the beginning of the Sweatbox session, "My process is nearly all recorded in my notebook, which is the most important thing right now. I have been meandering and getting lost in Aberdeen quite a bit and it's all relevant and all important" (Sweatbox 1:7 - 11). The sensation of feeling lost became

integrated into her making process as is shown by her explanation of the entry 'finding bearings' in her notebook (Sweatbox 1: 154 & 197 - 208).

TMCW 2 the artist composes the intention as a means of articulating a previously unarticulated perplexity

Since the Sweatbox tapes do not directly indicate any background perplexity, it has been necessary to trace TMCW's statements in the group discussions and her personal narrative responses written during the reconnaissance to discover if she articulated any further perplexity beyond feeling disorientated.

In discussing issues of documentation of the project with the Taming Goliath artists, TMCW expressed a central issue in her practice and her usual medium of video (Tape Transcript F 31.3.95: 98 –100). Her unsuccessful attempt to record her sensations whilst walking through Aberdeen, had raised her awareness of the overlap between documenting and the artwork itself *"But it also raised lots of questions for me and started me thinking about the process of recording an event and also experiencing the event itself and how the one somehow negates the other."* (Tape Transcript F 31.3.95: 91 –93)

Although disappointed by not making the recording, she used the event to relate the issue within her art practice to her experience in life and to ask questions from it. *"This experience which I had last week - it's an experience I've had throughout my life. There are episodes where I can think of, times where I have felt that actually recording an event has taken away from the event itself and my experience of it. So there is an interesting overlap, I think, between this project ... and also my personal practice and the way I feel about recording an event and because I work in video which is all about recording an event"* (Tape Transcript F 31.3.95: 93 - 100).

Although this particular issue was not mentioned explicitly in the Sweatbox sessions, it could be construed as a previously 'unarticulated' perplexity within TMCW's process of translation since it had already emerged as a result of her reflection on her video-making practice, developed before the Taming Goliath project. She became consciously aware of the paradox within participation and recording partially as a result of her readiness to employ other aesthetic media than video. She was in paradoxical pursuit of recording an intangible phenomenon of experience that seemed intrinsically unrecordable. Her perplexity is summarised as follows – how would it be possible to record the emotional quality of an experience if, in the action of recording of an event, any emotional involvement is sacrificed by becoming the recorder?

TMCW 3 the artist sets about expressing the intention in visual form

Her sensation of disorientation whilst exploring an unfamiliar urban environment heightened her awareness of its aural and visual qualities (Tape Transcript E 24.3.95: 84-99). She captures this by recording the sounds on the walks. Directed by an already established interest in shopping malls, (established in a previous video piece 'Only You' 1994), she concurrently documented the similarities and differences between three particular public venues in the centre of Aberdeen by creating a photo-notebook of pairs of photographs of each similarity. By the end of the reconnaissance she had

decided to make a work linking the art gallery, the winter gardens and the main shopping centre, having observed similar elements in each environment and the similar patterns of human behaviour in all three venues. She explains her decision as follows. *“So that's where my idea for the shopping mall and the Art Gallery and also the park comes from. Because when I visited Duthie Park there were weeping figs there. And so there's an interest because you go to Duthie Park to see the figs, to see the plants but in these other settings you don't; you go to shop, you go to look at paintings there, or do you? I suppose I am wanting to question the function of these civic spaces”*(Sweatbox 1:236 - 244). At this point, she does not describe the artwork in its eventual medium. Instead, she describes her *“most solid idea for a piece of work’* in terms of organising an exchange between the three sites (Sweatbox 1: 230 - 232).

Although at this point the decision appears provisional, a diary entry on 4th April indicated that she had already chosen the medium of sound. (*“4/4/95, When the others went to the bingo in the evening, I went for a walk through Seaton Park and was aware of the sounds as I progressed. It was like a linear unfolding or revealing and I had the idea of using sound to link the three enclosed public spaces.”*). At this point she imagines any exchange would combine both visual and aural elements, transferring sounds as well as actual objects between each site (Sweatbox 1:331 - 335). In the Sweatbox session, she displayed photomontages of each site to simulate such an exchange. By June 1995, TMCW had identified the practical means to create such an artwork by using the public address systems in situ in the shopping centre and the indoor gardens and constructing a mechanism with the same function in the art gallery.

However, without permission to use each site, ‘Incidental Sound’ could not have proceeded. At certain points in the project, negotiating with the managers of each site formed an important part of TMCW’s process of expressing the intention in visual form and the outcome of these negotiations had a clear influence on the eventual form and content of ‘Incidental Sound’.

In negotiating to use the art gallery, she experienced little difficulty in gaining agreement to produce an installation, providing that she followed safety regulations. Negotiations were mainly conducted in writing although the last meeting discussed technical requirements. Most negotiation in this site was with SS over the visual treatment of the installation and with the commercial sound specialist who loaned sound recordings, the public address equipment and also helped her to assemble the system. Negotiations with the park manager were positive. (*“He had a lot to say about sound and he was quite happy to help me realise the project and was quite helpful in suggesting sounds from his environment. But he was also very keen that what I introduced wasn't detrimental to the space and to the general ambience that he provided there”* Sweatbox 2:526 - 531). In the winter gardens, TMCW initially had wanted to use a ‘talking label,’ a device designed to transmit information about the plants since she considered it would introduce an opportunity for visitors to change the sounds in the gardens. However the park manager was reluctant to allow her to adapt the mechanisms already in situ. Unable, despite further negotiations with local industrial design students, to manufacture a customised version of the device in time for the exhibition, she decided to discard the idea and gain permission to use the winter gardens’ own public address system.

At the shopping centre, she received an enthusiastic response from its manager (Sweatbox 2:509 - 523) as a result of his own interest in the commercial uses of ambient sound and in the ways sound could influence the perception of a place. (*“And he has very strong ideas about the kind of place he*

wants it to be" Sweatbox 2:516). At their first meeting, he was extremely interested in her proposal since he saw the possibility that such a method could potentially solve problems of crowd management. TMCW found his interest exciting and was pleased to discover a 'real' problem. ("*And he wanted the project to solve problems and he saw this project as a way of solving problems for himself which was actually quite exciting. It was like we had found a hole in the market somewhere. And it felt quite real and poignant, I suppose*" (Sweatbox 2:519 - 523). However, despite his general support, they were unable to agree over the insertion of visual artefacts into the shopping centre environment, which led to her discarding her intention of organising an exchange of actual tangible objects between the three sites³.

As a result of the negotiations with the managers of the shopping centre and the park, TMCW decided instead to focus on using the medium of sound, as is demonstrated in her Art Gallery application submitted in November 1995, which outlines her plans for sound compositions only.

The application also shows that by November 1995, she had arrived at a rationale for selecting and recording certain sounds in Aberdeen, with which she intended to create compositions evoking "*a sense of familiarity and nostalgia for simple daily life*" to be broadcast in three public spaces in Aberdeen. In each venue, "*sound compositions.. will overlay the usual sounds from each site... They will in different ways express the passage of time and reflect the seasonal changes in Aberdeen as they are based on sounds taken from public spaces within Aberdeen*" (Sweatbox 3:693 - 713).

Her first stage in creating a sound composition was to decide upon a rationale for selecting and gathering particular types of sounds which would evoke an awareness of the sensation of familiarity (Sweatbox 2:663 - 668). The concept of 'familiarity' appears throughout her sketchbooks. It was sufficiently important to her to include it in the index lists in both the Sweatbox sessions (Sweatbox 1:126 & 2:586). She considers it to be one of the "*common elements which run throughout the sketch book*" (Sweatbox 2:589). During the reconnaissance, she understands 'familiarity' in terms of becoming orientated in the city. She equates finding her bearings with becoming familiar with the city's geography (Sweatbox 1:199 - 200). Reminded of birdcalls heard in her childhood (Sweatbox 2: 681 – 688) by listening to the sound of the flocks of starlings roosting in Aberdeen, she recognises her response as one of a feeling of nostalgia. In associating the evocation of this feeling with '*the notion of familiarity*' (Sweatbox 2: 717), she equates the "*notion of nostalgia*" with the experience of hearing the sound of something that is no longer heard (Sweatbox 2:756 -759). At the same time, she becomes aware of the Taming Goliath project's parameter that her artwork should emerge from the context of Aberdeen and be relevant to any potential audience in Aberdeen. So she becomes interested in finding sounds which would be other people's equivalents to sounds familiar to her, "*the notion of familiarity has stayed with me and stayed interesting to me. I quite like the idea of exploring somebody else's familiarity not my own. Not things that are familiar to me but to an audience of a piece of work*" (Sweatbox 2:717 -720). Intent on finding these types of sounds, she approached different groups of

³ (Adapted from TMCW council application 6/95) Plaques placed next to the weeping figs in the Shopping Centre would describe the trees in "emotional and botanical ways."

Plaques placed beside selected plants in Duthie Park would describe them as works of art and desirable or marketable commodities.

A striped market stall borrowed from the Bon Accord shopping centre displayed in the Art Gallery would display information and act as a focus for the whole Taming Goliath project'.

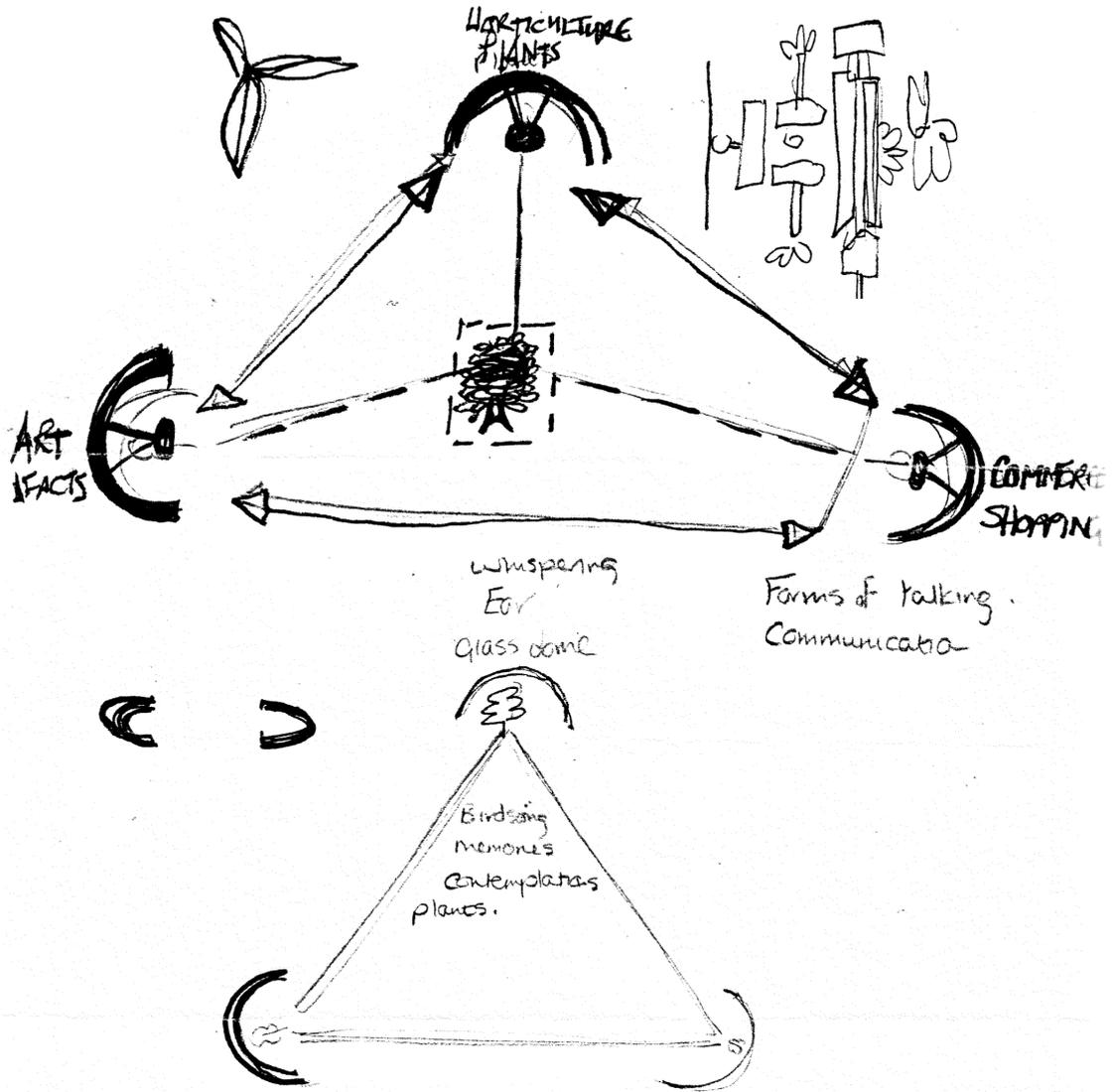
people in Aberdeen (workers in the fish auctions, the bingo hall, the bell-ringers, primary school children) whom she felt had some kind of familiarity to her (Sweatbox 2:723 - 724) and began to record them. She began by visiting the bell ringers because she had already considered including the city's cathedral bells in a sound composition. In following up this line of inquiry, she found a clue to the task of evoking a sense of familiarity through sound. In each place she chose to visit, she experienced a profound reaction of surprise and fascination at the strangely "alien" quality of the sounds she was recording:

"but what I came away with was something that was fascinating as well because the words they were speaking and the language they were using was something that was just so different from anything that I had heard but was obviously very very familiar to them" (Sweatbox 2: 741 - 746). In describing three occurrences, (Sweatbox 2: 741 - 746, & 735 - 739, 749 - 751), it can be inferred that her reaction was important not simply in itself but also as a decisive moment in the development of the project. As TMCW herself stated: *"...it kind of took me onto a different level and got me interested in another aspect"* (Sweatbox 2:733 - 734). As a result of her strong reaction in the process of obtaining the recordings from each group, she realised that those, to whom the sounds are familiar in the course of everyday life, effectively do not 'hear' them because the sounds are taken for granted and expected in that environment. *"I think the notion of familiarity and nostalgia is something to do with a repeated sound that loses its familiarity or the other way round. It's a repeated sound which has or gains familiarity through the fact that it is repeated"* (Sweatbox 2:766 - 769).

In tandem with her exploration of Aberdeen's aural environment, the concept of 'familiarity' was arrived at through a process of reflection upon and manipulation of visual data in the form of photographs, drawings and text amassed in several notebooks since the beginning of the reconnaissance. Since this data had been collected in a heuristic manner, initially it had no coherent order (Sweatbox 1: 130 -134).

Methods which she devised herself to make sense of her experience, such as compiling an index of "common threads" (Sweatbox 2:470) in her notebook and creating a photo-book comparing the visual environments of her chosen sites (Sweatbox 1: 248 - 251), demonstrate that she was sensitive to noticing certain patterns. Having noticed that certain "key words" (Sweatbox 1:114 - 117) had been occurring "again and again in totally different contexts" (Sweatbox 1: 115) and tracing these occurrences, she began to make associations between the words and thus link together seemingly unconnected and diverse pieces of information.

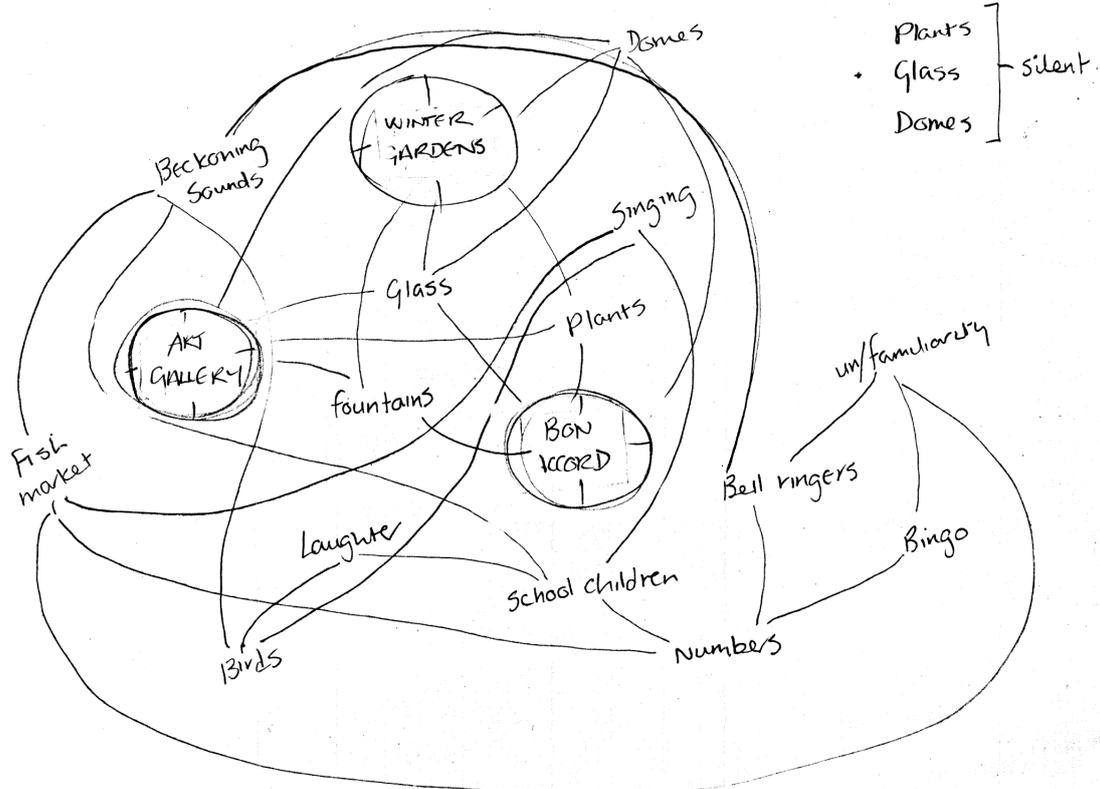
Two drawings are significant in showing the organisation of her thoughts in deciding upon a rationale for relating a place with certain sounds and deciding upon the actual elements to be recorded. The first drawing was made at a stage when she was concentrating on the physical similarities of each site and possible concepts, which could direct the content of the sound track. *"This image here depicts the three sites: again the domes, again one of the things that link the three sites are these glass domes and the trees that are within the three spaces as well. And the words that I have written within the triangle within the three spaces are 'bird-song' 'memories' 'contemplations' and 'plants'"* (Sweatbox 2:608 - 615).



The relationships between the 3 sites

"Three Sites" Drawing

The second drawing was more complex and indicates that by January 1995, the rationale for the sequence of associations between particular sounds, place and concept was fully developed. In her terms, this schematic drawing was a "flow chart of the things that are interesting me." (Sweatbox 2: 884 – 887) and demonstrates the common physical elements (fountains, glass, plants and domes) which she associated with particular recordings (singing, numbers, laughter), linked in turn with the concept of "familiarity" (Sweatbox 2: 887 - 919).



TMCW "Flow chart" drawing

She then continued to employ her method of indexing and coding as a means to organise the procedure of deciding which sounds to use, their sequence and treatment from a mass of recordings. "I went through lots of thought and a lot of options as to how to organise these sounds" (Sweatbox 3:1037). Over two days, she tried to devise some form of systematic method of sequencing but eventually she discarded this and returned to a method of sequencing based on the similarities she had noticed between the qualities of the sounds themselves. Having little previous experience in creating the sequencing structure of a sound composition, she devised a method of labelling each sound extract with a keyword established in her index and inferring links between each label (Sweatbox 3:990 - 995). The keywords she used to label the sounds and the links she inferred between them are described in the following passage:

"so I started working with labels: keywords with sounds and there were links between them: doves cooing and something that I called a 'child-dove' which was a composition I had made before where children from the school playground sounded like doves. Various things came out of these links. "Look to" is from the cathedral bell-ringers, followed by the warning "foghorn" (a warning system), followed by the Belisha beacon: another kind of warning on a smaller scale. And then followed by the recording I made of the geese flying overhead, constantly calling to one another so that they always knew where they were to instil a sense of security. And I've written next to that: "security calls." Another set of links was money and numbers. Recording from the bingo: "eyes down"; and a phrase from the fish auctioneering: "how much a pair"; "all the twos": bingo; "money cascades": the slot machines. Links like this, I was interested in pursuing. This was the starting point for putting the compositions together" (Sweatbox 3:990 - 1008). Although there is data on how TMCW organised the sequencing and the content of the sounds, we have no explicit

statements from her as to how she manipulated each element within the final sound tracks in terms of effects, rhythm or repetition. The researcher infers that the absence was due to her using her own judgement tacitly as a yardstick. She states that the process was “*very considered*” (Sweatbox 3:1051) and that she had “*a very clear idea*” of what she wanted (Sweatbox 3: 1015).

In the initial stages of composition, TMCW had envisaged broadcasting a different soundtrack in each venue since each site was different in nature. She then decided that she should produce a single composition for the shopping centre and the winter gardens, comprised of “*a mix of a simple transference of sounds e.g. the bells and the birds and more experimental compositions which juxtaposed sounds from totally different environments. The gallery composition was a much more structured composition*” (Sweatbox 3:1072 - 1076).

The site of the art gallery required a different treatment for not only the sound composition but also the visual presentation of the sound. TMCW decided to create an installation that would use its neo-classical architecture as a means of positioning four speakers, each producing a separate source of sound. Planning the installation with small drawings and diagrams, she decided that the two speakers nearest the door would each play a separate ambient soundtrack originating from different sites in Aberdeen and with two distinct themes. Each soundtrack would play for thirty seconds alternately, which she termed an “*ambient swap*”(Sweatbox 3:1027).

The speakers placed either side closest to the billboard also played the soundtracks in alternating sequence. The theme for this soundtrack was intended to evoke the “*idea of call and response*” in the manner of bird-song (Sweatbox 3:1033). The manipulation and juxtaposition of the sound recordings was intended to create an auditory link between birdsong, the voices of the bingo callers and the fish auctioneers. Her decision to display the speakers on plinths in the Art Gallery, was intended to serve not only as a visual link with SS’s billboard hoarding but also to function in contrast to the concealed nature of the public address systems. “*We thought that the sound should somehow be linked to the billboard so we devised an idea of cladding the pillars in timber and paint them the same green as the billboard to suggest a visual link as well as audibly. I really liked this idea in the same way as billboards blot out sections of architecture and landscape. The cladding was blotting out the internal architectural space of the gallery. I also liked how it was heightening the presence of sound in a very visual way. It was also a contrast with the other two sites where the speakers were hidden, camouflaged. The idea of a speaker on a plinth in an art gallery was a nice one*” (Sweatbox 3:1056 - 1067).

TMCW 4 and by doing so, the artist thereby resolves the perplexity in symbolic form.

The main statement which indicates TMCW’s sense of resolution occurs at the start of the third and final Sweatbox tape (Sweatbox 3:925 - 947). She is able to articulate her main concerns in four statements (Sweatbox 3:927 – 943):

“*the first: "regular sounds when repeated often enough become silence. So I was interested in background sound: familiarity becoming in that sense being invisible."* She equates the ambient sounds in the background of a known environment with evoking the intangible and formless sensation of familiarity.

She draws the conclusion that constituents of background sound are ignored and become the equivalent of silence because they are effectively not heard. They are ignored for two reasons: the sounds would be what the hearer would expect to hear in that particular place, and their nature is repetitive and regular.

TMCW resolves the paradox of trying to make an audience aware of what is intrinsically not heard by the very fact of its familiarity by inverting her definition of the constituents of ambient sound and thus forms a question which she has set out to answer. The question is clear in her third sentence:

"the displacement of the sound from its original context which causes the inversion of the first point i.e. that regular sounds when repeated often enough become silence. If you take a sound out of its original context and put it into a new context, does it become more visible, because it is, in a sense, unusual?" (Sweatbox 3:934 - 939) In other words, if recorded sounds were played back in a place different from its place of origin, would they become more noticeable because it is not the sound the hearer would expect?

With this statement, her treatment of the relationship between the three public spaces and the sound compositions becomes clear. Having noticed the similarities and differences in social function and physical characteristics of each place (Sweatbox 3:940 - 943), she treated them as the context for conducting a kind of personal experiment. The use of the public address systems enabled the broadcast of her compositions as ambient sounds, pervading all areas of the shopping centre and the winter gardens. The insertion of her soundtracks into public address systems would mean that the source of the sound could not be easily found by those in each place and thus would not be understood as a sound anything other than normal in the space. Broadcasting the same soundtrack in three carefully observed environments would enable her to evaluate her reactions and notice any difference in those of the users of the spaces. The researcher infers that this intention had been present since the change in focus to concentrate on sound as is shown in the statement expressed in January 1996. (*"I was interested in getting the ambient sounds just to see what it was like for me to put that sound in another space"* (Sweatbox 2:740 - 742). This statement is the first occasion where she expressed the idea of experimenting with dislocating a sound from its place of origin. It emerged in her description of feeling surprised by her experience of recording at the fish-houses and the cathedral.

Since the context of the art gallery was not associated with any aural convention, her treatment of the space allowed her an opportunity to emphasise other concerns such as her equation of human communication with bird-song and also to play with the conventions of art. *"It was also a contrast with the other two sites where the speakers were hidden, camouflaged. The idea of a speaker on a plinth in an art gallery was a nice one"*(Sweatbox 3:1064 - 1067).

The decision to use sound as the medium most evocative of these experiences required TMCW to manage and visualise an intrinsically non-visual medium. The decision also required her to visualise the concept of nostalgia without commonly agreed symbols for that concept. She was aware that this process would be different from someone who was a musician or an experienced sound artist.

"...although I saw definite problems in dealing with sound for the first time as an artist in finding ways of

plotting things, describing things, at the same time I had a very clear idea of what I wanted” (Sweatbox 3:1012 – 1015).

In terms of her treatment of the content, she found a means to evoke the unrecordable, in other words, the invisible and inaudible concept of familiarity by deciding on a form which would represent her understanding of the constituents of familiarity. The repetition of sounds was the form she identified for the familiar. So she linked and repeated sounds e.g. the cooing of birds. She also recorded sounds appearing in sequence e.g. runs of numbers, bell changes. She also drew attention to the sounds in the living background, such as the Carillon bells audible in the shopping centre (Sweatbox 3:956 - 963) by deliberately introducing silence in the recordings. She resolves the expression of the sense of nostalgia symbolically by including in her composition old recordings of sounds such as Aberdeen’s foghorn (Sweatbox 2:759 - 765).

If ‘Incidental Sound’ is taken as the symbolic form of TMCW’s initial perplexity at feeling lost, the final form of the installation can be interpreted as the result of resolving both her immediate perplexity and the background perplexity of recording the unrecordable. It is possible to interpret TMCW’s occupation of three public landmarks in Aberdeen and her construction of links between those three places as the means by which she ceased to feel disorientated. By dislocating the sounds associated with certain everyday environments of Aberdeen, she reproduced for her audience the same heightened awareness of what was familiar and what was strange in an environment, which she had experienced during her first exploration of Aberdeen. TMCW’s process in Aberdeen, from the reconnaissance to the installation of ‘Incidental Sound’, can be interpreted as a search to define what constitutes the memory of an experience and a search to re-evoke it in order to make a listener aware of the phenomenon.

As a visitor experiencing those broadcasts, I felt a strange sense of discomfiture when I heard the abrupt and guttural sounds of money cascading from a fruit machine amidst the foliage of the winter gardens. It sounded alarming and disruptive and I itched to turn it off. Equally the sounds of birdsong in the Shopping Centre gave a sense of being in an aviary which was enhanced by the steel lines and glazing of its architecture. This felt unusual and pleasant and was not alarming. The sounds of money and people calling numbers added in that environment to the general sounds of people talking and shopping. The experience in the two public spaces did give me a heightened perception of the sounds within those places. On one day during the exhibition period, TMCW also carried out her own evaluation of the effectiveness of heightening perception of the environment by changing ambient sounds by canvassing a small sample of visitors and observing people’s reactions in each site.

TMCW 5 thus achieving a new sense of understanding.

The new understanding that TMCW achieves as a result of carrying out the whole project through to the exhibition of ‘Incidental Sound’ can be seen in her ability to articulate the main conceptual themes of her process in her introduction to the third Sweatbox. Through the process of reflecting upon and generating her sound compositions, she is able by the end of the exhibition to distil the main strands of her concept into four main foci. She has rationalised the insertion of one single soundtrack into two venues with different social functions not associated as art as being a type of experiment in dislocating sound. She has understood sound in terms of paradox - becoming silence.

The nature of familiar sounds becoming silence i.e. not heard because of their repetitive and familiar nature, so they are filtered out.

She also achieves further kinds of understanding as is demonstrated through her ability to interweave description of her actions with her evaluation of particular experiences in the final Sweatbox session. She evaluates the experience of collaborating with a sound artist and the decisions made in collaboration with SS over the Art Gallery installation form. She then critically evaluates the pace of her process using the analogy of key frames in animation to describe how she found it difficult to sustain a manageable pace over a period of a year. In drawing an analogy with animation, she notes the difficulty in pacing because she, in common with the other Taming Goliath artists, did not know until three months before the end of the project, the exact dates of the exhibition and thus the end of the project.

Appendix 2: Mini-Stage Narrative

Martyn Lucas (ML) Mini-Stage Narrative

ML A.1 The artist experiences some kind of perplexity in perception, emotion and thought

ML experienced perplexity primarily in perception and thought, expressed in terms of questions and in emotion. Feeling like an outsider and "tourist" in relation to the city of Aberdeen (Sweatbox 1:51 - 54), his immediate perplexity centred upon a dilemma about whether to fit in to an established system of community arts provision in Aberdeen or not and whether he could do achieve something that would be different from that which was already provided.

He was also aware of a logistical problem of how to enter into the organisation of the hospital and the gallery in Aberdeen. His immediate challenge was to succeed in a short time in an unfamiliar place in identifying and meeting with those people in a position to help him realise a project. Whilst visiting relevant staff in hospitals and community arts projects, he noticed a discrepancy in his expectations of Aberdeen's arts provision. He noticed little evidence of children's art or of contemporary art exhibited in the children's hospital, in sharp contrast to the main hospital nearby. This led him to ask about arts provision in the children's hospital (Sweatbox 1: 114 - 138). He took the lack of displayed artwork as being a sign of '*the real gap in which I could intervene*' (Sweatbox 1:200 - 202). He also observed an absence of a gallery guide made by and for children, after observing groups of children visiting the art gallery.

ML A.2 The artist composes the intention as a means of articulating a previously unarticulated perplexity

a previously unarticulated perplexity

The retrieval showed that he was conscious of a deeper perplexity in clarifying his role as an artist (ML 27.1.96 Interview 27.1.96:172 - 263). He perceived his process as an artist working with others to be a kind of dialogue with any artefacts produced through the process as evidence of the dialogue (ML 27.1.96 Interview: 436 – 440). At the time this was an unconventional attitude since it countered the conventional model of the artist's role. He found difficulty in defining the attributes that he, in the role of artist rather than youth worker could offer to fields of art therapy, education, social work or occupational therapy (data from Tape Transcript E 24.3.95: 160-162, Diary entry 27.3.95 & Sweatbox 1:325 - 330).

Composes the intention

ML had already composed the general basis of his intention before he arrived in Aberdeen, as is shown in his opening statement to make a collaborative project with others (Sweatbox 1: 223 – 239) and treated the reconnaissance as a period to assess the feasibility of such a project (Sweatbox 1:27 – 29).

ML A.3 The artist sets about expressing the intention in visual form

He made a diagrammatic drawing as a record of all the people and places he visited, drawn as a network of systems (Sweatbox 1:320 - 325). His drawing and commentary made explicit his decision-making process of the reconnaissance and his relationship to everyone in the system (Sweatbox 1: 357 - 362). Whilst making the drawing, he stated his intention for the project.

ML A.4 And by doing so, the artist thereby resolves the perplexity in symbolic form.

ML resolved the initial immediate perplexity of finding a way to 'intervene' or enter the institutional systems of Aberdeen, a city he had perceived to be closed, by making meetings and evaluating each place as he found it. The diagrammatic drawing was a representation of his strategy as well as providing visible evidence of relevant people in the institutions of the gallery and the hospital with whom he had succeeded in making contact. His immediate need to form a personal relationship to the city also contributed to resolving the background perplexity of his role. His commentary whilst making the drawing showed that he had decided upon his role in deciding what he was going to do in Aberdeen. He had merged his initial idea to make an educational collaborative project with the idea of an exchange between the gallery and the hospital with similar institutions in London in order to link him to Aberdeen. Through equating the concept of 'exchange' with 'dialogue', he created a rationale for working at a distance from Aberdeen. (Sweatbox 1:352 - 356). His intention was composed: "*I want to set up a dialogue between the city and myself, the people I meet, the people I work with, people and people*" using art as a means of communication (Tape Transcript E 24.3.95: 166).

ML A.5 Thus achieving a new sense of understanding.

Retrieving the statement that ML had realised that his creativity was embedded equally in both his individual studio practice as a painter and his community practice (ML 27.1.96 Interview 27.1.96: 236 - 242) indicated that ML gained a further understanding of his identity and had resolved the perplexity outlined in MLA2. Although he had already decided before the reconnaissance that he wanted to undertake a collaborative project he was uncertain how exactly his identity and skills as an artist would contribute to the project. During the reconnaissance, he realised that the outcome of any collaborative practice would be equally the result of his artistic process as much as the result of the actions of those he was facilitating. He alluded to this realisation in the first Sweatbox tape and explained it directly in an interview midway through the project.

Visual Dialogue

ML VD. 3 The artist sets about expressing the intention in visual form

Using the framework of Taming Goliath as a public art research project, ML initiated meetings with the relevant staff and gained entry to the systems of the gallery and the hospital. For the gallery project, ML initiated all the meetings and undertook most of the negotiation with the Arts Development officer. He found a collaborator in the form of the visiting arts specialist to the hospital (GG). From September 1995, after completing a Home Office police check in order to work with children, both ML and GG begin to publicise the project in Royal Aberdeen Children's Hospital and the Royal Free Hospital in London. Children in each hospital start to exchange postcards, letters and invitations to participate.

ML VD.1.1 The artist experiences some kind of perplexity in perception, emotion and thought

The coding retrieved a further perplexity during the exhibition planning meetings three months before the opening of 'Public Address'. The data for this section is in Sweatbox 2 and 3, as well as in ML Interview Transcript 27.1.96 and ML&GG Transcript 27/1/96. Required to produce an exhibition which would represent the project, ML experienced anxiety at the small amount of work produced (Sweatbox 2:419 - 421) as a result of the difficulties both ML and GG were experiencing at the time (Sweatbox 2:440 - 445).

ML has found a difficulty in motivating the long-stay patients to play and participate for a variety of reasons either because they felt too ill or were not necessarily interested in making art (Sweatbox 2:467 - 473). It was also difficult to get them create images which "go beyond just very simple work" (Sweatbox 2: 475).

ML VD.1.2 The artist composes the intention as a means of articulating a previously unarticulated perplexity

Coding for the unarticulated perplexity retrieved statements indicating that his immediate perplexity in MLVD1 of encouraging ill children was fuelled by a discrepancy in his underlying aim for the artwork for the final exhibition and the means to achieve it. His intention was not to make an artwork about children in hospital but his intention for the exhibition was to show evidence of 'what it's like living in this kind of environment' (Sweatbox 2:477 - 479). At the end of the reconnaissance, he had stated that the theme for a hospital project would be to uncover aspects of experience in people's lives in order to make them visible to an audience (Sweatbox 1:371 - 378) and to present the experience of places that were usually inaccessible to most people (Sweatbox 2:454 - 460). He also wanted children to open up enough to express their actual experience in words and images (ML Interview Transcript 27.1.96:402 - 409) and thus challenge stereotypical media images of children in hospital (Sweatbox 2 : 423). However, the implications of these aims required both ML and GG to find ways of encouraging a degree of intimacy and interest in

a short time with people who were not necessarily interested in art “without prying or intruding too much into their own lives” (Sweatbox 2: 477 – 479, 482 – 485, 423). The difficulty in doing this given the conditions for carrying out the project outlined in MLVD1.1 made the discrepancy between his underlying intention and the actual situation clear.

ML VD.1.3 The artist sets about expressing the intention in visual form

ML decided to direct the children towards certain themes (exchange of information about the home environment and the hospital environment) and to make aesthetic decisions in choosing how to exhibit the work (data from ML Interview Transcript 27.1.96: 226 - 239 & ML Interview Transcript 27.1.96: 466 - 473 & Sweatbox 2: 503 - 608). Artefacts (photomontages, collaged drawings of home life, self-portraits, plaster casts of hospital fittings), letters and postcards were exchanged by hand and by post. ML and GG succeeded in involving some staff who photographed a series of hands working on different tasks in the Royal Free Hospital. SS and GG photographed the hospital environment in Aberdeen. The exhibition ‘Visual Dialogue’ took place in two sites in Aberdeen in formats appropriate to each venue.

ML VD.1.4 And by doing so, the artist thereby resolves the perplexity in symbolic form.

Retrieved statements in the final Sweatbox tape indicate that ML considered the outcome Visual Dialogue in relation to his original intentions. From his evaluation can be inferred that he had achieved the aim and resolved the difficulty of enabling ill children to make art that would reveal the experience of being in hospital. To ML, the exhibitions symbolised aspects of the experience of carrying out the exchange and did present the true to life experience of children, challenging stereotypical views of children in hospital (Sweatbox 3:806 – 813 & 848 - 865). For ML, the display of the artefacts was a representation of the dialogue he had hoped to establish at the beginning of the project (Sweatbox 3:829 - 839) and that the process of the project itself had been an actual dialogue with others in a similar situation.

He also listed his positive and negative reactions to the project’s development. He felt disappointment in being unable to realise all ideas developed in the project and in the absence of active support from teaching staff in his hospital despite being promised it in the beginning. He also felt his patients could have made more work. He was pleased with the complementary and contrasting nature of the children’s work produced as a result of the different remits both he and GG (youth worker and teacher) had in each institution (Sweatbox 3:868 - 885).

ML VD1.5 Thus achieving a new sense of understanding.

The coding retrieved data recorded at the time of the exhibition planning which indicated that the exchange between two hospitals signified for him the experience of communication between participants in similar situations and beyond to a wider audience. “*At the hospital, two groups of people who are in a similar place who, through the art, are talking about that experience ... so the resulting visuals/words talk back to the individual who produces them. And then through the exchange with others, [the resulting visuals/words] speak to them also of that experience, and then beyond that, the project speaks to a wider audience*”(ML

Interview Transcript 27.1.96:19 - 26). It is difficult to discern from the data if he achieved a further understanding at the end of the project beyond assessing the exhibition in relation to his aims and the difficulties in the project development. This can be attributed to the fact that he did not consider the project completed since he was already preparing for the preparation of a booklet using the images and documentation collected in the project (ed. Lucas & Silver 1997). The data does not extend to recording his feelings after its publication.

Through Our Eyes

There is little etic data on Through Our Eyes since ML did not report on 'Through Our Eyes' in Sweatbox 2. The absence of data may be explained by the fact that ML was not responsible for its administration. It is interesting to note that, although initiated by ML, this project was the only one that took place completely within the remit of the institutional arts framework and was the only project that did not achieve the artist's aim. Coding did not retrieve statements of underlying perplexity in this project until the final Sweatbox. The project had achieved the stage of exhibition but did not achieve ML's intention of publishing a children's guide to the gallery since the perplexity encountered by a discrepancy between the agencies involved in producing the booklet and ML was not resolved. At the point where his intention deviated from the conventional procedure, the first perplexity arose and unresolved, the project did not continue.

Susannah Silver (SS) Mini-Stage Narrative

SS I:1 The artist experiences some kind of perplexity in perception, emotion and thought

The coding retrieved interrogative expressions of not knowing and confusion in Sweatbox 1 as SS recounted her experience of the reconnaissance. She experienced a discrepancy between her expectations of her anticipated method of immersion and her actual experience. (Sweatbox 1: 122 - 137) From undertaking previous residencies, she had developed a personal procedure of immersive exploration and expected to carry out the same procedures in the reconnaissance. This procedure required intense concentration and topological exploration of an unfamiliar context to find a particular place with certain qualities to enable her to empathise with it as a means for her to access potential source imagery and content for artworks. (3/4/95 Taming Goliath sketchbook). She found that she could not pretend that she had not already formed a response to Aberdeen (Sweatbox 1: 124 - 128). She found it difficult to separate from her usual way of living in Aberdeen and had not gathered any ideas for artworks from the orientation tours (Sweatbox 1: 133 - 137). The difficulty in establishing a connection with her subconscious was causing concern since she had not expected to have to find another way of accessing her "inner core" which was different from her previous immersive methods. Responsibility for leading the project (Sweatbox 1: 122 - 124) led her to consider whether organising a conference on context-specific art was a more appropriate response to her reconnaissance instead of making an artwork (Tape Transcript 31.3.95: 24-41). This unexpected choice had arisen from her perception of a potential conflict between the Taming Goliath artists and the managers in the cultural institutions in Aberdeen (Sweatbox 1: 104 - 111). Her phrasing implied that she perceived the project artists as being outsiders, having to break and enter the conventional system of producing and exhibiting art in Aberdeen.

SS I:2 The artist composes the intention as a means of articulating a previously unarticulated perplexity.

a previously unarticulated perplexity

The retrieval produced statements indicating a hitherto tacit subject for reflection. Instead of physically exploring the topology of Aberdeen, she decided instead to examine her existing relationship as an artist with the city. (Sweatbox 1: 128 - 131) This was construed as a tacit perplexity from the phrases "*That has been quite a hard thing*" (Sweatbox 1: 131) and "*an intense period of evaluation*" (Sweatbox 1: 122). The phrase '*allowing my reactions to surface*' (Sweatbox 1: 131) implies that SS had not hitherto articulated her feelings about being in Aberdeen or had not considered them ready to be expressed through making art. The statement that examining her reactions is "*a hard thing*" and the action of sorting through her sketchbooks for material on the city produced a sensation of "*tremendous confusion*," (Sweatbox 1:153) also indicated a hidden perplexity. Her examination led to certain statements expressed in her sketchbook: "*I don't know how I feel... not a detached foreigner anymore. I don't feel as though I can connect anywhere. I am just a consumer who goes to work. I don't belong here and I don't have the excuse of being a foreigner...*"(3/4/95 Taming Goliath sketchbook).

sets about composing the intention

Her strategy to access the ideas she had about Aberdeen as a city was to reflect upon her previous artworks and stock of unrealised project for cities. In order to understand the connections between different ideas and to help her decide on a course of action, she collated apparently disparate images, notes and ideas (Sweatbox 1:153 -157). Reflection upon this list produced writing and drawings of ideas for potential artworks. One idea was to linking specific tower blocks together (Sweatbox 1:153 - 168). To ascertain whether these ideas were feasible, she then carried out specific tasks such as photographing tower blocks whilst flying over the city “*to try and understand the city*” (Sweatbox 1:175). She focused on her local district (Torry) and observed the experience of going on a bus journey through Torry to the city centre (Sweatbox 1:171). After meeting with a local community arts worker to discuss the feasibility of making an artwork with the residents of adjacent tower blocks, she rejected the idea as a whole. Having rejected the idea of using tower blocks, she became aware of a desire to make further large-scale images as a result of re-viewing her sketchbooks and having noticed the billboards on the bus-ride. She began to consider the feasibility and appropriateness of placing an image on billboard hoardings across Aberdeen or in Torry as well as in the art gallery.

SS I:3 The artist sets about expressing the intention in visual form.

The coding retrieved the concluding passage of Sweatbox tape 1 where SS presented a visualisation of her relationship to the city as a phenomenon and the actual place of Aberdeen (Sweatbox 1:208 - 226). Laying out in sequence a collage of images of aspects of urban life over the street map of Aberdeen she narrated her interpretation of the relationships between each picture. Images of city lights at night represented how a city could be transformed. Buildings such as tower blocks were interpreted as containers of people rather than homes. A series of photographs of commuters (originally used in a previous artwork) represented the people living in the city who would become the subject and the audience for any artwork she would make and the Taming Goliath project itself. (Sweatbox 1:208 -226) At the point of placing a photograph of herself in the centre next to the tower block image, the coding retrieved a passage stating her intention for her project, expressed as a question “*How do I make a connection between the place that I live and its external view which has a beauty which you [I] can't get into and these sets of people that you [I] don't belong to?*” (Sweatbox 1: 222 – 226). Her intention was ‘*To try and build a bridge between myself and them because I really want to make something that contains a universal, and that has a universal meaning for everybody and touches a strand in them almost like a bridge between me and them*’ (Sweatbox 1:217 - 221). These two statements were taken as the composition of the intention.

SS I:4 And by doing so, the artist thereby resolves the perplexity in symbolic form.

The collage and narration for the camera can be interpreted as the external visualisation of the perplexity. The language used by SS is metaphorical in that the actual making of the artwork would function as a symbolic bridge between herself, an artist and a stranger, and those indigenous to the city who are both ‘*the audience and also the subject*’ (Sweatbox 1:211 - 226). Bridging a gap also implies making a connection between the city from which she felt separated thus resolving the hitherto unarticulated perplexity (SS1:2.1).

SS FH 2:1 The artist experiences some kind of perplexity in perception, emotion and thought

Coding retrieved statements of perplexity after Sweatbox 1. Although the basic intention had been composed and she had decided upon large-scale images on billboards as a basis for an artwork she had to create a conceptual rationale for using billboards and to find a context and appropriate content for any image pasted up. The perplexity at this stage was indicated by the question embedded in a statement: *“First of all, I thought I would do a billboard project out in Aberdeen as a way of spreading across Aberdeen but the big question was what kind of message could I have that was worth saying on all those billboards. I would be in danger of invading a public space”* (Sweatbox 2:477 - 482). Whilst searching, she was also uncertain about the implications of printing the same image on many billboards across the city but could not decide upon one single site in the city, which would provide a suitable context to make a work about people living in cities. Any image on a billboard would have to have meaning to an audience passing by unfamiliar with the conventions of contemporary art, *“The art work... must have some kind of meaning or relevance to the audience”* (Sweatbox 1:204).

SS FH 2: 2The artist composes the intention as a means of articulating a previously unarticulated perplexity.

a previously unarticulated perplexity

Statements demonstrated a concern with the relationship between the appreciation of high art and popular culture and SS’s perception of a disconnected relationship between the city’s art gallery and the public realm (Sweatbox 2:233 – 241). This was linked to the perception of being outsiders experienced in SS1:1.

sets about composing the intention

She discussed the issue of the relationship between the artworld and the public realm in general and the presence of the duality in Aberdeen with artists (Sweatbox 1:100 - 111). She made a series of schematic sketchbook drawings of cities (Sweatbox 2: 375 - 396) whilst reflecting on the rationale for either siting or adopting a billboard in the streets of Aberdeen. Although still uncertain as to the content of the image, the work would have to accord with her perception of her role as an artist towards any potential audience, if she placed an image somewhere in her local area. This rationale would need to take into account the implications of placing an image on a billboard in a public site in terms of aesthetics and meaning to passers-by, local residents, decision-makers in the arts and the billboard owners. (Sweatbox 1: 186 - 205).

SS FH 2:3 The artist sets about expressing the intention in visual form

Having made schematic drawings about the relationship of individuals to the social systems of a city (Sweatbox 2: 375 - 396), part of the process of producing a rationale for the context of the artwork was visual. She set about choosing a site by drawing diagrams of the relationship between a billboard and place which included the audience and the content of the work (Sweatbox 1:200).

SS FH 2:4 And by doing so, the artist thereby resolves the perplexity in symbolic form.

She resolved the question of deciding on a suitable site for an image on a billboard by realising that she had assumed that context-specific art occurred in the cityscape (as opposed to in the gallery). By “reversing the question” she resolved the perplexity of choosing a context by selecting the art gallery as the context and created a symbolic rationale for both context and content of the artwork. *‘What I really wanted to do was take the vibrancy and the hugeness and the raw excitement of the city and the things that people do in cities to enjoy themselves into the gallery..... Instead of taking ‘high art’ into the streets, it is to try and bring in ...a kind of real experience into the gallery’* (Sweatbox 2:482 - 489).

SS FH 2:3.1 The artist sets about expressing the intention in visual form.

Having received provisional agreement from the art gallery to use the Centre Court as the site of an installation and agreement from a billboard company to supply a billboard, SS focussed on the aesthetic treatment of the content in relation to the gallery space. She had anticipated that there would be three elements to the installation: the billboard, the image and something ‘as a kind of real experience’ (Sweatbox 2:488) to symbolise a crowd of people. The first idea for representing a crowd came from seeing the massed flowering of daffodils in Aberdeen. Her idea for the billboard image came from unexpectedly taking a photograph of bingo players turned and waving towards the camera (Sweatbox 2: 569 - 570). Although that photograph was flawed in colour and composition, she decided that a similar image would be appropriate to the billboard.

SS FH 3:1 The artist experiences some kind of perplexity in perception, emotion and thought

The idea of using daffodils to represent a crowd produced difficulties in practical as well as symbolic terms. By visualising the elements of billboard, image and daffodils in situ using computer simulations, the daffodils were discarded as being too esoteric a symbol, relying too heavily on aesthetics and distanced from the subject they were representing (Sweatbox 2: 501 - 506). The perplexity was retrieved from statements such as “*I was dissatisfied*” (Sweatbox 2:501) and “*it was ironic*” (Sweatbox 2: 465). However, the removal of the daffodils created the absence of a third element to the installation.

SS FH 3:2 The artist composes the intention as a means of articulating a previously unarticulated perplexity

a previously unarticulated perplexity

The issue that came to the surface from the retrieved statement, (“*it was ironic*”), was that exhibiting in the gallery challenged her core value that her role as an artist was to evoke an experiential response, in places not associated with contemporary art. SS was in a quandary because, by choosing the art gallery as the context to make work, she was working within the artist’s conventional role, making an artwork to be displayed in a gallery whilst at the time she was considering how best to include non-artists in the generative process. Showing an art

work in an art gallery raised the question of bringing people in her local district into the gallery (*Why would they want to come into the gallery to see this?* Sweatbox 2:504).

Sets about composing the intention

The absent third element was understood as the bringing of “*a real experience*” into the gallery combined with encouraging people to come into the gallery. She wanted to change the role of the audience from being the passive viewer to a participant and composed an idea for the third element which include active participation as a form of performance and also retain the plant as a symbol for a person. (Sweatbox 2:515 - 523).

SS FH 3:3 The artist sets about expressing the intention in visual form.

Having decided upon the nature of the image for the billboard and the need to organise participation as the third element in the installation, SS produced a drawing visualising the three elements of the installation which depicted the houseplant as the symbol for a person (Sweatbox 2: 528 - 539). A strategy for organising others to participate by bringing a houseplant to the exhibition was planned. The billboard hoarding was in the process of being designed in collaboration with the billboard construction company.

SS FH 4:1 The artist experiences some kind of perplexity in perception, emotion and thought

The participatory element of the installation was not accepted by the management of the art gallery so there was a need to re-design the installation within two months of the exhibition deadline (Sweatbox 2:541). Owing to a mistake drawn in the plans, the placing of the billboard hoarding was also rejected by the same committee. Without the participatory element provided by the house-plants, SS had lost the physical symbol or ‘real experience’ of the installation. By losing the third element, the emphasis of the artwork rested on the strength of the billboard image and billboard alone.

SS FH 4:2 The artist composes the intention as a means of articulating a previously unarticulated perplexity

previously unarticulated perplexity

“And I have ended up with an art object in the gallery which is not what I set out to do.... And I realise in a way that I am in a situation that I have to find another way of making people speak through the work. I am now talking within the language of the art object” (Sweatbox 2:548 - 560). This retrieved passage is interpreted as meaning that SS was now working in the complete convention of the art object in the art gallery, as opposed to working with the juxtaposition of an art object in a non-art context and that the piece would be interpreted using established aesthetic conventions.

composes the intention

SS revised the intention by bringing from memory a theme from a previous artwork (“Survey” Edinburgh 1994) which was made for a gallery-like space and presented a very large image of a crowd of commuters. She changed focus by realising that she was following an already strongly established personal aesthetic theme and that the billboard and its poster would symbolically bring the ‘real experience’ of the city into the gallery. The retrieved statement “**without me knowing it** I am still following very strongly the formal concerns” (Sweatbox 2:592) indicates that this was an insight connected with the tacit perplexity of making an artwork within the context of established aesthetic conventions. She realised that she had to go out and get appropriate photographs to make the poster image (Sweatbox 2:595 - 597). Having reflected upon the image taken at the bingo, she had decided upon one of a life-size scale showing people seated in the position of an audience but waving to the real ‘audience’ of the artwork (Sweatbox 2:585 - 589).

SS FH 4:3 The artist sets about expressing the intention in visual form.

The resubmission of the billboard hoarding design enabled her to co-design with the construction manager the solutions to various foreseeable technical problems. Having realised that the image was her main concern (Sweatbox 2:577), the concentration of her process was on the acquisition of an appropriate image and its aesthetic manipulation (composition, colour and crop) which would communicate the experience of a crowd. The final image was taken at a bingo session after negotiation and an initial visit to check the light levels (Sweatbox 3:667 - 684). A description of the image preparation appears at Sweatbox 3: 683 - 739. The construction of the installation was completed in three days, building the hoarding in situ. The billboard hoarding followed usual construction methods using the company logo and bright green livery paint in order to maximise the contrast between the structure with the elegant architecture of the art gallery.

SS FH 4:4 And by doing so, the artist thereby resolves the perplexity in symbolic form.

The coding retrieved statements in the final Sweatbox tape. The image of ‘Full House’ depicted a universal human gesture of waving and smiling which can be considered to have resolved the perplexity in SS FH 4:2 of having to find another way “*of making people speak through the work*” (Sweatbox 2:559).

It is possible to interpret this stage as the resolution of the perplexities in the initiating stages (SS 1:1 & SS 1:2) since the image could be considered as achieving a universal quality stated in Sweatbox 1:217 - 221. Through the developmental process and also in the manifestation of the artwork, SS resolved the perplexity of feeling disconnected from the city. The scale of the billboard hoarding and the nature of the image in relation to the dimensions of the gallery space also represented the vibrancy and energy of the inhabitants of the city. To succeed in getting the image for ‘Full House’, she had approached strangers and persuaded them to participate in the photograph. Building the billboard and organising the sponsorship had also required a persuasive approach which could be interpreted as building a ‘bridge’ (Sweatbox 3: 780 - 811). Resolution and connectedness is indicated by her expressions of pleasure and references to ‘everybody’ in observing audience reactions and in working with others (Sweatbox 3: 753 - 756 and Sweatbox 3: 867 - 878).

SS FH 4:5 thus achieving a sense of understanding.

Coding produced a series of evaluations of SS's roles in the Taming Goliath project as a whole. The experience of participating and organising Taming Goliath produced a deeper understanding of her practice. Through seeking participation by non-artists in her process she was aware that she had shifted her ethical stance towards her audience (Sweatbox 3:918 - 923). Her concern with the metaphorical significance of a specific place had shifted to a direct concern with people. Once the billboard was installed, she was able to assess whether it had represented her intentions. The feedback from others corroborated that it was possible to interpret 'Full House' as being critical of the art gallery's traditional standing in the city. The installation of a structure associated with street furniture and popular culture in an art gallery was interpreted as representing a separation between the domain of art and ordinary life in Aberdeen, as was demonstrated by questions posed by a journalist (Sweatbox 3: 767 - 770).

As a result of co-ordinating the whole project, she understood more fully the infrastructure of arts institutions in relation to individual artists and the mechanisms of art criticism and publicity. She understood that the activity of negotiating and co-ordinating was embedded in the generative process. She recognised that her aesthetic theme of the phenomenon of the city had been made manifest through initiating and participating in the Taming Goliath project. She understood that the Taming Goliath project, as a whole, had achieved its aim of making a multi-site arts project (Scottish Arts Council application) when she reviewed the publicity leaflet. (Sweatbox 3: 893 - 923) From writing the copy and sourcing the images for the publicity leaflet, she realised she had understood the kind of audience she wanted and had achieved her intention in both her artwork and in the whole project.

Tracey McConnell-Wood (TMCW) Mini-Stage Narrative

TMCW 1 The artist experiences some kind of perplexity in perception, emotion and thought

Statements in the first Sweatbox indicated that TMCW experienced a perplexity in the initial stages of the Taming Goliath project. TMCW had felt disorientated on the organised visits and felt lost on her own explorations of Aberdeen whilst walking around and observing the physical environment of the city. Although statements indicated she considered the physical exploration of the city as well as feeling lost integral to her generative process (*Tape Transcript E 24/3/95: 84-99 & Sweatbox 1:7 – 11*), she found the feeling of disorientation uncomfortable enough for her to note in her sketchbook. In the first Sweatbox session, she described her anxiety and sense of confusion at being lost (Sweatbox 1:175 - 180). She found the organised orientation tours “forced” and “artificial” as well as contributing to her sense of disorientation (Sweatbox 1:183 - 186).

She gradually became orientated by repeating her initial walks, noting new things each time. (Sweatbox 1:197 - 208) She began to link the places she visited on the initial tours with her experiences on her personal explorations (Sweatbox 1:190 - 195). She learnt to orientate herself by positioning herself against recognisable landmarks and viewed this activity as building up 'layers of familiarity' (*Tape Transcript F 31/3/95: 105*).

TMCW 2 the artist composes the intention as a means of articulating a previously unarticulated perplexity

a previously unarticulated perplexity

Since the Sweatbox tapes did not apparently indicate any background perplexity, TMCW's statements in group discussions and her personal narrative responses written during the reconnaissance were coded to discover if she articulated any further perplexity beyond feeling disorientated. In discussing issues of documentation of the project with the Taming Goliath artists (*tape transcript F 31.3.95*), TMCW expressed a central issue in her practice and her usual medium of video ((*tape transcript F 31.3.95: 96 – 97*). Her unsuccessful attempt to record her sensations whilst walking through Aberdeen, (*tape transcript F 31.3.95, lines 86 -95*) had raised her awareness of her perception of an overlap within the medium of video between documenting actuality and making an artwork. " *But it also raised lots of questions for me and started me thinking about the process of recording an event and also experiencing the event itself and how the one somehow negates the other.*" (*tape transcript F 31.3.95:96 –97*).

Although disappointed by not making the recording, she used the event to relate the issue within her art practice to her experience in life and to ask questions from it. She attributed her emerging awareness of the paradox within participation and recording partially to her readiness to employ other media than

video. She was interested in the paradox of trying to record an intangible and perhaps emotional phenomenon of experience that seemed intrinsically unrecordable. Her perplexity is summarised as follows – how would it be possible to record the emotional quality of an experience if, in the action of recording of an event, any emotional involvement is sacrificed by becoming the recorder? (tape transcript F 31.3.95: 91-93). Although this particular issue was not mentioned explicitly in the Sweatbox sessions, it could be construed as a previously ‘unarticulated’ perplexity within TMCW’s process of translation since it had already emerged as a result of her reflection on her video-making practice, developed before the Taming Goliath project.

composing the intention

TMCW had an open and exploratory attitude to the reconnaissance and had arrived without a project in mind (“*to say something interesting, I suppose that’s what I’m wanting to do*” Sweatbox 1:275 - 277). Her sensation of disorientation heightened her awareness of the aural and visual qualities of Aberdeen. (Tape Transcript F 31/3/95: 73-96) which led her to record ambient sounds on certain routes. Directed by an interest in shopping malls, she concurrently documented the similarities and differences between three particular public venues (the art gallery, the main shopping centre and the winter gardens) in the centre of Aberdeen. Becoming interested in her observation of similar elements in each environment, each with a distinct civic function and the similar patterns of human behaviour in all three venues (Sweatbox 1:236 – 244), she compiled a photo-notebook of pairs of photographs displaying each similarity. In the first Sweatbox presentation, she described how the documentation and observations could be used for developing range of possible proposals: “*to allow things to go off in different directions*” (Sweatbox 1:300 - 301). By the end of the reconnaissance she was focussing on the sites of the art gallery, the winter gardens and the main shopping centre and was reflecting upon an idea to link the sites possibly using sound as the medium and, using collages, also visualising possibilities for an exchange of objects between sites. Her commentary on the entries in her diary, the photomontages and the photo-notebook produces several suggestions for possible proposals, (“*So this is where the idea the most solid idea I have for a piece of work is to organise an exchange.*” Sweatbox 1:230 –232). “*So that’s where my idea of the shopping mall, the art gallery and also the park comes from*’ Sweatbox 1:237). An exchange was visualised using photomontages as combining both visual and aural elements, transferring sounds as well as actual objects between each site (Sweatbox 1:331 - 343). A diary entry (4/4/95) indicates also that the idea of using sound as a medium to link the three spaces had occurred to her during a walk.

She then had to discover whether it was possible to use each venue and to discover which sounds were appropriate. She organised meetings with the managers of each public venue in order to introduce her ideas for each space and to negotiate permission to use the public address systems. At the art gallery, there was little difficulty in gaining agreement to produce an installation, providing that she followed safety regulations. Negotiations with the park manager were positive provided that any introduced sounds did not detract from the environment (Sweatbox 2:524 - 531). A ‘talking label,’ a device designed to transmit information about the plants in the winter gardens suggested to TMCW a way to introduce a participatory element for visitors to the gardens. However the park manager was reluctant to allow her to adapt the

mechanisms already in situ. Unable to manufacture a customised version of the device in time for the exhibition, she discarded the idea and instead use the winter gardens' own public address system.

At the shopping centre, she received an enthusiastic response from its manager (Sweatbox 2:509 - 523) as a result of his own interest in the commercial uses of ambient sound and in the ways sound could influence the perception of a place. At their first meeting, he was extremely interested in the idea to broadcast ambient sounds since he saw the possibility that such a method could be developed to solve problems of crowd management (Sweatbox 2:516 - 521). A limited budget and particular constraints set by the shopping centre's policy led her to discard the idea of organising an exchange using actual tangible objects between the three sites⁴ and to focus on sound recordings as is demonstrated in her Art Gallery application submitted in November 1995.

She continued to explore sites in Aberdeen as well as the sites of focus and in doing so had become interested in sounds evoking a sense of familiarity (Sweatbox 2:666 - 668) and nostalgia. She equated both sensations with the experience of hearing the sound of something that is no longer heard (Sweatbox 2:756 - 759). Becoming interested in identifying sounds specifically familiar to Aberdonians (Sweatbox 2:717 - 727), she began to record different groups of people. In each place, she experienced a profound reaction of surprise and fascination at the strangely "alien" quality of the sounds (Sweatbox 2: 741 - 746 & 735 - 738, 749 - 751) which gave her a new perspective. As a result of these occurrences, she realised that 'familiarity' could be equated with silence (Sweatbox 2:766 - 769).

Her observations, ideas and materials produced many other possible suggestions for artworks as well as the ones composing 'Incidental Sound'. (Sweatbox 1:397 - 450 & Sweatbox 2:803 - 882). The material that she gathered was ordered using an indexing system of "common threads" (Sweatbox 2:470). Having noticed that certain "key words" (Sweatbox 1:114 - 117) had been occurring "again and again in totally different contexts" (Sweatbox 1: 115) and tracing these occurrences, she began to make associations between the words and thus link together seemingly unconnected and diverse pieces of information (Sweatbox 1: 129 - 134).

Two drawings show her process of linking places with certain sounds as a means of reflecting upon the actual elements to be recorded. The first drawing was made at a stage when she was concentrating on the physical similarities of each site and possible concepts, which could direct the content of the sound track (Sweatbox 2:608 - 615). The second drawing was more complex and indicates that by January 1995, a sequence of associations between particular sounds, place and concept had been made. In her terms, this schematic drawing was a "flow chart of the things that are interesting me" (Sweatbox 2:884 - 887) and demonstrates the common physical elements (fountains, glass, plants and domes) which she associated

⁴ (Adapted from TMCW council application 6/95) Plaques placed next to the weeping figs in the Shopping Centre would describe the trees in "emotional and botanical ways."

Plaques placed beside selected plants in Duthie Park would describe them as works of art and desirable or marketable commodities.

A striped market stall borrowed from the Bon Accord shopping centre displayed in the Art Gallery would display information and act as a focus for the whole Taming Goliath project'.

with particular recordings (singing, numbers, laughter), linked in turn with the concept of familiarity (Sweatbox 2:887 - 919).

During March 1996, TMCW had arrived at the rationale for her proposal, which she described in four sentences at the start of Sweatbox 3, *"The first: "Regular sounds when repeated often enough become silence so I was interested in background sound: familiarity becoming, in that sense, being invisible." The second: "The language of bird-song and the human version of that." The third: "the displacement of the sound from its original context which causes the inversion of the first point i.e. that regular sounds when repeated often enough become silence. If you take a sound out of its original context and put it into a new context, does it become more visible? Because it is in a sense unusual?" The fourth: "looking at these three public spaces that I'd chosen and looking at their different agendas and the similarities between them of architecture containing similar enhancing features."* (Sweatbox 3:925 - 947)

TMCW 3 the artist sets about expressing the intention in visual form

Having distilled the idea into four sentences which provided the coherence for sound composition, she employed her method of indexing and coding as a means to organise the procedure of deciding which sounds to use, their sequence and treatment from a mass of recordings (Sweatbox 3:986 - 990). Having tried to use a systematic method of sequencing, she returned to a method of sequencing based on the similarities between the qualities of the sounds. Having little previous experience in creating the sequencing structure of a sound composition, she coded each sound extract with a keyword established in her index and inferred links between each keyword (Sweatbox 3: 990 - 1008). She stated that the process was *"very considered"*(Sweatbox 3:1051) and that she had *"a very clear idea"* of what she wanted (Sweatbox 3:1015).

Having initially imagined she would broadcast a different composition in each site, she decided to produce a single composition for the shopping centre and the winter gardens and one for the art gallery (Sweatbox 3:1071 - 1073). The site of the art gallery required a custom-made installation to present the sound composition and the sound equipment. Planned with small drawings and diagrams, she decided that the sound would alternately bounce from one side of the gallery space (Sweatbox 3:1030 - 1037) to evoke calling and responding in the manner of birds. The manipulation and juxtaposition of the sound recordings was intended to create an auditory link between birdsong, the voices of the bingo callers and the fish auctioneers. The speakers were displayed on plinths to link with SS's billboard hoarding and to function in contrast to the concealed nature of the public address systems (Sweatbox 3:1056 - 1067).

TMCW 4 and by doing so, the artist thereby resolves the perplexity in symbolic form.

The opening statement of the final Sweatbox session (Sweatbox 3:925 - 943) can be interpreted as the resolution of TMCW's initial perplexity at feeling lost. The final form of the installation can be interpreted as the result of resolving both her immediate perplexity and the background perplexity of recording the unrecordable. It is possible to interpret TMCW's occupation of three public landmarks in Aberdeen and

her construction of links between those three places as the means by which she ceased to feel disorientated. By dislocating the sounds associated with Aberdeen, she reproduced for her audience the same heightened awareness of what was familiar and what was strange in an environment, which she had experienced during her first exploration of Aberdeen.

Through searching to define what constituted the memory of an experience and what would re-evoked it in order to make a listener aware of the phenomenon, TMCW's process of formulating the intention and realising 'Incidental Sound', can be interpreted as resolving her unarticulated perplexity. By equating ambient sounds in the background of a known environment with evoking the intangible and formless sensation of familiarity, she drew the conclusion that the constituents of background sound are ignored and become the equivalent of silence because they are effectively not heard. They are ignored for two reasons: the sounds would be what the hearer would expect to hear in that particular place, and possibly repetitive and regular.

TMCW resolved the paradox of trying to make an audience aware of what is intrinsically not heard by the very fact of its familiarity by inverting her definition of the constituents of ambient sound and thus forms a question which she has set out to answer (Sweatbox 3:934 - 939). In other words, if recorded sounds were played back in a place different from its place of origin, would they become more noticeable if they are not the sounds the hearer would expect?

With this statement, her treatment of the relationship between the three public spaces and the sound compositions becomes clear. Having noticed the similarities and differences in social function and physical characteristics of each place (Sweatbox 3:940 - 943), she treated them as the context for conducting a kind of personal experiment. The researcher infers that this interest had been present for some time as is shown in the statement. (*"I was interested in getting the ambient sounds just to see what it was like for me to put that sound in another space."* Sweatbox 2:740 -742) This statement is the first occasion where she expressed the idea of experimenting with dislocating a sound from its place of origin, stimulated by feeling surprised by her experience of recording at the fish-houses and the cathedral. Since the context of the art gallery was not associated with any aural convention, her treatment of the space allowed her an opportunity to emphasise other concerns such as her equation of human communication with bird-song and the conventions of display (Sweatbox 3:944 - 964 & Sweatbox 3: 1052 - 1067). The decision to use sound as the medium most evocative of these experiences required TMCW to manage and visualise an intrinsically non-visual medium. The decision also required her to visualise the concept of nostalgia without commonly agreed symbols for that concept. She was aware that this process would be different from someone who was a musician or an experienced sound artist (Sweatbox 3:1012 - 1018).

In terms of her treatment of the content, she found a means to evoke the unrecordable, in other words, the invisible and inaudible concept of 'familiarity' by deciding on a form which would represent her understanding of the constituents of familiarity. The repetition of sounds was the form she identified for the familiar. So she linked and repeated sounds e.g. the cooing of birds. She also recorded sounds appearing in sequence e.g. runs of numbers, bell changes. She also drew attention to the sounds in the living background, such as the Carillon bells audible in the shopping centre (Sweatbox 3:956 - 963) by

deliberately introducing silence in the recordings. She resolved the expression of the sense of nostalgia symbolically by including in her composition old recordings of sounds such as Aberdeen's foghorn (Sweatbox 2:759 - 765).

TMCW 5 thus achieving a new sense of understanding.

The focus of the last Sweatbox session indicated that TMCW had achieved an understanding of the main context, rationale, form and content of 'Incidental Sound' as being a type of experiment in dislocating sound and heightening awareness of familiar sounds.

She also evaluated particular experiences such as collaborating with a sound artist and the decisions made in collaboration with SS over the Art Gallery installation form. She critically evaluated the pace of her process over a period of a year using the analogy of key frames in animation. In drawing an analogy with animation, she noted the difficulty in pacing because she, in common with the other Taming Goliath artists, did not know until three months before the end of the project, the exact dates of the exhibition and thus the end of the project. On one day during the exhibition period, TMCW also carried out her own evaluation of the effectiveness of heightening perception of the environment by changing ambient sounds by canvassing a small sample of visitors and observing people's reactions in each place.

Appendix 3: Sweatbox Transcripts

ML Sweatbox 1 transcript log

1

2 **10/4/95**

3 *Verbatim transcription. Italic items are researcher's additions.*

4 *A line of dots indicates incoherent starts to sentence which*

5 *has been removed.*

6 My name is Martyn Lucas and I am an artist from London.

7 I have just spent one month in Aberdeen researching the

8 Taming Goliath project I want to reveal something of

9 that process although I must confess I haven't done any

10 drawing. The documentation and focus of the researching

11 in the little black book; a means of putting down thoughts

12 and images that I use regularly. I brought with me the

13 little black book. I want to do my first drawing now to

14 showing some of the aspects of the research and

15 decision-making process - the connections and contacts

16 which have led to me coming up with a proposal.

17 *Begins drawing*

18 I call myself an artist, and that's the reason that I am

19 here. But I bring with me experience of other work and

20 that's important to who I am. I am also a youth worker,

21 and a community play worker in both of those situations

22 I work with young people between the ages of 11 and 18

23 in a hospital and in those situations I am often running art

24 activities in which I guess I am often using the same

25 processes the same intuitions as I use as an artist so

26 these 3 things are not disconnected.

27 I have come to Aberdeen to look at the possibility of

28 producing an artwork, possibly a public piece of art or a

29 piece of art in the community. We will put in the

30 connection of London because in a way I have brought

31 with me the concerns and influences of my experience of

32 living in London to Aberdeen as well and that will be

33 important as a contribution to the work that I do. So my

34 first feeling on arriving in Aberdeen was one of a visitor.

35 We had various trips organised so we can put in some of

36 those places that we went: the harbour, parks and
37 gardens. Quite rightly, Aberdonians are proud of their
38 flowers which brighten up public spaces in the city and
39 also in many of these places one can find public sculpture.
40 Related to the harbour was a feeling of the industry
41 which is a part of the city's life and economy. As part of
42 the original tours we went to several departments in the
43 University. And it was all very interesting stuff going
44 around the paper making the engineering the physics
45 dept. But at that point and even at this point I still have
46 no idea how those experiences may or not feed into a
47 piece of artwork which I make. But, anyway, those
48 photographs that I have taken of those various places
49 when I get back to London will be important reminders
50 of different communities and places that exist in
51 Aberdeen. So these were trips which were organised for
52 us so there was that sense that of being a bit of a tourist,
53 certainly a visitor and seeing in some way the public face
54 of the city.

55 But under my own steam, I was more interested in visits
56 to community centres, and hospitals and maybe schools
57 places which I am familiar with in London and institutions
58 which are .. maybe seem .. public spaces where people
59 who spend a lot of their time either as visitors, patients,
60 pupils. I started to check out places like the ARI, the
61 children's hospital, and Cornhill hospital for the mentally
62 ill. Initially I went to look at these places. But what was
63 useful was one to the first visits we had to Whitespace.
64 Now Whitespace is the office to the arts development
65 workers. So we met Rosemary Mckenzie and David
66 Atherton, the arts development officer and the
67 interpretation officer. I think when we first arrived there,
68 they kind of had an idea of who we were but I think they
69 were suspicious as well. And I remember writing in my
70 little black book my thoughts about having met up with
71 David and Rosemary:

72 "Slowly, I am becoming more excited about this project,
73 having met Rosemary and David this morning. I have
74 more of a feeling for community arts projects across the

75 city. I felt they especially David were a little threatened
76 by our presence and weren't quite sure whether they
77 thought we were looking for work with them or looking
78 for money to fund a project. The emphasis on skills and
79 community-led demand, possible training of artists in the
80 future looking at the statistics. And there are a number
81 of interesting projects happening across the city. I would
82 not want to duplicate or approach anything in the same
83 way I want to do something which is complementary but
84 different. Something that I have never done before. I have
85 a meeting on Friday with Maggie Maxwell of Hospital
86 Arts, I hope that is useful. My feeling is that they are
87 active in placing work and commissioning art for the
88 hospitals. A decorative process to improve the
89 environment? We shall see. I would certainly like to do
90 something with people."
91 So from Whitespace, I was given the name of Maggie
92 Maxwell at ARI. Maggie Maxwell is the administrator of
93 the hospital arts project. And by all accounts it's a very
94 prestigious affair which has been going for about 10
95 years. Now my guess was that they buy works to
96 decorate dull corridors of the hospital so I had a quick
97 visit there the day before I was due to see her. I walked
98 the corridors. It was pretty much as I expected. Then I
99 had a meeting with her and she told me about the
100 project "3.25pm 24/3/95" so this is me in the Art Gallery
101 having a cup of coffee writing my thoughts about the
102 meeting I had just had: "As I expected GHAT seems to
103 primarily decorate hospitals, a collection of nearly 1000
104 works line the corridors and some works in the
105 operating theatres, ITU etc. They are working on site-
106 specific commissions but little seems done on
107 residencies, only really at Cornhill. Currently, there is a
108 writer-in-residence there and funding exists for another
109 year from the Scottish Arts Council. There is match
110 funding by GHAT but they are questioning how much
111 longer to pursue it. Some on the committee think that
112 the visual arts will touch more people even though the
113 play written through the residency has been performed

114 by a professional company (in Edinburgh I think.) When I
115 asked Maggie about the children's hospital she drew a
116 blank, it seems that nothing has been done there. The
117 meeting lasted from 1pm to 2.15 she showed me some
118 other corridors and the chapel which I had not seen
119 before. From the ARI, I went to RACH, visited the
120 management offices and was told that all art was co-
121 ordinated by the ARI. When I mentioned that they knew
122 of nothing happening in the children's hospital, I was
123 taken and introduced to a nursery nurse who took me
124 around the wards and corridors. They are very keen to
125 show children's work and some is done through the art
126 teacher most is done through the play therapy sessions,
127 small framed because of the fire risk, works on the
128 corridors done by the children, some 'adult' which is the
129 word she used cartoon figures and murals elsewhere,
130 especially the outpatients area. I asked about art
131 proposals and residencies. She said they got plenty of
132 offers of workshops etc. But nothing ever really gets
133 done. She thought art was very important in enabling
134 children to express themselves, the messier the better.
135 She expressed some concern about the adolescents; they
136 are not as well catered for. And they are considering
137 running evening or Saturday morning workshops
138 puppetry etc. My own impression is that RACH is not
139 really considered by the GHAT and that play therapy
140 which is seen as important by staff and is seen as
141 becoming more important by medical staff is confined to
142 small paintings and collaged work. I guess they would be
143 quite protective of that work and be sensitive to any
144 intrusion. Similarly the kind of works exhibited at ARI
145 have to be location-appropriate and not offensive. They
146 have had complaints and they had to remove a Louise
147 Scullion piece about suicide (not surprisingly) at the
148 Cornhill hospital. They had a complaint that a nude
149 portrait figure print was pornographic in ARI. The
150 organisation wrote back and said that although 100s of
151 people have seen the piece over several years nobody
152 else had complained. And therefore they would not

153 remove it.

154 Although I should not know this, GHAT has got
155 confirmation of a grant through the lottery (£14,300
156 instead of approx. £19,000) asked for. I hope that's been
157 announced by now, otherwise I am in breach of
158 confidence."

159 So in the drawing. Maggie Maxwell at ARI was very
160 helpful and gave me a very clear idea of what GHAT
161 does. At RACH I met the nursery nurse who is training
162 to be play therapists. She told me about the artwork
163 which happens on the wards and there is a part-time art
164 teacher, Cliff Mackay, and I think he comes in one
165 morning a week so it has been difficult to contact him I
166 haven't spoken to him. A key figure is Dr Chisholm, a
167 consultant. Again, I haven't had a chance to contact him. I
168 only found out his existence yesterday through Mike
169 Hennessey at the Cornhill hospital. Put Mike down on
170 my drawing. Mike was very very helpful. His was a name
171 that kept coming up in conversations with people at
172 white space so I arranged to visit him during one of his
173 Thursday afternoon sessions which are kind of open
174 sessions not specifically therapy sessions. They are more
175 recreational.

176 I think I wrote something: "there were a mixture of
177 patients and volunteers in the session. And there were
178 various areas where people were working and pictures
179 on the wall and clay work and modelling work dotted
180 around. It was a very relaxed environment. There were
181 some collaborative collaged pieces happening at one end
182 of the room. Basically Mike seems to run an informal
183 artist-in-residence scheme. He gives a studio in exchange
184 for voluntary work during the recreation sessions to
185 artists in Aberdeen who are basically looking for places
186 to work. The Thursday afternoon session is not a
187 therapy session but more a social occupational therapy.
188 A chance to collaborate and socialise and for patients
189 sometimes to produce work and to explore different
190 creative processes. There is much work to do and he
191 welcomes artists although he is clear to have an

192 overview which protects the patients if difficult issues
193 arise and not contained e.g. if an artist does projective
194 work with a schizophrenic, the results could be
195 catastrophic. There are many spaces in the new building
196 at Cornhill for artworks. And indeed Louise Scullion
197 piece is one of those that has been put up. I felt that
198 Mike's response to me has been very positive. I felt that I
199 could work there, a week or a month."
200 But there is certainly an opportunity there. However I
201 still felt even after that meeting that the real gap in which
202 I could intervene was still existing in the children's
203 hospital and I still have to go back there and develop
204 links with people who might be my collaborators,
205 patients and staff.
206 The drawing is building up: this network of contacts and
207 relationships. And, of course, one of the things I haven't
208 talked about yet is the relationship with the other artists.
209 So times of socialising, drinking, informal and formal chat
210 on tape recorder (intimidating as it is) are very important
211 on a day to day basis of what we had each been up to. It
212 is kind of important for keeping the momentum going if I
213 had a bad day someone else might have had a good day
214 or an equally bad day and that's comforting or stimulating
215 or adds to the feeling of isolation. So I want to put in
216 some directions on these lines of communication. Here.
217 So the relationship between me and the other artists is a
218 two-way relationship which contributes to me developing
219 a proposal. My relationship with London is also two-way.
220 There is stuff that I have brought up here in terms of
221 experience, ideas and hopes. [It is] interesting looking
222 through the little black book on 11th Feb. 1995, a month
223 before my arrival, I wrote, "I have been considering the
224 project and tying it in with my M.A. Therefore I have an
225 inclination towards an educational collaborative project,
226 perhaps working with a group of school children, perhaps
227 in a hospital or with adults with learning disabilities or
228 older people. This would draw together my experience
229 of community arts up until now. I am interested in a
230 dialogue with a community where the resulting artwork

231 is a process of open-ended approaches or questions. I
232 start off with an idea (a book project, maybe) and work
233 towards a process of uncovering experience. This would
234 rest upon not only my skills as an artist about which, at
235 times, I am quite uncertain and also me as a person with
236 similar or different life experiences. The construct of an
237 artwork is a focus around which discussion, sharing, fun
238 imagination can take place. The relationships set up will
239 be a crucial thing.”

240 So there is a situation of all these places and people who
241 are important in contributing to the eventual working
242 relationship so the fact that I have gone to Cornhill and
243 received something from there I have gone to ARI and
244 RACH are connected with people who have been helpful
245 in giving me information.

246 The art gallery was our office for the first week so being
247 in here everyday I guess one notices things. I developed
248 the idea quite early on that I could work with a group of
249 school children within the context of the art gallery.

250 Again it is something I have done informally back in
251 London but my idea was to perhaps to enable children
252 themselves to be interpreters of artworks and to
253 perhaps produce a leaflet for the art gallery maybe a
254 small catalogue which talked about that. So I had to find
255 the person who co-ordinated the educational projects at
256 the art gallery which turned out to be David Atherton.
257 So I asked him what kind of work he got up to how
258 much of his time was spent taking groups round and
259 what was the balance between him imparting knowledge
260 and creating a verbal dialogue with school children and
261 how much of the time was there an opportunity for
262 children to make their own work in response to things
263 they see in the art gallery. Out of this discussion between
264 me and David came really the opportunity for some
265 work which was kind of exciting. In November there's
266 apparently a week run by the national association of art
267 gallery education (engage) wanting to raise the profile of
268 modern art so David was quite keen on me potentially
269 being an artist who could work in the studio gallery with

270 school children for the week and that the project would
271 be open to me to facilitate or run. So my idea was to link
272 the art gallery in Aberdeen with ... maybe ... an art gallery
273 and a group of children in London possibly establishing
274 that connection over the next few months up until
275 November with a mail-art project with me coming back
276 in November and me producing something in the gallery.
277 But opportunities were starting to emerge and the
278 November date tied in very well with the whole time
279 scale of the project. I still don't know if I will take up that
280 particular opportunity.

281 Now while I was in Aberdeen I had a week off where I
282 went to Bristol to a conference: ('community arts in the
283 nineties; finding a context'). I must say it was good to get
284 out of Aberdeen for a while and to meet other people
285 who were involved in similar projects and similar
286 approaches. Being at the conference motivated me about
287 being Aberdeen and as well certainly gave me a chance to
288 reflect on my practice and share my practice in London.

289 But actually being part of the 'Taming Goliath' project
290 made it easier for me to talk about what I do and
291 promote the 'Taming Goliath' project and promote
292 Aberdeen as this site of innovative art in the community.

293 Anyway I came back from Bristol energised and, I guess,
294 equipped with a more critical approach to what I was
295 doing. Another thing which has been quite important is
296 the fact that I am here as a visitor very much just
297 wandering around places like Union street, the heart of
298 the city, and going shopping. I always find it easier to
299 shop outside London for some reason. And going to
300 coffee shops as well. Just taking time out to reflect and
301 be with Aberdonians in public spaces, which in the end
302 are not very different from anywhere else. Now I want
303 to add some more things to my drawing. There are some
304 more names that I need to put down. Another important
305 person at Whitespace was Lesley Thompson, she was
306 running a session for people with learning disabilities.

307 And again, it was good to see someone working with
308 people in a well-established situation and for me to build

309 up this picture of a community arts network of activity
310 across the city. There was a volunteer there called Brian
311 who actually has a studio at Cornhill. And so, I met him
312 at Cornhill and I met John at Cornhill at the Thursday
313 afternoon session. Two artists in Aberdeen who in a way
314 are struggling to find a place to work and an audience
315 which is responsive because in many ways the city feels
316 quite closed. There are well-established systems for
317 community arts and artists and for many other things.
318 And so, in my kind of research I have been bumping into
319 people who either fit that system or who don't fit it and
320 who cope with it. And I guess that my own approach is
321 to see how the system operates and to exist within that
322 system to a degree say for instance the system at the
323 hospital or hospitals as semi-public spaces but as an artist
324 to intervene in a subtly different way from the hospitals
325 arts project and the play therapy which goes on. The
326 question I ask myself all the time is: 'what as an artist can
327 I bring to a situation?' And sometimes that's quite difficult
328 to define because my practice does cross over between
329 art therapy and education or social work or occupational
330 therapy. Simon is the assistant art therapist at Cornhill.
331 He has been put in place by Mike Hennessey fighting for
332 his position so within the politics of Cornhill, I feel that
333 there is a resistance to what is going on although I might
334 be welcomed there as an artist. There is an undercurrent
335 of politics I suppose which I have just touched on and
336 don't really know the details. But that again is important
337 for me feeling my way rather intuitively into a place
338 where I can work creatively. Other little things have
339 been my own tourist visits to places such as the
340 tollbooth museum. And again that's a place where I can
341 gather information about the city. At this stage I am not
342 sure how that will affect a project that I do but in
343 establishing this view of Aberdeen in the way that I relate
344 to it and certain people within it as a visitor, I am
345 interested in taking some of that experience or making
346 an exchange between that experience and London. And
347 so for me a potential exchange between a group of

348 children in an art gallery in Aberdeen and a group of
349 children in an art gallery in London is quite an exciting
350 idea. Similarly, I am interested in an exchange between
351 groups of children and young people here and the royal
352 free hospital in London where I work. I feel the need to
353 take something away with me from all of this which does
354 relate to my life in London and I don't want to see the
355 Aberdeen project as a one-off thing split from all my
356 other activities. This is looking quite a nice drawing now.
357 To me the drawing reveals some of the complexity about
358 the routes that one takes to make a decision and then
359 the inter-relationships between different people here and
360 also in London, and the way in which art is perceived by
361 the public or the way in which industry and the life of
362 Aberdeen is revealed within the art gallery situation,
363 through a historical sense and the way in which
364 contemporary art deals with the life of the city.
365 I think that's it. I think that is as far as I have got in the
366 last few days remaining I have certainly been able to
367 focus upon an area where I have wanted to work. I had a
368 vague idea of a constituency of people with whom I
369 wanted to work at the very beginning, even before I
370 came, and I pursued those routes and uncovered people
371 who might be helpful in achieving a result. The result I
372 don't know, what the result could be, it might be an
373 exhibition it might be a temporary or semi-permanent
374 artwork for the hospital. It might be a book work. My
375 emphasis though is to reveal something of within all of
376 this the semi-hidden experience of some people's lives.
377 And through exhibition or the publication of a book,
378 bringing that to a wider audience.
379

379 ML Sweatbox 2 transcript

380 **ML and GG session**381 **26/1/96**

382 **ML:** I've come up with a proposal to work in RACH
383 and to make a dialogue project with Aberdeen
384 children's hospital and The Royal Free Hospital. My
385 collaborator is the art teacher at the Children's
386 hospital, George Galbraith. We met back in September
387 for the first time and I explained to you my ideas for
388 the art exchange and I was introduced to you as the art
389 teacher I was originally going to work had left. How
390 often do you work at the hospital and with how many
391 children? What do you do there?

392 **GG:** I work one and a half days a week at the hospital,
393 Mondays and Thursday afternoons. I go round the
394 wards, alternating between ward 2 and ward 4 week by
395 week and in the Lowit Unit.

396 **ML:** What is the Lowit Unit?

397 **GG:** The Lowit Unit is for children with emotional,
398 social and learning difficulties - school phobia and that
399 sort of thing.

400 **ML:** There was a similar sort of thing at the Royal Free
401 Hospital but unfortunately that has now closed down
402 since the summer. It has been cut and so a lot of my
403 client group disappeared - a shame. When I came up in
404 September and introduced the project to you, how did
405 you feel at that time? This is part of the thing we need
406 to uncover I suppose because I was coming in as an
407 artist with this idea. How did you respond to it?

408 **GG:** I thought it was a great idea for the children in
409 both hospitals and as a great stimulus for art that they
410 might make.

411 **ML:** Five months later in January, how do you feel
412 about it now?

413 **GG:** It's very good. With having other commitments,
414 it's been hard to keep things going with as much
415 momentum as probably we both would have liked.
416 That's sort of inevitable and perhaps part of the project

417 that such things could be lost and then you pick up the
418 threads. Directions change...

419 **ML** There have been problems in getting children
420 involved and motivated in the project. So for me, it's
421 gone slowly. I am now thinking about getting
422 introducing the idea of the project and getting them to
423 in a way that goes beyond the superficial. But let's go
424 back to November when I first sent you an invitation to
425 take part in the project. You've got some there

426 **GG**: yes I have

427 **ML** so this is the initial invitation 'please send us your
428 art work and get involved'. This is something I with a
429 couple of children at the Royal Free Hospital and this is
430 my invitation to you. in the weeks you received that I
431 was getting these invitations back embellished by some
432 of your students

433 **GG**: That's right.

434 **ML** quite nice

435 **GG** Some more for you, Martyn, that you can take
436 with you. (*laughs*) I thought that if we sent them back to
437 you, it would be a way of saying 'yes we want to take
438 part' but we would do it through making a piece of art
439 rather than writing it to say yes.

440 **ML** Some of these now displayed in the Royal Free
441 Hospital wards. Once I received some visual stuff from
442 you, it became much easier to spread the word around
443 the Royal Free. Suddenly there was something to
444 indicate the project existed. It became easier to get
445 people involved. One of the things I have been trying to
446 do with the Royal Free Hospital children, particularly
447 those with leukaemia and renal patients, is get them to
448 look at the environment of the hospital because they
449 are often in hospital for months on end, confined to a
450 room. One of the ideas I have tried to introduce to
451 them is for them to look at things around them - the
452 bed the machines they get hooked up to or the walls
453 that surround them because hospitals are very sterile
454 places. I guess that's the thing that, in terms of making
455 visible things that we don't normally see, hospital

456 rooms are places that we don't normally see or have
457 access to.

458 **GG:** That's true

459 **ML:** So what I wanted to do with the project is to
460 make those hidden places visible. I have been trying to
461 get some of the students/patients to do some of these
462 composite photographs (shows photos)

463 **GG:** Do they take the photographs themselves?

464 **ML:** Yes, to get the children's own point of view, they
465 take the photographs themselves. I encouraged them to
466 express their view. Sometimes the patients who are in
467 isolation are stuck in the same room for months. It's
468 actually very difficult to motivate children even to play.
469 I don't know exactly why it's partly to do with being ill,
470 its partly to do with living in this kind of environment.
471 It's been quite difficult with some of them the television
472 is the main source of their entertainment, enjoyment
473 and interest. I have been trying to do some drawings
474 with some of the children but it is very difficult to get
475 them to go beyond just very simple work.

476 **GG** yes

477 **ML** without prying or intruding too much into their
478 own lives its hard to draw out from them what it's like
479 living in this kind of environment.

480 **GG** yes

481 **ML** that's the thing that interests me and I would like
482 to be in the exhibition at the end. Do you think that its
483 a worthwhile thing to do,? Do you think it is important?
484 What kinds of ways might we start to draw out of
485 children their experiences of being in hospital?

486 **GG** yes I think it is an important thing to do and as you
487 say can be a difficult thing to do. How long do you is
488 there a time limit you have with any particular child

489 **ML** I guess the most I can spend with one child is
490 probably about an hour

491 **GG** yes mainly I would not be in that situation. I would
492 have about three, four or five children in a classroom
493 situation or if I am in ward 2 dotted around. And it is
494 often quite a frantic rush between one child and the

495 next because when you are with one you think you are
496 not doing something with the other. You've left them
497 up in the air with something. So, in a sense for me,
498 there may be in the wards a danger of a certain amount
499 of superficiality because of that situation. Unless I,
500 which I haven't done so far, but I could say that I would
501 like perhaps to have just one child for perhaps half the
502 morning even though the others are.....

503 **ML** my idea for the outcome of the project is an
504 exhibition or a book work which is quite intimate
505 whilst retaining confidentiality around patients. it is the
506 degree of intimacy I am interested in pursuing recently I
507 thought of actually one idea of accessing stories or
508 experiences is maybe to tape conversations with
509 children because often you go in with a project and talk
510 about it and say you are interested in doing some
511 drawings paintings whatever. And they think that's a bit
512 boring and then you ask them questions about their
513 experiences in hospital and then they start to tell you
514 things and it seems to be easier to talk about those
515 things rather than to make images about them. So
516 maybe I don't know we could collage together voices
517 of children.

518 **GG** That's an idea yes possibly we could I was
519 wondering .. if I was going to suggest if may be ... We
520 talked briefly about making some boxes haven't we as a
521 possibility which could be self-portraits but not
522 necessarily drawings - photos, drawing, a combination
523 of those things. I just wondered if we might achieve
524 that sort of intimacy just by collecting those things
525 together. the communication might come out of that
526 collection of objects and images.

527 **ML** yes I would love to see a portrait box containing
528 photographs and maybe a postcard that a child has got
529 from London or Aberdeen, maybe an empty medicine
530 bottle or maybe fragments of a drawing that they have
531 done or an object important to them during their time
532 in hospital introducing to the children the idea that a
533 self-portrait is not necessarily a picture of someone's

534 face that it can more than just that. It can be places and
 535 things important to them as people. These things
 536 contribute to someone's identity. I like the plaster casts
 537 you have started doing. Let's look at them. This is
 538 starting to rival Rachel Whiteread's house.

539 **GG** just a little yes.

540 **ML** these are casts of objects in the hospital such as a
 541 wheel off a trolley

542 **GG** off a bed yes. There are the normal things as well
 543 the electrical socket there because to me anyway it has
 544 a association with home. So if you are in hospital and
 545 you see it is like a little echo of something you have
 546 seen before. Although the Lowit unit is not like being in
 547 one of the bed wings in the hospital I wonder if it has
 548 an echo with some of the children in a difficult
 549 situation. they will be facing serious problems.
 550 something like that could almost be comforting to see. I
 551 wondered if there could be anything like that in London
 552 that would look the same as that because these things
 553 are national

554 **ML** a standard design

555 **GG** yes

556 **ML** I like the idea of these that as you say the objects
 557 make reference to other places and other experiences I
 558 don't know thinking about the portrait boxes or a
 559 cabinet of objects from which come these other
 560 connections.

561 **GG** The children chose what they wanted to take a
 562 cast of although I might suggest something if they
 563 couldn't find anything

564 **ML** yeah the final exhibition idea. Where? Do you
 565 think it would be appropriate to have an exhibition be
 566 it these portrait boxes, cabinets whatever for the
 567 hospital. Would you imagine that an exhibition could be
 568 located

569 **GG** would there one exhibition, two exhibitions?

570 **ML** I guess that it could be a series of exhibitions, I
 571 imagine concurrent exhibitions within each hospital and
 572 then maybe they swap over. And maybe initially stuff

573 from London is exhibited in Aberdeen and vice versa,
574 or half and half. Maybe these series of portrait boxes
575 which is the idea we are running with at the moment
576 could be one in London or Aberdeen: a mixture of the
577 two.

578 **GG** yes indeed

579 **ML** I remember you saying that the best place for the
580 exhibition might be rather than the public space like a
581 corridor would be the ward itself.

582 **GG** erm possibly it depends on the space. they are
583 such busy places usually I don't know how accessible
584 they would be for others

585 **ML** the problem that you have got already which
586 actually I haven't is this problem of displaying works on
587 paper

588 **GG** yes that has been difficult so far to get sorted out.
589 it had been suggested that we use the central corridor
590 and then we ran into problems with fire regulations and
591 so on, and the display of these things would have been
592 rather expensive to make them fire proof . So I am
593 tending at the moment to going back to not having a
594 central location but having some things in the wards,
595 some things in the Lowit unit, and get round it that
596 way. But coming up to a final exhibition we might need
597 to think should it be in the main entrance so that
598 everyone could see it and what about the children in
599 beds how would they see it?

600 **ML** yeah at the Royal Free Hospital there is always the
601 main entrance art gallery where the Hampstead Artists
602 Society (*GG laughs*) always put up their watercolours,
603 local scenes and fluffy cats. I have always thought it
604 would be nice to have something a bit different. There
605 is nothing In the rest of the Royal Free Hospital there is
606 hardly any art on the walls at all. I know that ARI the
607 GHAT has got art covering practically every wall in the
608 hospital..

609 **GG** yes

610 **ML** but the children's hospital there isn't really which is
611 why I was originally interested in the children's hospital

612 because it looked so bare
613 **GG** bare
614 **ML** I mean anyway we are not there yet in terms of
615 putting up the exhibition. It's obviously something we
616 have to negotiate with the powers that be.
617 **GG** indeed its the taming Goliath angle on that isn't it
618 really
619 **ML** yes fantastic Taming Goliath, it is all coming
620 together
621 everyone laughs
622 **ML** is there anything else that's an issue regarding how
623 the project is going at the moment that we could
624 discuss. one other problem that I have had - how are
625 your colleagues involved or not involved how do they
626 view the project
627 **GG** its been a mixed response I put up some notices
628 and envelopes containing the invitations and a sign
629 saying please take one and do what you like to it and
630 post it in here and I'll post it off to London and those
631 things have remained completely empty so Shock
632 horror. I had thought this would be a good way of
633 involving people when I wasn't there but nothing
634 happens virtually nothing anyway
635 **ML** that's the same for me as well. I've had verbal
636 encouragement and support from the teachers at the
637 Royal Free Hospital school but actually when it comes
638 down to it they haven't produced much work from the
639 children themselves so its only been quite because my
640 time is limited to when I visit the hospital so it has been
641 a bit of a problem to encourage teachers to actually get
642 involved mind you they have had the problem of their
643 Ofsted inspection last term which makes everyone
644 panic and focus on the national curriculum and nothing
645 else. in the next two months the teachers will get more
646 involved and I have met two nurses on the children's
647 ward at The Royal Free Hospital one of whom trained
648 at RACH twenty years ago and I am going to try and
649 get her to write about her experiences in Aberdeen.
650 **GG** great

651 **ML** its quite nice.

652 **GG** you've received a plaster cast haven't you through
653 relatives?

654 **ML** yes, hand delivered, through a nurse at the Royal
655 Free Hospital whose mum lives in Aberdeen

656 **GG** that's right she's a nurse in the Lowit Unit.

657 **ML** so there are all these connections which I hope will
658 be there in the final piece somehow

659 **GG** yes I would quite like to see some more of a
660 postcard from one of your patients say to one of mine
661 and I would quite like to see some more connections
662 made if we can keep track of them, its quite hard to
663 keep track of everyone and if I can I'll be sending that
664 off to him and he can send something back.

665 **ML** yeah

666 **GG** the lad who sent the postcard
667 I wondered if we might think of having a list of
668 questions for both sets of patients a questionnaire on
669 what its like to be in hospital, even simple questions
670 that we could swap or send back and forth. something I
671 thought of when you were talking about the problem of
672 motivation to do drawings.

673 **ML** I think that's it for this point and I guess we will be
674 back for some more at the end.

675 **ML & GG** *laugh.*

676

676 ML Sweatbox 3 transcript

677

3/5/96

678

In my last Sweatbox I totally failed to mention the art gallery project. I can't remember how much I have

679

spoken about this project. So a quick recap. The idea

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681

was to work with groups of children in the art gallery

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in the production of a gallery guide which would

683

contain children's visual and written responses to the

684

works in the Aberdeen art gallery collection; made

685

available to the public and visitors to the gallery first

686

through an exhibition and then through a publication.

687

So I came up for two weeks at Easter week. I was

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working in the studio with 2 groups of children, one in

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the morning, one in the afternoon. Twenty in each

690

group Monday to Friday. David Atherton at

691

Whitespace recruited the children and another artist,

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Lisa Ward to work with me. My intention was to cover

693

work in the collection which was representative of the

694

diversity of the work there. Lisa and I had prepared

695

beforehand a programme of activities and a series of

696

questionnaires which would get the children to think,

697

look and write about the work. I was very

698

apprehensive about working with children I did not

699

know. Although I am fairly experienced with working

700

with children in that way but it is always a daunting task

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because you never know how children are going to

702

respond. Could we sustain their interest for a whole

703

week? The week went very well. We produced a lot of

704

good work which is currently on display. The

705

photographs in front of me give some idea of the range

706

of activities. Lisa and I would choose what we thought

707

were key works in the collection covering in this case

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portraiture and people, landscape and still-life painting

709

and abstract art. We would take the children into the

710

gallery and get them to talk about a painting and get

711

them to answer questions and relate what they saw to

712

their own experience or imagination. Then we would

713

return to the studio workshop and either make

714 drawings, paintings or clay work. We did do a couple of
715 collaborative pieces as well: interpretations of 'Flood in
716 the Highlands' which was great fun, a great piece and a
717 huge abstract painting on canvas 20' x 5' which was in
718 particular response to paintings by Bert Irwin and
719 Bridget Riley. So there was a mixture of observational
720 drawing, individual work and then more collaborative
721 experimental activities. By the end of the week the
722 hard work was done and I felt that enough work
723 existed to put on a good exhibition from which I could
724 start to catalogue a guide book. Yesterday we had a
725 meeting with art gallery people in charge of
726 publications, David Atherton and Susannah and Deidre
727 Grant. This was the first meeting where we thought
728 about the nature of the gallery guide. I guess in my own
729 mind I have an idea of what I want to achieve but this
730 project is spiralling, not out of control completely. It's
731 taken on more than I expected which is in some ways
732 is the nature of collaboration. If you're working with
733 people and you are including their ideas in things, you
734 have to take on board more than you thought in the
735 first place. At this point we have initiated consultation
736 and collaboration around the guide book. There are a
737 number of issues which came out of this meeting and
738 potential conflicts which need to be resolved. Firstly
739 from Whitespace's point of view they want to produce
740 a publication which is educational. Fair enough.
741 Stipulations from the Scottish Arts Council are that the
742 publication is not specifically educational but rather
743 represents the documentation of my work as an artist.
744 The art gallery are concerned to make a publication
745 which is attractive to their public, their audiences,
746 their visitors. If we decide to sell it, it has to be an
747 attractive book to buy. So I'm currently juggling in my
748 mind all these viewpoints and what I want to see
749 achieved are all of these points of view. I want to see in
750 the guide a documentation of the children's responses
751 to the original artworks. A book which contains that
752 dialogue which has already taken place between works

753 in the collection and children's written and visual
754 interpretations those works. To juxtapose those
755 images and in a way for those juxtapositions to speak
756 for themselves, I would like to see visitors who may
757 pick up the book to become part of that dialogue as
758 well. Where they are encouraged to respond for
759 themselves and make up their own interpretations. So
760 the book will also contain information about the works
761 and maybe questions, with spaces for visitors to make
762 their own notes. I am looking for a three-way
763 conversation between works in the collection, the
764 children of 'Through Our Eyes' and visiting public who
765 might pick up the book and take it round with them. or
766 take it home. I am trying to cover a lot of ground with
767 this book and we shall have to see how it works out. I
768 am not experienced in designing books so this is
769 something completely new which I am initiating and
770 taking on. Hopefully people will respond in the
771 appropriate way. I'm pleased with the way that the
772 workshops and the 'Through Our Eyes' exhibition has
773 gone I'm now slightly apprehensive about the final thing.
774 So for me the project is dragging on and on. The other
775 problem is having initiated this project and having kept
776 it under control people have taken the ideas and run
777 off with them so the idea of the exchange which never
778 happened within this project has been taken up by
779 David Atherton who has become obsessed with
780 Walsall art gallery and an exchange there. That's fine
781 but I have to say 'David if you want to do it, do it, but I
782 am not in a position to help you on this one. Again, it's
783 the nature of collaboration. An idea a project can spark
784 off other things which are ultimately out of my control.
785 If people want to develop them then that's up to them.
786 That's also very positive because it means that
787 'Through Our Eyes' has resonated beyond the confines
788 of the three-week exhibition. The gallery guide will also
789 take the project further. We shall see what happens.
790 The publication should in a few months time celebrate
791 and document the 'Through Our Eyes' project and

792 becomes a resource for other visitors to the gallery to
793 join in the conversation.
794
795 "Visual Dialogue".What I will do this time from the
796 most recent development which was a presentation
797 that I and George Galbraith gave yesterday.
798 Unfortunately my collaborator George Galbraith
799 cannot come today. Yesterday we gave the
800 presentation to various people representing Cornhill,
801 RACH and Whitespace and the children's school and
802 GHAT. The presentation covered the ground from the
803 initial concept I had a year ago to the completion of the
804 project two or three weeks ago. Many of the ideas that
805 George Galbraith and I had discussed on the last
806 Sweatbox tape did not take place. But I think the
807 exhibition as it stands at the Lowit unit and the library
808 contains some of what I had originally intended which
809 was fragments of a dialogue from children within the
810 same institutions but in two different places. Through
811 their artworks and their exchanges they have talked to
812 some extent of life in hospital, life at home and their
813 own cultural interests. The exhibition itself was only
814 able to contain some of the work produced between
815 October and March. Because of various fire regulations
816 etc. we had to change our original ideas about installing
817 portrait boxes in the children's hospital so we came up
818 with the idea of documenting the work on slides from
819 which we took laser copies. We had display boards
820 mounted in the Lowit unit corridors on which there is
821 a selection of laser copies. There are 5 display boards
822 like a mural covering different aspects of the children's
823 work. If we had more money we would have done a lot
824 more laser copies but we had to whittle down from
825 about 200 to about 90. So we had to compromise to
826 some extent but in the end I think there is a good
827 exhibition representative of the 'visual dialogue' in the
828 hospital.
829 The exhibition in the children's library contains a
830 selection of original works, both wall-mounted

831 drawings and also display cabinets filled with photos,
832 postcards, fragments of drawings and plaster casts.
833 They were made in Aberdeen carried down to London
834 by me after the last Sweatbox and hand painted by
835 children in London so that was quite a nice aspect of
836 the exchange. And I think I am excited by the display
837 cabinets because I think they reveal the true nature of
838 the exchange. Lots of little things fragments of the
839 conversation. At this point, I think this time probably
840 the first time I have been able to take a step back from
841 being involved in the project. And when it has taken so
842 long to set up and do, it is very easy to lose sight in an
843 objective way about what's gone on and because a lot
844 of the ideas we had originally haven't been carried out
845 there is a slight sense of disappointment or we could
846 have done more. However seeing the work up at the
847 library and at the hospital I am pleased with the way
848 that it has gone. The exhibitions do contain something
849 we intended which is art by children which goes
850 beyond the usual superficial or generic nature of their
851 work. Trying to encourage children to contribute
852 something of their own personalities and their own
853 feelings in the work which is more than just about the
854 requirements of the national curriculum, its actually
855 talking about their lives. Whether it's a collage or a
856 drawing of 'I hate hospital' or a tiny little self-portrait
857 or a series of Polaroids. These are the things that make
858 the project more interesting than usual expectations of
859 school work. One of my original intentions was to
860 uncover that which is usually hidden within the
861 institution of the hospital and I think we have
862 succeeded in doing that. Getting away from standard
863 views of hospital like TV programmes on Great
864 Ormond Street hospital and putting on display
865 something which is more intimate/true to life.
866 It was interesting at the talk because it drew out the
867 differences in approach that George Galbraith and I
868 have. Our different roles within our respective
869 hospitals. Because George Galbraith had to contend

870 with being an art teacher and the structure of the
871 school timetable and the national curriculum so his
872 approach was to encourage the children to have some
873 kind of freedom within that structure. I know that at
874 times it was very difficult to get the children to do
875 work and at other times to do projects that were
876 educational rather than just expressive. And my role as
877 a youth worker at the royal free, there aren't those
878 pressures to work to such a tight curriculum so
879 consequently I had a bit more freedom to work with
880 young people in a variety of ways. The amount of work
881 which I was able to generate with young people was
882 probably less but I think it had a slightly different
883 character from the work from Aberdeen so that was a
884 nice complement and contrast in the work that came
885 out. My original thoughts about collaborating with the
886 teachers at the royal free were also slightly squashed
887 because whilst verbal support was given at the
888 beginning actual support in terms of the teachers
889 becoming actively involved did not really happen. That
890 was due in part to staff changes and also the fact that
891 the school had an inspection during that time. So their
892 priorities were different and their minds were on other
893 things so these are the disappointments, if you like, the
894 things that might have been which people looking at the
895 exhibition will of course know nothing about. That's
896 the nature of this research I suppose to uncover those
897 things which remain hidden when the final work is put
898 on show.

899 There was something else I've forgotten.

900 Oh yes, there was a nice coincidence. Originally I had
901 intended to get nursing staff involved in the project and
902 it happened that one of the staff nurses had trained at
903 RACH Aberdeen and now worked at the Royal Free
904 on the children's ward. She was good because she did
905 get involved and I gave her a camera and I got her to go
906 around the children's ward and take photos because I
907 wanted her view of working on the ward and maybe
908 working with the mundane, routine which she is

909 familiar with. For many people that would be unusual.
910 She came up with a series of details of life in hospital.
911 Complementing that Susannah and George took some
912 photographs at RACH which were about objects and
913 places details within the children's hospital (had to be
914 objects as could not photograph children) so there is a
915 nice contrast between objects, places and equipment at
916 Aberdeen and with details of human activity of nurses
917 giving drips, filling feeding tubes and that kind of thing.
918 The next stage of the project because this one is not
919 completed yet either. I would like to fulfil my original
920 plan of making a book. This will be a small intimate
921 collection of some of the works which have gone into
922 the exhibition which I would like to give to all of the
923 participants involved. Again something that celebrates
924 the exchange of art and acknowledges children's
925 creativity and experience in hospital and something
926 which members of the public can become involved in
927 and can share in a dialogue themselves by looking at a
928 selection of images and text from the hospital dialogue.
929 So again watch this space there's more to come.

SS Sweatbox 1 transcript log 10/4/97

1 *Verbatim Transcription. Italic items in brackets are*
2 *researcher's additions. A line of dots indicates incoherent*
3 *start to sentence which has been removed*
4
5
6 The four artists are about to give a presentation of this
7 month's findings. They have been gathering information,
8 reconnoitring the city for which to propose one or
9 more artworks.
10 This Sweatbox session is going to be used as a
11 sympathetic method of allowing the artists to present
12 their findings.[*I introduce artists: each taking it in turn to*
13 *go through process.*]
14 I have got three hats: artist, organiser, researcher.
15 These 3 roles interleaving and running simultaneously
16 all through the month. I am going to separate out each
17 strand of activity. They often overlap
18 Organiser
19 Part is 4 week period. *Draws chart of 4 weeks.*
20 It's been about setting up a situation which is going to
21 give the artists arriving from elsewhere the best
22 possible opportunities to be able to work.
23 Our job is to reconnoitre the city so I have to set up a
24 situation whereby they can start working as fast as
25 possible.
26 This has entailed organising accommodation, travel,
27 money, subsistence money. Started in July 94 - March
28 95
29 Week 1 orientation. I made some arbitrary decisions as
30 I did not know what anybody would want to see. We
31 made a tour of the university. We had a tour behind
32 the scenes in the parks and gardens of the city, the
33 harbour, in order to give everybody a very fast view of
34 what Aberdeen is. We also made a presentation to the
35 art community of Grays school of art to introduce the
36 project. All of this was done to orientate the artists and
37 try to establish a line of communication with people in

38 the city. This has proved to be more difficult than we
39 expected.

40 We spent Week 2 setting up individual connections for
41 people as they began to follow their own course of
42 exploration. I was beginning to get to grips with the
43 methodology. What were the implications of recording
44 this material through discussion? And also starting to
45 use the university room, A11, as a base which became a
46 centre for discussion so that people could be
47 independent but come together at certain points. There
48 was a big question over this, waiting for the projects to
49 start to form and wondering what part 2 and part 3
50 might be.

51 Week 3 has more structure to it, not so much
52 organisation. I have been able to concentrate on my
53 own work. And it is about a coming together about
54 people's ideas. They are starting to take form which
55 means that now we are going to have to start
56 organising to make them happen. We are starting now
57 to make connections elsewhere. We are having a
58 meeting with the Scottish Sculpture Trust to help
59 crystallise the form of the project and its public
60 implications. We also have identified the problems
61 which are going to arise from our actions as artists
62 coming in from outside.

63 Week 4 in terms of organising: making sure that there
64 are no gaps left for part one.

65 The actual form part 2 is the preparation of individual
66 proposals and the fund-raising to make it happen
67 leading to a day's event which raises the issues of public
68 art in Aberdeen. It is the focusing event to launch the 4
69 artist's proposals which are going to take place in the
70 city. I don't know how many there are going to be from
71 each person. Followed by a catalogue. And then this
72 whole part will form the basis of a CD-ROM. The
73 catalogue should be published by march and the
74 proposals should take place between January and march
75 (insert drawing here - of form)

76 Researcher (drawings headed researcher)

77 The researcher role had obviously begun before March
78 16th. Questions were about how best to document the
79 process of the artist.
80 Week 1 I was thinking about how we can do this
81 without interfering in our own processes, without
82 making ourselves so self-conscious that it actually
83 interferes with the making process.
84 We video'd one tour and decided to use audio tapes.
85 We have staged a discussion every week which is a
86 roundup of a weeks events. And from this a set of
87 questions has evolved which is supposed to supply me,
88 as the collator of the information, with everyone's
89 personal background, to actually say where we're
90 coming from, how we arrived at this point. The first
91 question that will be asked is, "who are these people?
92 What expectations do they have of this project? What
93 is their art practice and attitude to all these aspects of
94 the city?"
95 15 hours of tapes interviews with art officials, people
96 concerned with the city and discussions with each
97 other.
98 Week 2 was spent testing the technology (of
99 recording).
100 Week 3 begun to be comfortable with the system. It's
101 become obvious that the material gathered can be used
102 in many different ways. In Week 3 I have begun thinking
103 what will be the gaps when people leave. Forming the
104 questions around the implications of the project. It is
105 becoming apparent that our action is in some way
106 countering the establishment of the art world of
107 Aberdeen. And to insert ourselves in the system, we
108 each of us in some way are going to have to deal with
109 the negotiating with people who have already the
110 facilities that we want, or to allow us into the system.
111 This is going to be an interesting strand to observe.
112 Week 4 the collection of data – photocopying
113 everyone's sketchbooks etc. or however they have
114 made their notes. Carrying out the exercise of the
115 Sweatbox and bringing everything to together so that I

116 can start to see a pattern of people's behaviour. There
117 may be no pattern. This is an open-ended experiment.
118 That all sounds very practical but the reality is under
119 the
120 Artist's hat. It's almost like where
121 the true story has happened. A lot has happened.
122 This has been an intense period of self-evaluation and of
123 trying to understand my role because it is certainly not
124 what I expected when I set it up. I thought I was going
125 to be able to switch off and be a tourist and look at the
126 city with new eyes and behave as if I had never lived
127 here before. And I found I could not do that. I could
128 not force myself into something that I wasn't. So it is
129 not been reconnoitring the city but I have been looking
130 at my relationship to the city - how I actually feel about
131 it and allowing my reactions to surface. That has been
132 quite a hard thing.
133 I thought that the tours in the first week were going to
134 make a break with my usual life and I was going to see
135 the city anew. That did not really work. The tours were
136 interesting but I did not feel I had established a
137 connection with my subconscious to be able to do that.
138 Week 2. I spent thinking about my usual stock of
139 fantasies which I have regarding cities in general which
140 are tower blocks. And my sketchbook shows this. I
141 began to tap into the work I had already done about
142 cities. And this is in fact the text of city slide piece
143 which describes my approach to cities: how I think they
144 are a kind of metaphor for all sorts of things and a
145 container for people living here. I went to see the
146 tower blocks in Torry and visited a Torry artworker to
147 see if she could throw any light on how to integrate
148 work with the community (which I don't have), and
149 how I could enter the community living in the tower
150 blocks to see if we could make an artwork. And
151 realising that my temperament is not really going to
152 allow me to go that way.
153 So until week 3, there was tremendous confusion about
154 what would be the appropriate approach because I

155 have a reservoir of images: tower blocks aerial views of
156 the city. And what are these connections? And I can
157 show this by the writing I did trying to say where I had
158 got to: the art activities e.g. learning Photoshop skills,
159 the 'blocks of flats' slides, superimpositions. There's a
160 text here about possible strategies for dealing with the
161 city and I see here that I have written that "I want to
162 set up an event. I want to turn tower blocks into
163 beacons." And I say here that it is very difficult to do
164 this and that maybe there is another kind of
165 metaphorical way of connecting these tower blocks.
166 This is a drawing fantasising about linking tower blocks
167 or maybe putting text above them almost like giving
168 them names.
169 Then I had a fantasy about going on the bus and seeing
170 the whole of Aberdeen because I am very interested in
171 the peripheral areas, the suburbs because I think that is
172 where people really live. The centre where people
173 make an effort has a different kind of life, of meaning
174 for people. And then I went on a flight across Aberdeen
175 to try and understand the city. And these marks across
176 the city are the angles I wanted to take because these
177 marks here are the areas of the tower blocks. So I was
178 able to get a shot from the sea and a shot from Torry,
179 And from that I returned to an idea that I had forgotten
180 that I had which was to make large images. And the
181 question of taking on the establishment started to
182 come up in the conversations in Week 3. This during
183 week 3 thinking about using the billboards and I stay in
184 Torry which is this area in the south and there are
185 billboards coming into Torry on the river. It's almost
186 like it could be a gateway to Torry. And I was also
187 thinking about how it was almost necessary to not just
188 to talk to people who live in an area but also the people
189 who are dealing with art. And to maybe make a
190 connection with the art gallery because the people who
191 come in there expect to find art. So I want to make
192 some kind of billboard image both in the art gallery and
193 somewhere in Torry and see whether different images

194 in different places can say different things. And then
195 meanwhile I have been thinking about what goes in to
196 make (because I need to focus on a site to make an art
197 work) and I have been thinking about what needs to go
198 into that site. I need to mediate between it and...It's like
199 taking in subconscious imagery, external facts and what
200 people say. And there needs to be some kind of
201 negotiation which focuses on this point and then the art
202 work is somehow incorporated into that point and
203 then it must fan out again because it must (*little grey*
204 *sketchbook*) have some kind of meaning or relevance to
205 the audience. This is the work I am thinking of and also
206 the billboards taking that as a kind of pattern what
207 happens in the action of placing an image on a billboard
208 in a certain point. So really, in visual terms, it is easier
209 to show that I am dealing with the whole of the city, a
210 view from the air. So how it can be transformed into
211 something completely different. And then this
212 architecture which is like a container of people and
213 then the people themselves become the subject of the
214 artwork as well as its audience
215 (*photomontage of night lights over city, Liverpool Street*
216 *commuters, Niort tower block, Aberdeen map,?*
217 To try and build a bridge between myself and them
218 because I really want to make something that contains a
219 universal, and that has a universal meaning for
220 everybody and touches a strand in them almost like a
221 bridge between me and them.
222 The last bit is a picture of me. How do I make a
223 connection between the place that I live and its
224 external view which has a beauty which you [I] can't get
225 into and these sets of people that you[I] don't belong
226 to. And then this is an audience and also the subject.
227

227 SS Sweatbox 2 transcript log

228

229 In the last sweatbox I talked about having three roles. I
230 have to differentiate between them in some way. They
231 are not mutually exclusive. An example of the tools of
232 the trade of the researcher. The research is
233 documenting the entire process of the project. And for
234 the Ph.D. part of the research it is looking at the
235 presence of how metaphor functions if at all in the
236 artists process and the way the artist tackles a context
237 that is not a gallery. Is thinking metaphorically or using
238 analogy a method that artists use? This is starting from
239 the point of view that I use metaphor so I am
240 interested in it but maybe other people don't. How do
241 they work?

242 To call an art project a subject suitable for research
243 asks the researcher to work systematically.

244 In fact, if I look back at previous projects, before I
245 started doing research there is, in fact, a systematic
246 method of documentation. I can in fact piece together
247 the process of the project right up to the resolution of
248 the artwork. But there are gaps and obviously the
249 conversations and the negotiations remain hidden. And
250 the experience of the previous projects is like part of a
251 belief system which is merely anecdotal. There isn't any
252 hard evidence. So I am not showing you here the
253 sketchbook, the slides and the working drawings of
254 creating the artwork because they are what I consider
255 to be the normal way of working and these are the
256 extras. These here are the diaries. I had to think of a
257 way of working which did not make all of us self-
258 conscious. I think the sweatbox is enough for
259 everybody to cope with in terms of making themselves
260 self-conscious while they are working and possibly
261 inhibiting their own work. This is a sort of visual
262 notebook (grey) about metaphor and about the
263 research. This is an (red) ordinary business diary -
264 appointments. Phone calls project management, blue

265 notebooks show the notes made from phone calls,
266 meetings, when I am thinking about something. The
267 publicity. There are too many diaries.
268 These are the tapes. I have tried to record most of the
269 important conversations. This has a down side in that
270 this has 4 hours of transcribing for one hour of tape. It
271 creates a welter of information which it is not possible
272 to know if it is important or not. I think I can't make
273 that judgement until afterwards. We have developed a
274 technique whereby, unless it's very important, we don't
275 necessarily record a conversation. Tracey and I now do
276 a synopsis of the meeting because we are in fact
277 interpreting the meeting with a council official. Because
278 it's our interpretation of the event, it's not about
279 proving if someone really did say something or not. In a
280 way, the resolution of the artwork is an outcome of the
281 artist's interpretation of events. But in fact it is a great
282 sense of actuality listening to the sound of people really
283 talking. You get the inflections and I think it is a live
284 medium. There is an immediacy which is very useful. In
285 fact trying to keep track of what is happening to me as
286 both a project organiser, a researcher and an artist, I
287 ended up making a 3-column diary. It starts at April 95.
288 A basic listing of activities. There are just notes.
289 Nothing to do with content. I have to interpret key
290 events.
291 This is hidden in the computer. The computer has an
292 interesting role to play. Obviously it is a creative tool
293 to do with my art practice. It holds my artwork, all the
294 research material and the project management. It's a
295 great record of all the documents I've made and the
296 work I've done. It's odd because it's invisible. It
297 sometimes feels as though you haven't done any work.
298 (shows print out of window) It feels like nothing has
299 happened because there is no evidence of it. Invisible.
300 It's very good for organising letters, budget etc. It's a
301 good way of documenting the project management.
302 Cromarty poster
303 That range of media all this activity is producing so

304 much material that in fact it is hard to sift what's going
305 on. And it is creating a huge kind of actuality. It is
306 pushing me into a dangerous social science research
307 method which is no good because this is practice-led.
308 The social science thing is requires a different set of
309 activities so it is becoming important to differentiate
310 between practice-led research from an artist's
311 perspective as opposed to a science perspective. When
312 I was looking at this mass of material back in November
313 and thinking why am I collecting all this stuff and what
314 am I going to do with it afterwards? Can't see the wood
315 for the trees. I was looking visually at metaphor and I
316 decided I was going to use my usual way of doing things
317 and try to understand this visually. Here you are not
318 supposed to be able to read this, it's trying to give you
319 the visual equivalent to the confusion that I felt. The
320 text here says 'fragments from the languages currently
321 being spoken in TG' and each column represents a
322 continuous strand of language. You have got to see it
323 like a voice. It starts up here and it runs down here.
324 This column is the language I used in my registration
325 form for the Ph.D. This column is the weekly report
326 every Friday on various categories, the project
327 management, what the other artists are doing, my own
328 practice, perhaps something to do with research. This
329 is one tape transcription of a conversation during the
330 reconnaissance - a conversation or kind of stream of
331 consciousness. This is a sponsors brochure - one of the
332 publicity documents I have written to get funding from
333 agencies, obviously using an up kind of language. You
334 have to claim in fact that there are benefits and you are
335 fitting in with their criteria in order to get money which
336 is kind of an odd thing considering that it is a
337 developmental thing. A curious kind of bluff really. This
338 is in fact academic notes I have made on metaphor
339 from Max Black.
340 Here finally is my own installation proposal which talks
341 about putting a billboard into the central court of the
342 art gallery behind a field of house plants and there is

343 something saying why it is good and why Aberdeen
344 should have it. It talks about its relationship to the
345 exhibition. So you can see that all this six languages and
346 maybe more being spoken all at the same time about
347 the development of the show. Which is why, once I
348 made the poster, I realised this was a very positive thing
349 and not a negative thing. And in November looking at
350 metaphor was an extremely important thing. I finally
351 got the question this is thinking about metaphor as a
352 kind of filter, it is a subsidiary subject overlaid over the
353 principal subject. Subject 1 and subject 2 have
354 commonplace notions surrounding them overlapped. If
355 your metaphor is spot on you will get a new
356 understanding a new meaning.
357 I then wrote about TG its title. I understood suddenly
358 what was going on - my actual relationship to the
359 project through my own art practice and the way that I
360 looked at the world which is really the commonplace
361 understandings of the notion of Goliath - that he is king
362 of the Philistines and he is killed by a very small
363 individual in scale, the young boy David. So hidden in
364 the notion of Goliath is David. So everyone knows that
365 David killed Goliath but our title 'Taming Goliath'
366 twists that idea. People who write about metaphor talk
367 about the 'Catachresis' - a shock- you do not get what
368 you expect i.e. killing Goliath. But taming Goliath gives
369 you a jolt. So Taming Goliath, what do we mean by
370 that? I realised that this was a metaphor with currency
371 intuitively chosen by me because it did refer to our
372 relative scale of artists trying to initiate projects in the
373 face of usual cultural administrative structures, the scale
374 of the city, and in terms of the resources we can
375 muster. This was illuminating. I started to make
376 computer drawings about the city because that is an
377 obsession bubbling under which sometimes comes up in
378 specific artworks but feeds my attitude living in a city.
379 This is a way of trying to find out how people This
380 says the inhabitants relationship to the city, city
381 systems, by city fabric I mean architecture, the

382 physicality, city culture and recreation and this touches
383 on both city system and city fabric, people's lives which
384 touch on all of these and then being human i.e. People's
385 hopes, dreams, desires, fears.
386 This is another drawing which not only impinges on the
387 notion of setting up the project but seeing artists make
388 work in the city but also informs the philosophy I have
389 towards putting on my own art work. This is another
390 way of trying to draw the same thing. This is city
391 systems, this is city fabric and within that culture and
392 recreation which surround people's lives and being
393 human. People have said to me "why, being human is
394 the same as people's lives," but I am trying to say that
395 there is an interior subjective gestalt activity going on
396 underneath it all.
397 Now I am going to move to talking about the project
398 organisation. It is very well documented. I am going to
399 talk about (unrolling 3 column diary). With the
400 three columns, if you roll it up you can see pattern of
401 activity. There's a constant flow of project management
402 and gradually more art and little research.
403 The most important time was between April and July
404 where we were getting together our proposals, putting
405 together a budget and making applications to the
406 council. Then initial discussions between the artists and
407 the people they were going to be collaborating with.
408 We had lots of ideas e.g. A seminar of artists' initiatives,
409 or maybe other artists in Aberdeen were going to get
410 involved and maybe work with cable TV. It seemed like
411 we could do a lot but it was very up in the air. So then I
412 got into fund raising sending an application to the SAC,
413 adjusting the budget accordingly. This is hard to talk
414 about. It is almost a separate subject. It is hard to
415 articulate a project which relies on process to come to
416 resolution. None of the artists had a 'finished product'.
417 They were simply looking for a place to show, and then
418 the thing would develop, and how to articulate this
419 concept without sounding vague to funding bodies. And
420 how to not jump through the hoops of the criteria that

421 they were asking for. We realised that, even at the
422 SAC, artists' groups really have to be quite established
423 to be able to deal with the demands of the things they
424 were asking for like educational programming and other
425 kind of support activities to the actual art work. This is
426 really very difficult to fulfil for 4 artists who have just
427 come together to do a particular project or idea. We
428 are high priority for SAC but we are still waiting to
429 hear the actual amount (19th Feb.) of funding. And
430 although I thought we had a lot of time, we do not have
431 a lot of time. Time is very slow when you are waiting
432 for money.

433 I need to talk about the relationship with the council in
434 a separate session. They turned out to be very slow. In
435 December I had finally got the date for occupying the
436 art gallery. My first application was in July and they
437 were not very positive about contacting us. Although I
438 am very aware that they have their own agenda, we
439 must seem like very small fish and it is obviously up to
440 us to keep harassing them for info. Within this, is my
441 approach to the billboard company and the other
442 sponsors for Martyn and Tracey's projects. Working
443 for GP's project which was very difficult because I don't
444 think that the long time-scale (one year) of the project
445 suited him. So eventually in October, I asked him to
446 withdraw from the project because we weren't getting
447 anywhere with his kind of proposals and the
448 practicality of him being able to realise his ideas from
449 Italy and within his own practice. And in October we
450 got £2000 from the council, not the £5000 that we had
451 asked for in July. Which was a very late kind of
452 notification. That has had an effect on the projects we
453 can do. Conversations about the form of the catalogue.
454 We are now speeding up here. The artists are actually
455 working now on their proposals. A downtime up until
456 October it seems like it has been very slow to get
457 started, people making connections, returning and then
458 the work actually gaining momentum. In fact in
459 December I finally got the council decision that I could

460 not do my part of the project in the art gallery although
461 Tracey's is OK. This was pretty major. That was only a
462 month ago and I have had to think of rejigging my
463 installation.
464 So now we go on to the artwork.
465 It is ironic that I had assumed that I was going to make
466 a piece of work outside the gallery. I have ended up
467 making a proposal for the gallery. This came out of our
468 discussions in part I and my experience of living in
469 Aberdeen. There wasn't much wrong with what was
470 going on outside in the city but there was a kind of the
471 art gallery seemed to be symbolic of a line that was
472 being pursued by artists and cultural administrators in
473 Aberdeen. That was very much a high art world. It
474 seemed to belong to the language of the art world that
475 was going on in other cities. It was historical, very much
476 about aesthetics really. I felt that there was such a
477 vibrancy. First of all, I thought I would do a billboard
478 project out in Aberdeen as a way of spreading across
479 Aberdeen but the big question was what kind of
480 message could I have that was worth saying on all those
481 billboards. I would be in danger of invading a public
482 space. What I really wanted to do was take the
483 vibrancy and the hugeness and the raw excitement of
484 the city and the things that people do in cities to enjoy
485 themselves into the gallery. So it was like to reverse the
486 question, instead of taking 'high art' into the streets, it
487 is to try and bring in I don't want to say 'low art' (I find
488 myself in that position), just a kind of a real experience
489 into the gallery. On our tours around Aberdeen, we
490 were very aware that the city was covered in daffodils,
491 so I wanted a field of these daffodils because they
492 flower on April 13th (the date of 'public address'). And
493 because of my visits to the bingo and the visit we made,
494 I was struck that on the Wednesday cheap session that
495 there were over 1000 people in the audience. And
496 although the gallery is well attended, it does not muster
497 those kinds of numbers in a month, I think. So major
498 enjoyment going on elsewhere. And so this was

499 interesting because it related to Tracey's work with
500 sound. An overlapping of work.
501 I was dissatisfied: it is all very expensive. Potted
502 daffodils and decided that I did not like this because it
503 was pure aesthetics. I did not see what relationship it
504 had with people in the city. Why would they want to
505 come into the gallery to see this? It is still a kind of
506 interior indulgence. Meanwhile I tried out many ways of
507 arranging these daffodils. These are different
508 arrangements for health and safety and trying to figure
509 out how few daffodils you could get away with whilst
510 giving the impression of a field. The price. So I decided -
511 I was looking out of the window at the spider plant on
512 the window sill of the house opposite - I was chewing
513 over the problem of participation and how to get
514 people to join in a way that did not compromise them
515 or me. And I came up with the idea that people could
516 perhaps donate a house plant for the exhibition and
517 that this would be like a performance. They could bring
518 their plant to the opening and place it down in front of
519 the billboard. I really liked this idea; this is so anti-art
520 and domestic. I wanted people to have either on
521 luggage labels or else on tapes to describe their plant
522 because I saw plants as a symbol for human beings -
523 frailty and individuality. And people are funny about
524 their plants they love them and then throw them in the
525 bin quite happily when they have died. And I like that in
526 relation to the scale of the image of the people at the
527 bingo. And in a way with the sound of Tracey it made a
528 kind of triangulated tension in the space. Here is a
529 drawing of it. A billboard image, the plants 'much loved,
530 donated, and exhibited. They give a personal history.
531 There is an individualism about them. They are growing
532 and fragile. They have a little luggage label attached with
533 a text of what their owners have said. A metaphor for
534 the crowd which I am obsessed with. Within the mass,
535 each is valuable, easy to objectify, can be pushed around
536 but each person has got a capacity to be human, really.
537 And each person that donated a house plant were

538 going home with a luggage label, maybe a Polaroid of
539 their plant in the show so they would get something
540 back. Here are possible donors.
541 However none of this is happening because the council
542 do not want the floor covered because there are
543 people coming to look at the El Greco borrowed from
544 the National Gallery and they might fall over the plants.
545 The plants might present a danger. A shame because I
546 am now left in December, 3 months away from the
547 show with a billboard. Here is the simulation of the
548 formats etc. And I have ended up with an art object in
549 the gallery which is not what I set out to do. And of
550 course we have now lost the tension of the three
551 elements. We have two: the sound and the billboard.
552 But the sound now has to have a very direct
553 relationship with the billboard, I think. Here is another
554 drawing and these are the different photo formats - 2
555 images to work out, camera formats etc. In fact I have
556 worked out that the image will be about 10' x 30' and
557 the plinth will be 6' high. And I realise in a way that I am
558 in a situation that I have to find another way of making
559 people speak through the work. I am now talking within
560 the language of the art object. When you come in you
561 see just one thing, this thing in relation to the other
562 things, so the weight is in the image. And the sound.
563 And this is I went to the bingo after everyone left last
564 April to take photographs and came up with some very
565 good photos. And I also had a weird experience there
566 because with the camera people go all shy. And the
567 moment there is no camera, they are wonderful and
568 animated and you wish that they would be like that
569 with the camera. This is one photo where the manager
570 got everyone to wave which was fantastic.
571 Unfortunately the slide is not good enough technically
572 so I am going back to take another photo. I have
573 booked a panoramic medium format camera and I am
574 going to go in and do many sessions and stick around
575 without the camera and talk to people because I have
576 to work somehow within the confines and the formal

577 norms of a huge image and what can that say. Until I get
578 the image that I want I don't know how much I need to
579 add or to tweak it because I work with one thing
580 relating to another. I suppose a bit like a metaphor. You
581 have one thing and overlay another thing on it in order
582 to get a new experience or meaning. Then perhaps I'll
583 overlay the words to tweak but maybe I won't need it if
584 the image is what I want which is this thing about
585 audience. Then it is this ironic thing that you come into
586 the art gallery, and there are these people who have
587 been made into audience waving at you. And they will
588 be very large because this is the format and they should
589 be life-size. And that is as far as I have got. What is
590 interesting is that I have realised that I am actually still
591 working on large-scale images and talking about how to
592 superimpose them into the architecture of places. So
593 without me knowing it I am still following very strongly
594 the formal concerns and I am still with the crowd in a
595 way which developed from "survey". What I have to do
596 now is get the images and think about their meaning to
597 make sure that the billboard follows this idea. It is an
598 art object but it does incorporate the values I hold.
599

599 SS Sweatbox 3 transcript log 2/5/96

600 This is the last sweatbox. A lot has happened. The pace
601 has accelerated to such an extent that it is almost
602 impossible to describe,
603 I've made a chart of what I have done. But everything
604 happened in these three months.
605 In February, I set up my own piece and got it in train. I
606 developed a piece with ingredients, which allowed me
607 to concentrate on the realisation of the whole
608 exhibition. In February, I helped Martyn and George
609 with their photography and finding a venue for Visual
610 Dialogue. The Visual Dialogue library venue was set up
611 with the help of David Atherton. Suddenly all the things
612 fell in to place. It seemed very up in the air, nobody
613 sure about dates, venues and then suddenly in
614 February, it all came into focus. Just as well really
615 because in March, we designed the leaflet; I had to set
616 up the opening; I had to figure out the publicity; I had to
617 get extra sponsorship from KJP because all our budgets
618 had to be redrawn as the projects took shape.
619 With my own piece, there was a problem with the
620 safety inspectors. The structure had to be acceptable to
621 the safety inspectors. This dragged on for ages. We
622 made drawings, we resubmitted them and it hung over
623 us. They had the proviso that they could ask for the
624 billboard to be removed the night before the opening.
625 So there was always an element of uncertainty. I was
626 always certain in my own mind that the structure
627 would be safe but an air of uncertainty hung over us.
628 And then there was the organisation for the artists to
629 come up and have the equipment that they needed. In
630 April, ML & TMCW arrived. The shows officially
631 started going up on 8th April. The opening was on 12th
632 April. The first discussion about the catalogue took
633 place on 23rd April and we had an evaluation visit from
634 the Scottish Arts Council on 29th April. On 4th May
635 the shows end. Between 5th May and 8th May the
636 shows come down.

637 After that, now we have the catalogue to publish. And I
638 have to help ML with the accountancy for his two
639 publications. That's briefly what's happened.
640 It seems that the moment the show is up, you are
641 immediately into a situation of evaluating what
642 happened. And it is impossible to talk about a
643 chronological order of things because things happen
644 simultaneously in subjects. One subject is my actual
645 piece 'Full house': its development, installation and
646 response made to it and an evaluation of it in relation
647 to other artworks.
648 The other area is the project management and the
649 publicity in terms of
650 a) interpretation,
651 b) attracting an audience – getting people to come and
652 look
653 Underneath this, the research has revealed a need to
654 evaluate. Having to document the activity, the process,
655 in a more rigorous way than just documenting it for
656 your own professional opportunity and portfolio has
657 meant that I have had to take the evaluation much
658 more seriously of what this project seems to me.
659 The three areas I usually talk about: project
660 management, art, and research are all leading to a kind
661 of thing meaning which is evaluation. Because you have
662 to understand the meaning so that you can evaluate it.
663 Or perhaps it is the other way around. Evaluation helps
664 your understanding of the piece. That's the background.
665 I'll start with the making of the piece and the meaning
666 will come later.
667 Mecca agreed that I could take a picture. I went three
668 times and told the manager that I did not want to take
669 the piss out of bingo. I wanted to take a picture of
670 people waving. She was happy about it and allowed me
671 the free run of the bingo hall. So I went and took
672 exposure tests. I had booked the landscape camera
673 having worked out the format. It was a bit risky
674 because although I had worked out the exposures on
675 my own camera, but this big camera it was rented

676 in such a way that I had one chance to take the picture
677 on one Sunday. I went out and practised the week
678 before in the Bon Accord centre and other places. It is
679 120mm format so it is 1 x 3 because I wanted the
680 resolution to be as good as possible as the final image
681 was going to be 10' x 30'. This landscape camera was
682 basic and I had a steep learning curve. I was very lucky
683 because these trials were fogged. The final film was
684 perfect. It was a bit of luck. I took four photographs at
685 the bingo. It was a fantastic occasion, I got there 2
686 hours early to warm them up. I went round to see
687 everybody. I went round all the tables in shot and asked
688 them if they minded being in the photograph and asking
689 them to wave. And we had long conversations, saying
690 what the picture was for, and their opinions on the
691 Mecca's merits as opposed to the gala, and what they
692 thought of bingo. Why they came to the Mecca and
693 what they thought of it. The camera was next to the
694 bingo caller. We had four shots. And he said, "right
695 everybody, just before we start playing, you are all
696 going to be in the picture. After three, I want you all to
697 wave." And it was most gratifying because one minute
698 everybody was sitting down and the next minute was in
699 uproar. We did it four times. I used the third take. The
700 final image does not include all the people in the shot as
701 it had to be cropped 1:3. I had found a printer in
702 Glasgow. I went to Glasgow having been sent one of
703 the trial printouts that they did but it was weird dealing
704 with the commercial method. You give them the
705 artwork and you say this is exactly how I want it and
706 they send it back exactly as the mock-up that you have
707 supplied them with. But with this, they understood I
708 needed to look and to be part of the process of the
709 printing and to make a decision about the colour. I did
710 not foresee how difficult this was going to be because
711 the scale of the image was so big. From near, you saw
712 all the faults; from far away the image came together.
713 Because the resolution worked at that distance. It's the
714 technology of making huge advertising images, which I

715 knew nothing about. It ended up that I went down to
716 Glasgow after they had sent trials to me. I went and
717 hung the tryouts up in the art gallery and looked at
718 them and discovered that they were very pallid and not
719 what I wanted. I went down to Glasgow. I had a very
720 steep learning curve with the printing technician at B&S
721 working on the piece for me. It was really interesting; I
722 discovered a lot about saturation of colour. Eventually I
723 thought the colour should be pushed to an extreme
724 and the technician said it wasn't going to work and it
725 should be less. We had an eyeball to eyeball
726 confrontation and then I bottled out because I
727 discovered that I was receiving Rolls-Royce treatment
728 which would in reality cost thousands of pounds to
729 have this man's attention for hours printing out proofs.
730 I had hours of this man's attention and printing out a
731 great many proofs. I decided to err on the side of
732 caution which was lucky really because he turned out
733 to be right, of course. Here's a tiny picture of the
734 billboard in situ. It's o.k.
735 I was not counting on the effect of the green of the
736 billboard frame reading against the redness of the
737 picture. It gave it depth. The problem had been the
738 thinness of the image on the paper. The negative was
739 OK. It was the effect of the image going so large.
740 At the outset, the billboard company was going to build
741 the structure for me, which seemed odd to me,
742 because other people were doing the work for me. But
743 because of the safety, I was able to contribute to the
744 drawings of the structure, at least, and so I was clear in
745 my own mind that the structure was going to stand up
746 and we were going to do it. We have a video of the
747 setting up. I enjoyed most of it because I was doing
748 what I like best, which is large-scale woodwork. I hated
749 it at the beginning because I thought I had nothing to do
750 and everyone else was doing something. When I
751 discovered that Alec Milne, the guv'nor, needed help,
752 and I was able to help and that was very nice. I thought
753 that they would not want me around. And a very nice

754 feeling of everybody working together to get the thing
755 up and everybody seemed pleased with it including the
756 poster hanger. And I had to colour it in.

757 There doesn't seem to be any time between getting it
758 up and the moment you get the response and maybe
759 you see the meaning. There's an extra meaning to the
760 one that it has for yourself and then what other people
761 think of it. I was very pleased to see that the attendants
762 recognised people in the picture that they knew and
763 were pointing this out and seemed to be engaging with
764 the image. I got a phone call from a Scotland on Sunday
765 journalist who wanted to write an article that was
766 never published for other reasons. But he understood
767 completely about the image. It was very strange; ... he
768 said, "is this whole piece, this picture about democracy?
769 Is this a criticism of the art gallery in Aberdeen?" And I
770 said, "Well yes, it is not a direct criticism but basically
771 there is not a reflection of life in Aberdeen or working
772 class life in this gallery. When you go in, you don't see
773 any pictures of yourself at all. They are all pictures of
774 working people in Scotland which stop in the late 19th
775 century." There is a gap afterwards. It is a bigger
776 question than simply the representation of class. Large
777 quantities, or not all the spectrum, of contemporary art
778 practice are not reflected in this art gallery. The
779 artwork crosses to the whole project.

780 The relationship we had as an exhibition to the
781 machinery of publicity and the relation to the artworld
782 as expressed by the art gallery. None of us realised the
783 implications of the fact that this exhibition happened at
784 the same time as the El Greco. The art gallery had put
785 all their resources into advertising the arrival of this
786 painting of Christ driving the moneychangers from the
787 temple. If you think about it, in this photograph, there is
788 a little treasure pot found in King Street, the little
789 money house, the El Greco painting about money.

790 What I felt was that in my role as project manager to
791 the art gallery was so unequal that I was not able to
792 influence anything to do with the way they publicised

793 the El Greco in relation to our pieces. I thought this
794 was a missed opportunity. And although they
795 recognised it on a conversational basis, they admitted
796 that they really enjoyed the mix between contemporary
797 'in your face' artwork and the whole project in relation
798 to seeing the El Greco, this very small quality painting
799 from London. I felt that they had completely missed the
800 opportunity of expanding the whole thing to a wider
801 audience. I think it is unforgivable really because of all
802 the work that has gone into it, to waste the effort and
803 the money. I am not saying that the El Greco is bad and
804 ours is good. It's the presence of two things; these are
805 both cultural artefacts which have meaning for people.
806 And it was their responsibility to make the most of it.
807 This epitomises the fact that my relationship with the
808 art gallery including the arts and rec., It's where we get
809 the money from, with whom we have had to do a
810 reasonable amount of negotiation, I think it has been a
811 one-way street. And that one-way street has actually
812 not disenfranchised but I think the people of
813 Aberdeen have not been able to enjoy it as much as
814 they might have done. In a way, from the difficulties of
815 working on my piece, it has been a real relief to help
816 out on the other projects which are not connected
817 with art and with which we do not seem to have had
818 any problem in actually being able to work as artists. I
819 do not think that Ken McGeechan queried, at any point,
820 TMCW's use of sound and her being an artist. At the
821 hospital, nobody thought there was anything odd about
822 what ML and GG have been trying to do and it has
823 been relatively simple to put up. Where it became very
824 problematic was working in the art world where you
825 would assume that artists and the process would be
826 understood. While we were setting up we got a lot of
827 aggro from the people masterminding the arrival of the
828 El Greco because they were surprised that setting up a
829 billboard involved dust, carpentry and noise.
830 And there was another missed opportunity with the
831 publicity, which was a mistake that I made involving the

832 RGU press officer. I knew that publicity was going to be
833 a difficult and time-consuming task, and I assumed that
834 they would know better how to do it. It turned out
835 that they were the worst people in the world and
836 absolutely sabotaged the operation. We got one thing
837 in the Press & Journal. I am not so happy with the
838 picture of me. I felt that appropriate publicity was not
839 given to the other projects. We were locked into the
840 media way of looking at things. People latched on with
841 a vampirish interest in pictures of sick children in
842 hospital, which was not possible, or on. We should
843 have started three months beforehand booking up
844 radio and television coverage. Something to learn. The
845 Scotland on Sunday journalist had found that he could
846 not get his article into the 'Spectrum' supplement
847 because that is booked up in advance by public relations
848 companies who are selling products. So he started too
849 late and was actually a news journalist. I talked to
850 Robert Dawson Scott, the arts critic for Scotland on
851 Sunday, and he said it was very difficult to get any
852 coverage of Aberdeen because of the pressure from
853 Edinburgh and Glasgow. He said that the likelihood of
854 him ever getting sent to Aberdeen to review a cultural
855 event is the same as the Pope going to a Rangers
856 match.

857 It's like there are other Goliaths behind making and
858 paying for the work. There is the publicity machinery
859 and behind that, the fact that we live in Aberdeen.
860 There's no getting away from the fact that Glasgow and
861 Edinburgh are much larger cities and occupy a larger
862 part of Scotland's interest. Put it down to experience –
863 I think those are the missed opportunities.

864 The opening was really good. I did achieve one thing:
865 people who would not have anything to do with art
866 coming to the opening and meeting one another. The
867 chief executive on the council came and said he was
868 pleased to be invited because people think he is too
869 busy. I got him to shake hands with the billboard
870 manager who helped me throughout. They wanted to

871 get a chance to talk to somebody in planning or on the
872 chief executive of the council because Aberdeen has
873 got a very strict policy on billboards. I think they
874 wanted just to see if they could make a contact in the
875 council. The bingo manageress and the shopping centre
876 manager came. Various artists came. A nice mix of
877 people. People did make connections. People seemed
878 pleased.

879 The evaluation: understanding the meanings of the
880 exhibition in terms of context breaks down into the
881 meanings of the individual pieces and whether the
882 project as a whole has any kind of ripple effect
883 afterwards in Aberdeen. I think this is the point where I
884 am at. I now have to look through the documentation
885 and really decide whether my perception of the unfair
886 power balance between myself and the art gallery is
887 because of the inadequacies of my personality or
888 whether in reality it is borne out by the fact that they
889 don't return telephone calls and they don't respond to
890 letters. That way I have the actual documentation to go
891 through and support my point.

892 The last thing. The project is not finished. This is the
893 'Public Address' leaflet. The title came from TMCW as
894 the original title of her piece. She did not use it, which
895 was good, because it was a brilliant title for the whole
896 show. I wrote the text and it talks about the spirit of
897 the exhibition. On the back it has the sponsors. Inside it
898 has a map of all the sites. Sunny Vishin wanted to put
899 images in each site. A lot of information in a small
900 space. I find this interesting because I supplied most of
901 the images from my collection of slides and I found I
902 had an image for everything that we wanted. This whole
903 background comes from the photographs of
904 commuters used in 'Survey'. Sunny blended and overlaid
905 them in duo tone. The leaflet is like an artwork: an
906 expression of the notions that were going on in the
907 actual show. And we have parts of the children's
908 pictures; there's children talking to one another for
909 Through Our Eyes. They have their backs to us; they're

910 having a secret conversation. One of the bells says 'city
911 of Aberdeen' on it. And up here is the empty bingo hall
912 because when you go there (to the show) you see the
913 Full House, the title of my piece. And this is TMCW's
914 photo of BonAccord Shopping Centre. On the back is
915 my favourite picture, which I call 'Morag & Mildred':
916 two ladies in beige macs. It's actually a piece of video I
917 took in Newcastle a long time ago of shoppers
918 shopping. To me it epitomizes the audience I want to
919 speak to and also it is a picture of support these two
920 people are giving each other. They are out shopping
921 and they have got their arms linked and they are having
922 a nice time. It's quite intimate. This is the image of
923 audience for me. That's the audience I want.
924 Somebody sent me this. The 'Watermark' public art
925 catalogue is a model for the format of the catalogue. It
926 will have stuff about process and outcome.

TMCW Sweatbox 1 Transcript Log

1 **10/4/95 Verbatim transcription 47 minutes.**
2 *Italic items in brackets are researcher's additions. A line of dots*
3 *indicates incoherent false start to sentence which has been removed.*
4
5 My name is Tracey McConnell-Wood.
6 My process is nearly all recorded in my notebook which
7 is the most important thing right now. I have been
8 meandering and getting lost in Aberdeen quite a bit and
9 it's all relevant and all important and so this is the book
10 where everything goes: hard information as well as
11 thoughts and musings, dreams and all sorts of things. ...I
12 started the book off before I came to Aberdeen for this
13 month. I began reading other people's theories on cities
14 and what they (*cities?*) mean and how people live in them.
15 Also started reading about how in terms of the research
16 that we are doing, how artists relate to the city
17 environment, how they relate to other people and how
18 they have related historically. I also wrote about the
19 presentation that we had to give which was, for me, a
20 matter of summarising how I work and why I work in a
21 very few sentences, which was quite interesting.
22 There's something that a woman said, Andrea Finn, an
23 artist, she was talking about how artists relate to their
24 environment or social situation. She said "I would like to
25 say that I don't really want artists to be on the edge or in
26 the centre but part of the whole. If you are going to have
27 more regional or local development an artists needs to
28 be seen as part of the whole process particularly if one is
29 talking about the pluralism of artistic activity and the
30 cultural diversity of cities".
31 So that was interesting, and started me thinking about
32 the project, and what we were endeavouring to achieve
33 in Aberdeen. Just after that, there are some quotes taken
34 from another book about something completely different
35 and the quotes are "festival retailing" "retail
36 environments" and "shopping as the major cultural
37 activity". I brought with me an interest in shopping malls

38 and shopping activity. That has been something that I
39 have carried on up here and it's been something that
40 didn't start with an interest or from what I have learnt
41 from Aberdeen itself.

42 These post-it notes(*stuck in the pages of the sketchbooks*)
43 are things that I think are interesting for me to discuss in
44 this presentation. Very few drawings. This little drawing
45 here is a video laser disk, believe it or not, I think I draw,
46 rather than write or take photographs, when the image is
47 interesting but there is something more to say than
48 merely the shape and the um with the shape of the thing.
49 There's more in it. When we get to 23rd march, this is
50 during our first week of tours and I found myself looking
51 at things that were interesting to me as well as those
52 things that were pointed out to us, that were told to us.
53 We went to places such as the round house of the port
54 control. Here's a rather shaky drawing of the round
55 house. I have written under this drawing "the polished
56 banisters, the cleaning cloths that were on the banisters
57 and on the radiators on each floor of the round house."
58 The smell of the polish. Those are the things that really
59 stick in my mind about visiting the round house. I think
60 that the things that I write and the things that I draw are
61 useful in that they are triggers for the memory for the
62 thing that happened. And so there were other very
63 interesting things that were told to us at the round
64 house, for instance, the smell that I remember is of the
65 polished banisters and things like that.

66 Another drawing here. This is in Footdee. It's a little
67 fishing village just by the side of the round house. The
68 washing lines on the drying green surrounding the church
69 rather than a graveyard surrounding the church as is
70 normal. In Footdee, they have the drying green
71 surrounding the church which I found interesting. Also
72 this structure was a wonderful - very dynamic and
73 interesting- so, as I said before, it's a mixture of hard
74 facts and contemplations, useful addresses and snippets
75 of conversation. The first week seemed to me to be
76 tours of the official places in Aberdeen. It was in a sense

77 a forced artificial information gathering. The diversity of
78 the information we were given was really interesting and,
79 because they weren't places that I would have chosen
80 selected to go and find out about, that was interesting.
81 And it also felt like a bit of a microcosm of life or a way
82 of researching or inquiring about life in its diversity and in
83 its concentratedness. I started to notice links between
84 different disciplines (some photographs). The notes and
85 words that I write they act as triggers and they probably
86 wouldn't mean anything to anybody else for instance, I've
87 got 'macro superstore' written here on the top of the
88 page and I can't remember for the life of me why I wrote
89 it (*laughs*) so that not a very good trigger. The words are
90 interesting. The superimposition of very unlikely words
91 and phrases just because we are going from one place to
92 another so I am responding to external influences and I
93 am thinking at the same time and I am remembering
94 things that remind me of where I am. We went to
95 Duthie Park and this is writing about Duthie Park and the
96 things we have seen here. There were fountains in
97 Duthie Park and Mr Mckenzie, the man who showed us
98 around, was talking about the fountains. They were
99 usually gifted to Duthie Park from somewhere else and I
100 have some photos here that are different fountains. This
101 is leaping ahead in a way but it is interesting to bring
102 them in now. This is a fountain at the Bon Accord
103 centre, a fountain in the Art Gallery and this is a fountain
104 at Seaton park. Duthie park also has lots of fountains. I
105 was interested that fountains, not necessarily these
106 fountains in the photographs, were brought in from
107 elsewhere and placed in the park, sometimes rescued
108 from places where they were going to be dumped.
109 Moving on, it was round about now and thinking about
110 the research process and recording our thoughts and
111 feelings about the whole thing, I started to think about
112 that. I started to number the pages in my sketch book
113 because I realised that there were links being formed or
114 that there were key words that would come up again and
115 again in totally different contexts to look at those links

116 and when they were happening and maybe later on why
117 they were happening.
118 And so we go to the back of the book. This is the index.
119 At that point in the book I started to number the pages
120 here and here and on page 24 & 25. And I also started to
121 look at the words that were coming up, the words and
122 the phrases that were coming up again and again. I'll just
123 read out the list and then I'll go through a few of them
124 otherwise it would take too long. The first one is
125 'backbone', and then 'finding bearings', 'shopping mall',
126 'roundabout', 'familiarity', 'video', 'sound and voice',
127 'Hazlehead', 'recording experience', 'weeping figs',
128 'tapestry' 'threads' and 'weaving' and 'methodology' which
129 is something we have had added later. And so those
130 things are a real mish-mash of words that probably don't
131 mean very much and theories and practical things like
132 video and sound, voices, the things I am interested in, my
133 working process round about just an odd mixture of
134 words and things which I found interesting in itself.
135 So, if we go to the first one, page 29 is where 'backbone'
136 first comes up. On 28th march I have written "somewhat
137 unwittingly, I walked along the oldest road marked on
138 the map from 1746 where the old town cross comes in,
139 through the Spital the Gallowgate the Broadgate" I have
140 referred to it as 'like the backbone' of the city so, if I
141 then go to the next time the backbone is referred to on
142 page 36 and it refers to something I saw in the Art
143 Gallery - 'union street stitched up'. It was a community
144 banners project and there were two large banners in the
145 Art Gallery. And what it says there a quote that comes
146 from the writing that was about that - 'union street
147 which has established itself as the backbone of
148 Aberdeen.' And so immediately, there are two different
149 backbones of Aberdeen. There's the old back bone and
150 that's something that I have inferred. And there's the
151 new backbone which other people have inferred and the
152 interesting thing is that they run at right angles to one
153 another.
154 The next one is "finding bearings" and this is to do with

155 my getting lost a lot and an appalling sense of direction
156 which I happen to possess. The first one on page 30, this
157 refers to when I was walking over the Spital one time,
158 and I had written 'a city hides its shape and character
159 with its structures.' That's certainly how I felt at the time
160 and then I happened to catch a glimpse of the sea
161 through two buildings. I looked over to the left of me as I
162 was walking up the Spital and I saw the sea and it helped
163 to locate me and I've written "it's like a sigh of relief."
164 And I guess that's realising that I have located myself.
165 And I have written that I see the structures of the
166 buildings as uniform. And if I go to the next one page 32
167 and I have just written about my dreadful sense of
168 direction again: "I came to the Art Gallery, past the Bon
169 Accord and St. Nicholas centres. The confusion in my
170 mind is due to the direction I was travelling in, it must
171 have been west but in my mind it was east. I cross over
172 the underground road and the theatre, the library, the
173 church was there to my right. There is still a block about
174 this." So it still means getting lost.
175 Page 36 "this sense of direction thing is humiliating in that
176 I can't work it out. It's like the biggest most difficult task.
177 And when the solution comes to me, I can't see what the
178 problem was - of course that's where I am, that's where
179 it is or what was I thinking of - that's what's going on in
180 my mind, when I am having dreadful times.
181 Page 46. This is to do with a coincidence; I took my
182 Dictaphone to be fixed and found myself opposite the
183 graveyard we visited with Mr Mckenzie. The other thing
184 that happened during that week of tours was that I really
185 didn't know where I was. I think if you are being led
186 around a city .. you really do lose a sense of direction. I
187 suppose it's to do with listening to what somebody says
188 rather than looking at where you've come from and
189 where you are going to. And that was a real surprise;
190 something that's been happening - I've found myself in
191 places and I have remembered back and thought 'ah yes,
192 this is where it was' and I am linking back. There are
193 these like little sorts of jewels within the city that are

194 being linked up through my separate inquiry and
195 wandering around the city.
196 Page 52. System's fallen down
197 Page 62 This is the last page I have written on and its
198 about finding my bearings again and it is interesting. It
199 shows a progression of thoughts and a growing familiarity
200 with the city. "When I left Safeways, I was thinking of the
201 parallel route I take via the high street and the Spital. I
202 looked over to the east and recognised a block of flats."
203 Something I have learnt, since being up here, is to look at
204 big buildings and high rise buildings and landmarks. I was
205 able to work out that the roadworks at Mounthooly
206 were coming out on King Street where I was standing. I
207 then noticed a sign which was confirmation of this and
208 that was thrilling. (*laughs*)
209 The next thing is the "shopping mall" and there are lots
210 of references for "shopping mall" within the book.
211 Because of this interest that I brought up with me, I
212 won't go through the whole lot. There's too much...I've
213 referred to the shopping mall as the 'theatre of shopping'
214 and I am thinking that this is my venue for doing a piece
215 of work. Now I must have missed a bit out.
216 I am going down here and onto the "weeping fig."
217 Basically, I visited the shopping malls in Aberdeen and
218 was interested in them and hit upon the Bon Accord as
219 the one that was most interesting to me and visited the
220 Art Gallery and I discovered a link between the Art
221 Gallery and the Bon Accord which was the weeping fig: a
222 rather ubiquitous plant that's used in planters in spaces in
223 cities. It's also found in people's homes and things. And
224 so, if I go down to here and look at the weeping fig, and I
225 am at the Art Gallery "large weeping fig here like at the
226 shopping mall". The space is similar in many ways.
227 There's water, the fountain, which brings us back again,
228 the high ceilings the balcony, the artworks are viewed by
229 the public.
230 "To organise an exchange". So this is where the idea, the
231 most solid idea I have for a piece of work is to organise
232 an exchange. "The way people look at what they are

233 seeing". I've got another quote here. I don't know where
234 it's come from. "Art is often viewed as no more than a
235 pleasant leisure activity. For such public statements, a
236 public Art Gallery seems an appropriate setting." So
237 that's where my idea for the shopping mall and the Art
238 Gallery and also the park comes from. Because when I
239 visited Duthie Park there were weeping figs there. And
240 so there's an interest because you go to Duthie Park to
241 see the figs, to see the plants but in these other settings
242 you don't - you go to shop, you go to look at paintings
243 there or do you? I suppose I am wanting to question the
244 function of these civic spaces.
245 (Can we cut a minute?)
246 So when I decided that I was interested in an exchange of
247 these different spaces I started taking photographs. I had
248 been taking photographs all the way through but I started
249 to look at the photographs I had been taking and to use
250 them to draw links between the different spaces. I have
251 used the book form before for trying to clarify ideas. The
252 reason I like using photographs is because I feel it's taking
253 something away from reality so that you can look at it
254 anew. You capture a lot more than you realise when you
255 are looking at through the viewfinder when you actually
256 take the photograph. And so, this book doesn't
257 necessarily have a beginning and it follows a train of
258 thought. Sometimes the pictures are contrasts and
259 comparisons, and they are following through a train of
260 thought and linking through. So if I go back to the
261 weeping figs (which is where we left off before) so this is
262 the weeping fig in the Bon Accord Centre and its Latin
263 name is "ficus benjamina" and I don't know how relevant
264 that it at the moment. It might be, it might not. These are
265 photographs from Cults library which is an area in the
266 city and again there is the weeping fig and the large top
267 window providing natural light. And this is the weeping
268 fig in the Cults library and there is a man here sitting
269 here reading and relaxing. And I have written again....
270 At the moment this book is a bit too precious for me
271 and what I would really like to have done is to have a

272 white pencil so that I could write around the
 273 photographs and maybe on the photographs just to sort
 274 of carry on taking these things out of reality and forcing
 275 them into somewhere else, a new environment. To say
 276 something interesting, I suppose that's what I am wanting
 277 to do. And so the post-its are notes and this book should
 278 go on. In a sense it's only just begun. I've stuck the
 279 photographs in. I'll want to write more things. I'll look at
 280 the photographs in more detail, and more things'll come
 281 out. I'll look to the sides of this plant here and interesting
 282 things might emerge. But, basically, I'll go through what I
 283 have written here already and give some idea of the
 284 process. I've said here that when I first walked into the
 285 library, I didn't notice the plant. I was intent on finding
 286 information about the plants so in the middle of the
 287 library I really didn't see it. *(starts to go through photograph*
 288 *book, reading from captions and adding comments, indicating*
 289 *aspects of photographs which are important)*
 290 This is in the Art Gallery sitting, relaxing reading. This is
 291 in the Bon Accord Centre "sitting eating ice-cream", for
 292 instance. So that's something people do in the park as
 293 well. There's a man in here sitting relaxing again and
 294 there are portraits of men. This is also in the Art Gallery,
 295 in the room where the man is sitting relaxing, "different
 296 men each with a number". So what I am writing; it's a
 297 kind of shorthand and if they are single words, then they
 298 are more likely to inspire some external thought. So
 299 that's why these are single words 'men sitting relaxing'
 300 'men each with a number' to allow for things to go off in
 301 different directions.
 302 This is the Bon Accord Centre and these are cards,
 303 'names of men and women stacked'
 304 Cults library 'stacked' sunflowers.
 305 This is at the Bon accord 'frames empty'
 306 the Art Gallery 'names of paintings.' These are the names
 307 'frames filled'
 308 The Bon Accord Centre" sunflowers and paintings
 309 stacked"; sunflowers here and the leopard, there's a
 310 leopard here. A leopard and a weeping fig. And there's a

311 quote here which is from this board here "deprived of
312 external stimulus, the internal vision is strong" and this is
313 referring to the fact that these are paintings done by the
314 prisoners in the local prison.
315 The Bon Accord Centre video "Freda" from Abba and
316 the Art Gallery video "Elizabeth Frink".
317 Bon Accord "four pictures of one man". At the art
318 gallery, "lots of pictures, lots of men". It's the same image
319 'now turn your photos into a gift' and there's a portrait
320 of a mug.
321 Art gallery "tiles and pillars". The different coloured
322 pillars are made from different types of granite from
323 different places.
324 The Bon Accord Centre "tiles and pillars" also "weeping
325 figs". This is a quote from a book "often gaudy and
326 popular in their architectural taste and compromised in
327 their architectonic resolution". That's somebody talking
328 about shopping mall architecture.
329 And this is a collage "muzak and market stall from the
330 Bon Accord, part of an exchange between a park
331 (Duthie) the gallery and the shopping mall." And this
332 represents my idea of exchanging elements of the Bon
333 Accord Centre with elements in the Art Gallery and this
334 bringing in the stall into the gallery space and there
335 would be muzak playing around there. There's an
336 interesting coincidence here in that there's a pink pillar
337 from the Art Gallery and the pink pillar from the Bon
338 Accord Centre which is within this collaged-on section
339 which is from the photograph of the Bon Accord. And
340 the typefaces are very similar between the Bon Accord
341 typeface and the Art Gallery typeface. And glass and
342 things which is on display in the Art Gallery and glass and
343 things which is on display in the Bon Accord.
344 oops! Shoes and teapot. I think there is something very
345 similar about shoes and teapots. (*laughs*) And these two
346 photographs are full focus, focusing on the Olympus
347 sport logo in this photograph and focusing on the plant,
348 the yucca, in this photograph and the obvious similarities
349 there. I mean to take a series of photographs like this

350 and find I've taken this photograph for this reason and
351 then if I look again at this photograph I might see other
352 things which I might think are as interesting or more
353 interesting. So I am thinking I am interested in what a
354 photograph and what a video image captures besides
355 what it is intended to capture.

356 Castles. The emblems used in the Art Gallery and the
357 Bon Accord Centre. There's a thing about lamp-posts
358 here that I have written about: "Because of the shape of
359 the lamp-post, the photo by default will always include
360 more of the surrounding space than the lamp-post itself."
361 The similarity between the natural light and the top of
362 the Art Gallery and the Bon Accord Centre. And back to
363 the weeping fig. This links me in to the conversation that
364 I had with one of the wardens, the steward that the Art
365 Gallery, and she was the woman who actually looked
366 after the plants. And from her, I learnt that the plants
367 have actually come from Duthie Park which is another
368 wonderful coincidence. I have written about the
369 conversation I had with her which was really nice and
370 very precious and we started talking about a palm tree
371 that was not very well - she looked after the plants "it
372 was over watered and suffering as a result. She told me
373 that one day she came in and the floor tiles were floating.
374 The plants have come from Duthie Park the fountains
375 rescued from elsewhere." That's something that I just
376 wrote in that came from my mind. She talked of a cactus
377 she'd had for years that died when she moved it and
378 over-watered it. Its roots had rotted. Once a year, it
379 flowered bright yellow flowers around the crown.

380 Caroline has a tiny cactus that sits on the window ledge
381 and flowers pink. The conversation wandered and we got
382 onto weather and wind in Aberdeen. Orkney she said
383 was worse and referred to people hanging on to
384 microphones and the noise of the wind ruining the sound
385 recording. Which was almost the first thought I had that
386 morning in relation to my borrowing a microphone and
387 recording ambient (*sound*). She told me that she
388 remembered when she bought the cactus and how old

389 her children were, which made it all the sadder when it
390 died. And there is a drawing there which is the gesture
391 that she made when she was hanging onto the
392 microphone in the wind. It's a strong image in my mind,
393 her hanging on to this thing. There are other
394 photographs that I'll quickly go through which link
395 together.

396 Susannah had an analogy to describe an artist's potential
397 relationship with a city. And it was to stick something on
398 to the surface and when she did that and that was the
399 gesture that she made and that gesture has stayed with
400 me. I started photographing things that were an
401 interaction with the fabric of the city. These were mostly
402 very small interactions: some of them were stuck onto,
403 some of them were painted onto and their appearance
404 was largely influenced by the surface beneath. The lines
405 of the granite paving slabs are like stitches. I've got
406 photographs here. So these ...lines of the granite slabs
407 are like stitches. There are stitches here; tiny stitches
408 used to repair the seat on a bus. Initials carved into the
409 bark of a tree, a hostile gesture (for the tree anyway),
410 and daffodils planted. Mass planting: a large-scale
411 transformation of the city and a penetration into the
412 fabric of the city - the earth. And the other photographs I
413 took which seem to be a part of this series: painted
414 numbers. I haven't seen this anywhere else. Numbers
415 painted onto the stone of the building,
416 graffiti letters,
417 some more painting onto stone which involves the
418 texture of the stone underneath intrinsically.

419 So this is sort of unofficial and official writing, graffiti.
420 And indications for the workmen and coats of arms.
421 And these are cans of irn bru that are crushed onto the
422 surface of the stone.
423 More graffiti.

424 So that's something else that is interesting me: to stick
425 on to the surface, to paint onto the surface, to penetrate
426 the surface. It's to do with the research and how we
427 react to Aberdeen and how we interact with Aberdeen.

428 But it's also an interesting thing in itself maybe to pursue
429 in terms of a piece of work.
430 This is another set of photographs that joins together to
431 make a panorama which is taken in the shopping centre.
432 And it's taken from the stairs in the centre of the centre.
433 There are interesting levels of activity. This is this and
434 this is mirrors which reflect the bottom level and the top
435 level respectively and this is the top level of activity. And
436 again, there is something about photographs and taking
437 something away from reality and looking at it and looking
438 at what you've got and not being distracted by passage of
439 time or movement or sounds or anything. To take
440 something away and look at it, study it and take it on
441 somewhere else. There are wonderful little pockets of
442 activity and there is a sort of time scale involved in that.
443 The photographs were actually taken in chronological
444 order. I took this one and then I took this one and then I
445 took this one and then I took this one and then I took
446 this one. Between taking this one and this one, this
447 woman here who is sat down has stood up and someone
448 has come to clear her table away. Similarly this woman
449 has now got up. These small fragments of things which
450 might lead to an idea for a piece of work.
451 That's it.
452 *TMCW section ends 47 mins.*
453

453 TMCW Sweatbox 2 transcript log

454 **26/1/ 96 Verbatim transcription 45 minutes**

455

456 The original idea that I had for using three spaces in
457 Aberdeen using sound as a way of swapping things within
458 the three spaces has remained, although it has changed
459 slightly. And so, just as a recap, the three spaces being
460 the winter gardens at Duthie Park, the Bon Accord
461 shopping centre and the art gallery. During the last nine
462 months, between April and now, it's obviously happened
463 in a chronological order: the research and the inquiries I
464 have been making and the thoughts I have been having. I
465 find myself leaping back and forth between times and
466 places, objects, notions, materials and beliefs. Fleeting
467 glimpses that reappear like déjà vu during the physical
468 and mental journey of the project realisation. It's been a
469 meander and continues to be a meander. Informed by
470 clues and common threads. And these are the elements I
471 pursue which I think are going to inform the content and
472 the structure of the work when it's realised.

473 Looking outside the Taming Goliath project, looking at
474 the larger picture, I suppose, I've just started working
475 with interactive technology and so my mind has been
476 fairly preoccupied with the implications of interactivity
477 and removal from a linear narrative, I suppose. The way I
478 formulate ideas through this process - it has a lot of
479 relevance, I think, and also while I do this, as a result of
480 that I suppose, I am going to talk about the process in
481 terms of groupings of ideas and the technicalities and the
482 meetings I've had with people.

483 So, the first thing I am going to talk about are the
484 meetings because I suppose they were the first thing that
485 happened. When I left Aberdeen after the
486 reconnaissance, I started speaking to the people who run
487 the three spaces about how they felt about it and
488 whether it was a possibility to put these things on. The
489 first person that we spoke to was Ciaran Monaghan
490 about the installation in the art gallery. And what has

491 been interesting throughout the project and what has
492 been interesting about speaking to other people are
493 other people's reactions to the project and how they feel
494 about it, whether the reactions have been positive or
495 negative. Or if there has been any reaction at all, really,
496 or not. And so, as far as the discussion with Ciaran went
497 about the sound installation in the art gallery, there was
498 no real discourse, there was nothing coming from him
499 about the idea itself. What he did was write down a list
500 of the things I would require of the project and then
501 went away and it was obviously a committee decision
502 whether it happened or not. And that was quite an odd
503 feeling for me: his approach because it kind of put me in
504 a position of feeling quite privileged like I was asking for
505 favours from him and he was saying "yes or no, you can
506 have this or you can't have this", and it didn't feel very
507 much like I was necessarily providing very much for him.
508 It seemed like quite a one-sided discourse.

509 The next meeting I had was with Ken McGeechan who
510 runs the Bon Accord shopping centre and that was very
511 interesting. There's actually a taped discussion that
512 Susannah and I had after we had this meeting which goes
513 into more detail about what happened. But basically, he's
514 very involved in the shopping mall and he is very
515 interested in providing a general ambience within the
516 shopping mall. And he has very strong ideas about the
517 kind of place he wants it to be, and was very interested
518 in the idea of putting different sounds into the shopping
519 centre. And he wanted the project to solve problems and
520 he saw this project as a way of solving problems for
521 himself which was actually quite exciting. It was like we
522 had found a hole in the market somewhere. And it felt
523 quite real and poignant I suppose.

524 And the next person I spoke to was George Park from
525 the Duthie Park winter gardens and his reaction was kind
526 of somewhere in the middle. He had a lot to say about
527 sound and he was quite happy to help me realise the
528 project and was quite helpful in suggesting sounds from
529 his environment. But he was also very keen that what I

530 introduced wasn't detrimental to the space and to the
531 general ambience that he provided there.

532 While I was there - I guess I should say now that I have
533 been coming up and down to Aberdeen because I'm in
534 Dundee, (it's not very far away) and so I have been
535 moving through these three spaces quite regularly and
536 also looking at other places in Aberdeen and recording
537 sounds here there and everywhere sometimes with a
538 definite plan or intention and sometimes just because I've
539 enjoyed the sounds within certain places and things like
540 that.

541 But while I was at Duthie park with Mr Park, there was
542 something that caught my eye, which he called a "talking
543 label" which is basically a button about waist height,
544 which the visitor presses and receives information about
545 plants within the winter gardens. And I was quite
546 interested in this because it looked like a way of
547 introducing some form of interactivity, some form of a
548 way that the public could change the environment
549 themselves rather than me imposing this sound
550 environment upon them. So from there, I went to Grays
551 school of art and the design for industry course and I am
552 having negotiations with them about producing some of
553 these talking labels. And I think I'll go back to those a bit
554 later on.

555 Conversations have been quite important throughout the
556 time in terms of distilling the idea and in terms of other
557 people changing the complexion of the idea. And that is
558 something that is fairly new to me and it made me realise
559 that before when I have made art I have merely spoken
560 to artists about it. And it has been very very interesting
561 and quite delightful speaking to other people - children -
562 people who aren't necessarily involved in the arts very
563 much, if at all really, about how they feel about what I am
564 doing and why I am doing it and taking on board their
565 suggestions.

566 What I am going to do now is to show part of my sketch
567 book and again in a way what I want to do is to show a
568 thread through. Last time in the Sweatbox, I showed my

569 sketchbook and how I had introduced an index into it
570 and this is a concept that I had carried on with.
571 (*Introduces sketchbook*)
572 This is the second book I have been writing in. And I
573 don't call them sketchbooks very much because there
574 aren't very many sketches in them although there's a lot
575 of writing and a lot of diagrams. I mean there is drawing,
576 drawing as I see it. There's a book before this that I was
577 writing in, things that weren't necessarily to do with the
578 Taming Goliath project. But this one kind of shows the
579 way I have been working. I introduced this notion of an
580 index, and basically what the index is: they are fairly
581 arbitrary words and subjects. I'll just go through the list.
582 And this is something that is kind of updated constantly
583 and added to as the sketchbook builds up. This list is
584 "birds", "listening domes", "three sites", "art", "memory",
585 "lift", "baby girls", "conversation", "vessels", "labels",
586 "pulling", "pushing", "familiarity", "common ground",
587 "laughter", "obsessive", "incidents", "looking to one side",
588 "sowing", "plants", "water", "domes" and "my clicking left
589 knee". (*laughs*) Basically these words all denote common
590 elements which run throughout the sketchbook. So as I
591 am thinking about things as I am writing them down,
592 things will come back time and time again. It's to do with
593 the common thread idea again. And so by using this
594 index I can kind of find the areas in my sketchbook that
595 are relevant.
596 And so what I am going to do is to show you through
597 "birds" the first thread I guess. This image is actually not
598 to do with birds necessarily but it's a picture which
599 indicates the shopping mall and one of the three sites.
600 This is the ficus benjamina: the trees that are in the
601 centre of the shopping mall. And what I was thinking
602 about was the tree, and the tree in terms of the forest
603 and the forest floor being the first level of the shopping
604 mall and the canopy of the forest being the second level
605 of the shopping mall and the dome being the protective
606 layer protecting people from the elements. That's
607 incidental. Going back to this sort of train of thought ..

608 This image here depicts the three sites: Again the domes,
609 again one of the things that links the three sites are these
610 glass domes and the trees that are within the three
611 spaces as well. And the words that I have written within
612 the triangle within the three spaces are 'bird-song'
613 'memories' 'contemplations' and 'plants'. This is trying to
614 think of things that are going to be included in the
615 soundtrack.
616 *(turns over page)*
617 And the next link is to page 9 and these again are images
618 of domes: the dome from the art gallery which is like a
619 huge eye. I have written here "havens from the
620 surrounding turmoil" which is kind of how I see the three
621 spaces. They are protective. They are places of
622 contemplation really.
623 And the bird reference on page 9 is "starlings, mimicry,
624 imitating a seagull, mynah birds, children, Hannah acting
625 grown-up." That's really about mimicry and it's something
626 that I am quite interested in. The idea of introducing
627 bird-song is a way of drawing attention to the foliage in
628 the three sites. That's where the starting point of that
629 one came from. But having gone and recorded sounds
630 and listened quite intently to bird calls and also having
631 recorded sounds of children in play grounds, there's a
632 marked similarity and I think this is something that is
633 going to feature quite heavily so there's a little reference
634 there to birds. The reference to birds on page 11: this
635 comes from an encyclopaedia. ... I look at encyclopaedias
636 a lot. I find it an interesting way of taking a side-step on
637 something or just sort of kick-starting in a different
638 direction. Trying to send the idea somewhere else and
639 that being a way of stimulating myself really.
640 So this one says 'bird-cage, man's contrariness, the bird
641 that is without despairs to get in (into the summerhouse)
642 and the birds that are within despair and are in a
643 consumption for fear that they shall never get out."
644 And then underneath it says
645 "birds released from a cage, souls freed from the body."
646 So they are quite interesting in terms of these enclosed

647 spaces and being inside and being outside and being
648 trapped, I suppose, or not being trapped.
649 From here we go on to ...27/11/95. And it is a reference
650 to something I saw, "there was a seagull this morning that
651 landed about three feet from me on the wall. Its gestures
652 were so raw and its fear and unease were so apparent, it
653 was in two minds as to whether or not to flee. It didn't in
654 the end. The dilemma was exposed. Naked gesture.
655 Humans often try to hide those emotions. They know
656 the tricks. What gestures best conceal underlying
657 unease?" And there's something to do with gesture that I
658 am very interested in and this goes again back to the
659 bird-calls and the children shouting in playgrounds and
660 the almost primeval cries that are going to play a part in
661 this thing I think.
662 The next reference to birds I am also interested in the
663 notion of familiarity. And I think it's at some point during
664 this research I've thought or it has been brought to my
665 attention that it is not necessarily very much about
666 Aberdeen itself. And I became interested in the notion of
667 familiarity and how I could make this thing familiar in
668 some way to the people of Aberdeen. And there are
669 various things I have been thinking about. I started
670 thinking about my past and things that provoked nostalgia
671 in me. So I started thinking about things like when I lived
672 near an airforce base between the ages of five and fifteen.
673 And the things that I remembered are the air-raid sirens,
674 planes going off overhead. When I hear sparrows they
675 always remind me of that location. They are quite a
676 suburban bird, I think. Birds do actually congregate in
677 areas where there are people. I now live in the
678 countryside and I am fairly sure that I don't hear birds as
679 much as I used to hear them when I was living in the
680 suburbs.
681 The next reference down here is of starlings roosting
682 and again this is a memory I have had of walking through
683 Aberdeen. There are lots of starlings that roost just over
684 the bridge from Torry and that sort of gave me the idea
685 of - it's a huge sound and a very prominent sound and I

686 think that it's something that might provoke a sense of
687 familiarity in a lot of people who use or live in that area
688 or have walked past that area at dusk. And that led me to
689 think of introducing a kind of a time element. And this
690 page is something I wrote to introduce to the people
691 who were going to be involved in the project: what I
692 wanted to do basically. I'll just read this paragraph:
693 "at each site I want to introduce sound compositions
694 which will overlay the usual sounds from each site and
695 are triggered at specific points throughout the day. The
696 sound compositions I am working on are made for and
697 specifically about Aberdeen. They will in different ways
698 express the passage of time and reflect the seasonal
699 changes in Aberdeen as they are based on sounds taken
700 from public spaces within Aberdeen creating a sense of
701 familiarity and nostalgia for simple daily life. One
702 composition is based on different Aberdeen bells played
703 each hour in tandem with the bells in the city. Church
704 bells ring on the hour, every hour, throughout the city.
705 Each bell has its own character and is familiar to
706 inhabitants around it. Seasonal changes are reflected
707 through the sounds of bird-song, leaves rustling in the
708 wind, children playing outside, a game of football on a
709 summer's afternoon, seagulls and oyster catchers on the
710 sea front. The third composition concerns the transition
711 from daylight to darkness and is based on the sound of
712 roosting birds, another reminder of the natural world in
713 the city centre."
714 I think that's the last reference to birds and there'll
715 probably be more references as the sketchbook
716 continues, which will be included in the index in the back.
717 The notion of familiarity has stayed with me and stayed
718 interesting to me. I quite like the idea of exploring
719 somebody else's familiarity not my own. Not things that
720 are familiar to me but to an audience of a piece of work.
721 And so I started going around with the tape recorder
722 and approaching different groups within the community
723 that sort of had a sense of familiarity about them or
724 there was something about them. The people who I

725 approached were bell ringers, the people who run the
726 fish market very early in the morning at Torry. I went to
727 a local school and I planned to go to a bingo hall. The
728 reason that I went to the bell ringers was because of this
729 idea of the Aberdonian bells playing and making a
730 composition of bells within Aberdeen. But when I went
731 there and actually I got talking to them and did some
732 recording actually inside the belfry of St Machar's church,
733 it was interesting and it kind of took me onto a different
734 level and got me interested in another aspect. What they
735 were talking about and as they were explaining to me
736 and as they were actually ringing the bells; what they
737 were doing and what they were saying was so alien to
738 me that it was absolutely fascinating. A similar thing
739 happened when I went to the fish market. I was
740 interested in getting the ambient sounds just to see what
741 it was like for me to put that sound in another space. But
742 what I came away with was something that was
743 fascinating as well because the words they were speaking
744 and the language they were using was something that was
745 just so different from anything that I had heard but was
746 obviously very very familiar to them. And then, when I
747 went to the school, I had a sense of nostalgia, I guess
748 because I was at school once but I had not been to
749 school for a long time and so there were noises again
750 that were strangely alien but had a slight sense of
751 nostalgia.

752 The bingo hall is one that I want to go to for similar
753 reasons and also it links in with Susannah's part of the
754 project and I am keen to link in with both of the other
755 artists, specifically in the art gallery compositions.

756 I was also interested in including some kind of notion of
757 nostalgia. And I think what I am going to be doing is
758 talking to some elderly Aberdonian people about sounds
759 that they used to hear and don't hear any more. On this
760 train of thought, I heard about the foghorn which is
761 something that used to happen at the docks but doesn't
762 any more. So what I did was phone up Grampian
763 television and they happened to have the sound of the

764 foghorn and they very kindly put it onto a tape and sent
765 it down to me.
766 I think the notion of familiarity and nostalgia is something
767 to do with a repeated sound that loses its familiarity or
768 the other way round. It's a repeated sound which has or
769 gains familiarity through the fact that it is repeated.
770 I am now going to take a leap into somewhere, into a
771 different direction. The thing that links the foghorn is the
772 thing that links what I have been talking about to another
773 conversation I had with a guy called John Shewell who
774 runs a company called A-Line Sound with the notion of
775 him perhaps giving me some help in putting in a sound
776 system. And it turned out that he also has a tape of the
777 foghorn. And it also turns out that he is a bit of a kindred
778 spirit in that he is also a bit of a sound freak and he goes
779 around recording sound for no apparent reason other
780 than for his company which is involved in installing sound
781 systems for conferences and things like that. His hobby is
782 actually going around recording sounds in strange places
783 and he has actually given me lots of tapes and these are
784 my props here.
785 Some of the tapes I have recorded and some are what
786 John has given me. We had this bizarre conversation
787 where he gave me a tape of the foghorn and I said 'I've
788 got a tape of the foghorn as well' and he gave me a tape
789 of the fish market and I said 'I've got a tape of the fish
790 market too.' And it was really bizarre, very exciting,
791 because he was incredibly keen on everything that I
792 wanted to do. We had a really great conversation about
793 the psychology of sound and how sound affects people.
794 He is very interested in how he can trick people into
795 believing they are hearing certain things when in fact they
796 are not. Tricking people into believing that a sound is
797 coming from a certain place when it is not at all. Those
798 sorts of things obviously have implications in his line of
799 business but he is interested in it for deeper reasons than
800 that, I think. That was a very very good chance meeting
801 and it looks like he is going to provide a sound system
802 for me for the art gallery so that was great.

803 He also talked about the Satrosphere which is a place
804 that I have been to. He does some work for the
805 Satrosphere and this is a place in Aberdeen and it is an
806 award-winning discovery place: a kind of hands-on
807 science centre which is great. The reason I went to the
808 Satrosphere was that I saw an exhibition of their things in
809 the Bon Accord shopping centre. And I picked up a
810 leaflet while I was there and the thing that caught my
811 attention in this leaflet was this sentence "at the
812 Satrosphere you can whisper across a noisy room" and
813 so I went along. ..The whispering-across-a-noisy-room ..
814 was very simple and very basic - two satellite dishes at
815 either end of the very noisy children-filled room. And
816 basically, one person speaks into the centre of one of the
817 satellite dishes. The other person, at the other end of the
818 room by the other satellite dish, puts their ear to the
819 centre of the satellite dish and can hear what the other
820 person is saying even when they whisper. I think this is a
821 really beautiful concept. I like the idea of using that sort
822 of technology or those kind of forms that are used for
823 quite a complex technology in a very simple, very direct
824 way. I also like the idea of intimate conversation and a
825 satellite dish. There is a really nice paradox about that
826 whole thing. So this links on to something else.
827 The satellite dishes are something I thought about a lot
828 especially since I had seen the Satrosphere exhibition at
829 the Bon Accord centre. I had thought about the idea of
830 introducing something visual so that the project was not
831 purely sound: that there would be visual elements to it as
832 well. And so I had the idea of simply putting one satellite
833 dish on one side of the balcony in the shopping mall and
834 the other satellite dish on the other side of the balcony
835 and purely putting them there and introducing the notion
836 of people whispering across this big space. I am still quite
837 interested in that notion but I do not think it is going to
838 be as part of this project.
839 It links me onto another thing that's happened which I
840 call "satellite ideas". While I have been working on this
841 side of the project, there have been other ideas cropping

842 up and one of these is the "whispering domes" and it is
843 something I still want to work on but probably in
844 another context outside of this project. Other things that
845 I have been interested in are fountains and wishing wells
846 which are also in the three spaces - the fountain being
847 the fountain of life. And this fountain being found at the
848 heart of the three spaces that I am working in. I want to
849 try and include this notion somewhere within this
850 although I am not quite sure how yet. Another thing that
851 is a kind of side-line is the notion of pot plants which
852 Susannah and I are both interested in. I was interested in
853 walking around Aberdeen like walking around any place
854 where there are private houses, you often find pot plants
855 and vases of flowers in people's windows and I was
856 interested in the notion of what people present to the
857 outside world: what they display and what they hide
858 away. Thinking of that in terms of the art gallery and
859 frames and the pictures that are framed, and the glass
860 that is in front of the picture and then the window frame
861 and the plant that is in the window. Those kinds of things
862 are an unresolved idea but something that is quite
863 interesting.

864 And there is also another really nice thing that happened
865 to me while I was recording sound by the harbour. And
866 what I have become interested in, through the process of
867 recording sound in places is the idea of leaving a
868 microphone somewhere and the idea of it as an entity on
869 its own and collecting sounds, collecting impressions of
870 things and my coming back and imposing some kind of
871 meaning on the sound that is on tape. And I sat by the
872 harbour one time and recorded about half an hour's
873 worth of sound and just wrote down the things that
874 were happening while the sound was being recorded.

875 The things that were happening were two boats came in,
876 one boat went out. Very very insignificant things I
877 suppose and the narrative that came out of this was
878 actually quite beautiful and very simple and the sound
879 that came out of it was also very simple and very
880 beautiful and I want to look at some way of working

881 those two things together into something and I am not
882 quite sure what.
883 So the last thing I have got here which is written in pencil
884 ..This is kind of like a flow chart of the things that are
885 interesting me and the words interest me as well: the
886 kind of shorthand for the things and the things implied by
887 the words - if that makes sense. Basically I have the art
888 gallery, the winter gardens and the Bon Accord shopping
889 centre. The words are "domes" : the three spaces are
890 domed spaces,
891 "singing" : the notion of singing and singing links to the
892 schoolchildren, it links to the birds, it links to the fish
893 market because there is singing that happens there. It's
894 singing in terms of the auctioning, but it's still singing. It's
895 very interesting.
896 "laughter": the school children's laughter, the birds'
897 laughter, school children and things that come from the
898 school children are beckoning sounds - singing again.
899 "numbers" : the bell ringers - they use numbers a lot.
900 And the bells are a beckoning sound. Back to the fish
901 market and the "fish market" and the beckoning sounds
902 there, the plants that are in the winter gardens, the art
903 gallery and the Bon Accord centre, the fountains which
904 are in the three spaces, bingo again the numbers. The
905 numbers thing is interesting, I think, in terms of the bingo
906 callers, the bell-ringers, the school-children and the fish
907 market. The different..these are the ways that people use
908 numbers. And going back to something that is very
909 ubiquitous. And it is interesting listening to Martyn Lucas
910 and George Galbraith talking about a plug socket and
911 how that is a universal thing. And I think that the fact that
912 these numbers are used in all of these different ways will
913 become quite interesting which is something I would like
914 to use.
915 And up here I have written "the three things within this
916 system that are silent to the human ear, anyway, are the
917 plants, the glass and the domes." And that feels quite
918 poignant and might lead somewhere.
919 I think that's it.

TMCW Sweatbox transcript 3 log

920 **2/5/96 36 minutes**

921

922

923 Working on the project for a whole year was interesting

924 and difficult. It requires a sense of discipline and pacing.

925 Over the last three months it was a question of honing

926 things down and defining what it was I was really

927 concerned with. And I managed to condense that into

928 four sentences.

929 the first: "regular sounds when repeated often enough

930 become silence so I was interested in background sound:

931 familiarity becoming, in that sense, being invisible."

932 the second: "the language of bird-song and the human

933 version of that."

934 the third: "the displacement of the sound from its original

935 context which causes the inversion of the first point i.e.

936 that regular sounds when repeated often enough become

937 silence. If you take a sound out of its original context and

938 put it into a new context, does it become more visible?

939 Because it is in a sense unusual?"

940 the fourth: "looking at these three public spaces that I'd

941 chosen and looking at their different agendas and the

942 similarities between them of architecture containing

943 similar enhancing features."

944 Shortly after Sweatbox 2, I took some of the raw sound

945 I'd collected and played some of that sound over the

946 sound system at the Bon Accord Centre there on my

947 own. I walked around the centre on my own trying to

948 draw some conclusions and there I wrote down my

949 responses to the sound, how it made me feel and tried

950 to draw some conclusions

951 e.g. the sounds of water falling in rivers sounds like

952 interference - a constant hiss. So I did not use that. Also

953 the sound of the doves sound like people and particularly

954 when congregating in public spaces. The sound of

955 birdsong made me look up and notice the sky and see

956 the birds flying overhead. I thought this was something I

957 wanted to use. I then remembered that I wanted to
958 slowly pull some of the sounds down to silence to look
959 at how that drew one's attention to the sounds you
960 were hearing to the sounds that were around you as well
961 as the sounds playing over the speaker systems. I also
962 noticed that the St Nicholas bells could actually be heard
963 in the Bon Accord Centre, they are so close. Quite
964 interesting!

965 I was still thinking at this point about the talking labels
966 and asking advice here in Aberdeen and Dundee. I found
967 a device in Maplins in ready-made form: a digital recorder
968 speech playback module. For a while it seemed as though
969 there was a definite possibility to create something. It
970 was shortly followed by the SAC turning down my
971 application and it became about what we could do for
972 the money available and the time available. A lot of the
973 time had been spent in researching how to get this thing
974 off the ground so that was scrapped but has the potential
975 to be another project.

976 Towards the end of February I started on sound
977 compositions and I involved Patrick Burgel from Dundee
978 who has a Mac and sound composition software to
979 compose the sound. It was good bringing Patrick in
980 because I had to clarify what I wanted from the sounds. I
981 talked to him about how I wanted things to sound and
982 what was important to hear. I wanted to explore
983 'familiarity'; the sounds had to remain familiar. To Patrick,
984 he had a totally different perspective. The sounds were
985 purely abstract and so I had to steer the compositions
986 without excluding his creativity. It was then a huge task
987 to organise all the mass of material (sounds) into
988 something that would work. Would they be random or
989 would they be carefully and concisely selected? And so I
990 started working with labels: keywords with sounds and
991 there were links between them: doves cooing and
992 something that I called a child-dove which was a
993 composition I had made before where children from the
994 school playground sounded like doves. Various things
995 came out of these links. "Look to" is from the cathedral

996 bell-ringers followed by the warning "foghorn" (a warning
997 system) followed by the belisha beacon: another kind of
998 warning on a smaller scale. And then followed by the
999 recording I made of the geese flying overhead, constantly
1000 calling to one another so that they always knew where
1001 they were to instil a sense of security. And I've written
1002 next to that "security calls" Another set of links was
1003 money and numbers. Recording from the bingo "eyes
1004 down" and a phrase from the fish auctioneering "how
1005 much a pair", "all the twos" bingo "money cascades" the
1006 slot machines. Links like this I was interested in pursuing.
1007 This was the starting point for putting the compositions
1008 together.

1009 I started to learn the sound software and I started to
1010 make compositions alongside Patrick. The difference was
1011 interesting in character between the types of
1012 composition. I was aware that, although I saw definite
1013 problems in dealing with sound for the first time as an
1014 artist in finding ways of plotting things, describing things,
1015 at the same time I had a very clear idea of what I wanted
1016 which was very different from the things that Patrick was
1017 making because he was unfamiliar with my process. My
1018 process and my aim were very different. We spent a long
1019 time formulating structures for the sound. I was dealing
1020 with three different sites and I felt that they all needed
1021 different treatments. It looks very mathematical: lots of
1022 diagrams with lines and boxes showing the speakers,
1023 decks and the billboard in the gallery. Looking at the
1024 gallery layout, I realised I had four separate sound
1025 sources within which I could work. I decided, for the
1026 gallery, the 2 speakers nearest the door would have what
1027 we called an ambient swap so there would be 2 separate
1028 ambient soundtracks from different sites in Aberdeen.

1029 One was sea based and one was forest based. Those
1030 soundtracks would swap over at intervals of about 30
1031 secs. So that was the set-up for the speakers near the
1032 door. The 2 speakers closest to the billboard I wanted to
1033 concentrate on the idea of call and response, looking at
1034 the idea of birdsong and how birds call and respond to

1035 one another linking it to the bingo callers, the fish
1036 auctioneers. Looking at how those two sets of sounds
1037 would merge and react to each other. I went through
1038 lots of thought and a lot of options as to how to organise
1039 these sounds and one was: using the way the bell ringers
1040 worked: the sort of methods of systematic sequencing in
1041 bellringing. I considered taking small fragments of sound
1042 (soundbites) and numbering them or labelling them in
1043 some way and putting them through a similar sequence
1044 to that of the bell ringers in order to organise the bell-
1045 ringing. We worked on that for 2 days but this way
1046 seemed to be at odds with the initial linking ideas. So that
1047 coincidences like this - labels - links which actually aren't
1048 coincidences because I've formulated them couldn't
1049 happen under the sequencing system.
1050 So it was back to structured compositions which were
1051 very considered.
1052 Susannah and I had a gallery site visit where we
1053 considered the installation of the speakers in the gallery
1054 in combination with the billboard. We talked about how
1055 best to present the speakers, suspending them, putting
1056 them on stands etc. We thought that the sound should
1057 somehow be linked to the billboard so we devised an
1058 idea of cladding the pillars in timber and paint them the
1059 same green as the billboard to suggest a visual link as well
1060 as audibly. I really liked this idea in the same way as
1061 billboards blot out sections of architecture and
1062 landscape. The cladding was blotting out the internal
1063 architectural space of the gallery. I also liked how it was
1064 heightening the presence of sound in a very visual way. It
1065 was also a contrast with the other two sites where the
1066 speakers were hidden, camouflaged. The idea of a
1067 speaker on a plinth in an art gallery was a nice one.
1068 Having organised all this, it was back to the work on the
1069 compositions which was a very intense time. A couple of
1070 weeks working long hours consistently. I decided that the
1071 compositions for Duthie Park and Bon Accord should be
1072 the same and I wanted a mix of a simple transference of
1073 sounds e.g. the bells and the birds and more

1074 experimental compositions which juxtaposed sounds
1075 from totally different environments. The gallery
1076 composition was a much more structured composition. I
1077 want to finish by talking about the pacing and how I feel
1078 in retrospect about how over such a long period time I
1079 found it very difficult to work on something over such a
1080 long period. I found it difficult to manage my time and to
1081 know when certain things had to be done. I was dealing
1082 with a lot of unknown things. I was thinking in terms of
1083 animation. I think an analogy can be drawn with
1084 animation. In animation there are various rules as to how
1085 you structure a piece of work. Basically there is a start
1086 and finish of a piece of animation and between you have
1087 the key frames. Those are points at which the motion or
1088 action changes. So everything leading up to a key frame is
1089 leading up to a change in direction in some sense. The
1090 next keyframe is the next change of direction. In
1091 between the key frames you have the 'in-betweens', small
1092 sections of time. In animation, they are perhaps frames
1093 so they are dividing up the time into smaller and smaller
1094 amounts. In this way you can keep constant control as
1095 much as possible over the action, between what happens
1096 between the start and the finish. You can't draw an
1097 absolute comparison between the two states because, to
1098 a certain extent, we were all dealing with an unknown
1099 quantity. I think there is a point at which these key
1100 frames should have been inserted into my schedule and
1101 they weren't. It therefore led to poor pacing; not too
1102 many key frames happening at the beginning and too
1103 many happening over the last three months which made
1104 it hard going at the end.
1105
1106

Appendix 4: Code and Retrieve

Search codes and phrases used in first phase of code-and-retrieve

The following are the criteria for inclusion in a particular category.

Search words and phrases indicating theme for art work

For example, statements using metaphors which describe or reflect upon the content of the project. The search for statements indicating a concept or theme of the artwork was straightforward since the concept or theme of the art work was the primary subject of the Sweatbox tapes and was immediately recognisable to the researcher as she was participant in Taming Goliath.

Search words and phrases indicating aesthetic elements of art work

For example, statements about the methods, materials, context as well as decisions made about courses of action in the making of the artwork.

Search words and phrases indicating artists' emotional response

Such as expressions indicating both positive and negative feelings such as 'I like', 'I was apprehensive', 'I am interested in'.

Search words and phrases expressing an opinion of a situation, a person, or an event

Such as statements of importance, or as fitting in with what they expected, such as 'I guess that', 'I think that', 'I feel that', 'it was interesting', 'it was hard/difficult', 'what was useful was',

Search words and phrases expressing intention

Such as the expressions: 'I have an idea for', 'what I want to achieve', 'I am thinking of', 'I decided to, the purpose of', 'an idea of what I want', 'what I am going to do', 'I intend/aim', 'I want to'

Search words and phrases indicating serendipity

Such as expressions of surprise, coincidence, searching, finding, chance, luck and opportunity.

Search words and phrases indicating comparison

Such as statements using the words 'like' (as in similar), 'superimposition', 'contrast', 'comparison', 'unlikely', 'Similar', 'same', 'different', 'a kind of', 'sort of', 'it was [not] as I expected'

Search words and phrases indicating problem-finding

The artists' descriptions of their working processes which include expressions of questioning and inquiry such as 'wanting to do something different', 'having to find another way,' 'having an insight,' 'thinking about', uncertainty, understanding, insight and realisation.

Search words and phrases indicating understanding from confusion

Such as expressions of confusion, not knowing, insight, understanding, realisation.

Since there were approximately four hundred and sixty-seven statements retrieved from the first heuristic search of the Sweatbox transcripts, and a quantitative method of analysis was not used, it was not considered necessary to include all the results of the code-and-retrieve in this Appendix. As an example of nature of the results, statements fitting the category of problem-finding for each artist are included below.

Statements fitting the category of problem-finding

Phrases used by ML indicating problem-finding

Example	SweatboxReference
I have come to Aberdeen to look at the possibility of producing an artwork, possibly a public piece of art or a piece of art in the community.	1:27 - 29
so I had a quick visit there the day before I was due to see her. I walked the corridors. It was pretty much as I expected.	1:96 - 98
Anyway I came back from Bristol energised and, I guess, equipped with a more critical approach to what I was doing.	1:293 - 294
To me the drawing reveals some of the complexity about the routes that one takes to make a decision and then the inter-relationships between different people here and also in London,	1:357 - 360
I have always thought that it would be nice to have something a bit different.	2:603
I would not want to duplicate or approach anything in the same way. I want to do something which is complementary but different. Something that I have never done before.	1:80 - 83
However I still felt that the real gap in which I could intervene was still existing in the children's hospital	1:201 - 204
I guess my own approach is to see how the system operates ...but as an artist to intervene in a subtly different way.	1:320 - 322
The question I ask myself all the time is: 'what as an artist can I bring to a situation?' And sometimes that's quite difficult to define because my practice does cross over between art therapy and education or social work or occupational therapy.	1:325 - 330
I am now thinking about introducing the idea of the project and getting them to in a way that goes beyond the superficial.	1:421 - 423
I had a vague idea of a constituency of people with whom I wanted to work at the very beginning, even before I came,	1:367 - 370
I still have no idea how those experiences may or may not feed into a piece of artwork.	1:45 - 47

Phrases used by SS indicating problem-finding

Examples	Sweatbox References
I have been looking at my relationship to the city; how I feel about it and allowing my reactions to surface	1:129
I spent week 2 thinking about my usual stock of fantasies ... I began to tap into the work I had already done	1:138
To see if she could throw any light on how to integrate work with the community which I don't have	1:145
There was tremendous confusion about what would be the appropriate approach	1:153
Looking for connections Possible strategies for dealing with the city	1:156 -161
And from that I returned to an idea that I had forgotten that I had which was to make large images.	1:179
And I was also thinking about how it was almost necessary to not just to talk to people who live in an area but also the people who are dealing with art.	1:186
So I want to make some kind of billboard image both in the art gallery and somewhere in Torry and see whether different images in different places can say different things. And meanwhile I have been thinking about what goes in to make (because I need to focus on a site to make an art work) and I have been thinking about what needs to go into that site	1:191
How do I make a connection between the place that I live and its external view which has a beauty which (you)I can't get into and these sets of people that (you)I don't belong to	1:222
I then wrote about TG its title I understood suddenly what was going on and my actual relationship to the project through my own art practice	2:357
I realised that this was a metaphor with currency intuitively chosen by me	2:370
This was illuminating. I started to make computer drawings about the city because that is an obsession bubbling under which sometimes comes up in specific artworks but feeds my attitude living in a city. This is a way of trying to find out how people This says the inhabitants relationship to the city, city systems...This is another drawing which not only impinges on the notion of setting up the project ... but also informs the philosophy I have towards putting on my own art work. This is another way of trying to draw the same thing.	2:375
I had assumed that I was going to make a piece of work outside the gallery. I have ended up making a proposal for the gallery, This came out of our discussions in Part I and my experience of living in Aberdeen.	2:465
First of all, I thought I would do a billboard project out in Aberdeen as a way of spreading across Aberdeen but the big question was what kind of message could I have that was worth saying on all those billboards. I would be in danger of invading a public space. What I really wanted to do was take the vibrancy and the hugeness and the	2:477

raw excitement of the city and the things that people do in cities to enjoy themselves into the gallery. So it was like to reverse the question , instead of taking 'high art' into the streets, it is to try and bring in I don't want to say 'low art' (I find myself in that position), just a kind of a real experience into the gallery.	
I was dissatisfied...and decided that I did not like this because it was pure aesthetics. I did not see what relationship it had with people in the city. Why would they want to come into the gallery to see this?	2:501
Meanwhile I tried many ways of arranging these daffodils and trying to figure out how few daffodils you can get away with whilst giving the impression of a field.	2:506
So I decided - I was looking out of the window at the spider plant on the window sill of the house opposite - I was chewing over the problem of participation and how to get people to join in a way that did not compromise them or me. And I came up with the idea that people could perhaps donate a house plant for the exhibition and that this would be like a performance.	2:510
And I realise in a way I am in a situation where I have to find another way of making people speak through the work	2:557
What is interesting is that I have realised that I am actually still working on large-scale images and talking about how to superimpose them into the architecture of places. So without me knowing it I am still following very strongly the formal concerns and I am still with the crowd in a way which developed from "survey". What I have to do now is get the images and think about their meaning to make sure that the billboard follows this idea . It is an art object but it does incorporate the values I hold.	2:589
Suddenly all the things fell into place . It seemed very up in the air And then suddenly it all came into focus .	3:611

Phrases used by TMCW indicating problem-finding

Phrases	Examples	Sweatbox References
research	So that's something else that is interesting me: to stick on to the surface, to paint onto the surface, to penetrate the surface. It's to do with the research and how we react to Aberdeen and how we interact with Aberdeen. But it's also an interesting thing in itself maybe to pursue in terms of a piece of work.	1:424 - 429
inquiry	There are these like little sorts of jewels within the city that are being linked up through my separate inquiry and wandering around the city.	1:192 - 195
Something that was fairly new to me	Conversations have been quite important throughout the time in terms of distilling the idea and in terms of other people changing the complexion of the idea . And that is something that is fairly new to me and it made me realise that before when I have made art I have merely spoken to artists about it.	2:555 - 560
Respond Remember	The superimposition of very unlikely words and phrases just because we are going from one place to another so I am responding to external influences and I am thinking at the same time and I am remembering things that remind me of where I am.	1:90 - 94
Hard information/ musing/dreams	I have been meandering and getting lost in Aberdeen quite a bit and it's all relevant and all important and so this is the book where everything goes: hard information as well as thoughts and musings, dreams and all sorts of things.	1:7 - 11
Task	It was then a huge task to organise all the mass of material (sounds) into something that would work. Would they be random or would they be carefully and concisely selected?	986 - 989
Act as triggers	I think that the things that I write and the things that I draw are useful in that they are triggers for the memory for the thing that happened.	1:7 - 11
It follows a train of thought	And so, this book doesn't necessarily have a beginning and it follows a train of thought . Sometimes the pictures are contrasts and comparisons, and they are following through a train of thought and linking through.	1: 257 - 260
ideas	what I would really like to have done is to have a white pencil so that I could write around the photographs and maybe on the photographs just to sort of carry on taking these things out of reality and forcing them into somewhere else, a new environment . To say something interesting, I suppose that's what I am wanting to do. And so the post-its are notes and this book should go on. In a sense it's only just begun. I've stuck the photographs in. I'll want to write more things. I'll look at the photographs in more detail, and more things'll come out. I'll look to the sides of this plant here and interesting things might emerge.	1: 271 - 282

Link Realise	Moving on, it was round about now and thinking about the research process and recording our thoughts and feelings about the whole thing, I started to think about that. I started to number the pages in my sketch book because I realised that there were links being formed or that there were key words that would come up again and again in totally different contexts to look at those links and when they were happening and maybe later on why they were happening.	1:109 – 117
Diversity	The diversity of the information we were given was really interesting and, because they weren't places that I would have chosen selected to go and find out about, that was interesting.	1:77 – 80
things that might lead to an idea	These small fragments of things which might lead to an idea for a piece of work	1:449 - 450
Question	I suppose I am wanting to question the function of these civic spaces.	1:243 – 244
clues	It's been a meander and continues to be a meander. Informed by clues and common threads. And these are the elements I pursue which I think are going to inform the content and the structure of the work when it's realised.	2:468 – 472
Think	The way I formulate ideas through this process - it has a lot of relevance, I think, and also while I do this, as a result of that I suppose, I am going to talk about the process in terms of groupings of ideas and the technicalities and the meetings I've had with people.	2:477 – 482
Read/Draw/ write	This is the second book I have been writing in. And I don't call them sketchbooks very much because there aren't very many sketches in them although there's a lot of writing and a lot of diagrams. I mean there is drawing, drawing as I see it. There's a book before this that I was writing in, things that weren't necessarily to do with the Taming Goliath project. But this one kind of shows the way I have been working.	2:572 – 579
discovered	I discovered a link between the Art Gallery and the Bon Accord which was the weeping fig: a rather ubiquitous plant that's used in planters in spaces in cities.	1:220 -223
Clarify ideas	I have used the book form before for trying to clarify ideas.	1:250
inspire	So what I am writing; it's a kind of shorthand and if they are single words, then they are more likely to inspire some external thought.	1:296 – 298
coincidence	There's an interesting coincidence here in that there's a pink pillar from the Art Gallery and the pink pillar from the Bon Accord Centre which is within this collaged-on section which is from the photograph of the Bon Accord.	1:330 – 339
interest	I visited the shopping malls in Aberdeen and was interested in them and hit upon the Bon Accord as the one that was most interesting to me.	1:217 -220

took me onto a different level	actually I got talking to them and did some recording actually inside the belfry of St Machar's church, it was interesting and it kind of took me onto a different level and got me interested in another aspect.	2:731 - 734
it was absolutely fascinating	what they were doing and what they were saying was so alien to me that it was absolutely fascinating.	2:736 - 738

Appendix 5: Transcripts

Personal Narrative ML 3.4.95

1 **Part I Taming Goliath**2 **1) Describe your practice before Taming Goliath Part I**

3 There are two distinct aspects of my practice - my studio-based work aimed at a
4 gallery environment and incorporating painting and drawing, with the emphasis
5 on fragmented images of the human (silhouetted) figure in wall-based
6 installations. The works have been shown mostly in small 'alternative' spaces.
7 The other aspect of my practice is that which I call community arts or art in the
8 community. This tends to be with specific groups of people, for instance school
9 children or people with learning disabilities, involving short term projects,
10 residencies or workshops. This work involves a variety of media and until
11 recently I had not recognised a connection between it and my studio practice.
12 The emphasis is very much on facilitation or directing people in the making of
13 their own work.

14 **2) Describe the relationship between yourself as an artist and the rest**
15 **of the world/your life.**

16 Because I don't earn a living from solely being an artist, I am in the position of
17 having other part-time, long-term jobs - as a youth worker and community play
18 leader, employed by the local authority. In these posts, however, I am able to
19 run arts activities, some of which are very similar to projects in which I am
20 employed as an artist. Essentially, therefore, I am using the same skills and
21 approach even though my job title may be different. There is a dialogue between
22 my studio practice and my work with people. The one informs the other. Life
23 experience informs my art, and my art informs my life. Sometimes this exchange
24 remains hidden or unarticulated, but the language of art, for myself and 'clients'
25 or 'recipients' can give form to indistinct experience or intuition.

26 **3) What are the sources for the shaping of your practice and approach**
27 **e.g. political beliefs, childhood experience.**

28 Because I have been forced to find other work to make a living, I have
29 attempted to start to integrate this with my 'art'. I have never existed solely
30 within the gallery, and in meeting a variety of people in work contexts
31 (colleagues and 'clients') I have had opportunity not only to talk about being an
32 artist, but to be an artist in a different way. I am now more prepared to risk my
33 identity as an artist (in the traditional sense of being a garret-bound genius, or
34 single 'author' of objects of 'truth') and open myself to collaborative projects.
35 I have always been interested in, or felt the need for, a 'socially relevant' art. An

36 attempt to justify art because of psychological and economic resistance to it that
 37 I have experienced. I have gone through an educational system (school,
 38 foundation course to fine art degree) which has left unanswered questions. My
 39 art education was never actively integrated with my life.

40 **4) Describe how you would select a context for your work, or put your**
 41 **work into a context.**

42 The notion of a dialogue, a sharing of people's experience is important in
 43 determining the context for my work. Visually that context is a given, and I am
 44 employed to work with a particular constituency of people. The context I tend
 45 to work in then is that of a semi-public space or institution - a school, hospital,
 46 community centre. In such a context, an artistic language forms the basis for
 47 establishing relationships. In this, it is the process which is important. The
 48 product (an artwork or object) exists as a record of this conversation, and is
 49 often not pre-determined except in a loose way.

50 I look for a context in which an artistic language can be implemented and
 51 nurtured, where the result is not pre-determined, and where through that
 52 activity people are able to contribute a personal viewpoint to a collective whole.
 53 A wider public is able to join in the dialogue through engagement with the
 54 'product' - an exhibition or book work, for instance.

55 **5) How do you define the people who experience your work? (e.g.**
 56 **'audience')**

57 One might define the audience for my work in two parts. There are those
 58 people with whom I collaborate, who are both participants and 'audience' at the
 59 same time. Theirs is a direct language in which they, hopefully, are able to reflect
 60 upon their own life experience while they are participating in a project.

61 Secondly, there is an audience who are able to view the final outcome of a
 62 project. This might be a group of people, the 'general public', who experience
 63 the work in a gallery, or performance, or book etc. Part of this audience may
 64 include participants.

65 **6) How would you describe your action as an artist in relation to those**
 66 **who experience it? e.g. a catalyst, active/passive.**

67 In my work as an artist in the community, I act in a role between director and
 68 facilitator. This involves sharing skills and concepts, and imparting a certain
 69 amount of knowledge, but also a listening role, encouraging participants to
 70 articulate their own ideas and experience. My own 'voice' in these projects
 71 ranges from being the more important, of equal importance, or of less
 72 importance in the public display of the artwork. The creative process might
 73 equally involve administrative and negotiating skills, as well as manipulation of
 74 visual media and materials.

75 An intuitive sense of the outcome of the project, or a desire to see it achieve
 76 particular goals, often puts me in the position of guiding the process, of
 77 controlling it to some extent. An aesthetic quality controller? sometimes. An
 78 equal opportunities monitor? yes. Encourager of people's play? yes.

79 ***Aims and Expectations***

80 ***1) What do you imagine you will do in the Taming Goliath project?***

81 My project proposal will centre around the children's hospital. I intend to
 82 facilitate a project with some of the (long-stay) patients which might eventually
 83 find a home in the hospital itself (if for instance, the result is a wall-based art
 84 work) or perhaps be exhibited elsewhere (galleries, community centres, in book
 85 form). I am interested in young people's experience in and out of hospital, and
 86 would hope that this would feed into the project somehow in visual images or
 87 written word. I will therefore need to collaborate, not only with patients
 88 themselves, but also other workers in the hospital - nurses, teachers etc. I might
 89 have to incorporate an Aberdeen artist to facilitate the art work in my absence.
 90 To extend the project beyond the confines of Aberdeen hospital, I wish to
 91 create some kind of dialogue with the Royal Free in London. To encourage an
 92 exchange of ideas, images, feelings between two groups of people in similar
 93 institutions in two different cities. The final artwork could be a (edited)
 94 collection of these exchanges. A revealing of hidden experience perhaps. It
 95 would be a way of me taking back my Aberdeen experiences to London and
 96 sharing them with others, and opening up children's ideas about other cities -
 97 drawing similarities in other children's experience as well as differences.

98 ***2) What do you intend to achieve by the end of the total project?***

99 I intend to achieve an exhibition or artwork which reveals something of the
 100 dialogue, the exchange between two groups of young people, two institutions,
 101 two cities. A temporary or permanent work for each hospital; a book work; an
 102 impact, however small, on the wider community of each city.
 103 I also want to have documented all the steps of decision-making and negotiation
 104 which go into initiating such a project, and that people might be more open to
 105 such art activities as valuable contributions in unlikely places.

106 ***3) What has been the effect on you of this reconnaissance period?***

107 The reconnaissance period has been both exciting and intimidating I have found
 108 opportunities: 'gaps' in which artists can intervene in socially imaginative and
 109 positive ways. However, Aberdeen feels in many ways a closed city. This is
 110 reflected in those institutions that I have investigated. Of course problems of
 111 security, sensitivity to patients/service users exist elsewhere, but it is particularly
 112 difficult to enter these situations 'cold', and try to explain an artist's practice,
 113 especially if it does not involve the selling of art objects to interested buyers.

114 It requires a lot of energy to continually present yourself to new people,
115 especially if you sense they are sceptical, uninterested, or get the wrong
116 message. Working with well established systems there is a temptation or
117 pressure to fit with what is already happening rather than struggle to achieve
118 something new. If I am only able to describe the outcome of my project in vague
119 terms, then why should anyone invite me to do it? The negotiation has been
120 hard but extremely valuable.

121 ***Methods of Exploration***

122 ***What methods have you used to explore the town and to develop ideas?***

123 My methods of exploration have involved a general visual reading of the city,
124 through its public spaces - roads, churches, civic buildings, shopping centres,
125 parks etc. and a similar response in semi-public spaces such as hospitals and
126 community centres. To give context to these superficial readings, I have met
127 with people - by chance and by choice. By their telling me about the
128 environment they work/live in, I have been able to build a slightly more complex
129 picture. This, for me, exposes 'gaps' in which, as an artist, I can potentially work,
130 and make something which is woven into the fabric of the city, if only in a small
131 way.

132 The usual things one notices as a visitor to a new town have also been
133 important. The differences from London - the small scale, the language, the
134 weather - and information through press, leaflets, advertising - all contribute to
135 my understanding of the city. This 'incidental' information, I am not sure how it
136 will influence or be included in the project itself.

Personal Narrative TMCW 3.4.95

- 1 **Part I Taming Goliath**
- 2 **1. Describe your practice before Taming Goliath Part I**
- 3 Selecting, isolating and re-presenting experiences according to my sensibilities
- 4 and trying to leave openings in the work which might change a viewer's
- 5 perception of events or places etc.
- 6 An artist still discovering how best I work. What tools and materials are the
- 7 most comfortable and effective.
- 8 **2. Describe the relationship between yourself as an artist and the**
- 9 **rest of the world / your life.**
- 10 The rest of my life
- 11 Everyday observations/everyday life feeds my work. The smallest incident can
- 12 assume the greatest significance just as in real life. The smallest event can be
- 13 echoed in an event of world wide significance.
- 14 The rest of the world
- 15 I would like to think that the everyday-ness of my work is a common language
- 16 that acts as a point of contact between me and others. I hope that the things
- 17 that move me to make work about will but nudge the remotest nerve in
- 18 someone else. I don't mean to sound modest, I'm not out to change the world,
- 19 [just like Kirsty] to make loud statements, I'd rather be responsible for making
- 20 someone calm, creating a space for them to think, or not as they choose.
- 21 **3. What are the sources for shaping your practice and approach**
- 22 Location; where I am effects the kind of work I produce
- 23 Television; video that is anti conventional TV. either by exploiting the
- 24 conventions or by ignoring them.
- 25 Memory - As a child I remember smells, textures, individual uneventful moments
- 26 repetition
- 27 Sound, structure
- 28 **4. Describe how you would select a context for your work, or put**
- 29 **your work into a context.**
- 30 Sending in proposals and finished work to video/art festivals world-wide.
- 31 Broad and narrow cast contexts in an ideal world, the videos as TV.
- 32 interventions where their un-television quality would be in contrast to the
- 33 context.
- 34 I like the ubiquitousness of television and am interested in the idea of entering
- 35 thousands of individual domestic environments.
- 36 Public spaces are interesting to me in relation to the individuals that use them
- 37 and how they use them i.e. deviation from the norm [!!!!!!]

38 So basically there has to be some common denominator, either it's a place
39 where other work in a similar medium is shown or it's about everyday life and
40 takes place in an environment where every day life happens.

41 I do have a bit of a problem with festivals in the concentration of showings
42 which makes the experience more akin to a supermarket trolley dash than a
43 nourishing enlightenment and is also only attended by people interested in
44 "experimental" work, probably working in a similar area themselves.

45 **5. How do I regard the people who view my work?**

46 I regard them as an audience mostly, because the main arena of my work has
47 been the video monitor. With regards the installation work I have done in the
48 past, they were perhaps visitors to an environment, which is how I would regard
49 people experiencing the "exchange" in the Bon Accord, the Art Gallery and at
50 the park.

51 **6 How do I describe my action in relation to the audience?**

52 Suggesting alternative truths, presenting a different version of the reality. Things
53 that are familiar in an unfamiliar arrangement, or situation. Revealing personal
54 musings with the belief that there is a basic universality of personal experience.

55 **Aim and expectations**

56 What do I imagine I will do? Given the green card, I will install a sound
57 composition from the park in to the Bon Accord Shopping Centre, a different
58 one in the Art Gallery foyer, and borrow/hire a "market stall" from the bon
59 Accord and place it in the gallery foyer. There will be some sort of installation in
60 the Winter Gardens of Duthie Park probably based on the conversation I had
61 with a gallery steward about the plants that she tends as a subsidiary to her main
62 job of tending the art. The plants come from Duthie Park. There are other ideas
63 that I am sure will emerge as a result of leaving Aberdeen and reflecting on the
64 time spent. Sifting through the notebook again and the photo book, analysing
65 them, removing the subject matter even further from reality will also take the
66 train of thought off in new directions.

67 **2. What do you intend to achieve by the end of the total project?**

68 At the end of part I, based on the information I have gathered so far, I imagine I
69 will develop a substantial piece of work situated in the public domain that
70 questions the role of public spaces and the people that use them. I hope it will
71 be of interest to the authorities who control those spaces, other artists
72 (working in Aberdeen and other cities) and the citizens who may experience
73 something that will alter their perception of a familiar environment.

74 In more personal terms through a developing and ongoing friendship and
75 dialogue with the other artists in the group, the "city" (official bodies) and any
76 one who will be connected with the project. I would like to reach a better

77 understanding of my place as an artist in a social context.

78 **3. What has been the effect on you of the reconnaissance period?**

79 It has reminded me of what it is like to be a visitor, an outsider and the positive
80 and negative sides of that position. The aspects of Aberdeen that I hooked onto,
81 I scrutinised and when I came back to Dundee I looked at its structures and
82 shapes in terms of what I had experienced in Aberdeen. It made me look in on
83 myself and look at the history of my way of thinking and working through ideas.
84 That was both fascinating, soothing and alarming as I began to realise that things
85 are very much as they were ten or fifteen years ago. The same things interest
86 me. I was very much aware of a feeling of reluctance to spell out the thought
87 processes and fragmentary ideas as they were developing and this is to do with a
88 fear of their thought process and I think the reluctance might be partly based on
89 paranoia - a fear of losing the power!

90 It was a time of focused thought. And that didn't quite prove to be the heavenly
91 situation I had envisaged. I felt bereft of many of the familiar diversion tactics of
92 normal life. In my home environment, I have set up a structure with the places I
93 routinely go to and I work primarily within that structure.

94 Basically that's "home-work-home" (and a journey, a familiar one in between) with
95 small digressions e.g. holidays, work visits, evening classes, excursions; some of
96 these are part of the structure. (The weekend has a different structure)

97 I move peacefully through the structure because it's familiar and comforting.
98 Children thrive on repetition. Demanding the same nursery rhyme time and
99 again, the same cartoon on the video; driving attendant adults to distraction. As
100 they grow older that desire to see something repeated over and over
101 diminishes, but I think it returns in adult life when a situation prompting a sense
102 of insecurity develops.

103 I am reminded of playing the same music tape for the entire stay in Aberdeen,
104 even though I had others with me.

105 I often chose to walk into town from Old Aberdeen (half an hours walk) to
106 build up a sense of familiarity. Each time I repeated the journey, I saw familiar
107 things anew and things that I hadn't noticed before. At first what I noticed was
108 within the confines of the street itself, often small details e.g. house numbers
109 painted onto the walls, the paving stones etc. and as time went on, I looked out
110 from the street more and noticed tall buildings that dominated the skyline and
111 what was visible where roads intersected the street. I was beginning to locate
112 myself in a wider context. Like the layers of an onion or ripples on a pond when
113 I am the centre.

114 This parallels what I feel I am trying to do within my artistic practice, perhaps
115 within my life; I do it from a central point from a base of familiarity. Taming

116 Goliath and its attendant issues of involvement in the public realm has had a
117 powerful influence in making me confront that reality.
118 ***What methods have you used to explore the town and to develop***
119 ***ideas?***
120 Walking around, recording the things I notice on Dictaphone (!), with a stills
121 camera and in a note book. Talking to ordinary people about the things that
122 interest me (I wish I'd done more of that). Creating an index in my notebook
123 which allows me to see when the same issues and topics emerge. Making books,
124 playing with the physicality of the photos which are both a representation of
125 something that interested me in the part i.e. when the picture was taken and
126 objects of significance in their own right, removed from their past reality.

Tape E Transcript

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Reconnaissance Week 2**24.3.95 Group conversation ML, TMCW, GP & SS**

SS: I shall begin by asking what everyone has done this week. What has been your experience of the city so far? What have you actually done? Whether you might have an idea for an artwork yet? Is it a discussion or shall we take it in turns?

GP: First impressions

ML: Everyone has responded to different bits.

GP: Let's ask Susannah first.

SS: First impressions - it's been very difficult for me to separate from my ordinary life because I live here and try and see Aberdeen as if I'd never seen it before. And this has caused me quite a lot of anxiety throughout the week because it seemed like I wasn't fulfilling the thing I'd set up. I thought I was going to magically turn the switch and become a visiting artist and that taking away the domestic things was going to make this transformation and because I've realised I've got to have a different kind of approach from what I thought I was going to do. It seems like the city is a functioning machine. I know that that's because we've been to see functioning systems. It seems to be cosy and happy and the systems are working.

ML: You are quite keen on identifying problems and finding solutions.

SS: Well, yes I am keen but I don't believe that I personally can provide any solutions. But I 'm interested in this as a possible strategy for finding a place to make some work, like a gap and it seemed, when we went to the Littoral symposium, that there were interesting strategies that people had tried, had been to do with fixing problems or changing a situation. You don't change something that's working satisfactorily. You haven't got anything extra to add...so that's almost why you have to look for problems. But I've not yet decide that my temperament will allow me to go into solving a problem or much more a subjective response - the usual artist response is 'decorative' expressionist response which people can ignore, not changing the system if you leave it there or take it away. I've spent this week testing my attitude from the tours and dealing with the reality of being the link person, that the organisation keeps going and what I need to get the headspace to feel creative about the city. I've not yet got a visual image of the city although I've been living here for three years. I feel I've got to draw something about the city, to picture it.

...

38 GP: Why did you think to organise this project which is really the discovery
39 of the town for the way you organise it?

40 SS: I went to Aberdeen because I thought I had a possibility of exploring
41 and making work about the town, about cities, and because of my experience in
42 France as the pepiniere artist. I was very aware of being there as an artist in Niort
43 and here I'd come to do a job and the fact I was an artist was a private thing. So I
44 went to France and looked at the public art in the New towns and actually ended
45 up observing the town and filming the people and doing exactly the same as I did
46 in Niort but I was much more conscious of it. I thought it would be really nice to
47 set up a situation where people come and do that.....I was also thinking of what
48 goes wrong with some other exhibitions like Lux Europae which people
49 complained about. What would be a project which would satisfy the criteria that
50 I've developed.

51 ML: What did people complain about in Lux Europae?

52 SS: It was planned very quickly. They had a large amount of money and a
53 very short amount of time and it was basically high art in the city centre. And they
54 gave a passing nod to community artworks and they organised a couple of
55 projects outside the city centre but also things on the programme never
56 happened, because the money ran out. ... That's what made me begin thinking
57 about other strategies in the city and from that point I've been doing the research.
58 When I went to 'New Voices in the City' different artists groups doing things, and
59 it seemed that you need to go into the city and relate to it so it needs time and an
60 observation to develop something with integrity.

61 ML: My feeling about arriving here is that I've not left behind who I am. I
62 brought that with me. The luxury and liberating thing is to be here for a month, to
63 be only an artist. I'm still bringing everything with me and that is my strategy for
64 getting involved in the fabric of the city. I'm going down avenues which I am
65 familiar with like community arts project workshops for youth with learning
66 disabilities, going to the hospital because I need something familiar just to start to
67 get around. I can go to a hospital and feel relatively confident and be able to
68 engage with people and then identify potential gaps, possibilities, opportunities. But
69 what I want to achieve something new for myself. I don't want to do something
70 which is a tried and tested formula which I've done before I always try to do
71 something different everytime. So it seems to me that Grampian Hospital's Arts
72 Project is pretty much as I expected. They are basically decorating hospitals and
73 they have come up with a formula which works and they've got funding for it and
74 they've had their difficulties but they've put their case across and people are
75 accepting it but I would want to do something which is very different from that. I
76 don't think they've pursued residencies as far as they could or collaborative

77 work. There doesn't seem to be any of that going on at all.

78 SS: And collaborative work, by that, you mean non-artists and artists?

79 ML: Yeah, artists and patients. Artists and non-artists.

80 SS: What do you think the relationship with the rest of the city, like
81 discovering Aberdeen, will have on your strategy?

82 ML: I don't know. We've done the harbour tour, the University tour, the
83 parks and gardens and I really don't know how that will inform the work.

84 TMcW: In a way, all of these tours, for me, they are not really maybe most of it
85 isn't really the material I would use. It's more the resource. It's what the city has
86 in terms of a resource for me to tap into somehow to relate something else that
87 is about the city really, which I don't feel I 've yet experienced. And the way I
88 experience an environment is by walking around on my own and I think that's
89 very important actually and really, really looking. Looking at the people and
90 looking at the buildings, and looking at everything just looking and thinking. And so,
91 for me, this week has been a question of looking at the resources and also this
92 week has been a microcosm of the way you are when you go somewhere new in
93 that, you look around at all sorts of different things but you don't go to visit the
94 harbour master one day and have a look around the Pilot House and then get into
95 the car and beetle off and go to the Parks and Gardens and rush around shouting
96 'Next' and so you do get bombarded with all this stuff but the interesting thing is
97 the threads and links that have appeared in all of these very disparate things, these
98 extraordinarily different disciplines and these things which don't relate to each
99 other in their normal lives as part of the city. Finding these links is exciting.

100 ML: Yeah and because Aberdeen is small, it feels that that can happen.
101 Although I don't want to do anything that's just a formula, I don't know yet what is
102 Aberdeen-specific about my ideas. At the moment, I feel as though I could be in
103 any city and be doing the same thing.

104 SS: So that's interesting. Maybe you have got an absolutely transferable
105 strategy? It's located in a building, in a system.

106 GP: It's resulting from the subtitle of the project 'the use of Aberdeen as a
107 model'. For me it's changing in using Aberdeen as a possible place which is
108 opposite to a model. The last place it could happen something that is more
109 general, not belonging exactly to Aberdeen. What we saw in the University all the
110 different studios and offices and researches. I think they could influence
111 somehow our work but possibility not for this occasion. So it is really that there
112 will be a continuity through the project or other experiences. And our tours, our
113 looking have this thread which started much earlier. Another point we could think
114 about, I ask Susannah about your past tourist experience. What did we expect
115 from Aberdeen before we arrived?

116 SS: Do you mean when you were talking about whether Aberdeen is a
117 model or not? To me Aberdeen is almost an archetypal city. It has everything,
118 name, specialisations which give it its qualities which you would expect in any city.
119 GP: Every experience means a new experience. If it is an experience it
120 means really that you did not know before so it teaches something because you
121 did not know it in advance. Of course in a sense Aberdeen will be an experience
122 and it is but then I'm looking for something more general, more Scottish, more
123 British, more European. Always bigger and bigger circles that arrive one at a time
124 until they reach my own private life so this is the important point, first because of
125 the words. I need to communicate so I always must think and change my normal
126 point of view. I have to be more critical of myself and about reality. It is an
127 extraordinary experience to change a point of view and especially the
128 responsibility I feel. There is a moral, an ethical point of view I feel very strongly.
129 The same expression Martyn used 'as an artist' here so we are here as artists. For
130 me this means a responsibility to have the moral ... e.g. we will make one work in
131 Aberdeen that the reason suggest to myself to make many works because I feel
132 very bad, uncomfortable that one possible effect, one little project will be my
133 witness. Not because one. Even time and time it will be the same I will leave
134 Aberdeen and I have this knowledge. When you are a tourist, you know you're in
135 a place for one week, you have to use in the best way to understand the place, to
136 enjoy the possible pleasures etc. and you have to return with an experience. And
137 possibly, being an artist, you should leave in that place an experience not a tourist
138 view. So that is really important. That makes me excited.

139 SS: So shall we ask this question about what everyone expected before
140 they arrived and expectations is to do with what you want to achieve for
141 yourselves, why you are really doing it, what you hope to achieve?

142 GP: And what you bring with you.

143 TMCW: What I want to get from this. I want to define my way of working; my
144 practice for myself. I still feel that having come from not working as an artist for
145 seven years and then doing a course. It's actually the first time I've been out in
146 the world and had time and space to be an artist and so it's very special and
147 important for me in terms of that. I want to see myself as an artist and not just a
148 video artist and so I don't want to narrow myself down to thinking I am going to
149 do video. I am interested in the possibilities of video and I have been exploring
150 those. What's nice is that I've not been thinking in terms of video. I've been
151 thinking in terms of creating something as an artist. I feel like I'm broadening out
152 and I haven't been doing that for a fair few months. As far as what I expected
153 from Aberdeen, similar to you because I'd been here before, I have a certain
154 relationship with it which is to do with you (SS) and my coming to visit you. I still

155 feel there's a lot of work to do, going off on my own. That's very important.

156 ML: I guess in the general way in 'dabbling' in areas of social work, education,

157 therapy..

158 TMCW: Tampering..

159 ML: Interfering. Whilst retaining the notion of being an artist. In that sense

160 what can an artist achieve. If an artist is interested in these areas but chooses not

161 to become an art teacher, social worker, an art therapist. What is art-specific

162 about their work unless they pursue the route of art-making which decorates

163 buildings and in that case, relates to people in a fairly superficial way. So I am keen

164 to pursue this interstice, the space between what are traditionally held jobs and

165 functions. In that sense, art can provide a language a means of communication and

166 can set up a dialogue. I thin that's what I want to do. I want to set up a dialogue

167 between the city and myself, the people I meet, people I work with, people and

168 people and so the art 'product' whatever it is and the art process itself is

169 something around which people can form opinions an ideas, which touches upon

170 their identity as individuals and as a community, whatever that community may be,

171 a community of children in a hospital or wherever. Does that make sense?

172 All: Yes.

Tape F Transcript

1 **Reconnaissance Week 3 31.3.95 1.00pm**

2 **TMCW, ML, SS. no GP present**

3

4

5 SS This discussion is about what we all did this week. My notebook says
6 that from Monday I went to meet the arts worker at the Balnagask Arts
7 Project in a prefab in the middle of a tremendous snowstorm and I made notes.
8 Basically we talked about what the Torry Festival was going to consist of and
9 what she was going to do and how she would approach working with a
10 particular set of people living in a tower block, uninvited. It was very interesting
11 because she herself said that she would probably not be able to do something
12 like this because of her position as a council worker i.e. the problem of being
13 she could not actually incite people to tell her their problems. She was
14 supplying skills and enabling people. It was very interesting that she said it
15 herself. Then I talked about Suzanne Lacy's performance project with older
16 women and she seemed interested. Then I went to the City as a Work of Art
17 outline proposals exhibition in Edinburgh which was a completely different
18 approach although they have got the same kinds of structure; we need to do
19 such as negotiating with external bodies in the city. ...

20 My notes tell me that I have had a major rethink about my role. It's funny, I got
21 really worked up about thinking that I wasn't going to be able to think
22 creatively or make any art because of setting up the project and the effort
23 involved in the research part, the methodology and collecting the evidence
24 because I have an image of myself, like you were saying, as needing to go off
25 and be on my own and get myself in the mood and be an explorer, as it
26 were. I can't do that when I am thinking that I should be doing something else
27 I didn't really feel I was achieving anything. So I have had a complete rethink
28 and I have accepted the fact that the methodology is what I need to do for this
29 month. I must carry it on for the whole month and that is my artwork and that
30 I have got a different perspective from other people because I'm having a
31 different experience from you. I am in a position to monitor what everybody is
32 doing. The collation and getting people to the right point where they can
33 realise what they want to do is really important. So that is something I really
34 want to do because I want everybody to realise their things and I can help in
35 that. ... In fact today I thought, sitting on the bus, well maybe I could do
36 something. So in a way I have relaxed about the whole thing and that if I
37 propose an artwork it's different, maybe it'll be longer-term or maybe it's

38 beyond this actual Taming Goliath bit. I've had lots of ideas - how would you
39 set up an artist in residence in the towerblocks in Balnagask? ... Other ideas
40 like using billboards or other ideas I've had previously and never been able to
41 carry out. Now I've almost got the focus of what my role is for this period
42 and right through. This project has really got to happen. And as I was
43 transcribing the conversation that we had last Friday suddenly thought, well,
44 there are creative possibilities in this (transcription) as everyone is saying very
45 interesting things. Maybe I am in a position to get this published and that's just
46 as creative as saying I did that project there. So that's like the undercurrent and
47 actually producing this in an appropriate way at the end on the CD-ROM is
48 really.... an artwork in itself, I don't know how to do it.

49 ML: You could organise a conference. That was one of the big questions
50 that has come out of this one - what happens next?

51 SS Well I've been wanting to organise a conference for some time. I
52 knew when I was talking about it last week that one of my proposals might be
53 to set up a day when I brought people together.... I've been listening to Gianni
54 who has had quite a lot of ideas and I've been talking about possibilities, I've
55 arranged a meeting with the arts officer and been thinking about funding. That's
56 it.

57 ML: How much time do you have after this month to write up the stuff?
58 Is that done in your own time?

59 SS: I've got to teach next term for four days a week and I've a free day. I
60 have to put in for the next round (for funding) - people must have quite
61 concrete proposals. Even if they don't know exactly how to do it, they must
62 have at least identified something...

63 TMCW: So that's the first of June isn't it?

64 SS: No, it's the eighteenth of May, so I've got a month to fill in the forms
65 bits of negotiation will be happening. But the money to do this is going to
66 be raised over the summer and that's something we need to talk about
67 separately and what this event is going to be. It's almost got two faces - the
68 research face and its public face - which is what all these...Aberdeen City
69 council and the Scottish Arts Council and anybody else will be just interested in
70 the public face: what is it that makes it different? How are we going to market
71 it? All really interesting questions.

72 General assent

73 TMCW: I feel much happier with your role, I have to say. We've talked about
74 the problems that I had with recording information and taking information in
75 which actually links in with my work. In my work I am interested in
76 documenting and where the overlap is, if there is an overlap, between

77 documenting and artwork itself. It's an interesting thing in terms of my work
 78 but it was also something that was necessary for this project and there have
 79 been lots of mishaps - the Dictaphone episode and the Aberdeen Video Access
 80 episode - which is fine. I took the thing to the meeting and I was sure it hadn't
 81 recorded but it had recorded and it's all there. But anyway, to explain the
 82 Dictaphone episode: I bought this Dictaphone and on my first outing into the
 83 city as an artist, I thought right, I'm going to do a journey and I am going to
 84 record my responses to this journey. This was actually what I have done this
 85 week, by the way. On Monday morning, I did a journey from Old Aberdeen
 86 through to new Aberdeen and recorded everything that I thought and felt and
 87 really got into it. I got very excited by the possibilities only to discover when I
 88 got to new Aberdeen that the Dictaphone had recorded the first two minutes
 89 of this journey and then nothing else. And you know I had talked for a good
 90 three quarters of an hour and had really got into it (laughs) and so it was
 91 disappointing but it also raised lots of questions for me and started me thinking
 92 about the process of recording an event and also experiencing the event itself
 93 and how the one somehow negates the other (laughs). This experience which I
 94 had last week - it's an experience I've had throughout my life. There are
 95 episodes where I can think of, times where I have felt that actually recording an
 96 event has taken away from the event itself and my experience of it.

97 ...

98 So there is an interesting overlap, I think, between this project and what we
 99 are doing and also my personal practice and the way I feel about recording an
 100 event and because I work in video which is all about recording an event.

101 ...

102 TMCW: So anyway, I then wondered what to do. I did the walk again. I mean
 103 it's not a walk that's out of my way. It's from where I'm staying to the Town
 104 Centre where the things I am interested in happen to be but through doing the
 105 walk I am interested in building up the layers of familiarity - you do a journey
 106 once and you notice specific things. You do a journey again and you notice
 107 other things so that there's a layering and a building up which I am quite
 108 interested in. Then I visited the Bon Accord Centre because of my past
 109 interest in shopping malls and the fact that I might like to do something there
 110 and I also visited the art gallery and had a good look around there. I really liked
 111 both of the spaces and was struck by the similarities of the two spaces and
 112 think that I would quite like to do a piece of work which is sort of an exchange
 113 between the two spaces. And then the Winter Gardens at Duthie Park was
 114 brought in because of the weeping figs and the vegetation (a drawing is
 115 indicated). The weeping figs are in the Shopping Mall, in the Art Gallery and

116 Duthie park. The thing about Duthie Park is that, in Duthie Park, they are the
117 object and they are the reason, the thing you go and see and in the other two
118 spaces they somehow provide an addition to the ambience and the
119 beautification of the place, so that is something that is really quite interesting.
120 SS & ML: That's really good.

121 TMCW: And so I've been skipping between the Bon Accord and the Art
122 Gallery and taking photographs of both those spaces and things that are similar
123 about them and different, in order to build up a visual diary, something to show
124 people in order to get this thing done. I've been writing lots of things down in
125 my sketchbook which isn't a sketchbook at all because I don't do any drawing
126 in it at all (laughs) and what I started doing was making an index - I numbered
127 the pages in my sketchbook and I started to draw, well do an index in the back
128 of where things coincide and where things link up. It's really interesting, the
129 sort of links that are being made between these different spaces. Quite bizarre
130 and very nice and that's interesting in itself.

131 ML: and that's less to do with what's there and more to do with what
132 you notice as a subjective individual.

133 TMCW: Yes.

134 SS: and it ties in with 'linking loops'. (Earlier video)

135 TMCW: Yes, it's all linking loops again. So that's what I've done.

136 ML: As with these conferences there was too much packed into too
137 short a time so discussions and question time at the end were curtailed. Which
138 is a shame. There was a general feeling at the end of the two days that there
139 should be something else. Whether it's another conference or ...

140 SS: what would this other conference address then?

141 ML: I felt, as someone coming to the history of community arts for the
142 first time, there was this fragmented history over the last twenty-five years ...

143 SS: ... fragmented because no one's written... ?

144 ML: Yeah, this was one of the points made because no-one's written it up
145 in any great coherent manner but then that's the nature of community arts. It's
146 been hidden because it hasn't hit the mainstream. Basically the community arts
147 movement was divided right from the beginning, I guess, between those on the
148 hard left who saw community arts as being about social change and those on
149 the soft left - these are terms which Sally Morgan in her address used - who
150 are more interested in nurturing or encouraging people's innate creativity. And
151 social change was not the main thing. So this dialogue kept going through the
152 70s and 80s until the whole community arts movement - the association of
153 community artists - was disbanded and became the something else and then it
154 became the Shelton Trust and then it all fell apart. So my feeling from listening

155 to all these different artists speak about their practice and their ideas is that
156 community arts is a very fragmented picture. I actually don't mind it being a
157 fragmented picture because that is my experience. It's only in the last couple of
158 years that I have been able to make links between my studio practice as a
159 painter and my community practice some of which is arts-specific and some of
160 which is general community work and play work. For me, there is this dialogue
161 happening and it was the dialogue which started the conference. People coming
162 from more traditional view and saying community arts is about an artist
163 working in a community and in a specific location and ultimately doing
164 themselves out of a job. They have imparted their skills and enthusiasm to the
165 people and then the people do it for themselves. Then there are artists who
166 are working within the gallery system but also working with people, whether
167 it's in prisons or in community centres but in that sense they are bringing a Fine
168 Art attitude to open areas of dialogue between education and therapy or social
169 work. There was a lot of contestation over the terms 'artist' and 'non-artist'
170 'artist' 'client' 'artist' 'recipient' and at what point do you call yourself an 'artist'
171 and at what point does a 'non-artist' (someone you work with) then choose to
172 call themselves an 'artist' because some people have done. There were two
173 people there from the HIV and AIDS project which Nick Lowe did, one of
174 whom now calls himself an artist (he was a community worker who had to give
175 up his work because of ill health) having been a recipient of this residency. But
176 there was equally someone there who was still working in poetry and images
177 but who would not call themselves an artist. There you have two people who
178 have received an artist's residency and done the same amount of work but one
179 is calling himself an artist and the other is not. It's simply to do with where you
180 want to get to, I suppose. It's a name that can get you places or doesn't get you
181 places. So that made me think about the way I have approached this project in
182 going into hospitals and community education centres. Very often the point of
183 contact is not me being an artist but is me being the youth worker or
184 playworker in a hospital and at other points I choose to call myself an artist. In
185 the conference, I was quite happy to call myself all these things because it felt
186 all right. There were a lot of other people doing similar stuff. I feel quite
187 energised by the conference because it has articulated questions that were
188 there in my own mind and I've seen other people's work which relates in a
189 very similar way to what I'm doing. But I felt more confident about doing a
190 residency or a project in say the Children's hospital or a project with the art
191 gallery getting children to write 'my favourite painting' leaflets but in pushing
192 that in unknown ways. So I think I am still going to work on those two ideas
193 and see where it gets me.

194 TMCW: There was something else that I thought of. When because of your
195 changing roles and because of this conversation that I had yesterday when I
196 tried to contact the managing director of the Bon Accord Centre, it made me
197 think that maybe is it better that you (SS) contact people because you already
198 have approached them and you act as a spokesman to make an initial contact.
199 SS: Yeah, I think I did that at first to get his name. I would not presume
200 to contact somebody unless you ask me. I have had the experience of hustling
201 and so I wouldn't mind doing it. But in some cases, for some particular things,
202 the person doing the thing is actually going to put over their enthusiasm and
203 will actually clinch it.
204 TMCW: I agree
205 ...
206 TMCW: It's more in terms of an initial introduction also because if the guy
207 had been there then if you approach him then he's more likely to remember
208 about Taming Goliath than if I approach him, being a new person and a new
209 voice explaining it maybe in a different way.
210 SS: I take your point and I think you're right.
211 TMCW: I'd take it on after that.
212 SS: Exactly, it's like Martyn with the Children's hospital, if he decides to
213 do that. We are going to meet the arts officer on the 12th and I want
214 everybody to say what they want to do. .. From then on, he will know each
215 person specifically. Martyn's met [the hospital arts administrator] so he'll drive
216 that I want to talk next week about the public face, the art not the research
217 side of the project so that I get complete agreement, because this is an artist-
218 led project. The concept of the exhibition part - I haven't got another word for
219 it - is what everybody agrees: the concept's there. The timing is agreed ... so I
220 can go ahead knowing confidently that is what everybody has agreed.
221 Likewise, everybody else is up to speed and can sell the project to their own
222 people. I have to go now.

ML Transcript 27.1.96

1 ***This interview was ML's response to***
 2 ***questions about the presence of metaphor in***
 3 ***his practice.***

4
 5 ***As well as carrying out Visual Dialogue, ML***
 6 ***was also preparing to publish a book of***
 7 ***collaborative drawings and writings entitled***
 8 ***'Dialogue' (Lucas 1996).***

9
 10 ***SS & ML 27.1.96 4.30 p.m.***

11 ML: These are rather difficult questions.
 12 Visual Dialogue sounded like a good title and I don't
 13 know what it means. With this project and doing
 14 the book with Leslie, I was conscious of art
 15 articulating the relationship so the art speaks of
 16 people's experience as a point of contact.

17 SS: It's a mixing of language. Two parties
 18 speaking through art.

19 ML: At the hospital two groups of people who are
 20 in a similar place who through the art are talking
 21 about that experience (to a lesser extent at the
 22 moment) so the resulting visuals/words talk back to
 23 the individual who produces them and then through
 24 the exchange with others, speaks to them also of
 25 that experience, and then beyond that, the project
 26 speaks to the wider audience.

27 SS: The word 'dialogue' is used as exchange.
 28 The book title is 'dialogue'. Did the idea of dialogue
 29 come into fruition before the book or whilst
 30 working with Leslie, or started earlier?

31 ML: In working with Leslie, one of the most
 32 important things in what I do is have a relationship
 33 with him. That's become one of the most
 34 consistent things in his life, that I see him once a
 35 week and it is a special time for him because he
 36 sees someone who is not part of the institution.
 37 I've been introduced as an artist but rather than

38 coming and imposing a project in a sense of
39 designing a product to which we work, the book
40 has come from a long process of me doing what I
41 know (drawing) and including Leslie in that
42 language.

43 SS: Leslie and you have been drawing on the
44 same page. That brings in ideas around 'authorship'.

45 ML: So the relationship exists as a real thing
46 (we get on quite well, we quite like each other) and
47 it adds to his life experience and sense of identity, I
48 suppose and am empowering to some extent for
49 him. and at the same time I am in a learning process
50 receiving from him.

51 SS: When did you come up with the title 'Dialogue'
52 and the phonetic type-setting?

53 ML: I can't remember how far it was before
54 the idea of making a book, applications etc. It may
55 have happened at one to the meetings with the
56 funders [the health authority] when I've been saying
57 'I've done tee-shirts and paintings with him and one
58 of the things we've done consistently is this little
59 sketchbook which we take around with us, this is
60 like a 'visual dialogue' between the two of us. It
61 popped out like that. The dialogue is 'real' and the
62 book is a manifestation or a metaphor for that.

63 SS: Would you agree with this order of
64 events? When you realised you had a relationship
65 of exchange with Leslie, then you tried to describe
66 it to someone else, you used the words 'Visual
67 Dialogue' and then as it was it created the name of
68 the book you wanted to do? It happened in that
69 order.

70 ML: Yeah [doubtful]. I guess I became
71 interested in the idea that making art was a
72 particular kind of language which describes the
73 world experience in a particular way. Suzanne Lacy
74 commented that for some artists working
75 collaboratively, the relationship is the artwork. That
76 was a liberating thing.

77 SS: Were you working on the book back in
78 November 1994 when she said it?

79 ML: Yes, I was working on it then. I was liberated to think that I wasn't
80 dabbling in art therapy and I wasn't dabbling in teaching. That I was an artist
81 and through the artistic language and the materials of drawing that was
82 articulating/establishing the relationship and is valuable of itself.

83 SS: You've formed that viewpoint in the last couple of years?

84 ML: Before that e.g. Lena Gardens school residency, it was very much
85 'it's the children's work and I'm there to teach and facilitate'. But I gradually
86 realised that the book with Leslie was, is as much about my work as an artist.

87 SS: So the words 'exchange' and 'dialogue' imply a kind of equality of
88 status - two equals talking to one another.

89 ML: yeah

90 SS: Do you think that the concept 'Dialogue' informed the form of the
91 book? You don't use your words, you use Leslie 's words/phrases.

92 ML: They are mainly Leslie 's words, but I would use them because he
93 would understand them. It is something that he has given me and I use back
94 with him sometimes playfully, sometimes in a normal conversational way.

95 SS: So do you think in your Taming Goliath proposal, that the exchange
96 is now 'the dialogue', two parties exchanging, this kind of shorthand is shaping
97 up?

98 ML: Yeah it is much more tenuous and complex because of the distance
99 and the way some children disappear after a very short time. But the dialogue
100 is between children in two different hospitals and the dialogue is between me
101 and the children I work with and GG and children he works with.

102 SS: And your dialogue between you and GG?

103 ML: Yeah and me and GG and the artwork, whatever it is and the
104 audience.

105 SS: Can you see any of that in earlier artwork before Leslie - in the
106 'Touching the Wound' series, before you made the recognition? Do you think
107 that is coming from another part of you or can you see a link?

108 ML: The only way I can see a link is the way I was using gesture, its
109 ambiguity, its means of communicating something and also to conceal
110 something. So it was focusing on the ways these bodies speak, body language
111 and what they tell us which is either in agreement, or conflicts with what
112 someone says.

113 SS: Misunderstanding and understanding. ...

114 ML: .. Very much about me letting go of my identity as an individual
115 artist with something to say but which is not open to negotiation except in

116 the interpretation of the final piece of work.

117 SS: That bit in George Steiner's 'Real Presences' [Steiner 1989]. He is
118 talking about the responses between the artworks. Did that strike you in any
119 way?

120 ML: Yeah kind of. Not thought too much about it. He says that the best
121 criticism of art will always be another piece of art which then begs the
122 question, why did he write the book?

123 SS: well he does answer that later

124 ML: So why didn't he make a piece of art? Yes, in that sense a piece of
125 art can only be fully interpreted on its own terms. If you are critiquing the art
126 through other means, it is inevitably going to take you into another area of
127 verbal language.

128 SS: Questions about process. Can you describe your basic process
129 from starting an artwork?

130 ML: I have two kinds of process sometimes and therefore two kinds of
131 art.

132 I) my studio practice within which I work in the language of painting so I have
133 a fairly defined area of practice in the sense that I haven't stretched too far
134 beyond wall-based...

135 SS: but say you were in the studio, when you are starting on something
136 new?

137 ML: Generally it comes from an image, either which I've found or which
138 I've done some time ago. But it also exists or starts with the knowledge of
139 what I've done before . It is never severed from what I've done before.

140 SS: You find this image that has started you ticking, do you dream
141 about it or stare at it?

142 ML: I think it is quite a long process to think about it, often at the most
143 unlikely times. Cycling, in the bath. So there are these images and I am
144 formulating paintings in my mind. And then I go back to the studio, I might do
145 a drawing, I might stretch u some canvases, go away again, do something
146 totally different but its still in the back of my mind.

147 SS: And then are you aware of a point when you start working? is there a
148 focusing?

149 ML: Yeah, I suppose making the painting itself. It's always easier to have
150 a deadline for a project, actually.

151 SS: When does it stop being at the back of your mind and when does it
152 start being at the front? When does it become a matter of formal concerns
153 e.g. colour balance? When does it come to the foreground?

154 ML: It happens when I start to use pigment on the paper, the charcoal

155 on the canvas, because that is the manifestation of the idea or the image in my
 156 head. And then that demands its own questions and answers, problems and
 157 solutions and therefore it changes as it becomes a real object. It takes you
 158 beyond your original thought.

159 SS: Does that floating feeling in the back of your mind cease then?
 160 because for me when I am working on something, it's like an itch that you've
 161 scratched or do you hold it concurrently with the image as it is coming into
 162 being?

163 ML: The problem which I have is wanting to control the image too much
 164 as it starts to develop on the painting. The best work happens in that mere
 165 intuitive physical way where a particular mark suggests possibilities of its own,
 166 rather than me imposing an already formed image on the canvas.

167 SS: Would you call that a 'dialogue' then?

168 ML: Oh yes absolutely because sometimes when your painting is
 169 speaking back to you, you don't like what it says, and you want to 'change the
 170 subject', it's like sometimes not being listened to, and you aren't listening also.

171 SS: The other practice..

172 ML: The other bit is collaborative practice where you are immediately in
 173 the situation where you have to utter what is going on in your head. You
 174 cannot keep it to yourself. so if I am working with Leslie, or a group of school
 175 children - they can't read my mind, they can't grasp that I might have a sort of
 176 an image, or a product half-formed in my mind and I have to let go of that
 177 immediately. It's the communication which is important which occurs through
 178 speaking and listening and through the materials you share in making work
 179 (drawing, painting)

180 SS: Now with your experiences of collaborative work with Deidre, Gu Xiong,
 181 Clive Wilkinson - they were 'equals' and then working with non-artists. Could
 182 you say now that you have a basic method for entering a new situation with a
 183 particular set of people. If someone offered you an opportunity, could you
 184 now predict what sort of motions you'd go through to start?

185 ML: My first consideration would be around what role would I be taking
 186 as an artist in that situation. There are three roles that I have identified for
 187 myself:

- 188 1) the facilitator - where you are enabling other people to do their own work
- 189 2) the collaborator - where you are enabling other people to do their own
 190 work but also you are doing your own work at the same time.
- 191 3) the director - where you are encouraging other people to do work within a
 192 particular way which suits my own purposes or vision or project so in that
 193 sense. In these three roles its ranging from an emphasis on other people,

194 doing their own stuff to other people doing my stuff!

195 SS: It sounds like depending on the role, it sounds like it is difficult to itemise

196 the stages you might go through realise something with them. How would you

197 start? Sitting down and talking to someone? You can't be silent, you have to

198 tell people what's going on in your mind. Does that starting point relate in

199 any way to how you start your studio practice? Starting with a question from

200 previous things that's in the back of your mind..

201 ML: Yeah. Mostly I work on specific projects so therefore there's an

202 expectation by the agency (my employer) (school, health authority) about the

203 outcome which may be a product (an artwork for a school) or it may

204 emphasise process.

205 SS: So how much is the interior part of you engaged in that, because, in

206 a way, as a collaborator, a facilitator, or a director, there are artistic

207 judgements which are 'in play' at that point. Is it a much more on-the-surface,

208 public activity, not such an interior activity. I suppose I'm trying to say, where

209 in the process are the same methods which you would use in the studio? How

210 do they come into play in working with a group of people? Would the best

211 case scenario be for you the one where you work with Leslie.

212 ML: mm

213 SS: You two are equals. It was a collaboration and you were seen as an

214 artist.

215 ML: Yes. The nice thing about that was there was no expectation of an

216 outcome. There was no demand for there to be a product which is then

217 either 'art' in the traditional sense or value for money.

218 SS: But in a way you ended up with an artwork

219 ML: mm

220 SS: Nothing to do with galleries and stuff attached but the fact that you

221 start in the studio with an image and eventually it comes together as a

222 resolved piece, you two started working together and then it came together

223 into a book. Can you see a parallel between your process with Leslie and the

224 studio process when you were actually making the drawings, the decisions

225 about the book and its meaning?

226 ML: In some ways I am still 'tied' to the vision that what I do is (make)

227 the art object. The outcome is an object which exists in a public space in

228 some way - a gallery, a book, whatever, and I suppose (in the same way) with

229 LH although it's a collaboration. I made the decisions about what it was going

230 to look like at the end. So maybe he was a collaborator up to a certain point.

231 SS: Were those decisions similar to the ones you would make if you

232 were working on your own?

233 ML: Yeah. They are aesthetic and formal decisions, which is basically the
 234 only way I know.

235 SS: Yeah, how to do it.

236 ML: I can't do what I don't know. And so working collaboratively frees
 237 me up to take on board other people's views and experiences and other kinds
 238 of material. But generally, I am the one in the position who has to put it all
 239 together in some kind of way. In showing those slides juxtaposing The Lena
 240 Gardens school frieze with my own work, I suddenly realised that an
 241 important part of myself is in both of these things. There was an aesthetic
 242 visual thing there which was to do with me.

243 SS: Which is your art method which belongs in your practice?

244 ML: yeah

245 SS: Part I. Your way of going about things and your experience of the
 246 month. How different was it from what you would normally do to start an
 247 artwork? You could have done anything at that point, you could have made
 248 images, you came just as yourself to Aberdeen for a month, you could have
 249 gone in any direction. What was it like? How did it relate to how you start an
 250 artwork?

251 ML: I guess most of the time, even in the studio, I tend to give myself a
 252 project, an exhibition in a year or two to which I am aiming . I am not one of
 253 these artists who works consistently in the studio without any sense of public
 254 manifestation at the end of it. So I am always considering an audience in my
 255 studio work. In my work with people, I tend to be employed to do specific
 256 jobs, or work with a specific group of people for a specific length of time, and
 257 there may be an exhibition, or public performance for an audience at the end
 258 of it. So coming here, there was a project which gave it a framework. There
 259 was a reason why I was here and I chose to pursue things with which I was
 260 familiar. Because the idea of working collaboratively with people had
 261 developed in my mind, I set about looking for a constituency of people to
 262 work with. So I went down the routes of searching out a suitable group of
 263 schoolchildren etc.

264 SS And how much was your interior sense engaged with that? An
 265 actual specific image? Do you think that part was engaged at all?

266 ML: Only in a vague sense. I guess here (in Aberdeen) were probably
 267 two things:

268 1) Engaging with a group of people and making something which related to the
 269 city.

270 2) Revealing the hidden part of the city. Something that is there but we don't
 271 know much about it.

272 SS: You were looking for gaps?

273 ML: Yes. So having visited the hospitals and community arts. I had to find
274 a bit of a gap where I could operate. And my response, I suppose, was very
275 heavily based upon a visual response to those places I went to. The children's
276 hospital seemed a bleak place, now, whether it was in terms of what was
277 going on there, I don't know, but as a visitor who had never been before, it
278 seemed quite a bleak place, certainly in comparison to the Royal Infirmary
279 which has got this huge collection of art. But again rather than wanting to
280 decorate the walls of the children's hospital, I wanted to engage with the
281 people that were there. I was certainly looking for connections which made
282 sense with the kind of artist that I am. On the (network) drawing, the fact that
283 I was coming from London, and my role there, the fact that I was a play
284 worker, a youth worker that's important. My two-faceted identity is
285 important because I do lots of different things. And I am not an artist all the
286 time because I am employed to be someone else. That's quite important.

287 End of Side I

288 ML: I'm attracted to a project which crosses boundaries.

289 SS: Describe, in general terms, in Part I what you were doing, your
290 general attitude, exploring? connecting?

291 ML: Connecting with things that are safe and at the same time
292 challenging. No, I can't operate beyond what I know - safe, a familiar group of
293 people. But there's a challenge there and the challenge is in terms of my
294 strategy for using or employing art as the means to work with these people
295 and to make that resonate in a broad sense throughout the city.

296 SS: So how would you boil that down to a description of that action -
297 'resonating'? I've got to tell you what I am wondering about - if you look at
298 your interior practice (in the studio) as a microcosm and the public work is
299 exterior, doing the reconnaissance would you find parallels of your actions in
300 the two activities. When you are thinking in the bath about a picture based on
301 a previous precedent, familiar yet has a challenge, it's got a question, you don't
302 know, it's got to communicate to an audience and it has to speak back to you
303 whilst you're working on it. And I've got to declare my belief that the
304 negotiations within part I are simply a macrocosmic version of our actions in
305 the studio, our private practice.

306 ML: I remember saying in that month, that the feel you get when you
307 have arranged a meeting and you want something out of them, whether it is
308 the shopping centre, the feeling you get from that person is very important.

309 ..

310 ML: And so there's that sense that when you start out on a painting,

311 how much mileage is there in this particular one? And so you are leaping
312 ahead the whole time and I find that quite a problem actually because I've
313 already said It's because I'm trying to control it too much. So OK in painting I
314 make a mark- I draw a silhouette of a head in charcoal and I look at it and ask
315 what is it saying to me - is it saying 'yes, carry on with this' or is it saying 'this
316 isn't right, already it is not right.' So there is a decision whether to press on or
317 go somewhere else. In terms of a public piece of work, a group of hospital
318 kids I go in and I feel the vibe of the place, and I'm thinking 'well now I'm here,
319 is it viable, worth pursuing?' What might the outcome be? Is it going to be too
320 much hard work?' Does that make sense?

321 SS: Yes, I do think it makes sense.

322 ML: So that's partly to do with my knowledge and confidence and lack of
323 confidence in my own skill and my understanding of what I can achieve.

324 SS: Yeah, I don't see any difference between that month of negotiation -
325 all of that is part of the artwork but lots of people would separate that off and
326 say it was nothing to do with the (art).

327 ML: No, it is very important.

328 SS: And that you were using the same mental skill that you have
329 acquired in an exterior way because at the moment you've just said I don't
330 know where to go with the RFH material and you think it's thin, and you don't
331 know whether you have to take on a directorial role and that's quite a
332 problem because you're actually said that you like it when an artwork speaks
333 back to you and you don't like what it says, which means you've got to take an
334 action on it.

335 ML: yeah

336 SS: Now we come to an extremely difficult point., I realise that looking
337 at these questions I am very confused about it so I think I am going to ask the
338 last question and maybe the other ones will be answered automatically.
339 Especially as I've written the work 'meaning' when it is in fact interesting when
340 David Butler asked 'are we talking about the meaning of the work?'
341 How does metaphorical or analogous thinking function in your art making
342 process? Will you agree that the 'Dialogue' is an analogy for the process which
343 is intangible?

344 ML: Yeah, it is a way for me to get a grasp of the function of art. How
345 does art operate within the public domain? Is it an object of entertainment? Is
346 it communication? Is it decorative? To me, I am interested in art which is
347 dialogic.

348 SS: So you are trying to spot something that fits with the 'dialogic'
349 concept?

350 ML: Yeah, which is why I'm interested in looking for places in which art
351 is unexpected. because the 'conversation' becomes a bit more interesting, a
352 different kind of accent or slant on a situation.

353 SS: So does it help you understand a situation or make sense of a new
354 situation? Like a tool?

355 ML: It articulated a situation in a particular way for me. So the book
356 with Leslie articulated the relationship in a particular way. It reveals or gives a
357 particular character to the relationship.

358 SS: if we take the book as an example.

359 ML: what I am hoping for the hospital that the art gives a particular
360 character or description of the children's relationship to hospital or with each
361 other within hospitals.

362 SS: So that is a sort of issue/content/angle that you hope will be
363 transmitted?

364 ML: I am not setting up to really say that. I am not really exploring a
365 particular issue in the art.

366 SS: It's not exactly an issue. I don't know what word one can use, a sort
367 of subject or question. How do children feel about being in hospital?

368 ML: yeah but it's more ambiguous or broader than that because it's not
369 just about how children feel about being in hospital. It's the fact that they are
370 making drawings or images whilst they are in hospital to send to someone
371 else.

372 SS: so ambiguity, multi-layered possibilities of what might come out of
373 it. Is it like setting up a situation or making a cake with ingredients?

374 ML: yeahmm. Maybe this is what I am not clear about still.

375 SS: This one hasn't happened yet so you can't say what was revealed.

376 ML: let's talk about the book with Leslie. I didn't go in to the situation thinking
377 I am going to make a book about someone with learning difficulties.

378 SS: ..and in a way you haven't made a book about someone with
379 learning difficulties.

380 ML: yeah I haven't.

381 SS: you never had that intention.

382 ML: no but that might be one strategy of an artist to pursue.

383 SS: yeah but agree with me or not, you became aware that your
384 relationship with Leslie was artistically interesting and was making something
385 that you somehow named as a 'dialogue', your relationship and the work with
386 him were running in parallel, were creating this 'dialogue' and the work was
387 evidence of the 'dialogue' you were having with him, your friendship with him.

388 ML: mm

389 SS: Then that formed itself into the book to which you applied your
390 aesthetic and formal philosophy to actually realising, and actually that book
391 means that it is irrelevant that LH has learning difficulties.

392 ML: mm

393 SS: which throws up the questions of artists and non-artists, authorship,
394 quality, what a 'good' drawing and the words as a symbol of your
395 communications as well as the drawings. So although you did not set out
396 consciously to demonstrate something, your understanding of the situation as
397 a form of 'dialogue made an artworks revealed other ambiguities. Other
398 people could come in an start thinking about the notions of authorship etc.,
399 value, the role of the artist. When you say ambiguity..

400 ML: the interesting thing is in the end that it is not a book about an
401 artist and someone with learning difficulties. Its the book itself. The exchange
402 where labels disappear. So that's why I am saying that I am not trying to make
403 an artwork about children in hospital. I am setting up the exchange out of
404 which something visually interesting will hopefully emerge which speaks about
405 those things but is not bounded by or labelled by, and in that sense I think the
406 art can then resonate beyond the institutionalised nature of the hospital. And I
407 think that is what we are interested in when we are artists working in public
408 that we are interested in art which resonated beyond the institutional
409 character of the artworld.

410 SS: yeah. I've realised I should be asking another set of questions. It's
411 something to do with intuition or not knowing - you set up a situation
412 without knowing the outcome, and from the resonance of the book, the
413 outcome, others can start talking about the issues which apply to all art
414 projects. Am I right in saying that intuitively, and based on your subjective
415 experience, you are setting up a situation where the children are producing
416 material and the way you bring that together will be 'art' a visual response
417 from which, issues may resonate and a wider picture could be picked up by
418 other people. So you are not going in answering a specific set of questions e.g.
419 right Martyn explore the notion of artists and non-artists in your work in the
420 children's hospital. that would almost kill it right off.

421 ML: yeah

422 SS: on some level it is non-verbal. It isn't didactic. It is subjective and
423 interior and about human experience really.

424 ML: yeah the important thing is to do with setting up a space where
425 people can play I suppose or explore.

426 SS: so it's almost as if it is in tow parts the play and exploring to make
427 the art which results in visual work which leave other people to infer weighty

428 issues as well as appreciate the stuff on the same level and mode of the way it
429 was made.

430 SS: Does your art process reveal the meaning of your action to
431 you?

432 How does the work show you its meaning or do you make
433 work in order to reveal a 'meaning'?

434 At what point in the process are you aware of 'meaning' in
435 the process of making an artwork?

436 ML: I think being an artist and utilising visual media to make works of art
437 whether the emphasis is on process or product is simply a way of
438 experiencing the world. It's a way of going back, of establishing your
439 relationship with yourself and the landscape that you might be painting, or
440 yourself and another person, or a group.

441 SS: with the book, when did you start realising the ramifications of the action
442 of making the book with LH and treating him as an 'equal', not dividing off his
443 creativity from yours. When did you do it, and think suddenly this is about an
444 example of how..

445 ML: I think the idea came when I realise we could make art together.

446 SS: and the ramifications of that because it does question roles of artist.

447 ML: so actually the idea of art in that is very important.

448 SS: at what point did you realise that you made art, was it halfway through
449 making the book or actually

450 ML: oh before I made the book - the drawings were made over a number of
451 years before we made the book. Realising that it was my work as much as
452 Leslie's made me want to do the book. So the book is about me saying to
453 myself 'this is my work as well as saying about LH to other people,' to him this
454 is your work' so the book makes that statement that this is two people's art.

455 SS: so that's not meaning, that's significance, isn't it? It's like when we did the
456 Lodging House project, it was a happy accident - we started by looking for a
457 studio, finding a building, no good as a studio but fantastically interesting as a
458 building so why didn't we have an exhibition because I thought it did not
459 matter where to make an installation - I'd just done one in a Town Hall and
460 we did it and then suddenly discovering that the building had a local stigma
461 attached to it and then suddenly from the interest within the work, suddenly
462 realising that there were these much wider implications of the action of the
463 making of the art. But the art itself existed on its own terms. So its
464 significance of making the work- putting 'high art' in a place people thought of
465 as dirty which never occurred to me until we'd come out the other side.

466 ML: but the meaning for me exists in the dialogue between and installation

467 there and the other social experiences in contexts i.e. the history of building,
468 the history of homeless people and Aberdeen, relationships with councillors,
469 the council, other people. And that's where the meaning is generated. I think it
470 is where you place the art object. To me, art is just something I do , as I said,
471 a way of experiencing the world. As soon as you put it into a public context of
472 whatever sort, even if it's for just one person you are presenting it to an
473 audience or making a direct connection.

474 SS: and what I found interesting if someone had said to me 'you will make a
475 piece of work which critiques the relationship between homeless and house
476 people, or you will make a work which demonstrated the relationship of the
477 artist to the cultural administrator, you (I) would not be able to make the
478 piece of work. But when through you make the work, suddenly all this other
479 stuff comes out, it's the cart after the horse. That action of making the art
480 reveals a whole load of stuff to you which informs your next situation but is
481 not actually 'useful'. when you are going into making the art. It's like you not
482 thinking I'm making this book to critique artists and non-artists. you had this
483 material, you make an interior decision about your own work and that action
484 had implication s which informs the next situation because you are on a
485 different mental level than the actual process of making work whether on
486 your own or with somebody. It's almost like making the art is actually very
487 simple in comparison with the multi-layered stratification, the implications
488 once you've made the art. Making the art reveals a meaning of what's going
489 on. I'm just trying to find out the structure , whether there's a structural
490 process

491 1) first of all there are parallels between the subjective practice (in the studio'
492 when you are on your own) trying to find ways of expressing the experience
493 of being alive and then

494 2) that action's relationship to the rest of the world once you've gone public.
495 Almost like you do things from a position of unknowing and then suddenly
496 you have to become knowing

497 ML: mm

498 SS: People who have got metaphorical ways of thinking about things like
499 'urban blight' is seeing a city as a plant with a sickness (e.g. 'sick building
500 syndrome' - they've overlaid the image of illness on he top of a building). If
501 you have a frame of reference which thinks of buildings as sick/healthy plants,
502 then your solutions will in some way be framed with that mental picture. Or
503 Susan Sontag 'Illness as Metaphor". Lots of these ways of thinking
504 metaphorically are imbued in our language. where you have a problem - say a
505 situation that never gets resolved e.g. Northern Ireland, it's basically where

506 the frames of reference are not recognised and the parties involved are not
507 meeting and Schon reckons that one path to solution is that people examine
508 their metaphorical thinking and realise that anew metaphor has to be created,
509 which would create a different sort of solution.

510 ML: Sontag in 'Illness as Metaphor' talks about the way in which military
511 language is use very often to describe illness (onslaught - attack) and she
512 suggests that we need a change because that, as its exists in language, that
513 defines our attitude to illness. I think that making art can offer an alternative, a
514 point of resistance to the way in which cities, (systems, institutions) control us
515 and the way in which language controls and defines us so the point about the
516 book with Leslie gets us away from the labels of 'artist and 'person with
517 disabilities'. To an extent we have to exploit that but the art-object takes us
518 away from that and starts to define something else. With the hospital as well,
519 instead of confronting 'hospital art', 'children in hospital' making art' head-on. I
520 guess I am working with a strategy that is slightly different.

521 ...

522 ML: I'm employed to work as an artist with Leslie Herbert. I've always been
523 employed as an artist with Leslie Herbert. The health authority have given me
524 an totally open brief. That's the beauty of it.

525 SS: What I'm saying is: you reworked the usual relationship between the client
526 and the artworker by talking about 'Dialogue' which, if you look at the
527 commonplace understanding of the word 'Dialogue' it's an exchange of words,
528 there's a sense of equality between 2 parties, a conversation. Using 'Dialogue'
529 as a metaphor, you have come up with something. It's got a meaning or a
530 significance which other people can infer even if you weren't aware of it at the
531 time... but you were acting in accordance to a metaphorical interpretation of
532 a situation. ... Do you agree that you were applying a metaphor or an analogy
533 to a situation probably unconsciously at the time and you named it s a
534 'dialogue'

535 ML: yeah

536 SS: and that framing informed your action and then from that there were
537 wider implications. We've got a new way of looking at how people with
538 learning disabilities for a start and definitely non-artists can work with artist.
539 ... So I am trying to make a link between your interior practice with your
540 experience of Part I and how you deal with the external world.

541 ML: yeah. That's what Mierle Ukeles Ladermann did when she went around
542 shaking hands with dustmen (Touch Sanitation) and says thank you for keeping
543 the city clean. She says that in the act of shaking her hand, they complete the
544 work of art. Now the by-products of that whole interaction are that there is a

545 kind of....she describes it as a therapeutic experience for the bin men in that
546 many of them are able, in that artistic language which she brings in, gives them
547 an opportunity to off-load their feeling of negativity and insignificance etc.
548 That's a by-product but, in a way, is a real social relationship between people
549 who are citizens.
550
551 End of side 2

Tape Summary ML/GG/SS 27.1.96

2 ***This transcription is an excerpt from a three-hour planning meeting***
 3 ***between ML, his collaborator GG and SS which took place the day***
 4 ***after the second Sweatbox session, midway through the project.***

5
 6 ML: We're looking at 'making visible' the hospital project or an aspect of it if
 7 we go with the portrait boxes.

8 SS: If there is a problem of wall over fire regulations and you have portraits
 9 and you want the show to be in the hospital, if you decide the children and the
 10 nurses who are the audience we have to decide whether the show is the outcome
 11 of activity, whether it is for the people in Aberdeen to pick up the leaflet to the
 12 project to visit the hospital (problems of access). You would end up by putting all
 13 the kids work in the main hospital gallery because it would be the only legal place.
 14 Or whether the access would be restricted to people using the wards or coming
 15 to the children's hospital, they would find it when they got there.

16 SS: One step further, you could make something in the environment of the
 17 children's hospital.

18 ML: that was the idea of making the book, that everyone would have, who
 19 would have the piece of work in it. So we've got the boxes which may stay at the
 20 hospital even though the kids may have gone, but in the end the kids receive a
 21 book which contains a photo of their work.

22 GG: And what about the patients who have left and already made work? I think
 23 we should stick to the experience of being in hospital e.g. cold scientific photos of
 24 hospitals interspersed with scraps of the children's pictures.

25 ML: I'm less keen on that idea. I'd like the people who'd chosen the object to
 26 photograph it themselves.'

27 SS: .. you need to decide on something that is achievable within your energy
 28 management and it does sound like you are going to take a directorial role i.e. that
 29 you get material and you transform it, or else you come up with such a foolproof,
 30 user friendly idea e.g. you decide the box and the exhibition logistics or else you
 31 use the services which already exist in the hospital e.g. personalising tee-shirts or
 32 curtains....

33 ML: I still think we should include everyone's name who's been in the project,
 34 whether they have gone home or not.

35 SS: For April, we have got public money from various sources and we have
 36 to show the visible/invisible ...it need not be publicly accessible in the usual sense
 37 of people visiting the exhibition, but it must have evidence, and brought to a
 38 resolution at some point.

- 39 ML: What do you feel about (the portrait-boxes idea) that?
- 40 GG: I am not sure It is as if you are changing horses in mid-stream I think
41 you are wanting something homogeneous at the end.
- 42 ML: My streak to control things is coming out now.
- 43 GG: It's understandable to try and bring things together. There might be a lot of
44 ways of doing it.
- 45 SS: ... I think we are looking for format that holds together the disparate.
- 46 ML: I like the idea of a small book which has fragments of something else.
47 They could be included, little bits of drawings by children, fragments, bits of
48 postcard, text through which comes this idea of a dialogue between London and
49 Aberdeen and also the experience of being in hospital.
- 50 GG: Yes, at the moment I find that more authentic, in a sense.
- 51 SS: I want it visible in April. It doesn't have to be a finished exhibition of
52 artworks but it's almost like visible evidence of the activity so it's public not just in
53 a book I don't want people to come only to the Art Gallery to look at art.
54 Trying to use this time to advertise the existence of the projects (over
55 Aberdeen)...There has to be a visibility..
- 56 SS: Because of the problem of the conventions of the artworld - the opening,
57 the publicity, mailing etc. and the fact that I want to ... it is necessary to talk to the
58 art community both in Aberdeen and beyond. We were talking yesterday about
59 what we could do. Art Monthly artists put in this sort of advert for shows. Because
60 a certain kind of person (familiar with the conventions) reads this magazine, this is all
61 you need to publicise it and its quite usual to have this small box.
62 I was thinking what are we going to put because we don't have opening times. I am
63 not expecting anybody to travel from Glasgow because this is a local show. So we are
64 talking about process and contribution and the fact that the work is made in
65 relationship to other people. It is not as if it is an interior isolated thing of the artist
66 working away to make product and showing it. It is not a one-person show. We
67 had the idea of having our advertisement on at least one billboard in the town,
68 putting down a marker that this project is happening and that it is worthy of the
69 same critical consideration as an ad in Art Monthly. And to have everybody's
70 names who's been involved in it. To list the names under a heading of come and
71 see the artists work - word it cleverly so it's like an advert for an artwork. To
72 show that art does not happen in isolation, without collaboration, contribution. It's
73 not about one person's name. There would be no information like a telephone directory.
- 74 ML: I think at this stage the process is more important.....The thing is about the
75 exchange.
- 76 SS: we must have a visual display of the story so far.
- 77 ML: And that will be enough for you, will it.

Appendix 6: Communication Tables

ML Communication Table

Table of those in direct communication with ML in the course of generating and presenting 'Visual Dialogue'. The people are divided into the categories of interaction developed from Lacy's construct (Lacy, 1995:178) The data in the table is compiled from activity schedules, diaries, publicity literature from Taming Goliath.

Visual Dialogue Communication Table

Originator	ML
Collaborators & Co-developers	GG Taming Goliath artists
Facilitators	Lowit Unit Staff RFH school staff RACH nursing staff Grampian Hospital Arts Trust administrator Arts Development Officer RGU staff Technical assistants
Decision-makers, permission-givers, sponsors	RACH headteacher Nursing managers City Arts Officers Children's Library Administrator
Volunteers/Performers	Riddell Ward patients (Royal Free Hospital) Royal Free Hospital school pupils Royal Free Hospital nursing staff
Immediate Audience	Friends RACH hospital staff RACH chaplain Art therapists Community Arts personnel met during the reconnaissance
Media Audience	Local press & radio
Audience of Myth & Memory	Public Presentations

Table of those in direct communication with ML in the course of generating and presenting 'Through Our Eyes'. The people are divided into the categories of interaction developed from Lacy's construct (Lacy, 1995:178) The data in the table is compiled from activity schedules, diaries, publicity literature from Taming Goliath.

'Through Our Eyes' Communication Table

Originator	ML
Collaborators & Co-developers	Co-tutor
Facilitators	Taming Goliath artists Technical Assistants
Decision-makers, permission-givers, sponsors	Arts Development Officer
Volunteers/Performers	40 children
Immediate Audience	Community gallery visitors Children's families Friends Sponsors
Media Audience	Local press & radio
Audience of Myth & Memory	Public Presentations

SS Communication Table

Table of those in direct communication with SS in the course of generating and presenting 'Full House'. The people are divided into the categories of interaction developed from Lacy's construct (Lacy, 1995:178) The data in the table is compiled from activity schedules, diaries and publicity literature from Taming Goliath.

Full House Communication Table

Originator	SS
Collaborators & Co-developers	TMCW
Facilitators	Poster hanger Billboard Builders Poster printer Poster Co. Salesman Art Gallery Staff Research Centre staff Art school staff
Decision-makers, permission-givers, sponsors	Mecca Bingo Manager Gala Bingo Manager Billboard Co. Director Poster Co. Director City Arts Officers Sponsors
Volunteers/Performers	Mecca Bingo Players Mecca Bingo Caller Gala Bingo Players
Immediate Audience	Taming Goliath Artists Friends Art Gallery Visitors
Media Audience	Local press & radio
Audience of Myth & Memory	Public Presentations

TMCW Communication Table

Table of those in direct communication with TMCW in the course of generating and presenting 'Incidental Sound'. The people are divided into the categories of interaction developed from Lacy's construct (Lacy, 1995:178). Information compiled from activity schedules, diaries, publicity literature

Incidental Sound Communication Table

Originator	TMCW
Collaborators & Co-developers	Taming Goliath artists
Facilitators	Sound Manager Security Staff Garden Staff Technical Assistants Art Gallery staff Art school staff Art school students RGU personnel DJCA audio facilities
Decision-makers, permission-givers, sponsors	Gardens manager Shopping Centre Manager City Arts Officers Equipment sponsors Primary School Headmaster Mecca Bingo Manager
Volunteers/Performers	Contributors of sounds (children, bellringers etc)
Immediate Audience	Friends Shopping Centre shoppers Gardens visitors Art Gallery Visitors
Media Audience	Local Press
Audience of Myth & Memory	Public presentations

Appendix 7: Project Descriptions & Sweatbox Summaries

Project Description: Martyn Lucas

VISUAL DIALOGUE & THROUGH OUR EYES

(March 1995 - April 1996)

This description has been compiled from activity schedules, funding proposals, sketchbooks and diaries.

Project Brief

The 'Taming Goliath' project commissioned Martyn Lucas (ML) to develop a proposal for an artwork which was specific to and made from a response to the context of the city of Aberdeen as a result of one month's reconnaissance of the city. He was required to identify a public site and to propose an artwork for that site. He had to propose a project which he could undertake whilst living in London, and within the limits of the technical and financial resources available in Aberdeen and London.

Reconnaissance 12/3/95 - 13/4/95

ML carried out a four-week reconnaissance of Aberdeen, exploring the city, noting responses and experiences in sketchbooks, taking photographs and participating in group discussions with the other artists. He participated in the preliminary orientation visits during which he met the city council's arts development officers who described their activities in the city and gave him the contact name of the arts administrator in Grampian Hospital Arts Trust. ML then visited the main hospital in Aberdeen (Aberdeen Royal Infirmary - ARI) to evaluate what the Trust was doing and then met with the arts administrator. She explained the range of activities such as residencies and commissions undertaken by the Trust (GHAT) and showed him various examples of artworks displayed in the hospital. She was not able to tell him about the Royal Aberdeen Children's Hospital (RACH) which he subsequently visited as a spontaneous adjunct to his meeting with the arts administrator. A nursery nurse showed him around and discussed with him the kinds of art projects that usually took place in the hospital. During this visit he noted the absence of art on display in the corridors of the children's hospital, in contrast to the walls of the main hospital nearby. He later returned to RACH to meet the nursing manager to hear her response to his ideas. On 4th April, he entered in his diary an idea for a 'dialogue' between two hospitals in the form of an exchange of artefacts between Royal Aberdeen Children's Hospital and young patients at the Royal Free Hospital in London. He then went to visit the art therapist (Mike Hennessey) at Cornhill hospital for the mentally ill. During his visit, ML observed that young artists were working with patients as volunteers in return for studio space. He found the meeting very positive, offering possibilities for him to work there.

At the same time as visiting the hospitals in Aberdeen, ML also pursued an idea conceived early on in the reconnaissance. Whilst based in the Art Gallery during the first week, ML had noticed groups of children visiting the gallery and formed an idea for working with children in the Art Gallery. ML then contacted the co-ordinator (David Atherton) of the gallery's education programme who turned out to be the arts development officer he had met earlier on. At their meeting, they discussed the gallery's education programme and the officer offered him an opportunity to run a children's project to raise the profile of contemporary art in November 1995.

He then attended a conference in Bristol ('Community Arts in the 90s; finding a context') and returned to Aberdeen, stimulated by seeing examples of international artists' community projects. In order to understand how the community arts network was established in Aberdeen, ML continued to visit and talk with arts workers at the city's community arts space and artists working at Cornhill hospital as well as going shopping and being a tourist.

By the end of the reconnaissance period he had identified, met and negotiated with relevant representatives of the institutions which he had visited, from whom he needed permission and co-operation in formulating any possible proposal. In the first Sweatbox session, he described his process and reflected upon his experience. At the end of the reconnaissance he expressed certain intentions: to make a form of exchange between young people in RACH and the Royal Free Hospital (RFH) where he worked in London and also to make a exchange between children visiting art galleries in London and Aberdeen. He could not foresee what would be the eventual outcome of the exchange. In May 1995 a month after the reconnaissance, he published a book 'Dialogue' made in collaboration with Leslie Herbert, a man with learning difficulties. He then wrote a proposal for two projects entitled 'Visual Dialogue' and 'Through Our Eyes'. The two projects evolved in parallel although here they will be summarised separately.

Stages of development

'Visual Dialogue'

At the meeting with nursing manager in April 1995, ML introduced himself as a participant in the Taming Goliath project. He asked about current art projects in the hospital and possibilities of carrying out a project himself. There was a positive reaction. In order to initiate the exchange, SS wrote a letter to the second nursing manager, formally introducing ML and asking for a meeting to discuss ML's proposal. In September 1995, ML and SS met with the recently appointed nursing manager, the RACH school head teacher and RACH visiting art specialist, George Galbraith (GG). ML asked if they would consider participating, SS described the aims of Taming Goliath and informed them that ML could provide his own funding. Permission was needed from the head teacher because GG was employed partly as a teacher required to deliver the National Curriculum. The hospital stipulated as a standard procedure that ML would need to submit proof of no criminal record in order to work with children, which ML did. At that meeting,

everyone agreed to collaborate on the project. Notification of funding for the project from Aberdeen City Council was received in October 1995.

From November 1995 onwards, both GG and ML approached staff and patients in Royal Free Hospital, London and Royal Aberdeen Children's Hospital, Aberdeen to participate in the project and to suggest ways of exchanging artworks. ML also made a presentation of the project to RFH school governors who committed materials and help for the project. ML encouraged his patients to design and send invitations children in Aberdeen to join in, which the recipients decorated and returned. In November ML and GG began the exchange by sending drawings, photos and postcards from the patients and play therapists in London to patients in Aberdeen. GG and ML put up posters in both hospitals inviting staff to join in. There was a limited response to the posters until GG and ML started to display the artworks which had begun to be made in the exchange on the hospital wards.

ML encouraged long-stay children in London to write, draw and take photographs of their immediate environment in hospital despite problems in motivating children and a lack of continuity and involvement by staff at RFH. At intervals, he spoke to GG on the phone and discussed problems in motivation and GG's problems with behaviourally disturbed children in RACH.

At the end of January, ML and GG met together in Aberdeen to discuss problems and evaluate the development of the project and possible formats and venues within the hospitals for an exhibition of the exchange at the same time as the other TG projects in April.

They discussed with SS the logistics of the exhibition and the degree of responsibility each could take to produce the exhibition. Ideas discussed were a continuous presentation using a Caramate of all the artworks in the cafe area or to display the children's work in actual boxes or as actual size photographs of boxes in the hospital corridors. They also discussed making a book of the artworks with its pages displayed in the Art Gallery or a fold-out leaflet with space for patients' own drawings and writing to be given to new patients on arrival as ways of displaying the work.

ML and GG then jointly carried out a second Sweatbox session in which they discussed problems and the project's development and ideas for exhibition formats. GG gave ML plaster casts of hospital furniture such as trolley wheels and scissors to carry back to the children in London to decorate. As a result of their meetings, ML and GG decided to direct the choice of subjects for the children to develop such as home, life in hospital, self-portraits.

In February 1996, the Scottish Arts Council agreed to fund the exhibition costs of the project. GG and SS made a series of photographs of details of the RACH environment in response to a similar series taken by a staff nurse of the RFH environment. She had photographed hands of nurses, doctors and patients carrying out daily tasks, using a camera lent by ML who had discovered that she had been trained in Aberdeen. GG and SS negotiate the installation of display boards in the corridor of the Lowit Unit in RACH. Issues of inclusion, confidentiality, protection were discussed in the negotiations because some staff felt very protective of the children. The nursing staff were worried in case visitors disrupted the children in the Lowit Unit. However, it was decided through persuasion by GG, that the Lowit Unit children, many of

whom had contributed art works, would benefit from having the show near them. All agreed that signage to the exhibition and the exhibition itself would be positive in raising awareness of the Lowit Unit. In deference to hospital regulations aimed at protecting patients' identities, the windows in the access doors were covered. The children also adopted aliases to sign their work. In February and March, approximately two hundred artworks made in London and Aberdeen were photographed on slide as a permanent record and as a suitable format for publication. Aberdeen Central Children's Library agreed to be a venue to exhibit the artworks to the general public. As part of the 'Public Address' exhibition in April 1996, ML and GG selected one hundred artworks from the collection for the exhibition in the hospital corridor. Colour laser photocopies were made from slides of the artworks which GG and ML spray-mounted onto the display boards. This display was accessible to all visitors and patients in the hospital. This method of displaying flat images met with local hospital fire regulations. The 'Taming Goliath' project financed the wall panels which were installed by Hospital building staff. Between September 1995 and March 1996, approximately fifty-seven patients in Royal Aberdeen Children's Hospital in Aberdeen and Royal Free Hospital, London, aged between six and seventeen, had sent each other drawings, paintings, photographs, postcards, letters, collages and objects describing their home environment, their interests and life in hospital. Paintings and drawings from Aberdeen depicted scenes such as oil rigs, fishing and arriving at hospital by Sea-king helicopter from remote parts of Northern Scotland. Art sent from London included the experience of children from Greece, Turkey, the Middle East, Pakistan and Bangladesh, receiving specialist treatment at the Royal Free.

At the Aberdeen Central Children's Library, ML and GG mounted drawings and the photographic series on the walls and displayed the actual artefacts made in the project (plaster casts, drawings, photographs, postcards and letters) in glass-fronted cabinets. Displaying the work in Aberdeen Central Children's Library made the project accessible to the general public. As well as the reception for the whole 'Public Address' exhibition, GG and SS held an opening party for patients at RACH. At the end of the exhibition period, ML and GG gave a joint presentation describing the development of the 'Visual Dialogue' project to an audience of medical and nursing staff, art therapists and arts administrators which was recorded. The presentation was intended to publicise the project and to bring different agents concerned with art in hospitals together in order to spark discussion about future art provision for a new children's hospital currently in the planning stage. The next day, ML participated in the final Sweatbox session where he assessed the outcome of the project in relation to ML and GG's intentions. He also outlined his intention to make a book from the project. A month later, in June 1996, ML displayed the work in the foyer at the Royal Free Hospital London. In September 1996, the projects were included in an exhibition catalogue 'Taming Goliath: artists in cities' (ed. Silver 1996). Six months later, having received funding from Marathon Oil, planning for a booklet of documentation of the project began. ML's original idea was to publish the children's images as 'fragments of a conversation' in booklet form. Using these images, he produced a mock-up of a panoramic concertina-type leaflet intended for new patients' bedside lockers. At a meeting, hospital staff gave the designer and SS the impression that a fold-out leaflet would not be relevant to the children in the Lowit Unit. There was some resistance from nursing staff who told us that the wall panels had remained unused after the show was taken down. The children's work remained with GG who had left the hospital at that time and this fact

seemed to have caused some resentment. The new art specialist had not used the boards for display. SS in discussion with the designer, decided that an 'interactive' leaflet or 'free gift' to new patients would require a lot of groundwork to persuade the staff to distribute the leaflet. This idea was also straying from the Scottish Arts Council's criteria for the publication (the recording of the exhibition and ML's work as an artist). So SS persuaded ML to publish extracts from the research recordings illustrated by the images from Visual Dialogue to tell the story of ML and GG's decision-making. This was published as "Hospitals Talking Art: recording the Visual Dialogue' in June 1997 and distributed at conferences to community arts projects, health care arts projects and Artist Newsletter subscribers.

'Through Our Eyes'

In the reconnaissance period, ML noticed during his visits to the Art Gallery that there was no pictorial guide to the Art Gallery which was designed for children. His diary entry for 5th April 1995 noted an idea for a project which would produce a children's guide to Aberdeen Art Gallery. Having discussed possibilities for such a project with the arts development officer, the officer offered him an opportunity to run a project in the Art Gallery in November 1995. His first proposal, submitted in June 1995 for funding from the city council, intended children to produce a catalogue composed of their interpretations of favourite paintings, sculpture and drawings. Five different primary school groups both in a gallery in London and in the Aberdeen Art Gallery would each attend a one- day workshop run by ML in collaboration with arts education officers and teachers in both cities. The material generated in the workshops in London and Aberdeen would then be collated into a children's guide to the galleries' collections and distributed to visitors.

In November 1995, ML received notification that, owing to funding of TG project, the workshop had been rescheduled for April 1996. SS told ML that the arts development officer (DA) had suggested an exhibition as well as workshops. ML then altered the project proposal to omit any children's workshop in London and phoned him. The proposal remained basically unchanged; he would direct a children's workshop to encourage children to produce visual and written responses to the works in the Aberdeen art gallery collection. These would then be made available to visitors to the gallery through an exhibition and a subsequent publication. In December DA and ML negotiated and settled the arrangements for a one week workshop. DA agreed to advertise the project as part of the council's art event programming. He also agreed to advertise and recruit the children, supply the venue, a co-tutor and materials for the project using the established council community arts organisation. ML then decided upon the title 'Through Our Eyes' for the project. When ML visited Aberdeen in January, he met with the arts development officer and discussed the workshop and possible outcomes as a workbook or a catalogue for a gallery visitor. They also discussed the venue for an exhibition of work. DA agreed to have the work framed and for Whitespace, the council-owned community arts space, to be used as an exhibition venue, as part of the Public Address exhibition. ML returned to Aberdeen at the beginning of April 1996 to run two five-day workshops with two different groups of children, one in the morning, one in the afternoon in the Art Gallery for two weeks. Forty children took part.

ML, with the co-tutor, prepared a programme of activities and a series of questionnaires. These activities were designed to help the children to think, look and write about particular key works in the collection chosen from the genres of portraiture, landscape, still-life painting and abstract art which ML had chosen as representing the diversity of the gallery's collection. They then took the children to look at these artworks and encouraged them to talk about a painting by answering questions which helped them relate what they saw to their own experience or imagination. The children then returned to the studio workshop to write and make observational drawings and paintings or clay work individually as interpretations of the particular artefacts they had seen. The children also worked in groups to make two large pieces: a figurative interpretation of Landseer's painting 'Flood in the Highlands' and a large abstract painting on canvas in response to paintings by Bert Irwin and Bridget Riley.

At the end of the workshop, the artefacts were framed by City Art gallery staff and displayed at the gallery at Whitespace community art space as part of the 'Public Address' exhibition. There was a reception for parents and children at the beginning of the exhibition. The work was photographed on slide as a permanent record. At the end of the exhibition, a meeting between ML, SS, the Arts Development Interpretation Officer, and representatives of Aberdeen Art Gallery met to discuss the form of the publication and the criteria of the funding. The booklet was never made as the Art Gallery representatives did not respond to ML's correspondence, despite a positive response at the meeting. In October 1996, SS returned the funding to the Scottish Arts Council and diverted the Marathon funds to the hospital publication.

Project description: Susannah Silver

FULL HOUSE (March 1995 - April 1996)

This description has been compiled from activity schedules, funding proposals, sketchbooks and diaries. The summary is written in the first person.

Project Brief

As well as initiating the 'Taming Goliath' project, I (SS) participated as an artist alongside ML and TMCW and followed the same project brief; to develop a proposal for an artwork which was specific to and made from a response to the context of the city of Aberdeen as a result of one month's reconnaissance of the city. During that time, I had to identify a public site and to propose an artwork for that site. Any proposal had to be feasible within the limits of the technical and financial resources available in Aberdeen. It also had to be feasible whilst I co-ordinated the other artists' projects and managed the exhibition administration of Taming Goliath.

Reconnaissance 12/3/95 - 13/4/95

During the reconnaissance, simultaneously I worked as organiser, researcher and artist. I initiated and participated in group discussions. I made notes and drawings in sketchbooks and on computer and took photographs.

I found the brief of exploring Aberdeen as if I had just arrived in the city more difficult than I anticipated. I realised that, since I had been living in Aberdeen for three years it was not possible for me to see it anew. It was also difficult since I had initiated the Taming Goliath project as part of the continuum of my art practice. I also had to decide whether my strategy should be to make an art proposal or to organise events around the issues of context-specific art or to bring together artists and city leaders. I really wanted to make an artwork. I was looking for something which I could not predict which would stimulate an artwork about the experience of living in Aberdeen. I looked for a place or a phenomenon "*to focus on - something to empathise with. To create a bridge between my inner core and the external world. The external place/situation has to trigger something in me*".(extract from 3/4/95 Taming Goliath sketchbook). This was an "intense period of evaluation." (Sweatbox 1) I listened to my own responses which I found "a hard thing." in order to "establish a connection with my subconscious." I went through my sketchbooks, previous art works and the preparatory work for them (images I had manipulated, writings) and my collection of images such as the city-slide piece and photographs of tower blocks. At the same time I explored my local district (Torry) in Aberdeen, specifically visiting tower blocks nearby. I interviewed the Arts worker in Torry to discuss the possibilities and pragmatics of making a piece of work with the inhabitants of a tower block. A sketchbook entry shows an idea to make an artwork which would somehow link the tower blocks across Aberdeen although this seemed to be an impossible idea technologically and organisationally. From a small plane. I then

took aerial photographs of the city, particularly the tower blocks from above, because I needed visual information on the tower blocks in order to be able to visualise proposals for neon signs over each tower block. I also wanted to see what the city looked like from above.

My second strategy of inquiry was to travel on every bus route in Aberdeen and observe anything that happened. I went on the number 12 bus and noticed a street corner in a residential street in Torry where there stood four billboards. It struck me that these billboards stood opposite people's bedroom windows. These were not in an industrial nor in a commercial district. What kind of images would those living opposite the billboards relish? Were these advertising images intrusive? I had also photographed the six billboards on both sides of the bridge joining Torry and the city centre. Seeing the billboards I realised that this could be an opportunity for making another large-scale image continuing a theme within my practice. I read up about advertising. In my sketchbook, I reflects upon the implication of putting images on billboards, the function of billboards in the cityscape, the design of the images and the likelihood of people noticing them. *"But today on the top of the number 12 going down a road I'd never been before, or seen across to Altens. Spotted a billboard - why not billboards? I've thought about this before. Lots of questions? What to put on the billboard? Personal, subjective, political, outrageous - is it right or is it wrong? Just want to bring luscious beauty into the periphery. Do they want it? What about art gallery pictures reproduced on billboards - if people don't go to the Art gallery, bring the Art gallery to the city. I don't know...I am interested in the suburbs. Ordinary life going on behind front doors. Immense secret passions, gluttonous appetites, beige people keeping piranhas. Individuals. Small hopes. Easy cannon fodder."* (extract from 3/4/95 *Taming Goliath* sketchbook) At the same time as thinking about the possibility of using billboards, I also reflected upon the relationship of the arts community with Aberdeen Art Gallery, seeing it in terms of a hierarchical 'establishment. I stated that I wanted to make a billboard image for display in Aberdeen Art Gallery and outside in the suburbs of the city. As well as participating and organising the orientation visits, I took ML and GP to play bingo with some friends.

After the reconnaissance had finished, (25/4/95) I had a meeting with two local artists to discuss the situation for professional opportunities for artists in Aberdeen. I telephoned Scanachrome for information about the production of large-scale posters. In May, I organised a further meeting with artists and the representatives from Aberdeen Video Access to discuss setting up a cable TV project.

In June, (2/6/95) I wrote to Mills and Allen, the billboard company about the proposal to make a large-scale billboard and also use their billboard sites. I wrote an initial proposal for the exhibition, which envisaged one billboard standing in gallery and using one already in situ somewhere in city. The billboard in the Art Gallery would show a photograph of people at leisure. I decided that bingo was the most appropriate because it was the only game I knew of where the participants were arranged as an audience.

In July (4/7/95) I bought photographic film and a second-hand Yashica mat medium format camera. At the end of July I scanned in photos of daffodils, billboards and images of the centre court in the art gallery in order to make digital photomontages which would visualise ideas for installations. At the same time, I visited the Gala Bingo Club with the intention of taking photos of the customers whilst they were playing. On this occasion, the manager encouraged everyone to wave so that I could take photo of the crowd. It

was this photograph that gave me the idea for the final shot for the exhibition. I spent this month continuing to imagine how variations on the proposal would look in the Art Gallery by making photomontages from scans of the Gala Bingo photograph, various sizes of billboard hoarding and the Centre court of the Art Gallery. I went to photograph the auction at the Fish-market to learn to use the medium format camera.

In August, I continued to work on visualising the proposal for installation. By this time, I was superimposing daffodils in pots and as a field across the floor of the art gallery using the same technique of digital photomontage. The images of the daffodils came from TMCW's photographs of daffodils growing in Aberdeen in April and also images taken from some flower catalogues.

I began to work also on a series of images, taken from previous photographs used in the Bains-Douches installation which I named 'Trace'. These images were of a man lying in the bath, photographed directly from above. Using Photoshop filters, I tried to make the image lie almost under the surface of the paper, or lose itself in a field of dots so that the viewer would see it as if by accident, almost as if it was an image lying in the subconscious. Not only developing these images in their own right by juxtaposing them with the 'city/slide' text, I also used them to visualise the effect of an explicit and deliberately emotive image presented on a billboard in a public site, using digital photomontage. It was good now to have the skills and the medium to be able to visualise certain ideas that had been at the back of my mind. It was also good to be able to decide that the direction of using explicit images to reveal emotions was not my primary intention for the context of the Taming Goliath project. It would not have been appropriate.

At the same time, I was preparing to go to 'SHAVE' an international artists' symposium on a farm in Somerset. I went armed with a basic toolkit, a map of the area and certain images and the city/slide text printed onto acetate.

I bought a map of the area surrounding SHAVE farm. For a fortnight, I explored the surrounding farmland, and thought about my relationship as a 'townie' to the countryside, particularly the stereotypes and preconceptions I held about it. I made drawings and took photographs of the village and the fields. I talked to the other artists, and local people about living there. I bought and made kites and played with projecting the city/slide text on the side of the farmhouse. At the end of the fortnight, for the final exhibition, I made a piece of three unwearable tee-shirts bearing images of the countryside and words which I hung upside-down on a washing line amidst some washing genuinely hung up to dry. I also did a performance that was a pastiche of a school lesson about the countryside using an overhead projector. The audience of artists and visitors became the 'children' and shouted out suggestions of what they expected to find in the countryside and I drew those things on an image projected in a barn until the walls, floor and ceiling including the audience were covered in coloured marks. This was an extraordinary occasion for me as it happened pretty spontaneously and was my first 'performance'. It served to heighten my awareness of the nature and role of an 'audience' in relation to the artist. I think my role in that instance was to set up a situation for play and through everyone playing, stereotypical thinking about the countryside could be aired. The play was on all levels: the drawing I did was a deliberate mimicry of children's drawings of grass, aeroplanes etc. The figure in the initial image of the countryside, which was projected onto the interior of the barn, was, although an

adult dressed up in kid's clothing – shorts, tee-shirt and baseball cap which I began by colouring around. I really enjoyed the risk and the excitement of getting people to participate in making something. I was also aware of a certain risk in getting people to perform without knowing what was going to happen. I became aware that encouraging people to join in had an element of performance and persuasion akin to teaching. The workshop was extremely fruitful and I made a lot of friends there amongst artists in southwest England. On my return I contacted the billboard company, Mills and Allen and measured up the centre court of the art gallery and drew up a floor plan.

In September, I went to see a dance performance by Pina Bausch during which the stage was covered in flowers. On my return I phoned up the manager at Duthie Park to ask for information on the feasibility of displaying daffodils indoors for three weeks and the costing of such an installation. I then contacted TMCW to discuss with her the idea of using daffodils and then wrote to Mills and Allen formally asking them to sponsor my proposal and help me build a billboard in the centre court of Aberdeen Art Gallery. However, I was dissatisfied with the idea of creating a field of daffodils because I was not convinced that the aesthetic and philosophical rationale warranted the effort to obtain the funding and this was an expensive proposition. I visualised different ways of arranging these daffodils. To reduce the number of daffodils needed but still suggest a field, I considered putting daffodils in pots and arranging them on a grid, which would have met Safety requirements. However this was becoming purely about aesthetics and I could not rationalise how pots of daffodils could symbolise or suggest the inhabitants of this particular city. Why would people want to come into the gallery to see this, except to see a strange spectacle of daffodils arranged in front of a billboard, the product of one person's imagination? How meaningful would that be to other people?

On 7th September I had an idea to replace the daffodils with houseplants whilst looking out of the window at the spider plant on the windowsill of the house opposite. I was thinking about the problem of participation and how to get people to join in a way that did not compromise them or me. It came to me that people could perhaps donate a houseplant for the exhibition. As a kind of performance, they could bring their plant to the opening and place it down in front of the billboard. Each plant would have been tagged with a luggage label printed with whatever the owner wanted to say about it. Those words would have been obtained through sound recording and transcription.

I then had a meeting with TMCW and the arts officer at Aberdeen art gallery and discussed later with TMCW the way in which our installations overlapped. I then met with the editor of the council free-sheet to discuss advertising for volunteers to donate houseplants. I then received a letter from the billboard company, Mills and Allen, agreeing to offer sponsorship. In early October, I made an image for a poster combining the aerial photographs of Aberdeen with text from the rationale for the Taming Goliath project. I then also wrote about the Taming Goliath project rationale.

In early November, I scanned all the slides used in the city/slide piece. I then made drawings about the city seeing it a kind of cake-stand of levels. I began to keep a weekly report of not only the progress of the Taming Goliath project but also my art practice, which included the work for Taming Goliath. The council

called to organise a meeting to discuss the installation. At this time both TMCW and I submitted detailed proposals for our installations to Aberdeen Art Gallery for approval. This second version proposed to arrange at symmetrical intervals in front of a billboard a field of approximately two hundred and fifty houseplants donated by Aberdonians. It was proposed that contributors would bring and install their plants themselves at the exhibition opening. At the end of the exhibition, each contributor would have been provided with a photograph of his or her plant in situ as a record. This version would have integrated the concept with TMCW's sound installation of a conversation of voices. I photographed Aberdeen's skyline particularly the beach tower blocks at night. I made drawings in A4 sketchbook. I started to learn video editing software in order to animate the city/slide piece and worked on images for the billboard both on the computer and in the darkroom.

In December, having learnt the Videoshop software, I was able to select images of people in the crowd from some video footage I had taken of shoppers in Newcastle and manipulate them using Photoshop software. I discussed with TMCW the likelihood of our projects being accepted by the Art Gallery committee. On 13th December, an arts officer phoned to say that the Art gallery had decided that I could not install houseplants on the floor of the gallery. This was followed up a week later with a meeting between the city arts officers and myself to secure permission to install both the proposals from TMCW and myself. This meeting was important for several reasons. It was important to succeed in gaining permission to use the space because, without it, the central nub of the whole exhibition would have gone. It was crucial to the progress of my piece because the piece had been developed specifically for that context, based on my philosophical response to the reconnaissance. It would have had no meaning anywhere else. I had to persuade the officers to give me permission to use the space without making them aware that my aim was an implicit criticism of the art gallery's contemporary art policy. In the event I need not have been anxious. In writing the proposals, TMCW and I were concerned to demonstrate the artistic integrity of the concept along with the technical requirements. However the arts officers did not seem overly concerned with the works' meaning. We discussed the practical constraints of constructing the billboard, including Safety, public liability and the timing of the Taming Goliath exhibition in relation to the display of the El Greco painting borrowed from the National Gallery. I had not been able to give them precise technical information about the structure of the billboard since I had not received any information from the Art Gallery about dimensions and access constraints. It became apparent that they did not actually have any architectural plans of the space so they were unable to give me the information I needed. They asked for a copy of my floor-plan drawing! As a result of this meeting, I re-measured the entire centre court. I inspected the centre court with one arts officer and discussed the security problems of blocking the space. At the end of the meeting I had achieved permission for TMCW's installation to go ahead and we had agreed the dates for the whole exhibition project. My installation remained provisional subject to submitting architect's plans to the gallery safety officers.

The gallery's decision to reject the houseplants required a major re-think of the installation as I had visualised the spatial tension of three elements: the billboard, the plants and TMCW's sounds. Now there were two elements left: the sound and the billboard were now in direct juxtaposition. The visual emphasis

rested solely upon the image, which I had not yet managed to produce. The first photograph taken at the Gala bingo hall was flawed; it had a bad colour cast and weak composition owing to the central aisle occupying the middle of the picture. The composition would have to take into account the size and aspect ratio of the billboard and also the angle at which the photograph is taken in relation to the angle by which visitors would view the billboard image. A view from above means something different from directly in front or below. The fact that the audience would have to look up at the billboard would be crucial to the composition of the image, affecting the interpretation of the image and thus the installation. I wanted to take pictures of people gathered together in crowds and audiences, straight on face to face.

I considered what would be the most suitable composition by reflecting upon several paintings: Veronese's 'Last Supper' and Ucello's panoramic battle narratives. To achieve a composition of a field of people facing the camera, I needed to find another bingo hall whose seats were not arranged around a central aisle. I planned a shooting schedule of crowds Christmas shopping in Aberdeen. Using the measurements I drew plans of the gallery floor plan which fitted onto then made a scale model of the Art gallery in order to help me decide the dimensions of the billboard hoarding and the image size. Photographs of the Centre court interior were used as a basis for visualising a variety of options for a billboard structure in situ. The photographs were also used to design the dimensions of billboard in relation to scale and architectural features of Centre Court.

In early January 1996, I visited Mills & Allen's office in Glasgow to discuss the construction of the billboard. The general manager was enthusiastic and introduced me to the billboard construction manager. That afternoon, I met with sales representatives at B&S imaging to discuss the technical procedures and probable cost of printing the image. I decided to use a panoramic medium format camera in order to obtain the best resolution possible, as the final image would be ten feet high by thirty feet long.

At the beginning of February, I contacted the manageress at the Mecca bingo hall, as it was a much larger bingo hall, seating two thousand at one session. I allowed me to explore the entire hall when it was empty choosing likely points from which to take the photograph. I then shot two 35 mm slide films in the hall to check the correct exposure. I then hired a Fuji landscape camera for a week and took two films as a test in shopping centres. The bingo manageress decided the optimum time for the photo-session would be Sunday night at 7.00pm.

There was an element of risk in that, although I checked the exposures on a 35mm camera and had practised using the camera, the hire terms of the landscape camera meant that I had one chance to get the picture. However, I got three photographs at the bingo, all useable. The photographic session was a fantastic occasion. The atmosphere was tight with anticipation. I arrived at the session with a helper two hours before the gaming started in order to prepare the players and set up the camera next to the bingo caller in the centre of the hall. I went round all the tables within the camera range and asked everyone if they minded being in the photograph. I asked them to wave after telling them what the picture was for. I fell into many conversations about the relative merits of the Gala bingo hall as opposed to the Mecca and bingo in general. Just before the gaming session started, the caller announced that we were going to take three pictures. He said "right everybody, just before we start playing, you are all going to be in the picture. I want

you all to wave on the count of three.” One minute everyone was sitting down and the next minute the hall was in uproar, with everyone waving. I was so surprised I nearly forgot to click the shutter. The audience waved and cheered three times and I used the third take for the poster image.

In order to indicate to the arts officers that the billboard was a viable proposition and to clarify the safety issues, I organised a meeting with one gallery arts officer together with the managers of Mills & Allen. Throughout February, I also co-ordinated the preparation of the plans for the billboard hoarding. The billboard company architects produced a dossier of scale drawings of the billboard from my dimensions, adding a front plinth to stabilise the board and creating a rake at the back, tying it around the pillars to prevent it from falling forward. They also produced calculations of its weight and stability. This dossier was sent to the Art Gallery for acceptance. It was rejected due to a mistake in the drawing of the plan. The structure had to be re-drawn. This was an opportunity for the billboard construction company manager and myself to co-design the solutions to various technical problems we could foresee before going on site.

March was spent deciding the final crop of the image and finalising the arrangements for the construction of the hoarding. After processing the slide film, I decided the crop digitally using Photoshop software and sent the slide to the printers. The colour balance and density of the image when enlarged was a problem as the negative was very ‘thin’ owing to the low light levels in the Mecca hall. The poster printing company sent three mini-proofs of one section of the image, actual size. It was hard to judge the colour and the visual impact from nearby because the scale of the image was so big. Close to, the gaps between each dot were enormous yet from far away the image came together. So I hung up the proofs at the Art Gallery. They seemed pallid and not what I wanted. I then went to spend a day with the printers in Glasgow because I needed to be part of the process of the printing and to make a decision about the colour. I did not foresee how difficult this was going to be as it is an aspect of the skill in making huge advertising images which I knew nothing about. In three hours, the technician had altered the colour balance as I wanted it to have a pink tone, to contrast with the green Mills and Allen livery paint. To counter-act the pallid quality, the technician advised a certain level of saturation of the red in the image which took into account the effect of the green of the billboard frame reading against the redness of the picture. It gave it depth. As I left the printers, one copy only of the image was being printed and was due to be delivered to the poster hanging company in Dundee to be soaked ready for hanging.

The construction and painting of the billboard took three and a half days. The noise and hammering created a certain friction with the art gallery managers as they feared the dust would damage the El Greco painting which was arriving at that time. The billboard hoarding’s final dimensions were thirty-two feet long and sixteen feet high. It was wooden and painted in green Mills and Allen livery paint. A Mills and Allen logo was attached to the fascia. The Mills and Allen logo and livery were used as I intended the appearance of the billboard to be exactly the same as in the street. I wanted the brashness of the advertising and the solid green paint to be juxtaposed with what I perceived to be the elegant and genteel surroundings of the art gallery. The poster hanger hung the image in one hour on the morning of the opening. The image was approximately six inches too long, which altered the crop I had decided upon. The poster was also damaged in several places so I climbed up on a ladder to colour in the small areas of white with oil pastels.

An interpretation sheet describing the concept of the piece and acknowledging the sponsors was placed on a display board nearby. The text of the interpretation read “In the noise and dust of the urban landscape, billboards stand as giant pictures selling dreams. We notice them in passing, momentarily. Inside the art gallery we take our time to look and to consider the meaning of pictures at leisure. The atmosphere is calm. Tranquil light falls upon art comfortable in bespoke frames. When a billboard stands transplanted in an art gallery, it becomes a window framing the strength of human experience contained within the city.”(Silver, 1996)

Project Description: Tracey McConnell-Wood

INCIDENTAL SOUND

(March 1995 - April 1996)

This description has been compiled from activity schedules, funding proposals, sketchbooks and diaries.

Project Brief

The 'Taming Goliath' project commissioned Tracey McConnell-Wood (TMCW) to develop a proposal for an artwork which was specific to and made from a response to the context of the city of Aberdeen as a result of one month's reconnaissance of the city. She was required to identify a public site and to propose an artwork for that site. It was necessary for her to propose a project which she could realise whilst living in Dundee and also teaching part-time, within the limits of the audio-visual resources available in Aberdeen and Dundee and within the limits of any funding raised.

Reconnaissance 12/3/95 - 13/4/95

TMCW carried out a four-week reconnaissance of Aberdeen, exploring the city, noting responses and experiences in sketchbooks, taking photographs, and gathering materials for her reference. She also participated in discussions with other artists and in recording her process. In the first two weeks, she carried out background reading on public art in cities and what artists do in cities as well as reading about shopping malls. She also participated in group discussions with the Taming Goliath artists, the recording of her process and met with arts officers responsible for video facilities and community arts.

As well as participating in the organised visits to certain places in the city, she went for long exploratory walks and repeated certain journeys from where she was staying to the centre of Aberdeen. She recorded the sounds she heard on these walks.

She observed the physical environment of the city and recorded her experience through taking photographs, making notes and drawing in notebooks. She searched for possible venues for siting an artwork and selected three public buildings: the main shopping centre, the indoor winter gardens and the art gallery through observing their similarities and differences in architecture, ambience and interior. Her observation was centred upon the environment of each venue rather than its social function.

In the first Sweatbox session, on the penultimate day of the reconnaissance she described her process and reflected upon her experience. During the reconnaissance she created a photo-notebook of pairs of photographs of the things she had seen and made an index of themes to organise her documentation and her response to it. She demonstrates an interest in perceiving similarities and 'coincidences' not only in the

environments of the venues she had ultimately selected for her art work but also similarities in the environment of Aberdeen itself.

At the end of the reconnaissance she expressed certain intentions. ('April 10th 1995 'First Sweatbox', decide that the basis of my idea would be to 'swap' elements from three chosen sites')

Stages of development

As a result of the reconnaissance TMCW decided to create a sound installation to link the Bon Accord shopping centre, Duthie Park winter gardens and Aberdeen Art Gallery. In May 1995, using the photographs she had taken from the reconnaissance, she designed photomontages collaging items from one venue into another which she termed 'swaps' whilst reflecting upon people's similar behaviour in each venue and the similarities in architecture. At the same time she applied for a Small Assistance grant from the Scottish Arts Council for the production costs of her artwork. A month later in June 1995, her proposal¹ was included in the Taming Goliath's project funding application to Aberdeen City Council for production of all the artists' proposals.

Between August and October 1995, she approached and met with the venue managers of Duthie Park winter gardens and the Bon Accord shopping centre to discuss the project, and to gain their permission to use their venues to broadcast her sound compositions. At the same time she began to record ambient sounds in Aberdeen's streets, playgrounds and harbour. She also reflected upon the nature of the content of the sound compositions and technologies for broadcasting sounds whilst retaining the concept of linking three sites through sound. She specifically investigated the most appropriate way of broadcasting a sound composition in Duthie Park. In her discussion with the park manager during a tour of the winter gardens, she noticed a prototype of a 'Talking Label' a device already in situ in the gardens which played back recorded information about the plants. The 'talking label' contained a digital recording set into an information post, which could be activated by pressing a button. TMCW was attracted to using the 'Talking Labels' as a possible method of introducing a participatory element in broadcasting her compositions. Since the one in Duthie Park was a very expensive prototype which the Park Manager was reluctant to change, TMCW decided to design a customised version of the 'talking label.' In November 1995 she approached staff on the Design for Industry course at Grays School of Art to investigate the possibility of students designing customised Talking Labels as a live project. She revised the proposal in November 1995². In January 1996, TMCW decided to discard the Talking Labels idea due to time and budget restraints as her application for funding from Scottish Arts Council had not succeeded. She decided to use the winter gardens' own public address system, which the park manager had already agreed to earlier in September. In December, she recorded the bell-ringers practising in St Machar's Cathedral and the automated Carillon bells at St Nicholas Kirk, as well as fruit machines in the amusement arcade and ambient sounds of roosting starlings. The rest of January was spent gaining access to a primary school in order to record children singing and at play. She also recorded auctioneers selling fish. As there was not a public address system in situ in Aberdeen Art Gallery, it was necessary for her to find the equipment appropriate for her concept, which was, in this venue, to simulate a form of 'conversation' moving from speaker to speaker. At the

same time, she located a commercial sound specialist, John Shewell (A-Line Sound Services) who agreed to provide the sound playback equipment she needed for the installation in the Art Gallery. John Shewell agreed to lend her quadraphonic speakers, amplifiers and tape-decks to broadcast a 'call and response' from individual speakers. She also negotiated a time to test a sample of her recordings using the Shopping Centre's public address system, which she carried out in March. This test proved to her that shoppers would notice a change in sound. At the end of January she participated in the second Sweatbox and participated in the planning of the exhibition 'Public Address'. She discussed with SS the juxtaposition of her sound installation with SS's billboard in the Art Gallery.

During February 1996, she began to collate the audio-tapes by listening for similarities in sound. She made a recording of the numbers called during a bingo session, and noticed a link between those and the numbers used by children and the auctioneers. She had a meeting with City Arts officers and SS at the Art Gallery to discuss technical requirements for her installation. As well as testing the response of shoppers to her recorded sounds, she negotiated the times of the broadcasts with the shopping centre manager and the security guards in charge of the public address system. She also confirmed the agreement with the Duthie Park staff to play back the sounds at the same times during the exhibition period. Working with another sound artist in Edinburgh, she then edited the recordings gathered from public spaces (the harbour, a bingo hall, parks and playgrounds, churches, streets, a primary school, the amusement arcade) within Aberdeen since April 1995 into a single composition. After considering various methods of sequencing and structuring, she invented her own method by linking labels of words together. Having completed the editing sequence of the soundtracks, she decided to broadcast the same composition in each space. The composition contained the following sounds: "harbour ticking; bells ringing; geese migrating; duck laughing; fish auctioneering; bingo calling; doves cooing; foghorn warning; Christmas shopping; playground singing; water lapping; boats passing; baseball batting; roller skating; whistle blowing; coins cascading."(*extract from interpretative sign*)

In the week before the opening of the exhibition, assisted by an art student from Gray's school of art, she constructed plinths for the speakers around four pillars opposite each other in the Art Gallery's Centre Court. These were painted in the same green livery to make a visual link with SS's billboard also in the same space. She also assembled and adjusted the sound system with help from John Shewell.

For the exhibition, the soundtrack was played through the public address systems in situ at the Bon Accord Centre and the Duthie Park Winter Gardens twice daily for an hour. In the Bon Accord Centre, TMCW used the public address system whose speakers were concealed behind ceiling grilles throughout the centre. From the central control room, security staff played the tape at agreed intervals. In Duthie Park, garden staff played the tape at the same time through the sound system already in situ in all the greenhouses. In the Centre Court at the Art Gallery the sound played continuously. As a 'conversation piece' the soundtrack was bounced across the Centre court of the Art Gallery from the four speakers in sequence. The playback equipment was housed in boxes on the balcony above. Interpretation posters were placed in the Centre Court and at the entrance of Duthie Park. No information was permitted in Bon Accord Shopping Centre. The artwork was entitled 'Incidental Sound' and was exhibited for three weeks as part of the 'Public

Address' exhibition (April/May 1996). On one day during the exhibition period she canvassed people leaving each venue to ascertain their responses to the sounds broadcast. On May 2nd 1996 she participated in the final 'Sweatbox' session which recorded her process up until that date.

¹To create a sound installation linking the Bon Accord shopping centre, Duthie Park indoor gardens and Aberdeen Art Gallery. The installation will reveal the visual and auditory links between each place by placing items associated with each site into the other sites and reproducing sounds familiar in one place in another.

The auditory links will be made through a soundtrack composed of park ambience and birdsong which will be broadcast through the public address systems in the Bon Accord Shopping Centre and Duthie Park Winter Gardens. In the Centre Court of Aberdeen Art Gallery, the same soundtrack will be broadcast. The idea will be developed further by playing separate soundtracks in each room of the Gallery, recording the exploration of each room.

The visual links will be made by placing plaques "which describe the trees in emotional and botanical ways" (TMCW proposal) in Bon Accord Shopping Centre and next to selected plants in Duthie Park which describe them as works of arts and desirable/marketable commodities. Also a striped 'market stall' borrowed from the Bon Accord shopping centre in the foyer of the Art Gallery will display information and act as a focus for the whole Taming Goliath project'. The soundtracks will be played at agreed intervals in negotiation with each site.

² 2nd version 'Public Address' (16/ 11/95 proposal to Art Gallery)

Concept

To create a sound installation 'Public Address' which links the Bon Accord shopping centre, Duthie Park winter gardens and Aberdeen Art Gallery. 'Public Address' reflects the Taming Goliath project as a whole and its commitment to the citizens of Aberdeen. The installation will explore the similarities and dissimilarities in architecture, ambience and function of each place in three sound compositions played in each site. Natural daylight filters through the glass ceilings of each of the sites. Weeping figs grow in all the sites. Items of value are to be found at each place. All these sites in Aberdeen have reasons in common as to why people visit them.

Sound Installation

At each site, I want to introduce sound compositions which will overlay the usual sounds of each site and are triggered at specific points throughout the day. The sound compositions I am working on are made for and specifically about Aberdeen. They will in different ways, express the passage of time and reflect the seasonal changes in Aberdeen as they are based on sounds taken from public spaces within Aberdeen, creating a sense of familiarity and nostalgia for simple daily experiences.

One composition is based on different Aberdeen bells playing each hour in tandem with the bells in the city. Church bells ring on the hour, every hour throughout the city. Each has its own character and is familiar to inhabitants around it.

Seasonal changes are reflected through the sounds of bird-song, leaves rustling in the wind, children playing outside, a game of football on a summer's afternoon, seagulls and oystercatchers on the sea front.

The third composition concerns the transition from daylight to darkness and is based on the sound of roosting birds; another reminder of the natural world and a familiar sound in the city centre.

Aberdeen Art Gallery

The central court in Aberdeen Art Gallery is a neutral, passive space of tranquillity, encouraging contemplation and reflection. A place where the eyes can rest. The sounds of the water sculpture dispersing through the gallery provide a soothing reminder of the continuity of time and the natural world. Without interrupting the restful nature of the space, I shall gently introduce contemplative narratives which encourage people to reflect upon their place in the city. This composition will incorporate extracts and fragments of conversation taken from the children as they prepare their gallery guide in Martyn Lucas's project and the people who have helped to create Susannah Silver's installation in the central court. The sound will be heard through four speakers suspended from each of the balcony corners above the central court. Quadraphonic sound which allows for separate sound sources is to be heard from each speaker. As visitors move around the space some sounds will become prominent, as others recede giving them a similar experience to that of walking through a landscape.

Taming Goliath Project Description

The Taming Goliath project was both the context to provide data for a research project to examine process and also an artist's initiative, framed and formed by its title, a metaphor developed in writing the rationale for the project. The title emerged in the writing of the first research funding bid as a means of describing a perceived discrepancy between the resources of artists initiating project in comparison with established arts or civic organisations.

A four-week reconnaissance was organised during which each artist was to reconnoitre the city to make proposals for artworks in response to the city. The project followed the established structure of artists' initiatives - from initiating a proposal to securing funding as necessary to executing and publicising the project, and subsequently producing a catalogue. A research grant funded costs, such as fees and accommodation, which would not normally be met by cultural funders and sponsors. It also supported the administration of the project. As the project was competing in the usual way for funding and public attention, there was no foregone conclusion that the artists' proposals would result in an exhibition or that any of the proposals could be realised.

The first week of the reconnaissance was spent taking the artists on orientation tours of the city facilities such as the harbour authority, the parks and gardens, as well as meetings with city arts development workers. Access to sites and key personnel was negotiated before the reconnaissance and facilitated by the City Council and the Robert Gordon University. For the remainder of the month, the artists worked individually, following up their own lines of enquiry yet meeting regularly to hold discussions about their progress and any problems they might have encountered. During the final week, the artists collated their responses to the city of Aberdeen, the nature of conditions for artists in Aberdeen and discussed future developments and the feasibility of holding an exhibition in Aberdeen. The reconnaissance showed that there was a rich variety of culture, places, facilities and materials in Aberdeen suitable for visual artists prepared and able to work in Aberdeen's public realm outside the administrative framework of a gallery.

By the end of the reconnaissance, the artists had succeeded in each formulating a proposal for a group exhibition in January which would fulfil the declared aims of the project since they involved different sections of audience in Aberdeen. After the reconnaissance, the project followed the established system of exhibition organisation, applying to external agencies for funding, negotiating for sites/facilities, producing a catalogue, generating publicity and acquiring critical reviews. The proposals were discussed with a council arts officer and were submitted as a formal request for funding from the City Council's Arts and Recreation Department. The original deadline for the exhibition was January 1996 but was postponed to April 1996 since the Scottish Arts council projects budget was exhausted and the time available was too short for the development of 'Visual Dialogue'.

Throughout the year, negotiation and explanation formed the leitmotif of the development of the project. Every project required assistance and varying degrees of collaboration with people in the context since the agencies involved had to agree to entertain the proposals. After initiating contact with possible

hosts, sponsors and technical suppliers for artists, it was necessary to negotiate with managers in the city council, the exhibition and project venues to gain permission for the artists to work in their chosen context and subsequently to display the resulting art works. The project had also to fulfil the requirements of its main funders¹, as well as persuading private businesses to sponsor specific aspects of the artists' proposals. The costs of producing the exhibition were met by Aberdeen City Council Arts and Recreation department and the Scottish Arts Council as well as private sponsorship. Correspondence and meetings with Aberdeen City Council Arts and Recreation Officers took place to discuss the logistics of installing exhibitions in council-managed venues.

The final stage of the project, 'Public Address', was an exhibition occupying six sites across Aberdeen, which ran for three weeks in April 1996. Its format, rationale and marketing strategy were first discussed between artists during the development of their proposals. The title was taken from TMCW's second version of 'Incidental Sound' in order to suggest a broad communication with citizens in Aberdeen. The concept of communication was expressed in the design of a leaflet which included maps of the venues and the rationale for 'Public Address', distributed in arts venues, community centres and meeting places across Aberdeen. Information was sent to listings sections of specialist arts press and was included in Aberdeen City Recreation and Leisure publicity information. Leaflets were sent to Scottish planners and councillors as well as artists and arts organisations in Britain, Europe and USA. Freelance radio and press journalists in the local and national papers were also contacted. As well as two receptions for children in the 'Through Our Eyes' and 'Visual Dialogue', an opening reception was held in Aberdeen Art Gallery for the venue managers hosting each project, the major sponsors, artists and collaborators, Aberdeen's arts community, and Aberdeen city councillors. 'Public Address' was reported in the local newspaper and on national radio.

¹ The Robert Gordon University, Aberdeen City Council and the Scottish Arts Council

Sweatbox Summary: Martyn Lucas

In Sweatbox 1, ML presented his decision-making process of the reconnaissance. The second Sweatbox session on 26.1.96 was a dialogue between ML and GG, his collaborator on Visual Dialogue. Having discussed the topics beforehand, they presented the children's artworks to illustrate the points they were making. In the third Sweatbox session, ML reflected upon the realisation of his project in relation to his original intention.

Précis of Sweatbox 1 10/4/95

ML refers to the process of the reconnaissance as a period of 'research'. He introduces by introducing himself as being an artist. He states that he intends to do a schematic drawing to show aspects of his decision-making process during the reconnaissance. As he draws, he narrates the sequence of events and his reflections upon those events. His words caption the stages of the drawing and the drawing illustrates the relationship of the salient elements of his reconnaissance. He either talks straight to camera or reads extracts from his notebook in which he has made detailed notes of his reactions, observations and summaries of meetings.

He begins the drawing by writing his roles of artist, youth worker and community worker in a box in the centre of the paper. He then joins the box with another box containing London, his home. He then draws lines radiating outward to boxes containing the names of places he had visited in Aberdeen. Linked to these boxes are ones containing the names of those he had met in those places. Gradually, as the session proceeds, the page is covered with boxes. He completes the drawing by adding directional arrows to the linking lines indicating whether the relationship is one-way or two-way between himself and others. The most emphatic two-way links are those between London, the children's hospital, Aberdeen art gallery, the Arts Development officer and ML himself.

After introducing himself he explains why he has come to Aberdeen, to consider the possibility of making an artwork in the community. He describes his feeling of being a visitor and a tourist, which was heightened by participating in the orientation trips and was not clear how those experiences would contribute to an idea for an artwork. He then describes how he began to make contact with institutions in Aberdeen similar to those he was familiar with through work in London, such as community centres, hospitals and schools. He then describes a useful meeting with Aberdeen's arts development officers in which he learnt about community arts projects running in the city. To elicit this information, he notes he had to overcome a certain defensiveness on their part. As a result of this meeting, he states his intention to make a proposal to work with people which would be different from their approach and also which he had never tried before. He then describes his reactions to a meeting with the hospital arts administrator in the main city hospital, which he found helpful. Using the notes from the

meeting he reads out his appraisal of the hospital's arts programme and his discovery that the programme does not include the children's hospital. He then describes the impromptu visit he made to the children's hospital as a result of the meeting and his discussion with the nursery nurse who showed him around about the art activities there. His appraisal of the situation corroborated his initial impression that the children's hospital was overlooked by the hospital arts trust. He reflects that any display of artwork in a hospital setting would have to be sensitive to its context. He places the names of the visiting arts specialist and the chief consultant down on the drawing next to the children's hospital box.

He then describes his meeting with the art therapist during a recreational art session at the mental hospital and gains information on the informal volunteer scheme the therapist had organised for young artists to work with in-patients in return for studio space. His reaction to the therapist was very positive, giving him the impression that there was a possibility for a project in that hospital. He then comments that he felt that the most promising opportunity for a project was at the children's hospital. He expresses this sense of an opportunity in terms of a "gap" where he could "intervene." He notes that he has to return to find people who would be willing to collaborate with him.

He then turns back to the drawing which he describes a "network of contacts and relationships." He places the Taming Goliath artists' names into the network and comments that his relationship with them is important to support him and to maintain his momentum. He notes that this is a two-way relationship as is his relationship with home, London. He then reads from his diary the intentions and rationale he had envisaged for a project a month before the reconnaissance began. He envisaged proposing an artwork whose process would be an open-ended, collaborative, educational "dialogue with the community." The aim of this project would be to "uncover experience." He then states that any success in getting others to uncover experience would rest upon his artistic skill, his personality and his skills in facilitating discussion, sharing and fun. He states that the relationships made during the process of the art project would be "crucial" to its outcome. He then comments that the people he has met in the reconnaissance had already begun to contribute to an "eventual working relationship."

He then begins to recount a proposal for the art gallery. In the first week, he had noticed school parties visiting the gallery and formed an idea to produce a leaflet composed of children's versions of the artworks in the collection made from their interpretation. He then made contact with the arts officer responsible for the gallery education programme and discovered the scope and rationale for that programme. The officer offered him an opportunity to run a workshop which potentially make a link between children visiting a gallery in London and children in Aberdeen art gallery. He then summarises his experience at a community arts conference which had allowed him to review his practice critically and exchange ideas with other delegates. He comments that he found it useful at the conference to be part

of the Taming Goliath project. He briefly comments that his activities of shopping, going to coffee shops and wandering about had given him a chance to reflect and to observe passers-by in public spaces.

Continuing with the drawing, he describes meetings which had given him an understanding of the scope of community arts in the city. He comments that he had formed the impression from conversations with two artists working as volunteers that the city was a difficult place for artists to find accommodation to work or a responsive audience, if they did not fit within the already well-established system of community arts provision. He comments that those he had met in the reconnaissance either fitted or had found ways of dealing with not fitting into the system. His own approach was to work out how the system worked within semi-public institutions and to fit into it to a certain degree whilst maintaining an awareness that, as an artist, he could do something “subtly” different from the normal arts provision such as play therapy. He then reflects that it is often difficult for him to define what attributes he, as an artist, could bring to situations in the fields of art therapy, education, social work or occupational therapy. Hearing of the political struggles of the art therapists at the mental hospital brings the comment that his intuitive impressions of a situation were important in him assessing whether it would be possible to make an art project there.

He then reflects that, although he cannot really predict how his activities as a tourist would affect the project’s development, he recognises that he wants to make an exchange of experience of Aberdeen with an experience of London. This exchange could be enacted through an exchange of children’s work in art galleries or in hospitals in London and Aberdeen. This exchange would maintain his sense of connection between his life in London and the project in Aberdeen, which he was keen not to divide.

He then reflects upon the drawing whilst connecting certain boxes with linking lines across the drawing. He comments that it shows the complex paths he had take to make a decision. It also represented several “inter-relationships”: between people he had met in Aberdeen and those in London, and between the historical images of urban life in Aberdeen exhibited in the art gallery in relation to the way contemporary art elsewhere represented urban life.

He then concludes the Sweatbox session by summarising his intentions and actions in the reconnaissance. He had been able to select an area of work. Knowing the kind of people he wanted to work with before the reconnaissance had enabled him to make contact with appropriate people in Aberdeen who could potentially help him set up a project.

His final point is that he could not predict the final aesthetic form of the project, although he could envisage certain possibilities. He states that his aim was to uncover aspects of experience in people’s lives in order to make them visible to an audience.

Précis of Sweatbox 2 26/1/96

ML gives his presentation with his collaborator GG. They conduct a conversation to camera, as evidence of their collaboration and dialogue. On the table in front of them are two street maps side by side of Aberdeen and London as a symbol of the two places together. At intervals illustrating certain points during the session they show to camera the invitations, photographs and artefacts. This session is a dialogue between ML and GG. It was rather stilted at the beginning although they did relax after a while. There was a more informal and informative conversation recorded later that day on audio-tape.

ML begins the session by introducing his collaborator GG and asking him to describe his role in RACH. GG teaches part-time as a visiting arts specialist at the hospital school. ML establishes that there is little one-to-one time with children in hospital.

They then outline the problems they are encountering in the project. They were both finding it difficult to motivate children as they were feeling ill and listless. ML also was feeling that he wanted the children to go beyond making "very simple work". It was more difficult than they had anticipated to get staff at both hospitals to involve themselves in the exchange project. In underestimating the pace of production, they were becoming worried, perceiving few visible results of their efforts.

To counter these problems, ML then describes the strategy of sending out invitations from Royal Free children to the children at Royal Aberdeen Children's Hospital which GG has given to RACH children to embellish and send. ML and GG had displayed the invitations in each hospital. This method had succeeded in generating interest. ML then describes how he had encouraged long-stay patients at RFH to make photo-composites by photographing their hospital rooms and equipment as well as drawing. He intended this strategy to make visible the hospital environment, which he considered to be a sterile and inaccessible place not normally seen by most people. The photo-composites were intended to represent the children's point of view. ML states that it had been difficult, without being intrusive, to get the children to express their experience of being in hospital, which was intended to be the main content of the final exhibition. He asks GG for reassurance about this aim and whether he can suggest other ways of accessing the experience. GG raises the issue of lack of one-to-one time with each child and, at the end of the session, he suggests exchanging a set of simple questions about hospital. ML starts talking about the final format of the artwork made in the project. He intends to produce an exhibition or book which is not only "intimate" but also protects the confidentiality of the patients. He states that he is particularly interested in the concept of intimacy. In order to encourage children to articulate their experiences, he suggests audiotaping their voices, to counter any resistance to drawing and painting. GG agrees it is a possible idea. He then suggests that the concept of intimacy could be expressed within boxes, containing

drawings and objects representing self-portraits. ML then develops the idea of a 'portrait-box' imagining what its contents as symbols of a person's identity. They then both discuss the plaster casts which GG's children had made from furniture and objects on the ward. GG associates these casts with familiar elements from a child's home which he suggests could be comforting. ML agrees and likes the idea that the objects could be universal or specific to a place. In suggesting that the casts could be exhibited in a "cabinet of objects," ML returns to discussing possibilities of format and venue of the final exhibition. Between them they suggest an exchange of concurrent exhibitions in Aberdeen and London of portrait boxes. They then discuss the degree of accessibility of holding an exhibition in a ward, or in a corridor and the regulatory constraints of doing either in RACH. ML comments that he is keen to hold the exhibition in RACH because the walls had looked very "bare" on his first visit and had thus suggested the project to him. They end this topic by agreeing that any exhibition would have to be negotiated with the hospital authorities. ML asks GG whether he had succeeded in getting his colleagues involved in the project. GG replies that the response had been minimal to his invitation to participate and no progress happened on the project without his input. ML agrees that this was the same situation in London although the hospital school staff had initially been enthusiastic. However he had met two nurses who had previous connections with Aberdeen and wanted to be involved. They end the session by noting that they had managed to exchange a plaster cast, hand delivered by a nurse's relatives. GG says he wants his children to receive more postcards.

Précis of Sweatbox 3 2/5/96:

ML starts the session by confessing that he had completely forgotten to mention the art gallery project 'Through Our Eyes'. He then describes it in terms of a practical sequence of events.

He was nervous at the beginning with working with groups of children he did not know but it went well. He had no problem in encouraging the children to make a lot of work in response to the Art Galley collection, nor in putting up the exhibition as the city art team had framed and mounted the work. He then reflects upon a potential conflict of agenda between his personal intentions and those of the differing parties with a stake in any future publication from 'Through Our Eyes'. His intention is to produce a publication which represents the interpretative dialogue the children undertook when they made their versions of selected works from the gallery collection. The booklet would also have contained information and spaces for the reader's own contributions. He imagines the book functioning as a three-way conversation between the children in the project, the artworks and the visitors using the booklet. He remarks that the publication is a new experience for him to initiate and undertake.

He then reflects upon the course of 'Through Our Eyes', being pleased with the art-making part although apprehensive about the booklet and the interest shown by the arts officer who had

organised the administration of the project. He reflects that his sense of losing control when others took up an idea when he had finished it was part of the nature of collaboration. He comments that the ability of a project to spark further project ideas that could be developed by others, was an indicator of the concept's potency. In his view, he had completed the project and was primarily interested in the book.

He then turns to discuss Visual Dialogue. This is a much longer reflection. He outlines how GG and ML put up the shows in the different venues, (the Lowit Unit corridor and the children's library) despite the various strictures of Fire Regulations.

With the proviso that it was difficult to have a sense of perspective upon such a long project, he then reflects upon the final form of the exhibitions in relation to the formats he and GG had discussed in January. He expresses disappointment that their ideas were not presented using those formats, considering it to be a form of "compromise". He appraises the exhibition in terms of his original intentions for the project. He states that the exhibition had succeeded in representing some aspects of children's lives at home and in institutions in two different places and it did represent a form of 'visual dialogue' although it had been necessary to compromise and discard the idea of portrait-boxes. He is more satisfied with the exhibition in the children's library because he was able to display actual artefacts, which he considered represented the "true nature of the exchange." He comments he had achieved his intention that the quality of the art displayed in the two venues did reflect the children's personalities and was more meaningful than images produced as part of the conventional school curriculum. The work displayed did present a more "true to life" and "intimate" view of children's experience in hospital than representations in the broadcast media.

He then reflects upon the presentation that GG and he had given the previous day to medical staff and community arts workers at RACH. The talk had brought out the constraints within GG and ML's differing roles within each institution. In his role as teacher, GG had been constrained by the national curriculum and timetable in directing the children's work. ML, on the other hand had complete freedom in the type of work and subject matter as he was employed as a youth worker. He notes the constraints within these roles influenced the nature and amount of work produced, creating a complement and contrast. ML expresses disappointment at the lack of actual support from the hospital school staff, although he notes that visitors to the exhibition would not be aware of the possibilities that were not realised. The recording process in the research project had made obvious elements which would not be seen. He then describes a positive experience in remembering that he had encouraged one nurse, originally from Aberdeen, to take a series of photographs of details in the children's ward which had created a contrast with the series made by GG and SS.

He ends the session by envisaging the publication from 'visual dialogue' as being "small, intimate" which could be given to all the participants. The publication would symbolise an exchange of art

and would be a testimony of children's experience and creativity. The public would also become part of the dialogue by reading the booklet.

Sweatbox Summary: Susannah Silver

Précis of Sweatbox 1 10/4/95

After introducing the use of the Sweatbox method, and introducing the artists in the project, SS divides the Sweatbox session up into three parts by choosing to describe each role she has in the project separately although she acknowledges that they overlap and run concurrently.

She uses drawings to illustrate and represent the subjects covered by her presentation, beginning with a drawing to illustrate the three roles of researcher, artist and project organiser. She begins by describing her activities as firstly, organiser, secondly, researcher in which she discusses pros and cons of the documentary methods she has been using and finally as an artist.

Organiser

SS begins by listing the preparations she made in order to facilitate the artists' reconnaissance of the city such as arranging travel, accommodation, orientation visits to sites of interest in Aberdeen and a presentation of the project at the Art School. She then briefly describes the events of the four weeks, but does not reflect on the activity. In the first week, the orientation tours were intended to introduce the artists to the city. In the second week, the artists started to record in earnest their discussions over issues arising as they began to find their way around the city. The third week allowed her to concentrate on developing her own proposal and also to initiate certain negotiations and connections with arts organisations for the other artists as they formulate their ideas. By the fourth and final week, she was able to envisage the shape of the Taming Goliath project. In the Sweatbox she draws a provisional schedule of the proposals indicating periods of negotiation, fund-raising and then of making the exhibition, catalogue and CD-ROM. One suggestion was a one-day seminar on issues in public art to launch the artists' proposal.

Researcher

She briefly summarises the experience of documenting the activities of the artists week by week. In the first week, she had organised the video recording of one orientation tour and recorded a structured discussion of the artists' expectations of the project. She initiated the recording of a weekly discussion of the week's events and issues arising. The second week was spent learning the best way of recording the artists' discussions. She comments that the action of documenting needed to be subtle in order not to interfere with the creative process by inhibiting the artists.

By the third week, the artists had become accustomed to the recording process. The reflection required by regular discussion had also begun to raise consciousness of the project as a strategy. (Lines 92 - 103). SS uses words such as "countering the establishment", "inserting ourselves." The final week was spent copying the artists' personal documentation and preparing for the Sweatbox presentation.

Artist

In this section, she begins by describing her artistic process as "something that feels more real". She summarises the month as being "an intense period of evaluation", not only of Aberdeen but also of her role in the reconnaissance. She begins by noting the difference between her expectations of the reconnaissance and what actually happened. As a result of not being able to see Aberdeen afresh as an unfamiliar city, she decided to examine her existing relationship with it. She listens to her own responses, which she finds "a hard thing" in order to "establish a connection with my subconscious." She describes how in the second week, she considered her "usual stock of fantasies" (Sweatbox 1) by examining her sketchbooks, the preparatory work for previous art works (images she has manipulated, writings) and her library of images such as the city-slide piece and photographs of tower blocks. At the same time she interviewed the Arts worker in Torry, her local district in Aberdeen, to discuss the feasibility of making a participatory artwork with the residents of a tower block and as a result of that discussion, rejected that option. She states that until the third week, she had felt confused in knowing what would be the most appropriate approach to making an artwork from the possibilities suggested by her collection of images: aerial views of the city, manipulated images of tower blocks, superimpositions of images onto buildings. She reads from her sketchbook that she had a desire to transform the tower blocks in two areas of Aberdeen into beacons or link them somehow although she acknowledges that this would be an apparently impossible idea technologically and there was possibly a metaphorical way of linking them.

She mentions briefly an idea to explore the suburbs of Aberdeen by bus. Then she describes her plane flight across Aberdeen. She photographed Aberdeen's tower blocks from the air because she needed visual information on the tower blocks in order to be able to visualise proposals for neon signs over each tower block and she wanted to see what the city was like from above. In the Sweatbox she displays the map upon which she marked the trajectory of the flight path in relation to the tower blocks.

She then discusses an idea to make large images for billboard hoardings in her local area, which emerged, in the third week. She links this idea with concurrent discussions with the other artists about the art establishment in Aberdeen. After reflecting upon a need to consult with decision-makers in the arts and local residents, she states that she wants to make a billboard image for display in Aberdeen Art Gallery and outside in the suburbs of the city, perhaps displaying different images. Then she uses two schematic drawings in the grey sketchbook to reflect upon the generic elements of making art in a physically public site and in a specific cultural context.

As a symbolic visualisation of her attitude to the phenomenon of the city, she then concludes the session by laying out selected photographs in sequence over the map of Aberdeen used in the flight. Whilst doing this, she narrates the sequence of relationship between each picture. The first photographs are of city lights photographed at night from an aeroplane. These images represent how a city can be transformed into something else. She links the city's form to its

architecture which she interprets as being containers of people, represented by a manipulated image of a block of flats. A series of photographs of commuters (originally used in a previous piece 'Survey') laid around the block of flats image are used to represent the people living in the city who would become the subject and the audience for any artwork she would make and the Taming Goliath project itself. Finally, whilst placing a photograph of herself in the centre next to the tower block image, she states certain intentions for her project and raises a question. Her intention was to "make something that... has universal meaning for everybody and touches a strand in them almost like a bridge between me and them." Her final question was "How do I make a connection between the place that I live...which has a beauty I can't get into and these sets of people that I don't belong to?"

Précis of Sweatbox 2 26/1/96

SS's treatment of the second Sweatbox session remains similar to the first, describing separately her activities as researcher, project organiser and artist.

Researcher

She introduces by stating that the aim of the doctoral research is to examine the function of metaphor as a method artists use in their process of working in public art contexts. She then shows to camera the diaries, notebooks and audiotapes of records and observations of artists' processes in the Taming Goliath project. She comments that the recording created a welter of data which she indexed in a three-column entry diary. The data was easy to retain using the computer which had become a tool for her art practice, the research and the project management. She then describes the confusion and difficulty in handling so many strands of activity by showing an A3 poster to camera. The poster was comprised of six columns of small-print text. Each column was composed of a different genre of writing required for each strand of activity in the execution of the project, ranging from the Ph.D registration application, an audiotape transcription to a funding application. It was intended to be impossible to read as a symbol of the project's complexity.

She then then describes the meaning of the project title "Taming Goliath" in terms of being a personal interactive metaphor for the relative inequality of resources of artists' groups in relation to cultural administrative organisations. The insight into the metaphor within the project stimulated her to make drawings exploring the different levels of existence in cities and in particular the relationship between human individual interiority to social systems. She shows these drawings to camera.

Project Organiser

Unrolling the three-column diary, she demonstrates that there was a constant flow of activity in the project organisation. She then recounts the sequence of events. Between April and July, she compiled and submitted the first applications for funding from the city council and Scottish Arts Council. She had set up meetings for artists and their partnering organisations as needed.

She had considered and rejected ideas for a Taming Goliath event such as a seminar for new genre public art, or a series of artists' interventions on local cable TV. She comments that it was difficult to raise funds for a process-orientated art project when it was not possible to predict the outcome. She was finding the decision-making by the funding authorities and art gallery management slow. She had asked the fourth artist, Gianni Piacentini, to withdraw from the project as his proposals seemed unfeasible and by that time, the project had received a smaller grant from the city council than had been requested. She reflects that the pace had seemed very slow until October.

Artist

SS begins by recapping the rationale for her proposal. She had discarded the initial idea to place an image on billboards across Aberdeen as she was doubtful she could produce anything equally meaningful in all those contexts. Her intention was to put a billboard hoarding into the art gallery in order to symbolise the big scale and vibrancy of popular entertainment in the city in relation to the 'high art' aesthetic of the art gallery. She comments that this intention is a reversal of the question she posed in the reconnaissance. Instead of taking art into the city, she intended to bring the city into the art gallery. She displays a photomontage of a billboard with poster, surrounded by a field of daffodils set in the Centre Court of Aberdeen Art Gallery. The proposal had developed from her observations of the mass plantings of daffodils flowering and her visit to the bingo during the reconnaissance. The bingo image and the daffodils were to be intended to symbolise a crowd composed of a mass of individuals. Whilst showing a series of photomontages visualising several different arrangements of daffodils, she gives aesthetic and practical reasons for being discarding this idea. Her principal reasons were that the field of daffodils was too esoteric a symbol of people gathered together and that it was too expensive.

She then describes how she got the idea for the third version of the proposal: people would bring a house plant to the art gallery to form the field. Each house plant would represent an individual, tagged with a luggage label printed with the owner's comments. Using a small black and white drawing indicating the physical elements, she describes how the installation would have functioned as a metaphor for the individualism within the mass of a crowd. She then describes her response to the decision of the art gallery not to allow the plants to be installed. She then had to develop a new aesthetic rationale which would justify only the billboard hoarding carrying the poster which would be experienced in juxtaposition with TMCW's sound installation. In her opinion, the billboard on its own would become an art object and she notes the irony that she had assumed in the reconnaissance that she would make an artwork somewhere out in the city. As things had developed, her artwork would be a giant image in a frame displayed in a gallery. With the gallery's decision, the emphasis of the piece rested on the image. She then displays a close-up of her photograph of the bingo players waving at the camera, taken at the Gala bingo in May 1995. She comments that she has to make a better photograph of a similar situation using a larger format camera and imagines briefly what an image of people waving printed as life-size might be like to experience. She notes in conclusion to the session that she has been tacitly following her main creative themes of representing

individuals as a crowd and of carrying out her original intention of making a large-scale image which would be 'superimposed' on the architecture of public buildings.

Précis of Sweatbox 3 2/5/96:

In this session, SS interleaves her descriptions of her activities as artist and project manager with a commentary and evaluation of various issues surrounding the realisation of 'Public Address', the exhibition of all the artists' proposals. She begins by briefly outlining her activities in the preparation of the publicity and negotiation of venues. She then describes the actual sequence of events in the production of the poster and billboard : the negotiation to use the bingo hall, the actual taking of the picture, cropping it and trying out the print-outs, going to Glasgow, then about building the billboard, and dealing with the Safety regulations.

She then recounts the responses she has received from others about the piece, reflecting upon whether the "meaning" is the same for audience as herself. She gives two examples of feedback. Security guards in the gallery recognised people they knew in the photograph. A Scotland on Sunday journalist had asked her if his impression that the piece was about a criticism of the art gallery as a focus of the establishment was correct. She perceived that images of working people in twentieth century were not represented in the art gallery.

She then reflects upon several missed opportunities as she had perceived them: firstly, the art gallery management did not notice the subject of 'money' within the content of both the El Greco painting and 'Full House' as a possible interpretative theme. The actual experience of mounting the exhibition was a situation of potential confrontation. The relationship of TMCW and SS's team were as subservient juniors, not equals. She interprets this difficulty as being caused by trying to insert themselves into an established art conventional framework. She comments that she found it easier to work in non-art contexts.

There was a problem with obtaining reviews of the 'Public Address' exhibition in national newspapers. This was due mainly to the concentration of media interest in events in Scotland's central belt and a lack of knowledge about competing with commercial public relations companies. In describing who attended the exhibition opening, she comments that the project had achieved one of its initial aims of getting people to meet together through art, citing the meeting between the council chief executive and the billboard company manager.

She then concludes the Sweatbox session by reflecting on how to evaluate the effect of the project or assess whether the meaning of the works have any significance in their context. She also reflects upon trying to assess how 'true' was her perception of the discrepancy of power between art gallery management and the Taming Goliath project. Finally, SS shows the 'public address' publicity leaflet to camera. She describes how its design and the choice of images represent the concept of each project. In SS's opinion, the image on the back of two elderly ladies out shopping arm-in-arm epitomises the kind of audience she envisages.

Sweatbox Summary: Tracey McConnell-Wood

Précis of Sweatbox 1 10/4/95

TMCW begins by stating the importance of recording her process in her notebook. She has gathered information on public art in cities. She has brought with her an interest in the activity of shopping and the environment of shopping malls having previously made a short video piece entitled 'Only You'. She outlines her process of recording in her notebook. She makes drawings when there is "more to say than merely the shape of the thing". She looks at the things that catch her interest and notes all the sensory experiences that she feels such as the smell of furniture polish in the Pilot House, visited as part of an organised tour of the harbour. She says that the notes and drawings are useful because they act as "triggers for the memory of the thing that happened." She makes a drawing of the washing lines of the drying green because the "structure was wonderful - very dynamic and interesting". She states that the notebook is a "mixture of hard facts and contemplations, useful addresses and snippets of conversation." She views the experience of participating in the organised visits to certain parts of the city as "forced" or "artificial" because they were not the places she would have chosen to go independently. However, she notes that it has the effect of making her conscious of the process of researching and she starts to notice connections between different disciplines. Her response to visiting so many different places in a short time results in her notations of "very unlikely words and phrases just because we are going from one place to another." She describes the notations as "superimpositions". She notes that the Bon Accord Shopping Centre, Duthie Park winter gardens and Seaton Park all have fountains and she displays the photographs she has taken there, showing the fountains. Her interest at this point is that some of these fountains have been uprooted from somewhere else.

On reflecting about the research project and the action of recording thoughts and feelings, she then began to number the pages of her notebook because she had noticed that she was starting to make links between different pieces of information and that certain "key words" were coming up "again and again in totally different contexts." The key words at this point are:

" 'backbone', 'finding bearings', 'shopping mall', 'roundabout', 'familiarity', 'video', 'sound and voice', 'Hazelhead', 'recording experience', 'weeping figs', 'tapestry', 'threads' and 'weaving' and 'methodology'". And she notes that these words make "an odd mixture of words and things which I found interesting in itself." At this point there seems no order to the words,

"And so those things are a real mish-mash of words that probably don't mean very much and theories and practical things like video and sound, voices, the things I am interested in, my working process.."

She then starts to trace the occurrence of each key word.

'backbone': She likens the oldest road in Aberdeen which leads to the city centre to a backbone and notes a written description she finds of Aberdeen's main thoroughfare as being the 'backbone of Aberdeen.' Her tracing of the key phrase "finding bearings" produces her account

of her confusion and discomfiture at feeling lost and disorientated in the unfamiliar streets of Aberdeen and her gradual sense of learning to orientate herself in relation to landmarks that she begins to recognise.

"*shopping mall*" She states that there are many references to shopping and at this point she states that she is considering using a shopping mall as a "venue for doing a piece of work." She selects the Bon Accord Shopping Centre because she notices the display of weeping figs which she has previously noticed in the Art Gallery and in Duthie Park. She then describes other similarities shared by these venues such as the presence of fountains, the high glass ceilings, the balconies, the behaviour of the public at leisure. It is at this point she states that she thinks that the intention for a piece of work will be to organise an exchange between the three public spaces she has examined in order to highlight the similarities and differences between each space.

As a result of the decision to formulate some kind of exchange between the venues, she then took photographs of each venue. She presents them in the format of a photo-book she has compiled of her photographs which will assist her in noticing comparisons and contrasts between each space and in clarifying her thoughts. She then reflects upon her use of photographs to gain a new perspective on a familiar situation. The photo-book is arranged in pairs of photographs on opposite pages. She goes through the book and comments upon each pair of photographs, indicating which aspects of the image are important. She notes that the words with which she has annotated the images are important as they function as "*a kind of shorthand.*" She lists the pairs of photographs as follows:

- 1) weeping figs in the Bon Accord Centre and Cults library
- 2) people sitting and relaxing in Bon Accord Centre and Aberdeen Art Gallery
- 3) Named birthday cards stacked in Bon Accord Centre and stacked pictures in Cults library.
- 4) Empty picture frames in Bon Accord Centre and "filled" picture frames in Aberdeen Art Gallery
- 5) Paintings in Bon Accord Centre and Aberdeen Art Gallery
- 6) Pop music videos in Bon Accord Centre and artists' documentary videos in Aberdeen Art Gallery
- 7) Portraits of people transferred onto gift mugs in Bon Accord Centre and portraits of men in Aberdeen Art Gallery
- 8) Floor tiles and pillars of granite in Aberdeen Art Gallery and tiles and pink plaster pillars in Bon Accord Centre.
- 9) Similar typefaces, glass, objects and emblems of castles in the Bon Accord Centre and Aberdeen Art Gallery
- 10) the natural light in Bon Accord Centre and Aberdeen Art Gallery.

She also displays a photomontage she has made of a market stall from Bon Accord Centre collaged into a photograph of the Centre Court in Aberdeen Art Gallery which she states is a representation of her idea for an exchange. She then describes the course of a conversation with an art gallery attendant when she learns that the weeping figs in Aberdeen Art Gallery

originate from Duthie Park which she terms a coincidence. She also draws the steward's gestures to remind her of the conversation and links the conversation to her own home-life. Having gone through the photo-notebook, she displays a further set of photographs which she made in response a conversation with the TG artists in which SS made an analogy of an artist's relationship to the city to that of sticking something onto the surface. These photographs document certain kinds of *"interaction with the fabric of the city."* To demonstrate the interactions, she overlays one photograph on top of the other in sets of four. She describes the lines of granite slabs as being like stitches and compares them with the stitched repair of a bus seat. The image of initials carved into a tree she interprets as a hostile gesture invading a surface. The image of the mass planting of daffodils she interprets as a *"transformation of the city and a penetration in to the fabric of the city - the earth."* She also shows a series of photographs of paintings on a surface: house numbers, graffiti on stone, coats of arms, workmen's instructions and tin cans crushed into the road surface.

She then finishes the Sweatbox session by displaying a panoramic sequence of photographs taken in the Bon Accord Centre. Her commentary indicates an interest in the activity on the three levels of the image which show for her the passage of time. From the time taken between the first image and the last, a woman sitting down has got up and her table has been cleared. She concludes the session by saying that *"These small fragments of things which might lead to an idea for a piece of work."*

Précis of Sweatbox 2 26/1/96

In the second Sweatbox session, in January 1996, TMCW was asked to describe her process since the previous Sweatbox at the end of the reconnaissance period. She organised this presentation in terms of groupings of topics although she states that the chronological sequence of thinking and action has until this point been like a cyclical meandering journey. She states that her understanding of how she formulates ideas has been influenced by her encounter with interactive multi-media technology and its potential to make a relational rather than a linear narrative. She begins her account by recapping that her intention was to swap things between her three chosen spaces in Aberdeen through the medium of sound.

She had entered negotiations with the parties responsible for each venue and had introduced her proposed project verbally and in writing. She first describes and evaluates the range of responses and the negotiations with the managers of her chosen venues, from a neutral response from the officer responsible for the art gallery, a reasonably positive one from the Duthie Park manager to an enthusiastic response from the Bon Accord shopping centre manager. In her meeting with the park manager she describes the discovery of the Talking Label and its potential for her to include some form of 'interactivity' for the public to control how they heard the sound and her approach to the art school with a view to producing a customised version of the Talking Label. She then notes that discussing her proposal with others had been important in terms of clarifying her ideas and developing them in response to

others' comments, particularly those not involved with the art-making process. She tells us that she has been visiting the three venues in Aberdeen regularly as well as continuing to explore Aberdeen and making sound recordings of ambient sounds as they caught her interest.

She then produces a second notebook containing her reflections in the form of drawings and writing in which she has continued the method of indexing *"fairly arbitrary words and subjects"*. She then goes through the indexed list: *"This list is "birds", "listening domes", "three sites", "art", "memory", "lift", "baby girls", "conversation", "vessels", "labels", "pulling", "pushing", "familiarity", "common ground", "laughter", "obsessive", "incidents", "looking to one side", "sowing", "plants", "water", "domes" and "my clicking left knee."* She considers these elements to be *"common threads"* which she uses to help her select relevant pieces of information. She then traces the course of each thread using a drawing to represent the three spaces. The drawing depicts the similar aspects of each site which create a link: glass domes, weeping figs and the words which may suggest the content and the rationale for the soundtrack within the three spaces: *"birdsong, memories, contemplation, plants"*.

The first thread she selects is the *"weeping fig"*. Using the weeping fig as a generic tree, she likens the shopping mall to the rain forest in terms of canopy and floor. The domes in the drawing are seen as a protective layer. She sees the domed spaces as being protective *"like a huge eye"* and evoking a feeling of contemplation. She then moves to *"birdsong"* and traces the references to birds throughout the notebook. She explains that introducing the sound of birdsong may draw attention to the plants. She notices, through actually recording birdcalls, the similarity between some bird sounds and children's cries at play as well as the ability of starlings to mimic other birds and the defensive behaviour of seagulls. Her other references to birds include quotations from poetry about caged birds and encyclopaedia references.

She then turns to discuss the *"notion of familiarity"* and her desire to make her artwork *"familiar"* or significant to the people of Aberdeen. She then traces how she developed this idea by examining her childhood memories of the sounds of birds and connecting this to her recent memory of flocks of roosting starlings in Aberdeen. She infers that the clamour of the starlings would *"provoke a sense of familiarity in a lot of people who use or live in that area ... at dusk."* The observation that this phenomenon occurred at a certain time led her to consider trying to introduce some kind of *"time element"* in the sound composition. To explain this more fully, she then reads out the proposal which she wrote for the funding application to Aberdeen City Council (November 95) which outlines the proposed content of the sound compositions in each venue and her conceptual rationale.

She then describes the practical ways in which she approached expressing the idea of *"somebody else's familiarity, not my own. Not things that are familiar to me but to an audience of a piece of work."* She approached particular groups of people in Aberdeen to record them: bell-ringers, fish-sellers, the local primary school and a bingo hall. She approached the bell-ringers because she intended to make a composition from the existing bells in Aberdeen. She describes her surprise at discovering the system the bell-ringers used to create each change: *"What they were talking about and as they were explaining to me and as they were actually ringing the bells; what they were doing and what they were saying was so alien to me that it was absolutely fascinating."*

Her experience at the school also triggered a feeling of nostalgia and a sense of being "alien". She connects "familiarity" with the idea of "nostalgia" which to TMCW, is represented by familiar sounds which people hear no longer such as the Aberdeen foghorn. She sums up her inferences about how familiarity and nostalgia can be represented in sound as follows: *"I think the notion of familiarity and nostalgia is something to do with a repeated sound that loses its familiarity or the other way round. It's a repeated sound which has or gains familiarity through the fact that it is repeated."*

Using the foghorn as a link she then describes finding her main sponsor, John Shewell (A-Line Sound). She had discovered a shared interest in recording ambient sound and the psychological effects of sound in environments. She then lists a range of potential ideas for artworks, which she acknowledges are for the future which have arisen from her continuing exploration of Aberdeen and her search for practical ways of visualising her proposal. At the science and technology museum, her observation of the parabolic dishes capable of transmitting a whisper had suggested a possibility of making sound 'visible' in the Bon Accord shopping centre but she notes that this is an idea for another exhibition somewhere else. She outlines other concepts for future artworks: fountains symbolising the fountain of life, pot plants symbolising what people are willing to display publicly. She notes that these are concepts that are as yet *"unresolved."*

She then reflects upon her method of leaving a microphone unattended to collect ambient sounds in public places as a means of collecting "impressions of things". The recorded sound, combined with writing down whatever happens in that situation, creates a kind of "narrative" which is "quite beautiful and simple" is created. For TMCW this is important: *"I want to look at some way of working these two things together into something"*

In concluding the Sweatbox session she comments upon a drawing she has made, describing it as *"kind of like of flow chart of the things that are interesting me and the words interest me as well: the kind of shorthand for the things and the things implied by the words - if that makes sense."* In this drawing are the three venues which are linked to each other and to the sounds she has recorded. Her commentary traces the order in which she links each venue and the common physical elements they share: fountains, glass, plants and domes. These are then linked by lines to the common aspects of the recordings as she perceives them (singing, numbers, laughter) which are linked with lines to the concept of "un/familiarity". She observes in conclusion that *"the three things within this system that are silent to the human ear, anyway, are the plants, the glass and the domes." And that feels quite poignant and might lead somewhere."*

Précis of Sweatbox 3 2/5/96:

TMCW was asked to present her process since the previous Sweatbox in January 1996 during which time, she had prepared and presented her installation 'Incidental Sound' as part of the 'Public Address' exhibition. The third and final sweatbox session took place just before the end of the exhibition and was comparatively short (36 minutes). TMCW begins the session by

remarking that the project was difficult in terms of pacing over one year. She then distils the strands of inquiry, described in the previous Sweatboxes, into four main foci:

"Over the last three months it was a question of honing things down and defining what it was I was really concerned with. And I managed to condense that into four sentences.

the first: "regular sounds when repeated often enough become silence so I was interested in background sound familiarity becoming in that sense being invisible."

the second: "the language of bird-song and the human version of that."

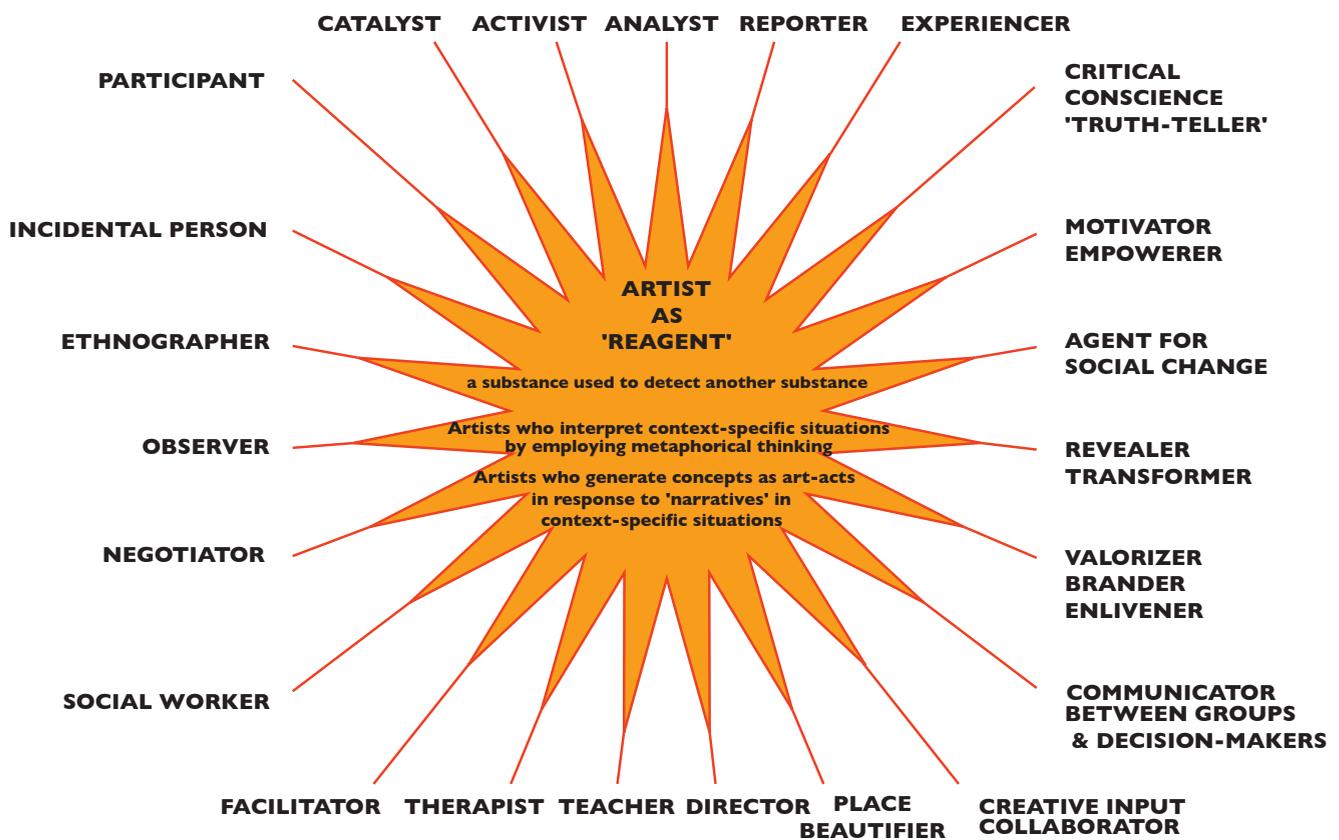
the third: "the displacement of the sound from its original context which causes the inversion of the first point i.e. that regular sounds when repeated often enough become silence. If you take a sound out of its original context and put it into a new context, does it become more visible? Because it is in a sense unusual?"

the fourth: "looking at these three public spaces that I'd chosen and looking at their different agendas and the similarities between them of architecture containing similar enhancing features." (Sweatbox 3)

She then briefly describes how she tested 'raw' sounds in situ at the shopping centre in order to ascertain which recordings would succeed in attracting the attention of passers-by, as well as her decision to abandon manufacturing her version of the 'Talking Label' due to financial and time restraints. She then details the method and rationale she used for editing the mass of collected sounds into an appropriate sequence. First she discussed it with another sound artist (Patrick Burgel) to clarify what she wanted from the sounds. She then created "labels" of keywords denoting each sound and inferred links between each label. At that point in the exhibition preparation TMCW had envisaged creating a different sound composition for each venue primarily because each site was different in nature. The gallery sound system enabled an "ambient swap" which could evoke "a call and response" in the manner of birds. She worked for two days on a sequencing which would follow the system of bell-ringing but she discarded this as it "was at odds with the initial linking ideas," returning to sequencing using her own judgement. She then decided that she should produce a single composition for the shopping centre and the winter gardens. She then describes how she arrived at the decision to display the speakers on plinths in the Art Gallery which was in contrast to the concealed nature of the public address systems in Duthie Park and the Bon Accord Centre.

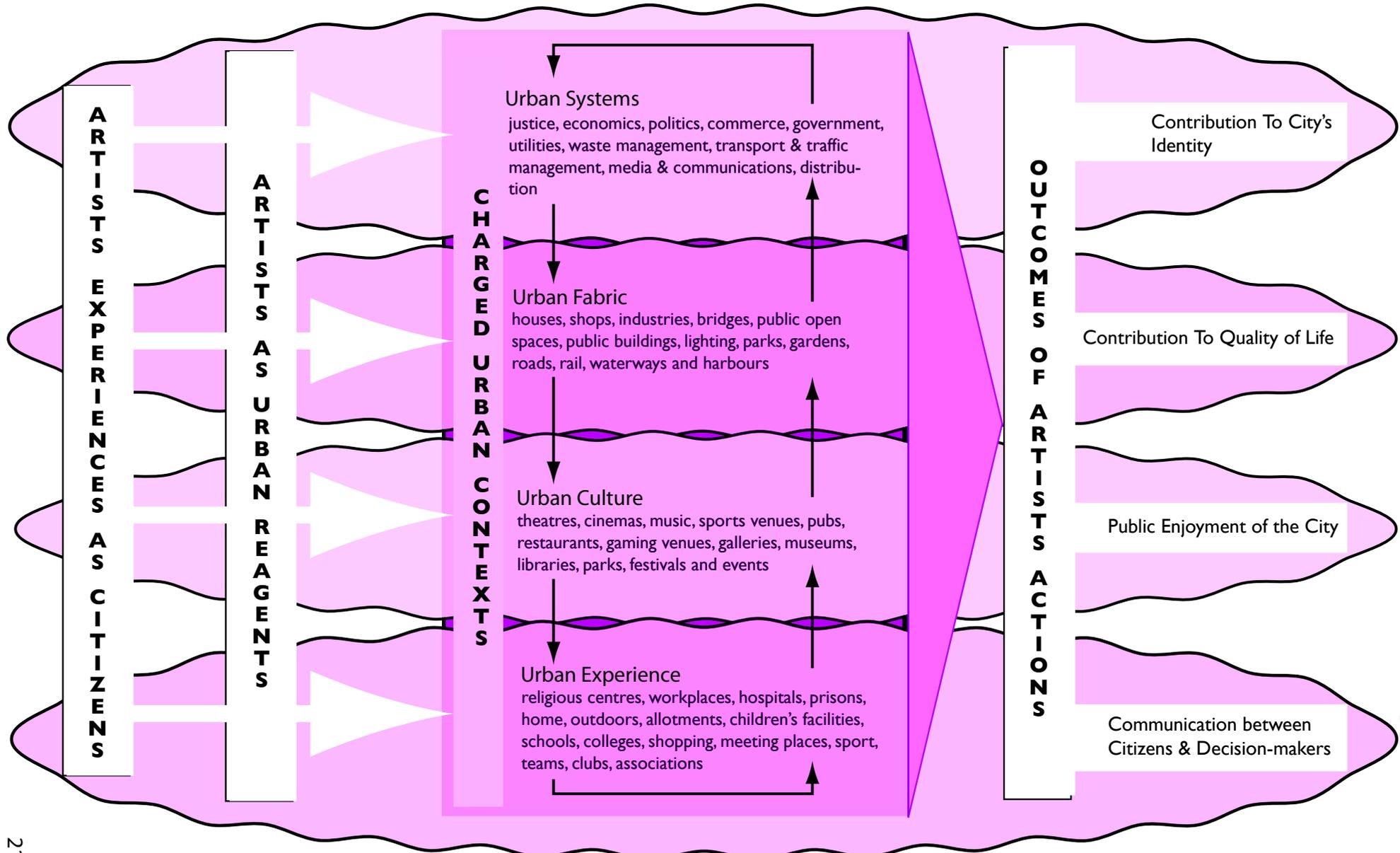
Throughout the Sweatbox session, she interweaves description of her actions with her evaluation of particular experiences. She describes and evaluates the experience of collaborating with a sound artist and the decisions made in collaboration with SS over the Art Gallery installation form. She then critically evaluates the pace of her process using the analogy of key frames in animation to describe how she found it difficult to sustain a manageable pace over a period of a year. In drawing an analogy with animation, she notes the difficulty in pacing because she, in common with the other Taming Goliath artists, did not know until three months before the end of the project, the exact dates of the exhibition and thus the end of the project.

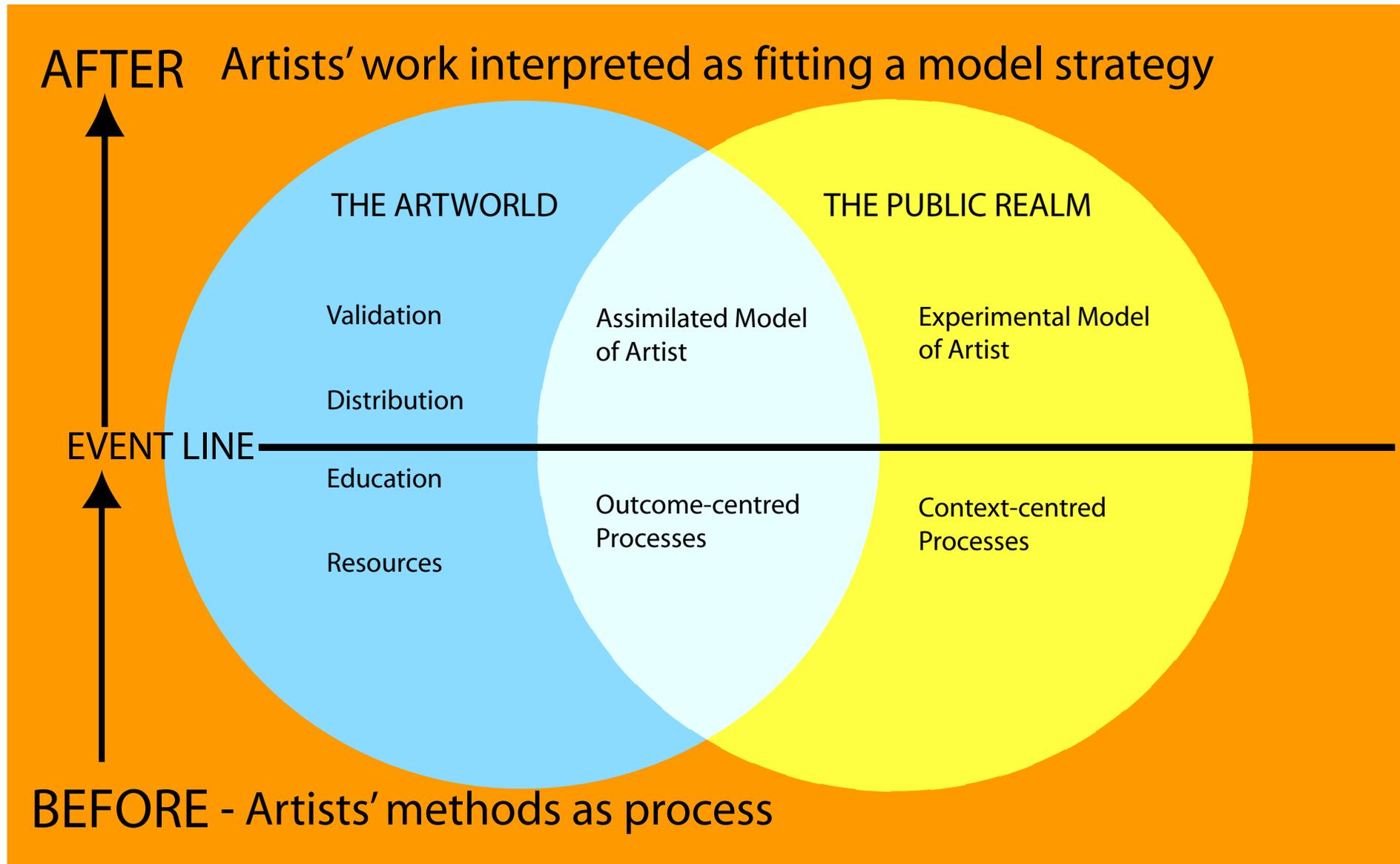
Appendix 8: Drawings Visualising Artists' Strategies



Developed from diagram:
 'How do Urban Policy Makers Categorise Artists' Work in Cities?'
 December 1996

LAYERED STRUCTURE OF A CITY RELATING OUTCOMES OF INDIVIDUAL ARTISTS' WORK TO URBAN SITES, SYSTEMS AND DECISION-MAKERS.
 Digital version 3.1.98 version 2 drawn on paper Dec 96 developed from city-cakestand drawings.
 Version 1 drawn on paper Feb 95





TWO SIDES OF THE SAME COIN

