Testing, Testing

Testing, Testing

Prologue

vol. 1

Prologue

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Testing, testing…
is this thing working?

Michael Day & Jo Ray

Artists speak about 'making' all the time, but what making looks like, feels like, where it takes place and how it occurs can differ greatly from one artist to the next. Whether we are making drawings or photographs, informed guesses or unexpected insights, the act of making is experienced and expressed differently by artists with different research agendas, media and approaches.

Testing, Testing aims to extend a discussion about research in art practice by showing the evolving stages of practice-based research. The project takes the form of an exhibition at SIA Gallery, a symposium event, and a two-part publication, all produced by practice-based Ph.D. researchers in the fine art subject area at Sheffield Hallam University.

The announcement of this year as Sheffield's 'Year of Making' prompted us to think about the role of making as a mode of enquiry, and what that might mean for different kinds of practitioner. As each of us is engaged in an ongoing, uncertain process of unpicking and recognising anew the tendencies in our art practice, we draw on collective experience of the act of making to shore us up and to remind us of the new kinds of knowing that can result from apparent failure. Often a work that initially seemed flawed will inform the research in ways that weren't intended at the outset. Sometimes what is in the periphery, or is overlooked, can turn out to be where the action is really happening.

Entering into dialogue about our making processes helps us to identify where this action might be. The symposium and second volume following the exhibition will specifically look at dialogue, focusing on relationships between disciplinary approaches and the exchanges that emerge through their contact. For this volume, each artist has been invited to begin to uncover the research in their practice, and to explore the acts of making that have led to the works in the exhibition. Some artists have approached this academically, and others with a more poetic sensibility, but all have attempted to allow access to the sometimes messy, partial, or imperfect practices that characterise research in fine art.

The typeface used in this book was first used in the short-lived typographic journal *The Imprint*. On delivery to the journal's printers, the typeface's character set was still incomplete, and the accents on certain characters (such as é and à) were omitted from the print run of the first issue. The editors of that publication asked:

'Will readers kindly insert them for themselves, if they find their omission harsh? For ourselves, we rather like the fine careless flavour, which their omission gives, after we have recovered from the first shock inevitable to us typographical precisians.'[1]

By inviting the reader to fill in the blanks, the editors of *The Imprint* took a creative risk, acknowledging that their finished product could only ever be partially complete without dialogue with the reader. Rather than seeing this as a shortcoming, their openness proposed a new way of framing the relationship between the work and its audience.

Testing, Testing asserts that both creative risk-taking and open dialogue are essential in order to create insight into the relationship between making and knowing. We hope that after recovering from the 'first shock', both the exhibition and this book also embody the 'fine careless flavour' that is a hallmark of successful artistic research.

…

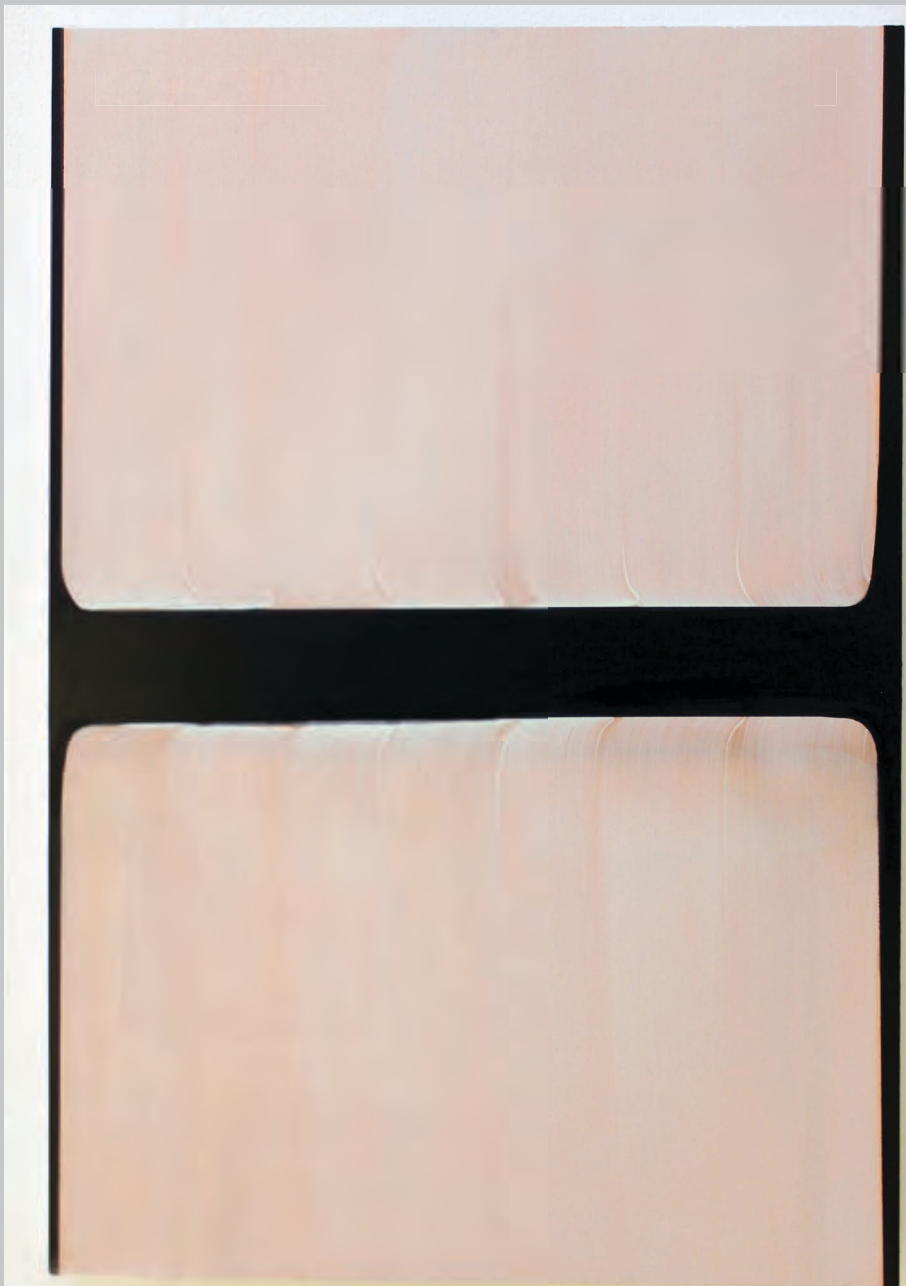[1] F. Ernest Jackson, 'Notes and Errata', The Imprint, 1 (January 1913), vi.

List of Colour Plates

A lecture isn't a performance,

To Write, intransitive verb | now I'm less sure

Lecture courses and seminars at the Collège de France (1976-1977 and 1977-1978...

Giant, waste Novel

Non-arrogance

Debbie

Life

Guide, model

My weakness: Memory

First Pleasure to write a Novel

...rigidity of the Fantasy...
...that gets things going...

...conflict...

...Novel...

...Form...

...like this thing

...but it is in another language altogether that you are writing: you are writing in the language of things you have forgotten that you have seen.

and this...
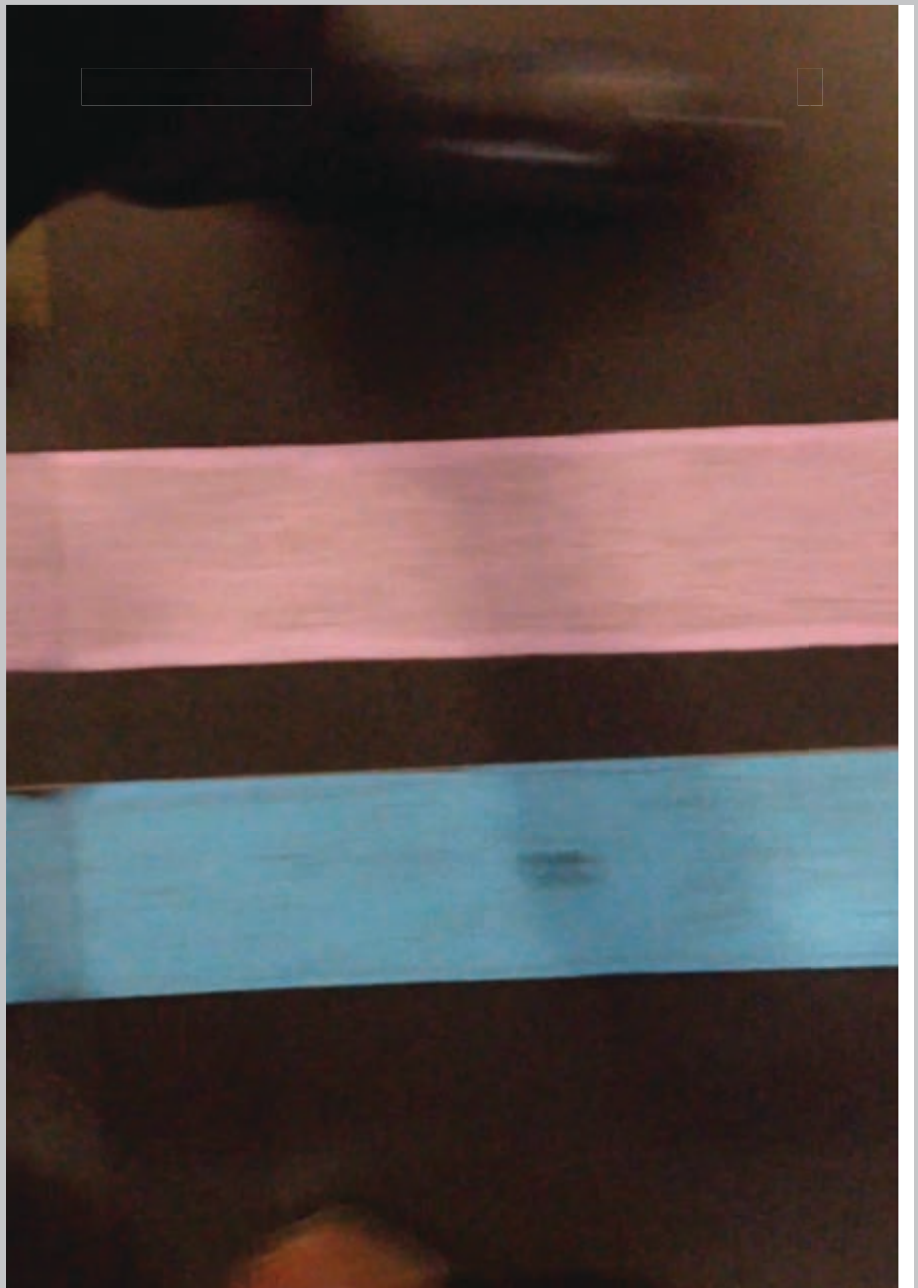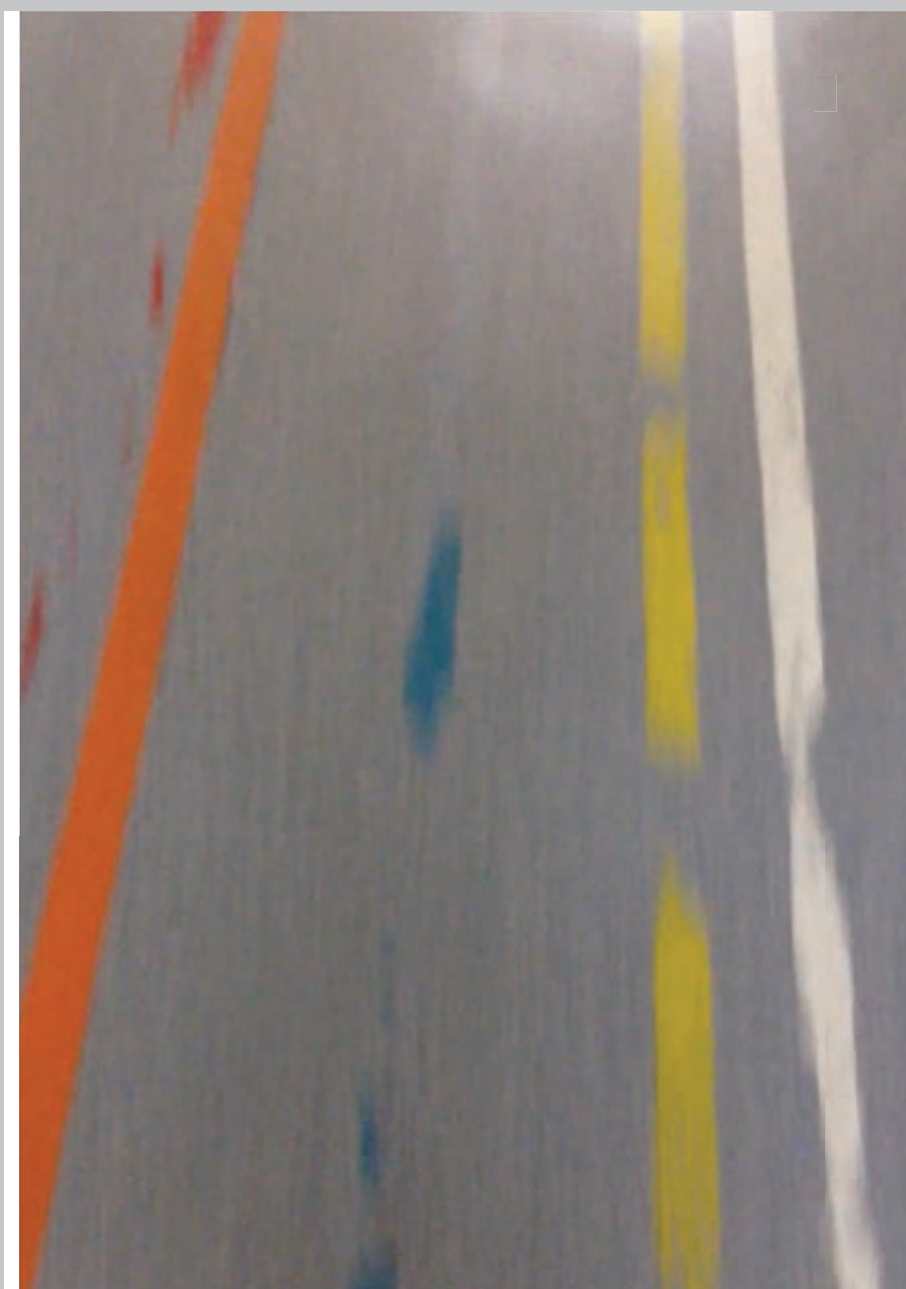
[2.3] CRIME AND PUNISHMENT

At first she thought the manacles were traps for animals, and then she realised they were for people. She had read that a special kind of seat (she cannot remember the name) had been fashioned so that women could be fastened to it and ducked into the river. Not to drown, she doesn't think, but as punishment for gossiping and spreading rumours. Many of the worse gossips she knows are male, as it happens.

John Wright and John Creswick were both fined because their wives had a fight. They were both fined the same amount. Does this mean both women were equally to blame? Or (more likely) both husbands were equally to blame for not being able to control their wives?

She likes the shoe attachments for keeping boots clean while walking through mud. In her childhood years she had seen shoe attachments in the Imperial War Museum. They strapped to the sole of one's shoe, the same, and gave the imprint of bare feet. A joke really, they were for spies landing on foreign beaches. She tried to make her own out of papier-mâché when she got home, but they could not support her weight. There was too said, anyway.

EMILY BRONTË
It is for God to punish wicked people, we should learn to forgive.

LOUISE
The relationship between the objects and their stories is interesting. The objects make the stories a reality. The seat for gossiping women is not here, for me it exists only in imagination.

ARTHUR CONAN DOYLE
Where there is no imagination there is no horror.

WALTER BENJAMIN
History breaks down into images, not stories.

GASTON BACHELARD
A special kind of beauty exists which has been in language, of language, and for language.

LOUISE (to herself)
I wonder if the chair does exist somewhere? I would like to see it.
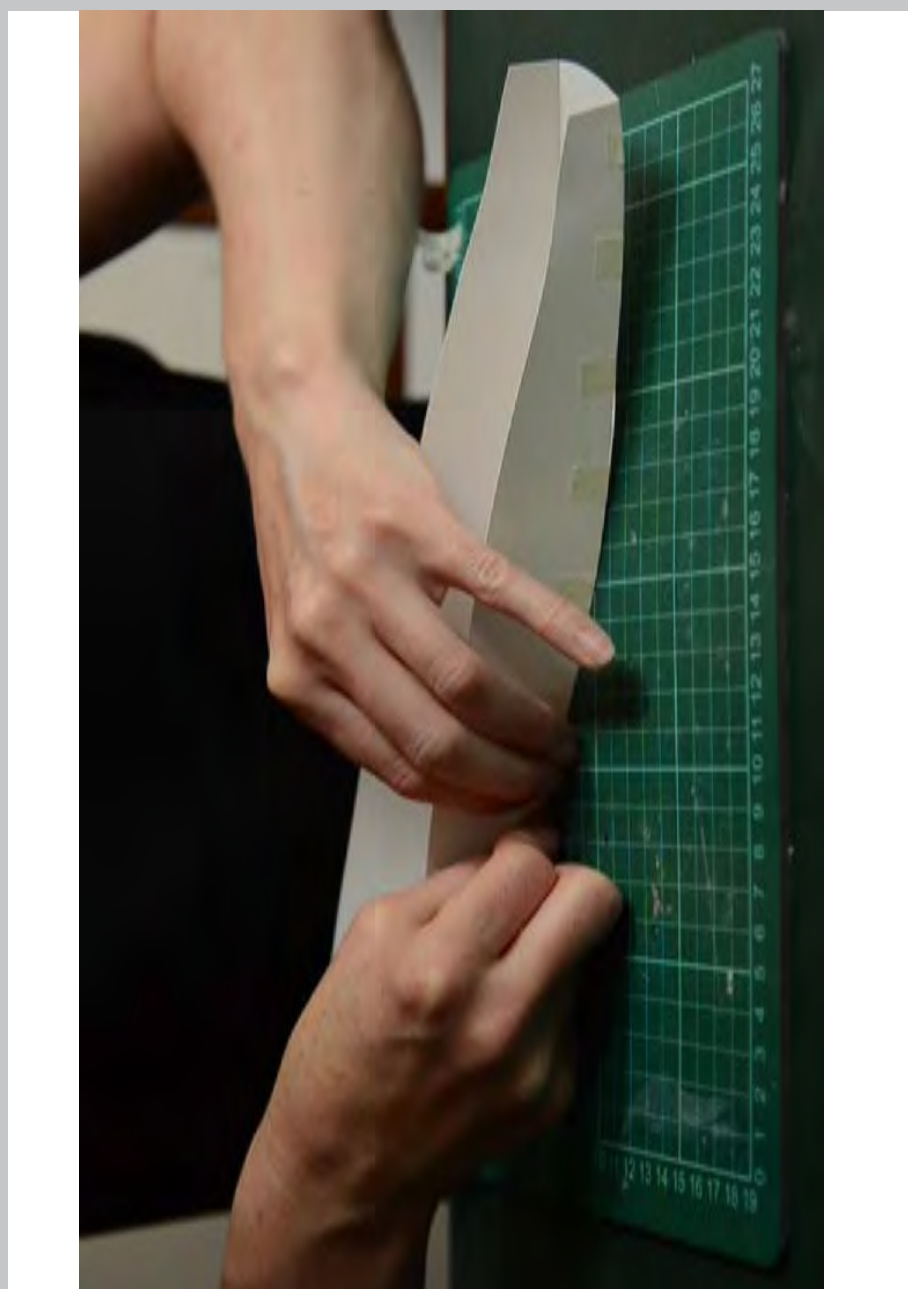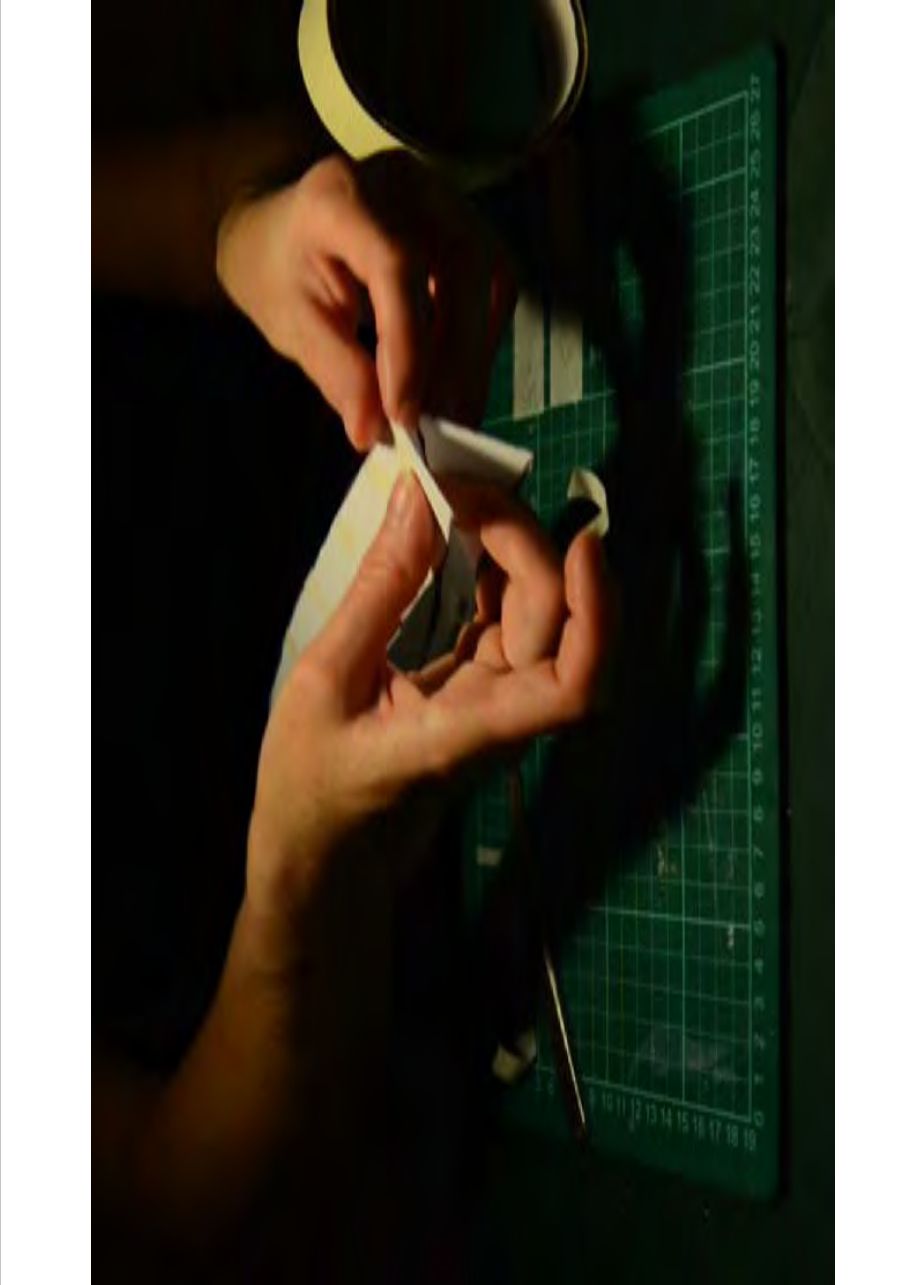
Progress: Process

Rachel Smith

As an artist I am interested in the hierarchical tension between process and product, and how this tension can be used to explore both moments of fixity and shifting meaning in language. I use drawing alongside writing and photography as a way of materialising language and exploring thinking in action. My current Ph.D. research *Drawing out Language: Disrupting Narrative Sense through Conceptual Writing*, examines the ways in which narrativity and meaning-making are habituated in an understanding of the world. Through my art practice I disrupt existing texts by materialising less visible actions around thinking, reading, writing, and speaking. This is in order to challenge the wholeness of meaning implied by narrative structures and to deny immediate coherence. Gaps and spaces as well as the deleted or forgotten are as much of interest as the object of language itself. By fragmenting appropriated content I am able to open up generative spaces which allow for the processes of sense making to be explored and visualised. This space enables an interrogation of the ways in which meaning may be constructed as well as scrutinising the losses and distortions forged in the process of communication.

Testing Testing

It is becoming increasingly apparent, as the research progresses, that the writing of Roland Barthes is an important influence on the development of my practice, whether in thinking, writing, or making art. In recognising this it has become necessary to investigate the *punctum* moments I have experienced in reading his texts and analyse their emerging relevance in framing my research. The work in this exhibition uses practice as a way of thinking through some of Barthes' ideas about reading, writing, and thinking.[1] It builds on my recent book-work *Reading Words*.[2] This work is a material exploration of an experience described by Barthes: that of continuing to read, while looking up from a book, as language beyond the written text is constructed in the mind of the reader.[3] In expanding my current work I endeavour to have a dialogue with Barthes, through his writing, in order to advance my own thinking via practice. This space enables an interrogation of the ways in which meaning may be constructed as well as scrutinising the losses and distortions forged in the process.

*

a flow of ideas, stimuli, associations

haven't you ever happened

INTERNAL DIALOGUE

takes over
and my thoughts leap about

to read while looking up from your book?

The (no... that ca...
incide... by an...
to meaning when

the code is simply inter...
created, a pure signifier

a meaning,
however eccentric [ ]

skid within the codes [ ]

meaning subsists,
but pluralised

[o o o]

NO OBJECT

what would it be
to write without an
object — is that
even possible?
while in your mind
pure thought
only held in
memory?

to write
would
somet...

physica...
a pen...
but noth...

A refusa...

Pal...

hhh
t e
t gg
t gg angled

wanting-to-write in itself: T...
wanting-to-write
wanting-to-write
wanting-to-write
wanting-to-write
wanting-to-write

...thing is wanting it is looking...

wantin

wish desire need

INBETWEEN
...thinking physical action

n be made in typing a manuscript are so many meaningful incidents, and these
alogy, help shed light on the behaviour we must adopt with regard
we discuss a text.

pled; an asemic word is TO DO:
o find a way of presenting FONT → MAKE A decision
semic → o biography find A reproduction inPS
o drawings of thinking around tattoo
emic the auto- o screen shots film
n takes tattoo and my correct o Layer Bames kvt → used in text/page
m is overriden o Artist statement END NOTES
embig o writing about work to show?

: without an object o layers cumulated pias par at drawing? NOVEL
mean producing system piece of the find citation 22cm
uing unreadable o working TEXT → what am I working on?
d action of moving Drawings → PORTRAIT or LANDSCAPE
. on a surface
legible? 15 x 21 ish
t.

asy over reality large fold outs page

APSEST? OR BLANK PAGE? 6 pages
s Write, intransitive verb — now I'm less sure.
I imagine the thesis on one single page

o inadequate - unfulfilled
it never completes
wishing eager
ging
writing
putting pen to paper
WHAT HAPPENS involves action communicating
IN THE GAP? doing making forming words on
o QUALITY? a page

all working out nothing complete for this part

go back to p∞write

14cm
might be smaller

writing

imagine

*

...

[1] Roland Barthes, *The Rustle of Language*, trans. by Richard Howard, (Oxford: Basil Blackwell Ltd. 1986).
[*Le Bruissement de la langue,* Paris: Editions du Seuil, 1984].

——,*The Preparation of the Novel: Lecture Course and Seminars at the College de France (1978-1979 and 1979-1980)*, trans. by Kate Briggs, (New York: Columbia University Press, 2011).
[*La préparation du roman I et II. Cours et séminaires au Collège de France 1978-1979 et 1979-1980*, Paris: Éditions du Seuil, 2003].

[2] Rachel Smith, *Reading Words*, part of the AMBruno artist-book project 'Words', originally shown at Leeds International Artist book-fair in 2016, the collection of 16 artist-books can be found in the Poetry Library in the Royal Festival Hall, The British Library, and the Tate Library collection.
[http://www.ambruno.co.uk/words.html]

[3] Barthes, *The Rustle of Language*, p. 29.

Mallarmé Me Marcel

Bernadette O'Toole

The impetus for undertaking this research was a re-evaluation of the terms of painting in an 'expanded field', a term originally proposed by Rosalind Krauss in her essay *Sculpture in the Expanded Field*.[1] Krauss locates two key historical moments that define a modernist aesthetic and a postmodern aesthetic, while highlighting the conceptual underpinning of two different spaces—the terms of which I re-evaluate in light of Stéphane Mallarmé's poem *Un Coup de Dés Jamais N'Abolira Le Hasard* (1898).[2]

The striking innovation of Mallarmé's poem is its capacity for multiple and simultaneous readings, and the generative possibilities it presents. Through a close reading of the poem I suggest a new critical space for painting, leading to a simultaneous and sequential reading demonstrated in the spatial poetics of *Un Coup de Dés*. I propose that the poem marks the transition from a modernist absorptive mode of looking/reading to a postmodern theatrical and performative mode. I show that Mallarmé should be considered as crucial to our understanding and critique of the relation between content and form. I demonstrate Mallarmé's relevance to articulating the minimalist drive in painting through a re-appraisal of the structural and spatial organisation of the text, the grid and the blank page and the subsequent sculptural turn that led to a renegotiation of the space between the object and viewer.

I use a number of performative strategies to engage with the text, drawing attention to the metaphoric possibilities of the space of the page and of the book. These include sculpture, painting, photography, film, and installation. Through a formal investigation of line, space and gesture, painting is presented as a language with its own syntax. My art work shows that what animates this relation is the embodiment of gesture as a movement towards the idea perceived, and that the viewer's relation to the object is negotiated as a gap or a virtual space where meaning constantly unfolds.

This research, conceived as a series of dialogues with Mallarmé, re-frames and re-articulates *Un Coup de Dés*. This takes visual and textual forms woven together, 'establishing a direct relationship between literature and the plastic arts'.[3] This research makes a contribution to Mallarmian studies, to current discourse of painting in an expanded field through a re-evaluation of the relation between the space of painting and poetry, and discourses that underpin spatial and temporal readings of the text. I demonstrated the importance of Mallarmé to trans-disciplinary research: that extant material from one field applied to another generates new forms embodied in this gesture.

Mallarmé　　Me　　Marcel

Mallarmé Me Marcel is one of twelve dialogues that take place across space and across time resisting a linear historical reading of the poem, yet supporting an art historical approach with an emphasis on what it means to be contemporary. These dialogues are presented as a set of coordinates that focus on points of convergence and chance encounters leading to the production of new work. I begin with a performative reading of La Novel Revue Francais 1914 version of Stephane Mallarmé's poem *Un Coup de Dés*[4] and Marcel Broodthaers 1969 version in which the word poem is replaced with the word image.[5] Broodthaers replaces Mallarmé's words with black strips, directly proportionate to the space occupied by the text, drawing attention to the visual and spatial form of the poem. My reading will focus on the spoken pattern and spatial juxtaposition of the poem, sounding and re-sounding the words of the poem into the abstract space created by Broodthaers. Underpinning this dialogue is a broader conversation about the embodiment of sound in a gesture that draws attention to the syllable, to the line, the visual form of the words and the tension that exists between what we see on the page and what we hear.

This reading is performed while walking towards the sea, towards the horizon line, situating *Mallarmé Me Marcel* in space and time and drawing attention to the vertical and horizontal axes. This intuitive strategy operates as a metaphor and as a metonymic device in order to address questions at the heart of this thesis, including a reconsideration of the temporal and spatial conditions of painting and poetry in the broader historical context if *Ut Pictura Poesis*.

...

[1] Rosalind Krauss, Sculpture in the Expanded Field, *The Anti-Aesthetic: Essays on Postmodern Culture*, (Seattle: Bay Press, 1983).

[2] Stéphane Mallarmé, *Un Coup de Dés Jamais N'Abolira Le Hasard*, first published in the English edition of Cosmopolis march 1897, single page format. For the purposes of this dialogue I refer to the (1898) manuscript annotated by Mallarmé prior to his death in 1898, with instructions for publication. In 1914 the first double page spread was published, The Bonnoit Edition by Nouvelle Revue Francais on behalf of Gallimard. It is this edition that Marcel Broodthaers uses to produce his re worked version of the poem.

[3] Marcel Broodthaers, *Catalogue Des Livres, 1957-75*. (Galerie Michael Werner, Koln 1982), p27.

[4] Stéphane Mallarmé's, *Un Coup de Dés Jamais N'Abolira Le Hasard*, Nouvelle Revue Francais 1914 on behalf of Gallimard.

[5] Marcel Broodthaers, *Un Coup de Dés Jamais N'abolira Le Hasard*, 1969, Galerie Wide White Space, (Koln: Galerie Michael Werner, c1969).

For translation of *Un Coup De Dés* I refer to *Stéphane Mallarmé, Collected Poems and Other Verse* translated by E.H. and A.H. Blackmore, my preferred translation of the poem.

insinuation

inrolled ironically

                    or

            the mystery

                        hurled down

                                    howled out

swirl of hilarity and horror

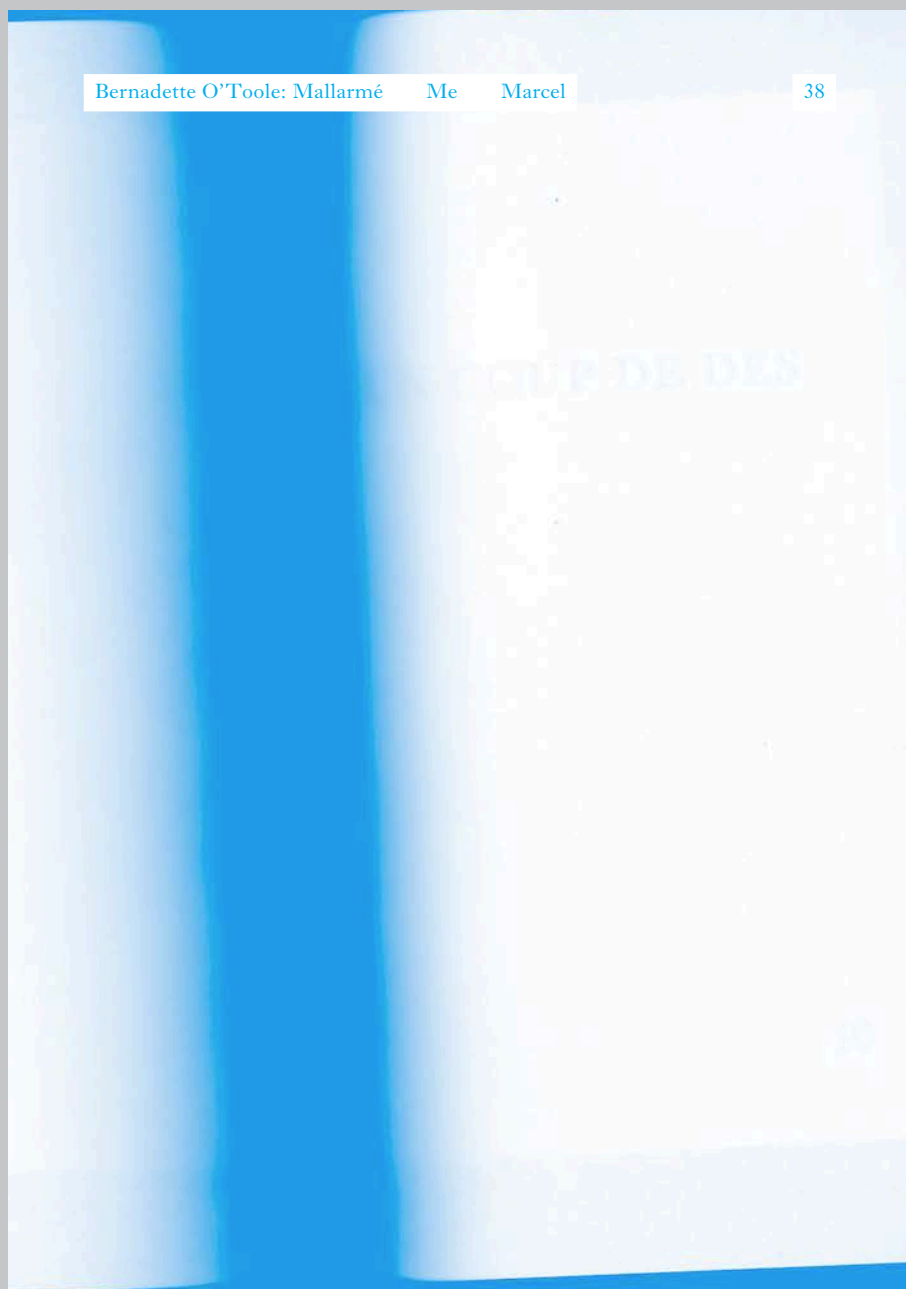on the brink of the abyss

                    without sprinkling it

                                or escaping

            and draws from it the soothing virgin sign

                                        AS IF

Michael Day

My research explores the phenomenon of distraction in relation to mobile digital communications and ubiquitous computing. I am interested in the capture of attention; the relationship between online and offline experiences; compulsive usage of internet-enabled devices; and practices of data gathering and computation that characterise digital engagement.

One way of thinking about the distraction that digital social technologies can invoke is to consider the change in focus that might take place when receiving a notification on a mobile device. Attention is drawn toward the device issuing the notification by audible, haptic or visual cues, and once engaged with the device, focus then shifts to the software system that sent the notification. Interface design then has a role in maintaining the user's focus and keeping them interacting with the social media system. In this instance, there seems to be a clear shift from offline to online experience: the smartphone vibrates, the user responds, and becomes engaged with online activity at the expense of their co-present offline setting.

Interruptive distraction of this type is not the only way in which focus moves between offline and online realms, and in fact, the boundary between the two conditions is often considered both permeable and contestable. For example, is a player of the popular mobile game *Pokémon Go* online or offline when they are hunting virtual characters in real physical space?[1] What, in this case, actually counts as 'being online'? More provocatively, can a person be online without even being aware of the fact?

Writers such as Jurgenson[2] and Boesel[3] see online presence as a condition that cannot be avoided. In some of the cases they discuss, online presence lies beneath the threshold of attention, such as when being sensed by networked cameras or tracked by beacons or cookies while browsing the web.[4] In other cases, online presence occurs outside of the autonomy and agency of the affected party. An example of this is when someone without a social media profile of their own is tagged in a photo by someone else: they become subject to the face-tracking algorithms and profiling that accompany online presence even if this data can't immediately be connected with their name, location, or other characteristics.[5] Boesel identifies that *not connecting* is an act of personal agency, while *not being connected* is different, relying instead on the agency of other actors.[6]

Regardless of whether engagement happens passively or intentionally, inter-action with most digital systems generates a data trail that can be aggregated from different sources and combined into a unique profile. This leaves the individual open to targeted advertising or other methods of categorisation. Public consciousness often looks to data as a measure of objectivity or truth:

the data doesn't lie. If this data is produced passively by the user, the consequences of its leverage by marketers can be unsettling: a retailer correctly inferring that a customer is pregnant from their purchasing data before the customer had revealed this to their family is just one example of this.[7]

Since the production of data is so significant to digital social technologies, it makes sense to think about how these systems encourage users to stay engaged and to continue producing data. The palette of design techniques for creating 'addictive' apps includes tricks common to advertising such as offering the illusion of control or mastery, or invoking motivations such as the desire to acquire status or skill.[8]

Among these techniques, gamification—the use of game design elements in non-game contexts—is an important concept that describes a number of different design approaches.[9] One aspect of gamification is the production of quantified measures in an attempt to bring about bids for status or social capital through competition. This can be seen in the scoreboards of fitness apps which allow users to share the progression of their exercise regimes, encouraging informal competition between users, but is also present across social media in which numerated likes, favourites or retweets provide measures of popularity or engagement.[10]

At the level of physical interaction with devices, gamified design often encourages repetitive physical motions, such as simple swipes or thumb-pulls. These are often coupled with feedback that generates repeated activity in the user of the system to create what is known in app design circles as a *compulsion loop*. Sometimes called 'ludic loops', these are behaviour patterns that involve repeated swiping, scrolling or tapping, and are characterised by constant repetitive switching between certainty and uncertainty.[11] The loop in behaviour occurs when the uncertainty is resolved temporarily by a reward of some sort, but at a frequency that can't be predicted reliably by the user. This generates a desire to repeat the activity to identify a pattern or seek a kind of closure.

The most obvious examples of this principle can be found in computerised gambling, where pressing a button either produces a win—which may be financial or just the positive feedback of beeps and flashing lights—or a lose, but at a seemingly random frequency. It can also be found in the refreshing of an email account or social media feed: repeatedly 'pulling the lever' to see whether new messages pop up.[12] The 'infinite scroll' commonly found in social media software capitalises on this.

The creative work I have been producing inquires into these ideas and debates. *Invisible Layers* features an animation of a disembodied hand restlessly carrying out precisely the type of repetitive physical motions that characterise compulsive device usage.[13] In this work, the hand carries out an endless series

of 'swipe' and 'pinch zoom' gestures that reveal a composite of landscape data and infrastructural maps. The piece uses terrain data from the United States Geographical Service and map data from the crowd-sourced Open Street Map to compile intricate, layered views of the locations of the head offices of major smartphone manufacturers. The piece asks questions about the materiality of digital experience by focusing on the infrastructural elements in the Open Street Map database. The 'pinch zoom' gesture proposes a relationship with digital images that can't be replicated with images in material form. Zooming is not something that the eye can do without the help of optical lenses or algorithms, and the factor of zoom caused by the gesture would induce vertigo if not bounded by the tiny edges of the smartphone screen. The 'pinch zoom' gesture provides an illusion of mastery and control over digital images that extends by inference to non-digital images in the imagination of the user. In the relentless dismissal of these complex map images, the 'swipe' gesture is depicted as a restless, repeated compulsion loop.

The work in the exhibition, *Mock Objects*, exposes questions emerging when user interfaces are unable to rely on visual design alone to invoke compulsive usage.[14] The piece uses Augmented Reality (AR), a computer vision technique in which live video is embellished with 3D-rendered contextual material and presented to the user as a seamless mix between the two. To create the illusion of a 3D model existing in the same representational space as the user's surroundings, the video scene needs first to be analysed to make sense of its spatial characteristics. In some systems, the video will be checked for an AR marker—typically a monochrome square similar in appearance to a QR code—so that 3D positioning can be calculated from the orientation of this marker.

The work consists of a modified version of the debugging output of a popular JavaScript AR library, *js-aruco*, which shows the algorithm's best guess of the orientation of a marker in the video scene.[15] Since the estimated position and angle of the marker changes with each frame of the video, the image flickers from one orientation to another. The restless image is evidence of the software's indecision about how it understands what it sees.

Viewers may be able to infer that the movement is generated from human activity, since even after processing, there is still an identifiably organic character to the motion. The piece highlights an instance of algorithmic uncertainty, making the measurement of this uncertainty a major formal component of the work. While highly visually reductive and utilitarian in appearance, the piece makes visible a process of computation that is contingent and inconclusive.

error: 0
x: -25 y: -29 z: 386
yaw: -3 pitch: 37 roll: -144

[1] More information about Pokémon Go can be found at the Nintendo Pokémon website, <http://www.pokemon.com/uk/pokemon-video-games/pokemon-go/> [accessed 13 July 2016].

[2] Nathan Jurgenson, 'Digital Dualism versus Augmented Reality - Cyborgology', <https://thesocietypages.org/cyborgology/2011/02/24/digital-dualism-versus-augmented-reality/> [accessed 8 July 2016].

[3] Whitney Erin Boesel, 'A New Privacy Pt. I: Distributed Agency & the Myth of Autonomy', <https://thesocietypages.org/cyborgology/2012/05/21/a-new-privacy-pt-i-distributed-agency-the-myth-of-autonomy/> [accessed 8 July 2016].

[4] Finn Brunton and Helen Nissenbaum, 'Vernacular Resistance to Data Collection and Analysis: A Political Theory of Obfuscation', *First Monday*, 16.5 (2011) <http://firstmonday.org/ojs/index.php/fm/article/view/3493> [accessed 6 November 2015].

[5] Chris Davies, 'Facebook "Shadow Profiles" Detail Non-Members, Prompt Investigation', *SlashGear*, <http://www.slashgear.com/facebook-shadow-profiles-detail-non-members-prompt-investigation-21189885/> [accessed 14 July 2016].

[6] Boesel, 'A New Privacy Pt. I'.

[7] Charles Duhigg, 'How Companies Learn Your Secrets', *The New York Times*, 16 February 2012 <http://www.nytimes.com/2012/02/19/magazine/shopping-habits.html> [accessed 13 July 2016].

[8] Rob Sturgess, 'Design for Addiction' (presented at Are We All Addicts Now?, Peer UK, Hoxton Street, London, 2016).

[9] P. J. Rey, 'Gamification and Post-Fordist Capitalism' in *The Gameful Word: Approaches, Issues, Applications*, ed. by Steffen P. Walz and Sebastian Deterding (Cambridge, Mass. and London: MIT Press, 2015), pp. 277–296.

[10] Benjamin Grosser, 'What Do Metrics Want? How Quantification Prescribes Social Interaction on Facebook : Computational Culture', 2014 <http://computationalculture.net/article/what-do-metrics-want> [accessed 15 July 2015].

[11] Douglas Heaven, 'Engineered Compulsion: Why Candy Crush Is the Future of More than Games', *New Scientist*, 222.2971 (2014), 38–41.

[12] Tristan Harris, 'How Technology Hijacks People's Minds—from a Magician and Google's Design Ethicist', *Medium* <https://medium.com/@tristanharris/how-technology-hijacks-peoples-minds-from-a-magician-and-google-s-design-ethicist-56d62ef5edf3#.79qttxh2g> [accessed 23 May 2016].

[13] Michael Day, *Invisible Layers*, June 2015 <http://michaelday.org.uk/invisible-layers> [accessed 14 July 2016].

[14] 'In object-oriented programming, mock objects are simulated objects that mimic the behaviour of real objects in controlled ways.' 'Mock Object', *Wikipedia, the Free Encyclopedia*, <https://en.wikipedia.org/wiki/Mock_object> [accessed 15 July 2016].

[15] Juan Mellado, *Js-Aruco - JavaScript Library for Augmented Reality Applications* (2015), JavaScript <https://github.com/jcmellado/js-aruco> [accessed 14 July 2016].

Between

Debbie Michaels

My research is concerned with the role of artist, art object, and the reflexive art-making process in interrogating unspoken narratives between the individual and the institution in health and social care. It involves aspects of my 'self' (artist, art psychotherapist, researcher, teacher) being immersed in a reflective conversation with the materials of the situation, using praxis as a way of thinking through doing. The enquiry is situated in process-based visual arts and reflexive art practice, where the art-making process is the primary means of discovery, and of understanding and examining experience at personal, psychosocial and cultural levels.

With little formal art training and a background in psychoanalytic thinking and art psychotherapy, I confess to sometimes feeling like an outsider in the fine art world. My art practice does not follow a conventional path through art education. It has developed primarily through my experience of art-making as an art psychotherapist, in response to personal and clinical material, and as a way of thinking reflexively about feelings and unspeakable aspects of experience where words fail to give meaning. My work comes from a place of not-knowing, of seeing what comes to mind, of dialogue with the materials and the emerging form.

In seeking to undertake a reflexive practice-based Ph.D. within this context I am venturing into unfamiliar territory bounded by different rules, conventions and discourses to those of art psychotherapy. I am repositioning aspects of myself and my art practice from a private, intimate and non-judgemental space to a more exposed, public and critical arena. This journey is fraught with personal and professional dilemmas, uncertainty and risk, but also offers exciting potential for new discoveries and learning.

'Be|tween'
/BI'twi:n/

'at, into, or across the space separating two objects or regions'
'indicating a connection or relationship involving two or more parties'
'in the period separating two points in time'

This experimental work is a testing ground. It explores and documents the reflexive dialogues that emerge in the spaces between unmaking, re-making and exhibiting an 'art therapy object' within a fine art research context. Using art-making as my primary means of discovery, I investigate what gets activated through a re-examination and re-siting of the object, and the conversations and questions that arise in response to this.

[handwritten note]

The 'art therapy object' came into being in the context of my role as art psychotherapist co-facilitating a Community Arts Project.[1] It was not made for the art world or public exhibition, but developed without conscious intention in response to the facilitation process, in a space between myself and the group. For the past ten years it has remained on the wall of my art therapy room, a private, intimate space, set apart from public view and the demands of every-day life, a place used primarily for the purposes of reflection on interior life and the troubles that bring a person to psychotherapy. The 'object' exists in a space between internal and external, 'me' and 'not me', as described by psychoanalyst Donald Winnicott, a space where there is both separation and connection.[2]

[handwritten note]

The constituent parts of the 'object' have no material value. Its value for me has been to do with its function as a container, akin to a talisman, endowed with layers of personal emotional meaning. Within the art therapy space it performs a separate, but connected function. In this symbolic space, the 'object' remains anonymous, without an identity of its own until it is brought to life in the transference by the imaginative engagement of a client. This is not unlike Lygia Clark's concept of art as a *living thing*.[3]
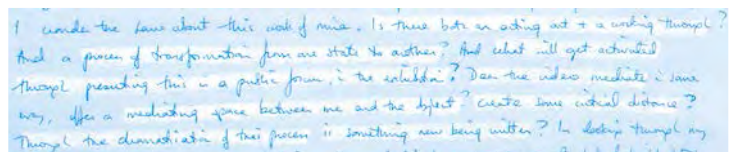
[handwritten note]

Repositioned within an art-as-research context, the 'me—not me' object serves a different purpose again. It has become the subject of an intense investigation. In this I am both participant and observer of an unfolding research enquiry which considers the art-making process as a means of investigation both *by* and *of* the subject. No longer afforded the anonymity, privacy or relative safety of the therapeutic space, the 'object' is exposed to detailed scrutiny, undressed, taken apart, destroyed in its original form and rendered naked and vulnerable.

Through exhibiting the work on a mock therapeutic stage, the viewer is invited to participate in the dialogue, to have an experiential encounter with the 'object' for the duration of a traditional therapeutic hour,[4] to act as witness to its predicament, and to sit with 'self' in relation to the object/other, looking and being looked at.

My research has only just begun. This work is a work in progress. Unmaking, remaking and re-situating the 'art therapy object' has both personal and professional implications. It currently exists in a transitional space between what it was and what it might become. What it was is mediated through the video documentation, photographs and journal notes. What it may become is, as yet, unknown. However, to borrow a phrase from Sharon Kivland (2016), whatever form and situation it finds itself in, the 'object' will exist *'only because of and in response to the object that it once was'*.

Acknowledgements

…

[1] The object was made in the context of a Community Arts project, *A Case for Art'*, celebrating arts, health and emotional wellbeing for World Mental Health Day 2006. The central aim was to make public artwork being produced in many different settings in Sheffield by people with wide-ranging experiences of art in relationship to mental health and wellbeing. I was recruited along with another art psychotherapist to facilitate a workshop within a gallery space for mental health service users.

[2] In his paper *Transitional Objects and Transitional Phenomena,* Donald Winnicott explores an illusory space which both connects and separates the internal from the external, acting as a bridge between subjective experience and objective reality. His concept of the transitional object, which partially represents 'me' and 'not me' simultaneously, is located in this 'intermediate area'.

[3] In '*The Do-It-Yourself' Artwork: Participation from Fluxus to New Media*, Dezeuze discusses Lygia Clark's work in relation to the role of the spectator participation, where the aim may be '[t]o give the participant an object that has no importance in itself and that will only take on [importance] to the extent that the participant will act', p. 8.

[4] The traditional analytic hour is fifty minutes plus ten minutes reflection/note writing. This is based on seeing a patient every hour.

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Wardrobe and Shoreline

Susannah Gent

Wardrobe (War Machine) and *Shoreline* are related works that explore the war machine as described by Deleuze and Guattari in *A Thousand Plateaus: Capitalism and Schizophrenia*.[1] Seen originally as a nomadic construct, when appropriated by the state, the war machine takes war as its primary object becoming striated and arborescent. This move to total war is closely connected to capitalism through the investment of capital into the war economy in the form of equipment, industry and people. The worldwide war machine is postfascist, taking peace as its object in the form of terror and survival, recognising an *unspecified enemy*. It is fed by capitalism that promotes both growth and consumption.

At the *Wither Marxism?* conference, California, 1993, where the term hauntology was first used, a conference aimed at exploring the future of Marxism following the fall the Berlin wall in 1989, Derrida states 'the world is going badly'. Twenty three years on we live in an age of digital capitalism and according to Michael LePage, writing for the *New Scientist* in 2015, we face a mass extinction of the Anthropocene, the geological era that began with the industrial revolution and defined as the period when human activity began to have a profound global impact.[2] The concept of hauntology, both in its original meaning taken from *Spectres of Marx* where Derrida suggests that 'time is out of joint' and that we are haunted by spectres of those dead and those not yet born, as well as Mark Fisher's interpretation that mourns the lost futures of the twentieth century, suggesting we live in a time of mental illness, unable to envisage a future that is different to current times, describes the attitude of the contemporary collective unconscious. The internet has brought an explosion of information including historical evidence of human atrocity, and a plurality of viewpoints evidencing the propagandist nature of the state media apparatus. J. G. Ballard's short story *Billennium* from the anthology *Terminal Beach* describes a world with a population so large that each person has an allocated living space of 'four foot square'.[3] As family units have a slightly higher space allocation there is still an incentive to breed.

At a time when the state is acting to reduce the living space allocation to three and a half feet per person, the protagonist finds a secret room at the back of his cubicle that has been accidentally boarded up.

I was reminded in this of several dreams I have had where I have discovered additional rooms in places I was living. On speaking to others I found this was not an uncommon dream.

Psychoanalysis tells us that dreams represent repressed unconscious desires.[4] Cognitive psychology has demonstrated that much of what we consider to be volitional is underpinned by automaticity, suggesting that despite the seeming

dominance of consciousness and apparent control of our actions, humankind operates at an instinctual level.[5] Dreams are thought to be pre-linguistic in evolutionary terms and metaphor is the original language of thought.[6] As such art promotes a form of communication that is innate, pluralistic in meaning, and capable of revealing hidden dimensions of thought.

Freud describes the uncanny as 'that class of the terrifying which leads us back to something long known to us, once very familiar, [...] something which ought to have been kept concealed but which has nevertheless come to light'.[7] Although these works were not made specifically to produce an uncanny response, the unconcept permeates. For me *Wardrobe* and *Shoreline* hint at something hiding in plain sight, something to be viewed askance.

The work, of course, also references C. S. Lewis' *The Lion, the Witch and the Wardrobe*, a classic Christian allegory about the forces of good and evil.[8] Again, in the allegory there is the idea of that which is hidden or veiled.

The work is constructed through playful association of the ideas and influences above, and is intended to invite an open ended reading. Deleuze and Guattari's notion of the war machine is not clearly defined and has two opposing poles, one of domination, destruction, and war, and the other a creative line of flight, a smooth, nomadic space, the war machine as artistic movement. The dialogic elements presented in this project should be viewed as a rhizome including C. S. Lewis, J. G. Ballard, Deleuze and Guattari and the contributors who spoke of their dreams. Our dreams and phantasy life are largely private yet they can reveal similarities between us including modes of thought that could inform us of our behaviour. As such this work intends to promote openness, especially around difficult subjects usually cloaked in silence.

[1] Gilles Deleuze and Felix Guattari, *'1227: Treatise on – Nomadology–The War Machine'*, *Anti-Oedipus: Capitalism and Schizophrenia*, trans. by Robert Hurley, Mark Seem and Helen R. Lane, (Minneapolis: University of Minnesota Press, 1983) [L'Anti-Oedipe, Paris: Les Editions de Minuit, 1972],pp. 351–421.

[2] Michael LePage, After the Fall, *The Big Questions, The Collection*, New Scientist, issue 1, 2015, 72–77.

[3] J.G. Ballard, 'Billennium', *Terminal Beach*, (Harmondsworth: Penguin, 1964),pp. 177–193.

[4] Sigmund Freud, *The Interpretation of Dreams* (1899), The Standard Edition of the Complete Psychological Works of Sigmund Freud, vol. 5, trans. and ed. by James Strachey et al., (London: Hogarth, 1955).

[5] Benjamin Libet demonstrated that unconscious processes initiate volitional acts. He used an electro-encephalogram (EEG) to record neuronal activity alongside an electromyograph (EMG) to record muscle movement in a button pressing experiment that showed muscle activity preceded conscious intension. Libet's experiment has been variously interpreted and criticised but, as described by Patrick Haggard at *The New Scientist Live: Consciousness Conference*, London: the British

Library, 12 September 2015, further research has shown that rather than consciousness being post-hoc confabulation, the decrease in discrepancy between response time and perceived action when choice is introduced into the experiment point to a more likely account that free-will and conscious intention are a part of human behaviour but the degree to which our actions are largely unconscious motor responses shouldn't be underestimated. See B. Libet, Unconscious cerebral initiative and the role of conscious will in voluntary action, *Behavioural and Brain Sciences*, Vol. 8, 529–566, 1985, and John A. Bargh and Melissa J. Feruson, Beyond Behaviourism: On the Automaticity of Higher Mental Processes, *Psychological Bulletin*, 2000, Vol. 126, No. 6, 925–945.

6 Irving Massey, *The Neural Imagination: Aesthetic and Neuroaesthetic Approaches to the Arts*, (Texas: University of Texas Press, 2009), p. 79.

7 Sigmund Freud (1919), "The 'Uncanny'", in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, vol. 17, trans. and ed. by James Strachey et al., (London: Hogarth, 1955).

8 C.S.Lewis (1950), *The Lion, the Witch and the Wardrobe*, (New York, NY: Harpercollins, 2009).

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Emma Bolland

TREATMENT
(a brief conversation with Jake Arnott)

Dear Jake,
Can we talk about 'treatment'? From my point of view, it means lying on a couch, reworking narratives until
they enable a kind of action in the world… direction perhaps? E x

Dear Emma,
A 'treatment' is what a film or television production company will sometimes want from a writer before
they commission an actual script. A scene by scene outline. Don't know why it's called a 'treatment' but
there's something surgical, rather than therapeutic, about it. There's no space for any extended narrative
or character development, just a series of incisions and neat stitches…
J x

Dear Jake,
So a treatment isn't what you would do to an existing text? A novel, say? As in, 'I'm doing a treatment of
(on?)War and Peace, or I Love Dick?' Can you be surgical from the outset? Doesn't the surgical require a
body (text) extant? Or is it a case of being surgical with imagination? (I watched Spellbound again… I love
that there is an operating surgery in a psychiatric hospital, which in turn is more like a country club…)
E x

Dear Emma,
Hmm, I'm suddenly thinking of Suddenly Last Summer where Katherine Hepburn tries to persuade Montgomery
Clift to lobotomise Elizabeth Taylor so that Liz will not reveal the sordid demise of Hepburn's son Sebastian–
he was torn apart (and partially eaten) by a ravenous gang of Spanish rent boys. The casting of Monty
Clift is interesting. Founder of the 'beautiful but terribly disturbed' school of acting, it would seem that
he fitted more the role of plat de jour for the crew of hungry hustlers than the sensible doctor type. But then
he did play a young Sigmund in John Huston's Freud: The Secret Passion (based on an original treatment
by Jean-Paul Sartre!).
J x

Dear Jake
Partially eaten by a ravenous gang of Spanish rent boys? Have you just made that up???
E x

I forget to tell him that I propose the screenplay as the film's unconscious. I ask myself what
on earth I mean by this, and realize that this intuitive, visceral, daydream of an idea is unviable
unless it can be framed by language. Belief is useless: it must, instead, be flesh made word.

What do I mean? I mean, perhaps, that films, images, texts, ideas, are not just things, but places: places, that through thinking, or indeed not thinking, to which we may go. Lacan, following and indeed quoting Freud, states of the unconscious that 'whatever it is, I must go there…'[1] What is then, this place, to which he must go? Both Freud and Lacan conjure the unconscious in spatial terms—not in the now populist conception of a vault or cellar where our darkest thoughts reside, a static repository, but as a dynamic, active space, whose borders are porous: an unconscious whose relations with the conscious are discursive, complex, and whose 'topographical assumption implies a topographical separation of the ucs and cs systems, and the possibility of an idea being present in two places at once in the psychic apparatus—even regularly moving, if unimpeded by censorship, from one place to the other, perhaps without the first location or inscription being lost'.[2] If the film is the visible, conscious outcome of a complex material and discursive process through which it is brought into being, then the screenplay is its repressed interlocutor, whose discourse is sublimated and disappeared in the endpoint of the screen.[3]

VOICEOVER

Situated between perception and consciousness, a voice is heard, as if from an adjacent room, rising.[4] A shaft of half-light fades, pierces, and such a long turning, an endless circle of square walls. Will you illuminate the choreography of this moment? I am so very sleepy now.

The mysterious object, the most concealed object, inside, with those *odd, aporic qualities*; *a second topography…*

Swimming! Fucking! (and a slow descent to fall between a bloody place…)

Restlessness and (T)witchery. *That zone of shades* where we know nothing of ourselves.

The stroke of the opening makes absence emerge: hungry, feral, stamping: *remembering is gradually substituted for itself*. *This pulsation of the slit*. Shadows.

    "Father! Can't you see I'm burning!"

Where am I? There is only one method of knowing one is there, so you ask yourself where you are, what it is you are inside of, *permeable to something analogous as light whose refraction changes from layer to layer*. We cannot leave. *This sliding away*. *We cannot refuse ourselves entry*.

    E— (angrily): Can I stop you there? I'm not sure that this is what you said would happen, what you stated you would be doing, what it was you wanted to do. What is this Interior? Where is the clarity and brevity of the location? From the very start you are breaking the

rules. I must ask you exactly what it is you think you understand by this? What it is you think you are locating here? You told us that your aim was to begin to map a topography—the simplest binaries of location—an abstract movement between two spaces, a glance from interior to exterior and back again: nothing else…

J— (hesitant): I understand there is a space that…

E— (interrupting): But already these spaces are tainted by the voice—this voice 'as heard from an adjacent room'. Why are you unable to keep out the voice?—your voice, if we are honest, if you could be honest, which I doubt…

J— (interrupting, now angry too): Perhaps there are no abstract spaces? Perhaps the voice is always there, even in the empty rooms? Anyway, there are always words, blurred and over-written. Silence as eradication will always fail…

E— (E and J are now talking across each other, tempers rising with each interchange): This focus on the 'mysterious object', it seems very convenient to me. You can use it for all kinds of evasiveness, yes? If the object is mysterious, you can say, 'how then am I expected to know it, how can I be expected to evaluate the success of my understanding in terms that you will understand?'

J— (calm): We can understand that it is mysterious. That is itself an understanding.

<div align="center">…</div>

[1] Jacques Lacan, *The Four Fundamental Concepts of Psychoanalysis*, p.33. As with all of Lacan's 'séminaire', lectures transcribed by Jacques-Alain Miller, quotes are not accompanied by references to specific texts or page numbers.

[2] Sigmund Freud, *The Unconscious*, p. 58.

[3] Lacan, ibid, p. 33. Lacan states of the unconscious itself, that 'its status of being, which is so elusive, so unsubstantial, is given to the unconscious by the procedure of its discoverer'. I play fast and loose with this statement by upturning it to frame an idea of the film being brought into being through a dialogue with its screenplay: its precursive, and self-erasing text.

[4] Lacan, ibid. From this point on, all phrases in italics are taken from the chapter 'The Unconscious and Repetition'.

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Emma O'Connor

I construct and reflect upon my patient narratives as an artist and carrier of the CDH1 genetic mutation, associated primarily with Hereditary Diffuse Gastric Cancer. Art practice is proposed as a means of documenting, articulating, and analysing patient experience of genetic diagnosis and preventative surgery. Art is employed to examine the relation between genetic diagnosis and patient narrative, with attention to the CDH1 genetic mutation. The discourse and structure of patient narrative are considered, questioning whether current definitions accommodate the complex relation between genetic diagnosis and patient narrative.

As contemporary medical practice is increasingly informed by genetic research, renewed stress is placed on patients to articulate their experiences, suggesting that patient experiences are neither wholly captured nor predicted by diagnostic data. My thesis—*Re-imagining Patient Narrative: Exploring Patient Experience of Genetic Medicine through Art Practice*—is the timely examination of patient narrative. The potential of art practice to voice patient experience of genetic medicine is proposed as a vital contribution to knowledge.

I trace the historical emergence of *patient narrative* (the means by which a self-identifying patient or family member records and articulates personal experience of illness), examining prominent ideas in the current field of patient narrative: biographical disruption, narrative reconstruction, and the sociologist Arthur Frank's typologies of illness narrative. I explore Frank's *Quest Narrative* —his ideal illness narrative—adopting elements for my quest, led by art practice, to locate my stomach. Contextualising my work in this field, I construct new ways to explore my patient experience through a responsive, fluid art practice, challenging existing models that fail to reveal what it means to be a patient of genetic medicine.

Informed by my experience, auto-ethnography—deriving from a range of disciplines as a move to more empathetic representational forms that take into account lived experience—is both a research methodology and outcome. The work of others provides a framework for my practical experimentation, simultaneously enhancing my understanding of different approaches to narrative, discovering areas to explore through production, and providing models for addressing patient narrative in a meaningful way. Recognising the experimental potential of narrative formation, I work with movement, rhythm, reflection, opacity, focus, emplotment, sequence, editing, fragment, sound, staging, framing, light, and documentation. I explore different narrative forms, including sonic, haptic, performed, embodied, book, digital; and singular, dialogic, and multiple narratives.

Testing, Testing: Adelante – Series II

Adelante – Series II is a 22-second video work; a ticket management system (paper ticket machine, radio-controlled LCD number display, and waiting chairs); and a series of blue, green, yellow, orange, and red coloured lines (50mm wide), taped onto the institution floor.
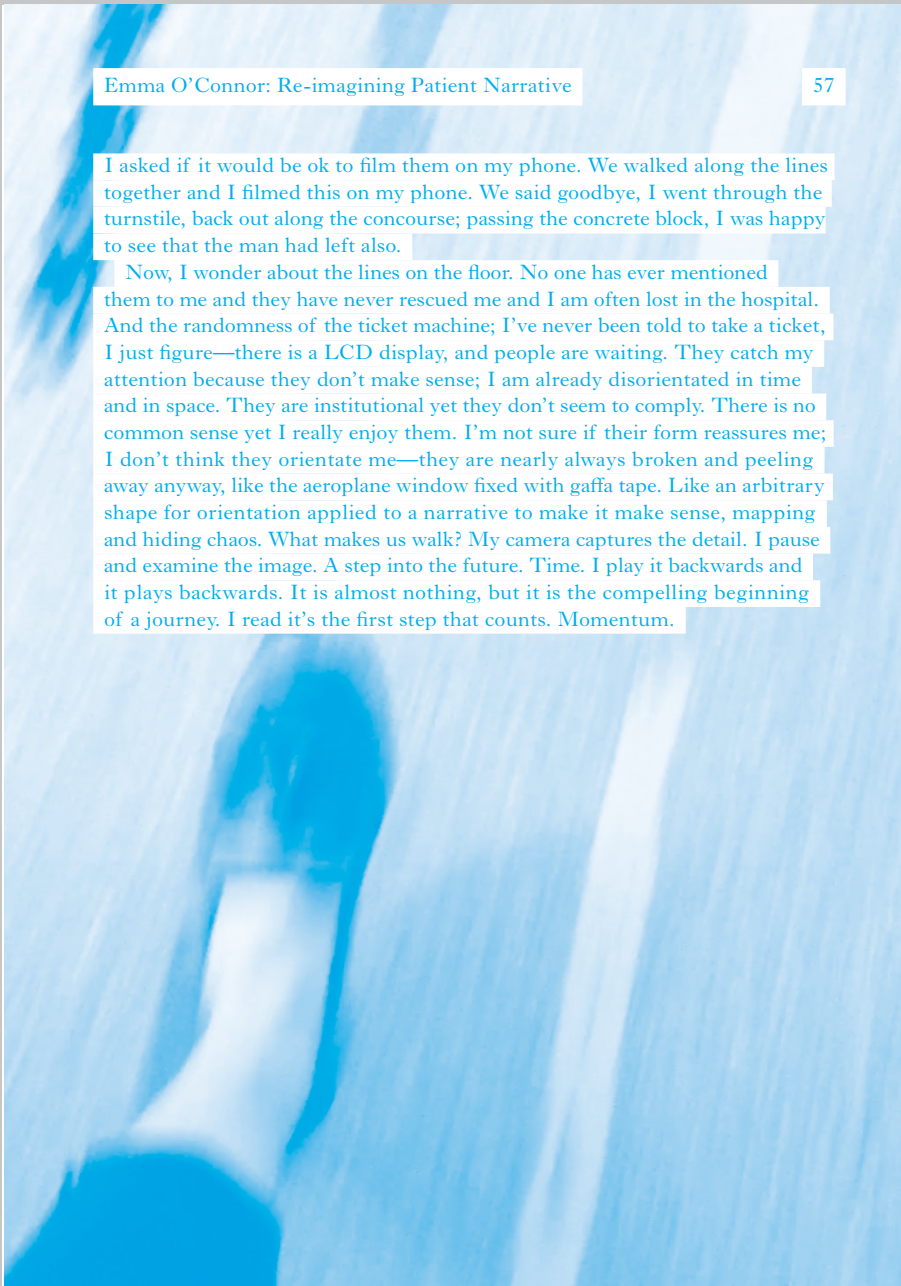
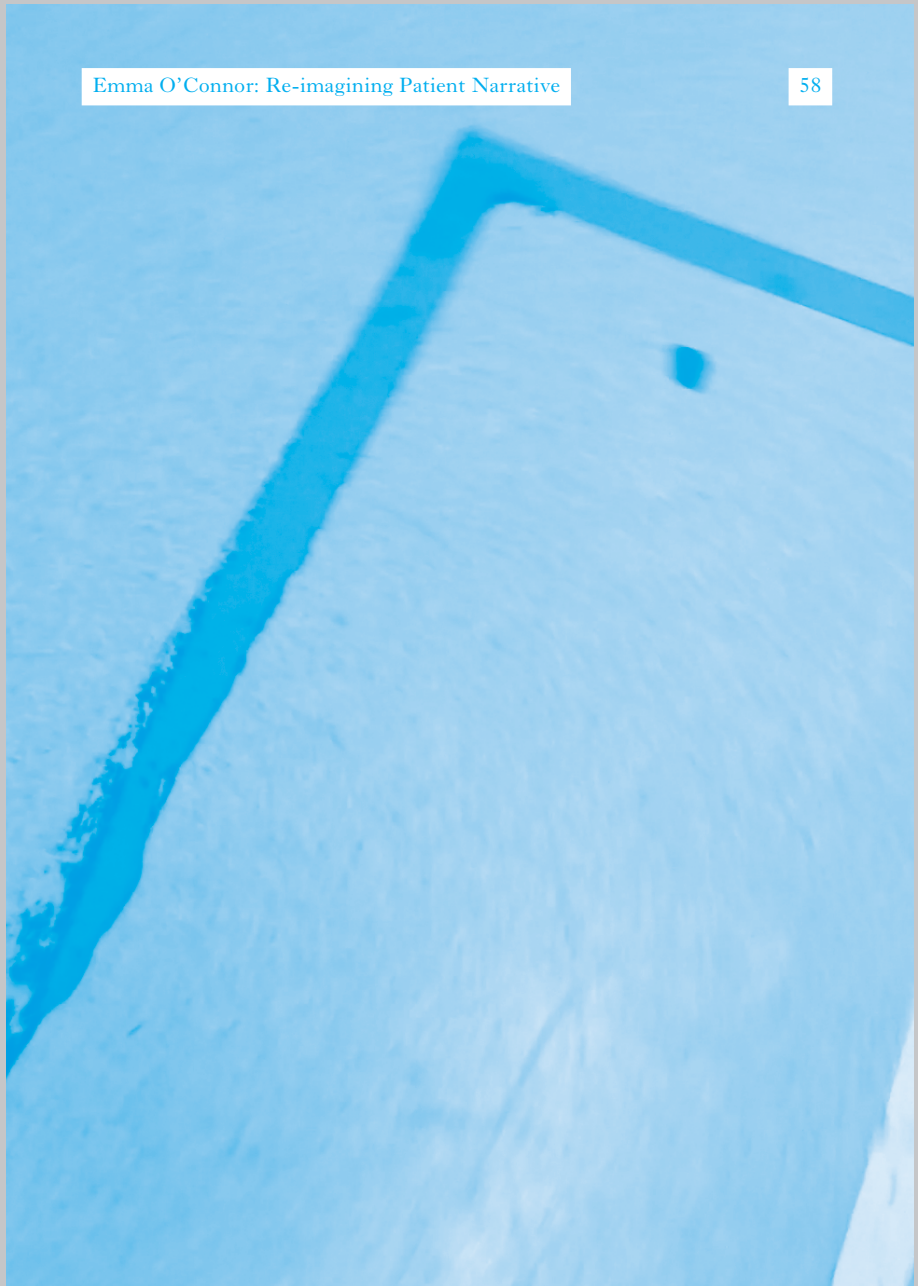### Testing, Testing: Testing, Memories, and Notes

The video in *Adelante – Series II* was filmed on my mobile phone in a hospital in Porto. I visited the hospital in Spring 2016 for an appointment with an influential pathologist who specialises in hereditary diffuse gastric cancer. I was on a quest to locate my stomach and this meeting was no doubt going to be the highlight. I arrived at the hospital early; my schedule was sparse and I was afraid of being late. Once I had located our meeting point, I went outside to kill time. I perched on a concrete block at the beginning of the concourse, which led into the hospital. An elderly man was perched nearby. He seemed to be waiting for someone. I imagined that he had just been discharged and I was worried that this someone wouldn't appear. We smiled at each other. After some time, I found the courage to try and speak with him. I hate not having a command of Portuguese. I understood that he was waiting for his wife to collect him. I offered him some of my banana and some of my coke. I studied the people coming and going to and from the hospital. I studied their faces, their expressions, the movements they made, this rhythm, and pace. I thought I knew those entering to be admitted from those who had just been released. I recognised something about the way they were looking at the world – their eyes taking in everything, elated and free, or resigned and often steadied by the arm of someone accompanying them. Eventually the time came for me to go inside.

On my way out, I noticed the coloured lines taped on the floor. I had seen similar lines before in hospitals in the UK. There I had covertly filmed myself walking along on the lines on my mobile phone. The lines in Porto were not in the atrium waiting area, but beyond the turnstiles and a few security officials that separated the two areas. I was accompanied out with a pathology student. He was interested in art and design; he told me that lived with a designer. He had given the pathologist a thesis of his to read with the caveat that she couldn't write comments directly on it as he had used really nice paper. I thought he was very funny. He showed me his thesis. On the first page was a quote from *Alice in Wonderland*. We walked by the lines together and I told him how I liked them. He said he thought a fine artist had designed them.

I asked if it would be ok to film them on my phone. We walked along the lines together and I filmed this on my phone. We said goodbye, I went through the turnstile, back out along the concourse; passing the concrete block, I was happy to see that the man had left also.

Now, I wonder about the lines on the floor. No one has ever mentioned them to me and they have never rescued me and I am often lost in the hospital. And the randomness of the ticket machine; I've never been told to take a ticket, I just figure—there is a LCD display, and people are waiting. They catch my attention because they don't make sense; I am already disorientated in time and in space. They are institutional yet they don't seem to comply. There is no common sense yet I really enjoy them. I'm not sure if their form reassures me; I don't think they orientate me—they are nearly always broken and peeling away anyway, like the aeroplane window fixed with gaffa tape. Like an arbitrary shape for orientation applied to a narrative to make it make sense, mapping and hiding chaos. What makes us walk? My camera captures the detail. I pause and examine the image. A step into the future. Time. I play it backwards and it plays backwards. It is almost nothing, but it is the compelling beginning of a journey. I read it's the first step that counts. Momentum.

Considering Fragment:

Negotiating the Archive

Louise Finney

This project examines the ways that archival artefacts and documentation may be approached, exploring the value of creativity when thinking about the past, and the implications that varying processes can have on the way we understand source material. Acknowledging the connection between the book format and knowledge acquisition, the work, to date, has employed a book-led approach as a method of analysing ways of looking, alongside an exploration of what the virtues of re-contextualisation of historical information may be. The subjectivity of the viewer in working with archival material is not only acknowledged, but is considered a fundamental attribute.

The work addresses ephemeral documentation with a strong social or domestic aspect. Ephemera items are those initially intended to have a short lifespan; this generally applies to letters, forms, and other paperwork where longevity was not considered in their production. As material with which to work, these items are exciting, for they provide the opportunity to make something concrete from what was only ever intended to be transient. They also offer the opportunity to consider what was happening quietly in the background while the bigger, more recorded historical events take the forefront.

Visit notes - BH   9/4/16

'Hunting'

The antlers jutting out of the wall somehow
reminded her of the architecture of the building.
To their right, the chimney swept away from
her and through the ceiling, continuing its
course. The fireplace was not central to the
chimney breast, it bothered her. The ceiling
above her sagged, as though full of water. The
still, like, again,   plaster work was uneven and
rugged. The people you see on location " ", say
they want a house with character, but
they couldn't cope with this. The floor
seems to bulge upwards in the centre, which
combined with the sagging ceiling made it
feel as though the house room was closing in
on her, swallowing her. The bed. But it is
not oppressive. The beams in here seem lighter
in colour, and the room feels airy even though
the windows are small and heavily leaded.

'Working Life'

The display that was here before this one told
of 'working life' in Tudor Sheffield. Coal
miners, builders, market traders. It does not
seem so long ago. And there was the
cutlery trade of course, she knew all about
Sheffield and cutlery. The same jobs,
different methods.
She hears birds through the window. The
beam is too low for her to get her head
underneath it, and she is short. She runs
her hands over the smooth wood of the
window sill, wondering how many before
her have done the same, is this why it
is so. smooth. Children's voices echo up
the stairs, single file. One child, one adult,
[28] one child, one adult. "What is this dear

bird, mummy?'

'Crime and Punishment'

At first she thought the manacles were traps
for animals, and then she realises they were
for people. She had read that a special kind
of seat had been fashioned so that women could
be fastened to it and dunked into the river.
Not to drown she doesn't think, just not the
witches. As a punishment for gossiping and
spreading rumours. Imagines if that was done
today. People were fined for fighting, and publically
humiliated if they did not pay.
She uses the shoe attachments for keeping boots
clean when walking through mud. In the imperial
war museum as a child she had seen mouldings
that attached to ones shoes and gave the
impression of someone walking in bare feet.
She remembers it saying they were for spies arriving
on foreign beaches. She tried to make some out
of paper maché when she got home, but they
were crushed under her weight, and There was
no sand, anyway.
John Wright and John Creswick were both fined
because the wives had a fight. They were both
fined the same amount. Does this mean both
women were equally to blame. Or both husbands
were equally to blame for not controlling their
wives?

The ceiling room [The Tudor Town]   or 'A place to write'
She sits under the more accessible window,
writing. She feels like a character in someone
else's book; some forlorn heroin in a nineteenth
century novel. Next she will do some embroidery,
or perhaps practice her piano.

The fragmentary nature of archival material is used positively, considering the gaps in information as a space where intuition and imagination can flourish.

Readings from the disciplines of archive studies, history, archaeology, and philosophy form the foundation of this project. In the practice that runs parallel with these readings, I reflect on a collection of archival material accumulated through an ongoing email conversation with an eBay seller. I assess how this body of ephemeral documents may be viewed in varying ways, drawing attention to the subjectivity of its new existence as a collection, asking if it might be considered an archive. A more institutional archive, by which I mean one necessarily affiliated with a museum, council, or corporate organisation, is examined alongside this, comparing the differences in approach to and experience of historical material collated in differing environments.

After spending much time trying to differentiate between the terms archive and collection, looking at both in terms of agenda, output, system, and institutional affiliation, I have made a conscious effort to think of the word archive as a verb, rather than a noun. In *Time and Narrative*, Paul Ricoeur writes 'Archives are a set, an organised body of documents. Next comes the relationship to an institution'.[1] Contrary to this, I suggest that these organised bodies of documents may also be referred to as a collection. What makes a collection of interest here is the process of archivisation, the cataloguing and considered intent to preserve and communicate for the future; not its affiliation with an institution. Once a collection has undergone this process of archivisation, then it may be called an archive. This also firmly roots archiving activity as something that needs to be tangibly undertaken, and I will consider the role the conditions of the archive play in this.

...

[1] Paul Ricoeur, *Time and Narrative*, vol. III, trans. by Kathleen Blamey and David Pellauer, (Chicago, Ill: University of Chicago Press, 1988) [*Temps de récits*, Paris: Editions du Seuil, 1985], p. 116.

# Finding Foundlings

Rachel Emily Taylor

Finding Foundlings is part of a Ph.D. project and artist residency based at the Foundling Museum, which aims to reconstruct the missing 'voice' of the historical child through art practice. Children, like the foundlings, are rarely vocal in historical documentation. In the archival records, their voices are covered, masked or ventriloquised by adults.

The paintings exhibited in *Testing Testing* are the outcome of a series of workshops led by Rachel Emily Taylor working with children aged between five and fourteen years old.[1] Alongside the images, the children's voices chime in time with the hospital clocks as they read through names, as if answering to a classroom register.

During the workshops, although the contemporary children did not appear to empathise with the foundlings on the surface, there appears to be a connection in their paintings. The foundling children appear to stare out from the image with wideeyes and closed mouths as if 'voice-less'. In these images, each child has captured the face of a foundling from their imagination. These lost and forgotten children reappear, as if they had been photographed. Each painting is a portrait of two people: the child artist and the foundling child they seek to recreate.

...

[1] This is a poignant age group since it was at this age that the foundlings were residents in the hospital in the eighteenth and nineteenth centuries. The children lived in the hospital from the age of five, after leaving their foster families, and remained until the age of fourteen when they entered into an apprenticeship.
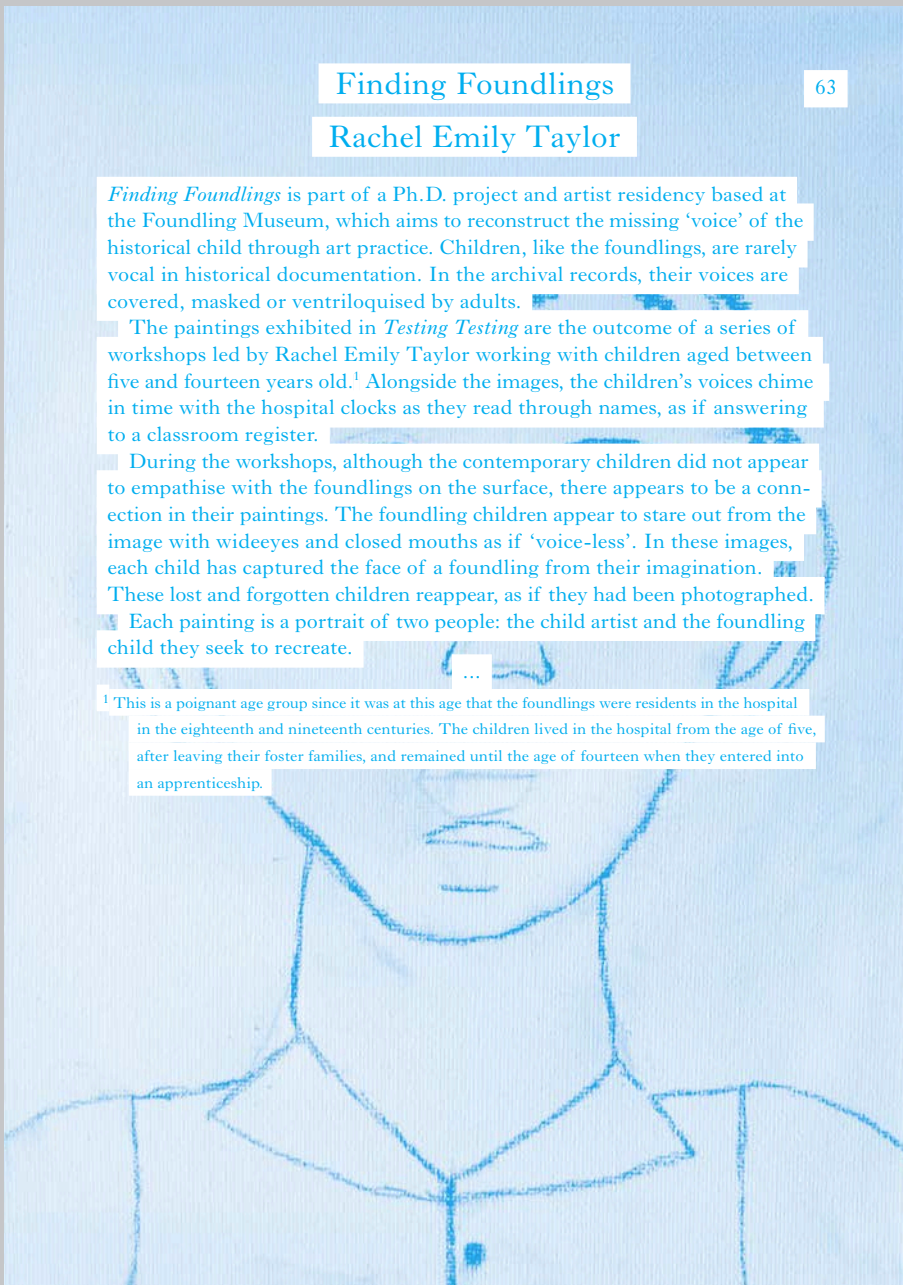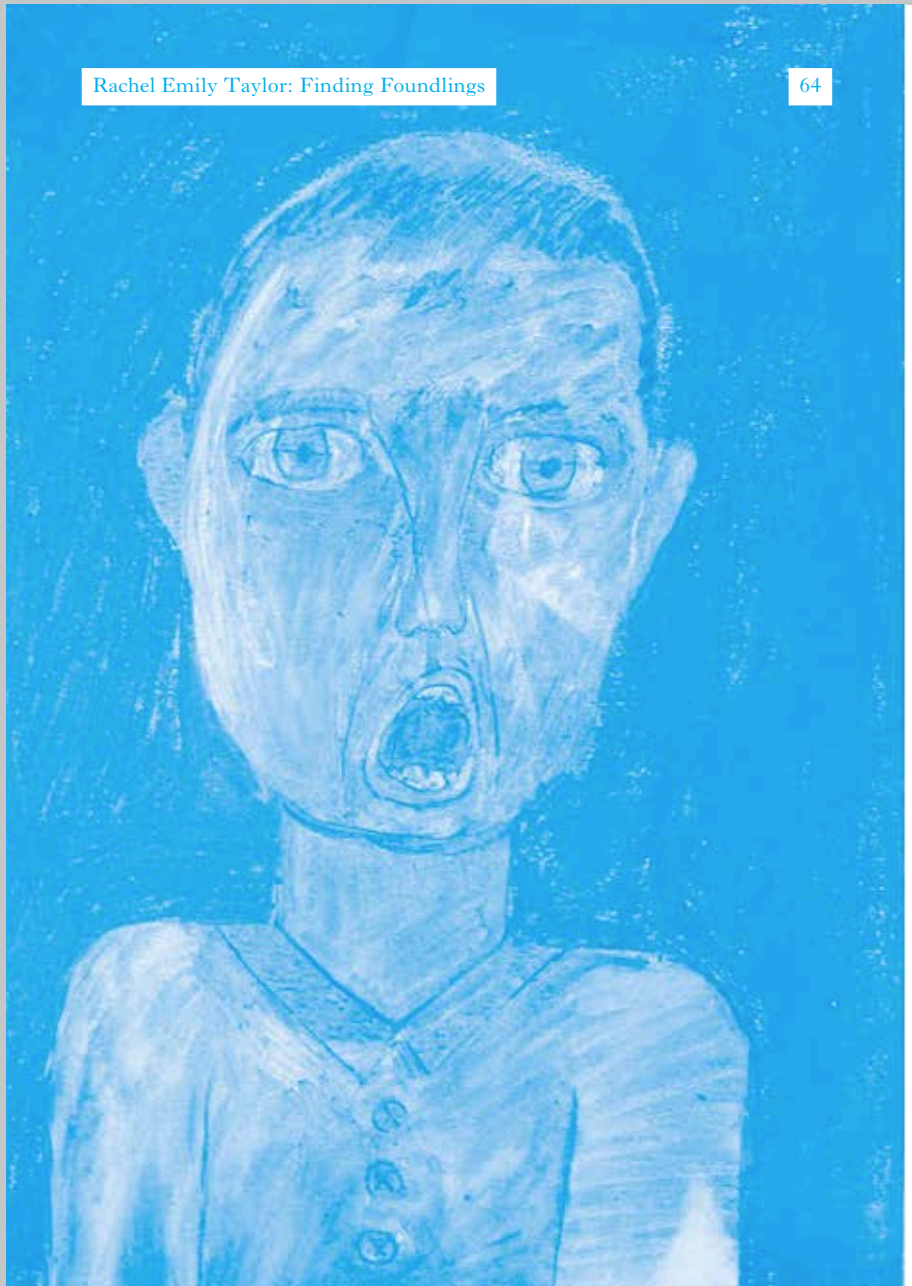
Rose Butler

My research examines the dynamics of surveillance and tactics of artistic resistance. I am considering artistic resistance to be the impenetrability of imagination, the subterfuge of irony, freedom of fantasy, and ambiguity of humour and metaphor.

The video work in the exhibition, *Lines of Resistance*, founded a research enquiry which spanned the control strategies of the death strip of former East Berlin, and contemporary experience of the Berlin Wall Memorial Site. In the context of Foucault's writing on Bentham's Panopticon the death strip operated as the ultimate control mechanism; exposure to those in positions of power, division and threat.[1]

The tour guide in the video speaks of the border space, and the material qualities and dynamics of the Stasi control tactics along the patrolled zone. He states that it was a crime to want to escape to the West, or to know that someone else wanted to escape, and discusses the desire of the Stasi to know everything. Tourists try to see more by peering through a gap in the wall's construction behind which is the original patrolled zone, including remnants of the electric fences, the watchtower, paths, lights and sanded areas. I filmed some of this footage on an eight-foot high tripod with a remote control so that I could see over the wall. Another shot is taken from the viewing platform for tourists to enable a view from above of the whole site.

In the film other tour guides arrive and ask tourists 'What can you see?' and 'What do you think you are going to see on the other side?'. Another guide discusses the fact that during the cold war he had never seen the wall from the Eastern side—he had never even seen a picture of the wall from the East. His cousin, in East Berlin, had never seen it either.

This work led to the production of high resolution panoramic photographs along the site of the original wall and death strip made with a GigaPan. The technology behind the GigaPan was developed by NASA with support from Google to take high definition panoramas of Mars.[2] The image-stitching technology automatically combines hundreds or thousands of images taken with a digital camera into a single image. The resulting image has intense detail and forensic scientists now use this technology at crime scenes to uncover evidence which might not be apparent to the naked eye.

Chausse Strasse: Digital composite comprising 144 stitched images, 902 × 365 cm.

I took this image balanced on a makeshift tripod which I put together from wood which had been left over by the builders so that I could see over the wall into the building site behind it. As I took the image a man passed and told me that the building site was the new German Secret Service building.

This image spans the old and new materials of state surveillance. Both are in flux. On the left of the image are remnants of the patrolled zone: an abandoned military vehicle, and the scar of the now overgrown death strip. On the right of the image is the new German Federal Intelligence Service building, at the time the largest building site in Europe, now one of the world's largest intelligence services.

Wikipedia details its now functioning activities as:

> 'an early warning system, wiretapping and electronic surveillance of international communications, data collection of information on: terrorism, WMD, illegal transfer of technology, organized crime, weapons and drug trafficking, money laundering, illegal migration and information warfare'.[3]

This work stimulated research into camera positioning and point of view, on resolution, political resonance and temporality. It formed the basis of critical thinking around power and control, privacy and secrecy, visibility and invisibility, opacity and transparency.

This work was about seeing, having access to see the things that were hidden, about making what is, or was invisible, visible. The camera positioning explored points of view from the Stasi, from NASA, from those in East and West Berlin living through the Cold War, from tourists, and from myself.

The death strip panorama *Chausse Strasse* straddled the remnants of historical state-surveillance and the potential of the new. I was documenting a space originally managed by the former Ministry for State Security designed to deter and expose individuals attempting to escape to the West. I had positioned my camera to be able to see over the wall at a building which, when functioning, would have far reaching global access to information to support state control.

I am currently following the UK Government's new Investigatory Powers Bill, also known as the Snoopers' Charter, through Parliament. The most contentious part of the bill proposes to allow bulk collection of our personal information data and internet communication records, for example records of phone calls, our location and browsing history.

While visiting the Houses of Parliament, I entered spaces within which photography and documentation was forbidden inside a public chamber where MPs debated the most far reaching blanket surveillance of people within the UK.

The government guidance to visitors to Parliament states that:

> The privacy of those who work or visit Parliament must always
> be respected. These rules are applicable to filming and photography
> on all devices including cameras, phones and tablet computers,
> and also extend to sound recording, painting and sketching.
> Tripods must not be used at any time.[4]

During the report stage of the parliamentary debate in the House of Commons, Conservative MP Sir Simon Burns (Chelmsford) said:

> We cannot use an analogue approach to tackling criminals
> in a technical age, [...] The people outside Westminster who think
> this is about stopping people being rude on Twitter, or cleaning
> up the Facebook jungle, are wrong. The Bill is about protecting
> those rights—the right to be irreverent or to disagree; the right
> to surf the net without being at risk from those who would
> do us harm.[5]

I thought this statement was funny with it's clumsiness and obfuscation and was reminded of the analogue spyware I saw at the Stasi Museum used by the GDR's Ministry of State Security during the Cold War. There were cameras housed in watering cans and within a wooden log, listening devices hidden inside a pen and cameras tucked within a 1970s tie or hidden behind a button. Clumsy and, although the fact that the former use of these devices was sinister, the simplicity and outdatedness had rendered them comical.
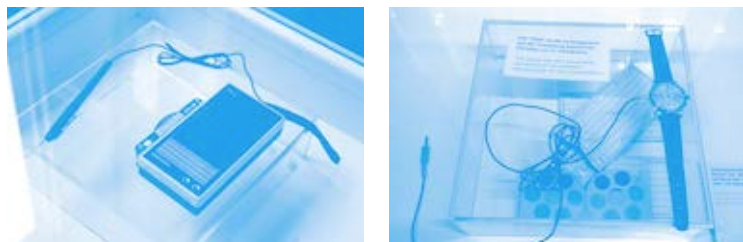
Original hidden cameras and recording devices used by the Stasi on display at the Stasi Museum; Berlin.

Over the past few months I have been taking my analogue equipment into Parliament and attempting to covertly document the Investigatory Powers Bill being debated. My early 1920s Ensign box camera now looks so basic and far removed from today's cameras that it hardly looks like what we might consider a camera at all and it is also the same size as my sandwich box. I take most of my personal photographs on a Lomo film camera, which looks like a camera but also a bit like a toy camera. I have bought a Minox 1960s spy camera and a 1970s Realistic Dictaphone and have started to use my son Willem's *I Spy Ball*. Children can set this device recording and roll it across the floor for thirty seconds of audio capture.

During the exhibition *Testing Testing* I will give a presentation detailing my account of my visits to the Houses of Parliament on 6 and 7 June 2016 and to the House of Lords on 29 June 2016.

…

[1] In discussing Bentham's *Panopticon* in relation to surveillance and control, Michel Foucault observes: 'The arrangement of his room, opposite the central tower, imposes on him an axial visibility; but the divisions of the ring, those separated cells, imply a lateral invisibility. And this invisibility is the guarantee of order. [...] The crowd, a compact mass, a locus of multiple exchanges, individualities merging together, a collective effect is abolished and replaced by a collection of separated individualities.' Michel Foucault, *Discipline and Punish* (London: Penguin Books, 1991).

[2] More information on GigaPan technology can be found at <http://gigapixelscience.gigapan.org/ > and <http://www.gigapan.com/gigapans/125210> [accessed 27 July 2016].

[3] 'Federal_Intelligence_Service', *Wikipedia, the Free Encyclopedia*, <https://en.wikipedia.org/wiki/Federal_Intelligence_Service_(Germany)> [accessed 27 July 2016].

[4] Parliamentary guidelines for photography, filming and mobile phone use: <http://www.parliament.uk/visiting/access/photography-filming-and-mobile-phone-use/> [accessed 27 July 2016].

[5] Conservative MP Sir Simon Burns (Chelmsford) speaking during the report stage of the parliamentary debate in the House of Commons 6 June 2016.

A Fabrication

Jo Ray &
Rees Archibald

My research explores the use of scale models in self-organised practices, and as such is concerned with both the imaginative and physical activation of models.

One particular strand of my practice-led enquiry includes investigations into and speculations upon the nature of the model. What might the critical potential of distinct modes of model use be? For example, using an object as a surrogate for an absent entity, or the manipulation of materials to prototype a new idea. The life-span of the model offers multiple possibilities as the model shifts from a fluid to a more static state, and Teresa Stoppani has argued that the 're-activated' model is a potent space for the creation of new knowledge.[1] This is an area of particular interest in my practice, which draws upon the cultural associations and practical capacities of, for example, architects' models, replicas, instructional models and enthusiast model making.

When *Testing Testing* invited us to undertake a dialogue with another researcher, I decided to extend an ongoing conversation with sound artist Rees Archibald. We share an interest in the role of intuition in making, in intimacy of scale, and things slightly below the usual threshold of attention: the barely audible or visible. These concerns manifest in our practices very differently, but our conversation about making has often seemed to suggest some shared ground.

Recently our discussion turned to the work of Frank and Lillian Gilbreth, industrial engineers and management consultants who researched efficiency in labour during the early twentieth century. Their time and motion studies sought to capture and represent in isolation the single best way of doing any given task. This model (as exemplar) had the aim of advancing productivity by standardizing, removing idiosyncrasies in the act of making. This could

be argued as editing the 'conversation' that might arise between a maker and their material, and indeed there was resistance to the Gilbreths' challenge to the autonomy of the individual, yet the Gilbreths seemed to be looking precisely for the kind of skill we might associate with the craftsman. 'The expert uses the motion model for learning the existing motion path and the possible lines for improvement. An efficient and skill-full motion has smoothness, grace, strong marks of habit, decision, lack of hesitation and is not fatiguing.'[2]

Their own research process, the production of the photographs, imagery and physical models, is also full of inventiveness and makerly skill and is somewhat seductive, so much so that the image of the work has been argued as being more successful than its application.[3]

For *Testing Testing*, we decided to set up a parameter through which we could draw out something about making, close attention and emulation. The Gilbreths' images were a point of departure. We reached the decision that we would each make a small paper model and record the sound of this process. We would then attempt to re-create the model made by the other, by listening closely to the audio, decoding and interpreting its construction. This would be done remotely, as we would be located in different countries at the time of production.

Both the inefficiency of this undertaking (we are not skilled model-makers) and the curiosity at its root (to better understand what it is to experience an object at the stages of creation, apprehension, and translation using a method that would not be our default option) is in stark contrast to the Gilbreths' aims. Play is an important component, and failure seems inevitable. But the attempt to learn through doing, and the close attention to some kind of trace left by the actions of another, connect our endeavour to their imagery and interest in the pursuit of skill, acknowledging the body in the process of making.

I've had a long standing preoccupation with the Gilbreths, and consider my work *Pictorial House Modelling, After Miss Joyce Inall, 2015* as having a relationship to their imagery. In this work, I displayed a sequence of images from E.W. Hobb's *Pictorial House Modelling*[4] on a monitor, and mimicked as closely as possible the gestures depicted in the images used to demonstrate the stages of model production process. I used video to capture the reflections of these gestures in the screen on which the 'slide show' played.

In the performance, having no physical traction against an object, my hands tremble. Effort is discernible, but there is no physical product. The work might call to mind a magic trick, a *tableux vivant*, or a pseudoscientific instruction. In emulating the hand gestures, I did not learn how to achieve a pictorial model of a house, but my arms rehearsed and memorised the poses that made up the re-enactment of the model-making process depicted. The final work places

us at several removes from the original process (making, poses to demonstrate making, photographs in book, digital images of those pages, performance reflected in the screen and recorded by video, projection of video) and is a reflection on the model as a site of nostalgia, memory, emulation, learning, of information and mis-information.

In *The Craftsman*, Richard Sennett describes the 'Mirror Tool', 'an implement that invites us to think about ourselves.' He also ponders the inadequacy of language as a 'Mirror Tool' for the physical movements of the human body. 'One solution to the limits of language is to substitute the image for the word. The many plates, by many hands, that richly furnish the encyclopaedia made this assist for workers unable to explain themselves in words…'[5]

I understood the method I used in making *Pictorial House Modelling, After Miss Joyce Inall, 2015* as a sort of 'Mirror Tool'. Perhaps work in this exhibition will be an extension of that enquiry, but until it unfolds we will not know precisely what it will do.

I have recently been transcribing and closely analysing an interview I made with another friend about a model he had made. The slow, meticulous process of uncovering of the 'fine grain' of that interaction, through the act of transcription, felt to me as much like making as any studio work I have made. This seems significant when considering the development of this new work which contains a form of transcription and another dialogue between friends. Just prior to writing this text, I was sifting through the fragmentary notes that had accumulated in my studio over the last year. I came across a scrawled note; 'Instead of documenting photographically, to play an object as a score—to imagine its sound…email Rees.'

It seems that the conversation had been waiting to happen.

…

[1] Teresa Stoppani, *The Model*—Ian Kiaer: Tooth House talks series (CD) (Henry Moore Institute, Leeds, 2014).

[2] Frank B. and Lillian M. Gilbreth, *Applied motion study; a collection of papers on the efficient method to industrial preparedness*, (New York: Sturgis and Walton Company, 1917) 127 <https://archive.org/details/cu31924004621672> [accessed 16th May 2016].

[3] Brian Price, *Frank and Lillian Gilbreth and the manufacture and marketing of motion study*, 1908-1924. Business and economic history (1989) 88-98.

[4] Edward. W. Hobbs, *Pictorial House Modelling* (London, 1926).
In the 1920s and 30s, the engineer Edward Walter Hobbs published a miscellany of instructional books, with subjects ranging from How to Make Model Clipper Ships to Concrete for Amateurs. The connecting principle appears to be the aim to develop skill in changing one's environment, via the practice of this through domestic and even miniature scale. Edward. W. Hobbs, *Pictorial House Modelling* (London, 1926) employs carefully choreographed illustrations which demonstrate the stages of a process through the depiction of the maker's hands, posed mid-action. A model for the making of models, his approach attempts to make an account of the tactile in the technical. 'It is difficult to describe in words how to acquire the touch necessary to produce a really keen edge, but the knife should be worked to and fro over the stone, turning the wrist and thereby the blade of the knife at each end of the stroke…' (Hobbs, 1926). In 1918 an engineer also named E. W. Hobbs patented a prosthetic hand.

[5] Richard Sennett, *The Craftsman* (London: Penguin, 2009), p. 95.

Background image on p. 55: Unknown photographer, *From image verso: "2 cycles on drill press showing 'HABIT' positioning after transporting. Note the 'hesitation' before 'grasping.'"*, c. 1915, stereoscopic photograph, Frank B. Gilbreth Motion Study Photographs (1913–1917) Collection at the The Kheel Center for Labor-Management Documentation and Archives, Cornell University. The image has been cropped and the colour changed. Image is licensed under a Creative Commons Attribution 4.0 International license.

Emma Bolland is artist and writer with an interdisciplinary practice foregrounding auto-fictive art-writing, film, voice, drawing, reading as praxis and performance. Recent events and publications include a performance/intervention at the Moving Performances Symposium, University of Oxford, a solo exhibition at The Wild Pansy Project Space, University of Leeds (2016), the publication of *Over in and Under*, her creative translation of Freud's *Über Deckerinnerungen* (with accompanying sound work / audio performance) in *3am Magazine* (2015), and the publication of her single author pamphlet *Lectolalia* (2015) from Gordian Projects. She has books in the collections of the held in the collections of the V&A, The Saison Poetry Library at the Royal Festival Hall, and the Tate Britain Archive and Library.

Her Ph.D. research title is *Truth is Structured Like a Fiction: Auto-Fictive Practice and the Expanded Screenplay*. She interrogates screenplay structure uncoupled from the endpoint of film, positioning its textual and spatial complexity as the framework for an interdisciplinary auto-fictive practice. The multi-voiced components (spatial and time-based) of scene, location, character, mood and action, dialogue, transitions, and viewpoints, produce the framework for method and strategy. Psychoanalytical concepts of the unconscious, memory, language, and the gaze, and aspects of frame analysis and communication theory relating to counterfactuals, reflexivity, staging, layering and performativity of discourse, underpin the work.

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Rose Butler is an artist researcher on the Cultural, Communication and Computing Research Institute (C3Ri) Ph.D. programme and senior lecturer in fine art at Sheffield Hallam University.

Her new installation work *Come and Go* was launched at The Lowry, Salford Quays (2016) and she will exhibit *The Fair* at Visions in the Nunnery, Bow Arts later in the year. *Lines of Resistance* was exhibited at Centrum, Berlin and Berwick Film and Media Arts Festival (2014) and digital shorts are being screened internationally.

She received an award at the Becks Futures Student Prize for Digital Video in 2005 and was shortlisted for the Jerwood Prize for Moving Image in 2006.

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Michael Day is an artist and researcher based in Sheffield. His art practice is focused on digital technologies and the potential implications of their increasing entanglement with all aspects of contemporary experience.

He has exhibited and screened work in venues across the UK and internationally, including the recent exhibitions *Possession* at Bangkok Cultural and Arts Centre (2013), *Deadpan Exchange VIII* at Casa Maauad, Mexico City (2014), and *Sluice__2015* at Oxo Tower Wharf, London (2015). He has participated in the digital art festivals *FutureEverything* in Manchester (2010) and *Piksel* in Bergen (2009), and has undertaken residencies with *Hull Time-based Arts* (2005) and *PVA Medialab* (2009) in the UK, and with *Lademoen Kunstnerverksteder* (2011) in Trondheim, Norway. He is a senior lecturer in fine art at Staffordshire University.

His Ph.D. research is concerned with experiences of distractibility that are said to have emerged alongside the recent widespread adoption of digital communications technologies. Should compulsive engagement with digital media best be seen as 'information overload', or as a desirable retreat into enjoyable technological distraction? How might the way digital systems are understood—as data streams or cloud processes—impact on the way we attend to them, or how they algorithmically attend to us?

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Louise Finney is a UK based artist and researcher, currently undertaking a self-funded Ph.D. course at Sheffield Hallam University. Her work examines the ways that archival artefacts and documentation may be approached, exploring the value of creativity when thinking about the past.

She is continuously fascinated and informed by cataloguing structures and systems, archaeology, historical fiction, and conversations that arise from the least likely situations. The taxonomic structure of the catalogue card is a continuing motif throughout her work, exploring archiving activity as a communicative endeavour. The subjectivity of the viewer in working with archival material is not only acknowledged, but is considered a fundamental attribute to her work.

Susannah Gent is an experimental filmmaker with twenty years experience having made short films for the BFI and BBC, television drama for C4, and a commercially distributed, award winning art house feature film. She is a senior lecturer at Sheffield Hallam University where she teaches filmmaking at undergraduate and postgraduate level. She is currently studying for a practice-led Ph.D. entitled *The Neuroscientific Uncanny: a Filmic Investigation of Twenty-*

First Century Hauntology, that employs multidisciplinary approaches to understand the uncanny and hauntology through filmmaking, philosophy, psychoanalysis, and neuroscience.

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Debbie Michaels pursued an early career in commercial interior design before taking her Masters in the Psychoanalysis of Groups and Organisations and subsequently training as an Art Psychotherapist. She went on to teach on the Northern Programme for Art Psychotherapy, and has contributed to psychoanalytic and art psychotherapy literature through peer reviewed journals and book chapters. Alongside her clinical practice and teaching, she works reflexively with a range of art materials and processes including ceramics, drawing and installation. Her practice-based Ph.D. is concerned with use of reflexive art-making processes as a methodology for investigating and visualising unspoken narratives in health and social care institutions.

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Emma Frances O'Connor is an artist; a third year AHRC funded Ph.D. student in the Department of Art and Design, Sheffield Hallam University; and a teacher at Sheffield University, English Language Teaching Centre.

   Her Ph.D. title is *Re-imagining Patient Narrative: Exploring Patient Experience of Genetic Medicine through Art Practice*. O'Connor constructs and reflects upon her patient narratives as an artist and carrier of the CDH1 genetic mutation, associated primarily with Hereditary Diffuse Gastric Cancer. Art practice is proposed as a means of documenting, articulating, and analysing patient experience of genetic diagnosis and preventative surgery. O'Connor employs art to examine the relation between genetic diagnosis and patient narrative, with attention to the CDH1 genetic mutation. The discourse and structure of patient narrative are considered, questioning whether current definitions accommodate the complex relation between genetic diagnosis and patient narrative.

Bernadette O'Toole is a UK-based artist and researcher. She is interested in the emerging critical space between literature and the visual arts. She has exhibited nationally and internationally, most recently at Ex-Libris Gallery, Newcastle University (2016). Her doctoral research explores relations between the textual space of Stéphane Mallarmé's poem *Un Coup de Dés* and an inter-disciplinary space between painting, sculpture, and installation.

A series of dialogues with Mallarmé re-frame and re-articulate *Un Coup de Dés*, weaving together visual and textual forms, 'establishing a direct relationship between literature and the plastic arts'. Her work makes contribution to Mallarmian studies, to the current discourse of painting in an expanded field through a re-evaluation of the relation between the space of painting and poetry, and discourses that underpin spatial and temporal readings of the text.

Jo Ray is an artist and researcher based in Sheffield. Her practice-led Ph.D. speculates upon the nature of the model, and the use of models in self-organised practices. Scale play and flawed illusions recur in her work, which uses a range of strategies to respond intuitively to appropriated material, and to physical and social situations.

Jo completed her Masters degree at the Slade School of Fine Art in 2002, and has since exhibited nationally in both gallery and public sites, undertaking numerous public commissions and residencies including *Broken Watch* (2007) for Northcabin Bristol, *A Common Treasury* (2013) for Grit an Pearl in South Shields, *Stand By* (2007) for Red Nile, *Gateshead* and *Spoken For* (2013) as part of the curatorial project *Magnificent Distance*, part of the 5×5 art festival in Washington DC. Jo has also worked collaboratively with Art Gene (UK) on projects including *Seldom Seen* (2013) a cabinet of curiosities for Piel Island.

Jo was recently Researcher in Residence in Christiania, Copenhagen and undertook a cross-disciplinary curatorial project *What's to Hand* in SIA gallery in 2015. She is a recipient of the Vice Chancellor's Scholarship at Sheffield Hallam University and currently lectures at Hull School of Art and Design.

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Rachel Smith is an artist, educator, and researcher based in Sheffield. Her doctoral research *Drawing out Language: Disrupting Narrative Sense through Conceptual Writing* explores the processes of sense-making in relation to language, through the materialisation of less visible actions associated with reading, writing, listening, and thinking. Her work explores the territory between art, conceptual writing, and art writing. Drawing, photography, and writing are all used to interrogate the fragmentary experience of communication.

Rachel completed her Masters degree at Sheffield Hallam in 2013, and she has exhibited widely in the UK, including at the Bury Text Festival and the Leeds College of Art Library Intervention Project. Her work *Reading Words* was part of the AMBruno artist-book project *Words*, which can be found in the British Library, The Poetry Library and Tate Collection.

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Rachel Emily Taylor is the daughter of a porcelain doll-maker, who was born in Sydney before moving with her family to Konongo and then to the North Yorkshire moors. After completing a Masters degree at the Royal College of Art in 2013, she began her AHRC Ph.D. studentship with the Heritage Consortium. Rachel's research examines how biographical narratives are employed in the heritage industry.

Rachel has exhibited across the UK: at the Tetley in Leeds, the Rag Factory in London, The Old Joint Stock in Birmingham and Bank Street Arts in Sheffield, amongst others. Rachel was funded by the British Council to exhibit internationally and was awarded a Grant for the Arts by the Arts Council in 2015.

Alongside exhibiting Rachel currently lectures at University of the Arts London and has undertaken artist residencies at the Museum of Witchcraft and the Foundling Museum.

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Testing Testing
Prologue

Bernadette O'Toole
Debbie Michaels
Emma Bolland
Emma O'Connor
Jo Ray & Rees Archibald
Louise Finney
Michael Day
Rachel Emily Taylor
Rachel Smith
Rose Butler
Susannah Gent