

Half-eaten: practice-research within organisations

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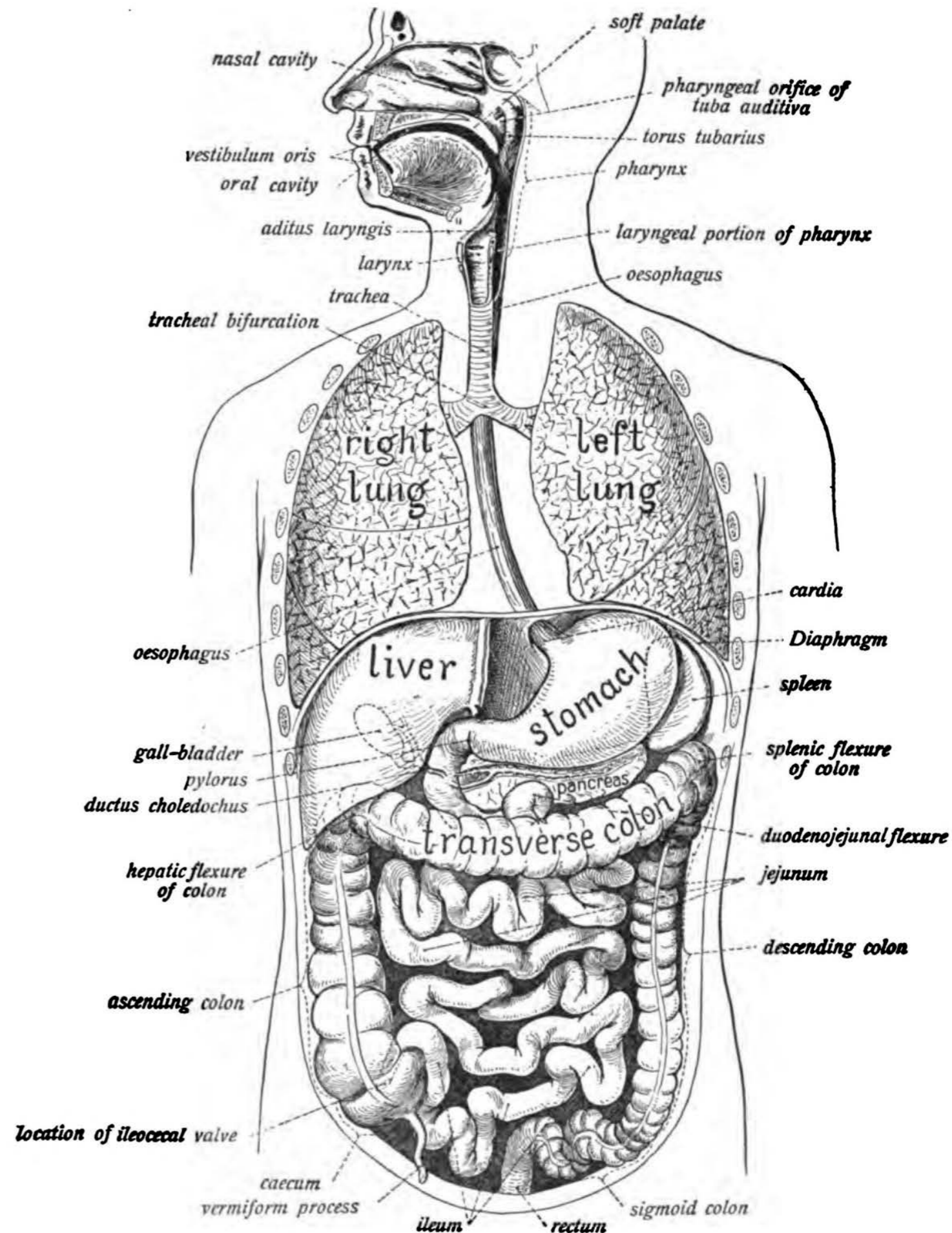
Citation:

SHAW, Becky, HOPE, Sophie and SCHRAG, Anthony (2018). Half-eaten: practice-research within organisations. In: Artistic Reasearch will Eat Itself- 9th SAR International Conference on Artistic Research, University of Plymouth, 11-13 April 2018. (Unpublished) [Conference or Workshop Item]

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Half-Eaten: Practice-Research within Organisations



Dr Sophie Hope, Dr Becky Shaw, & Dr Anthony Schrag

Schedule

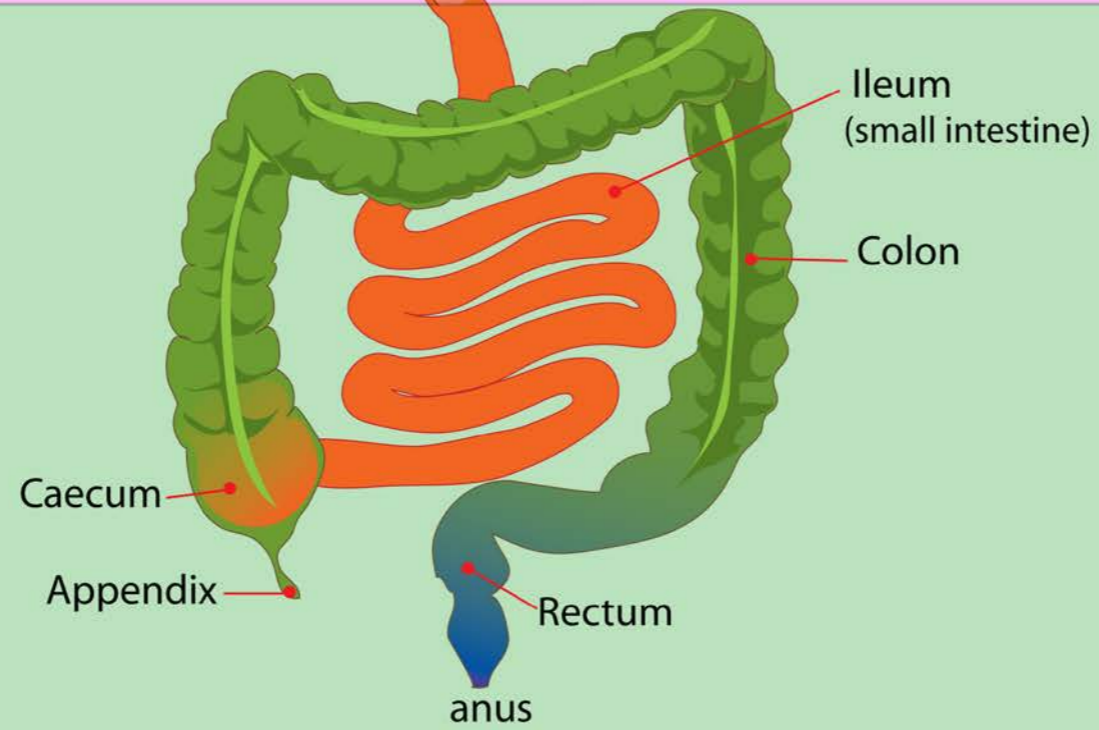
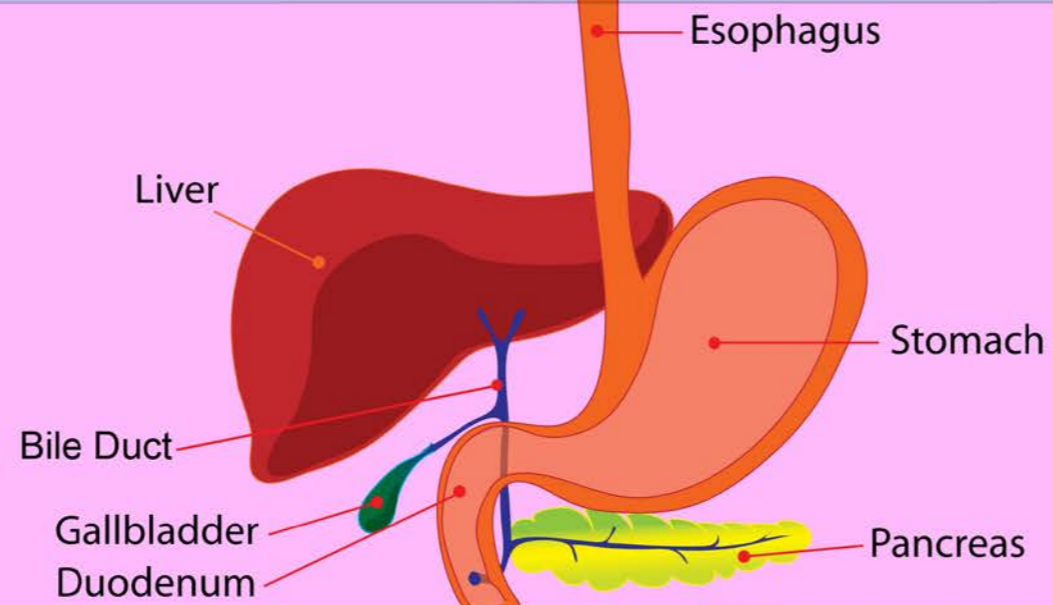
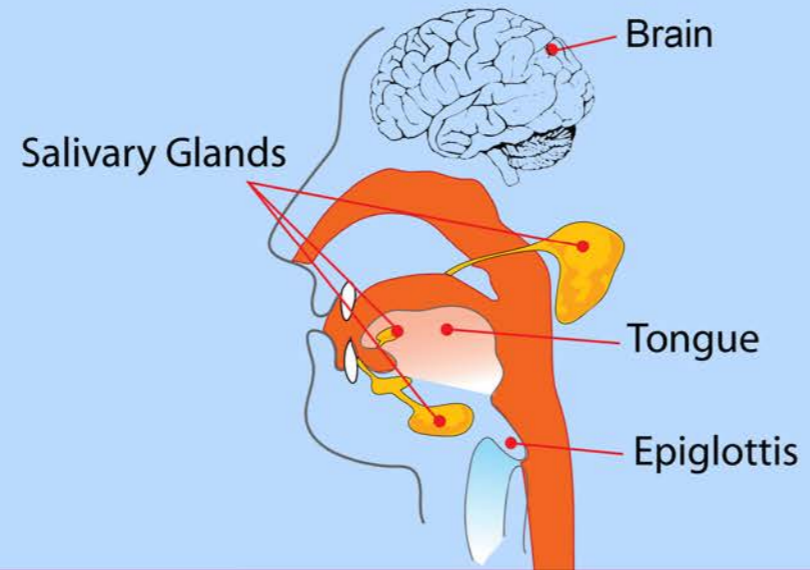
Context:

- 9:00 - 9:10 : **Intro**
- 9:10 - 9:20 : **Intro to digestive system**
- 9:20 - 9:50 : **Gastrolith; Artist as eater; Institution as eater**

Workshop:

- 9:45 - 10:00 : **Mapping**
 - How can you think through a project using this metaphor?
 - where does the metaphor fail and where does it succeed?
- 10:00 - 10:30 : **Discussion & Questions**

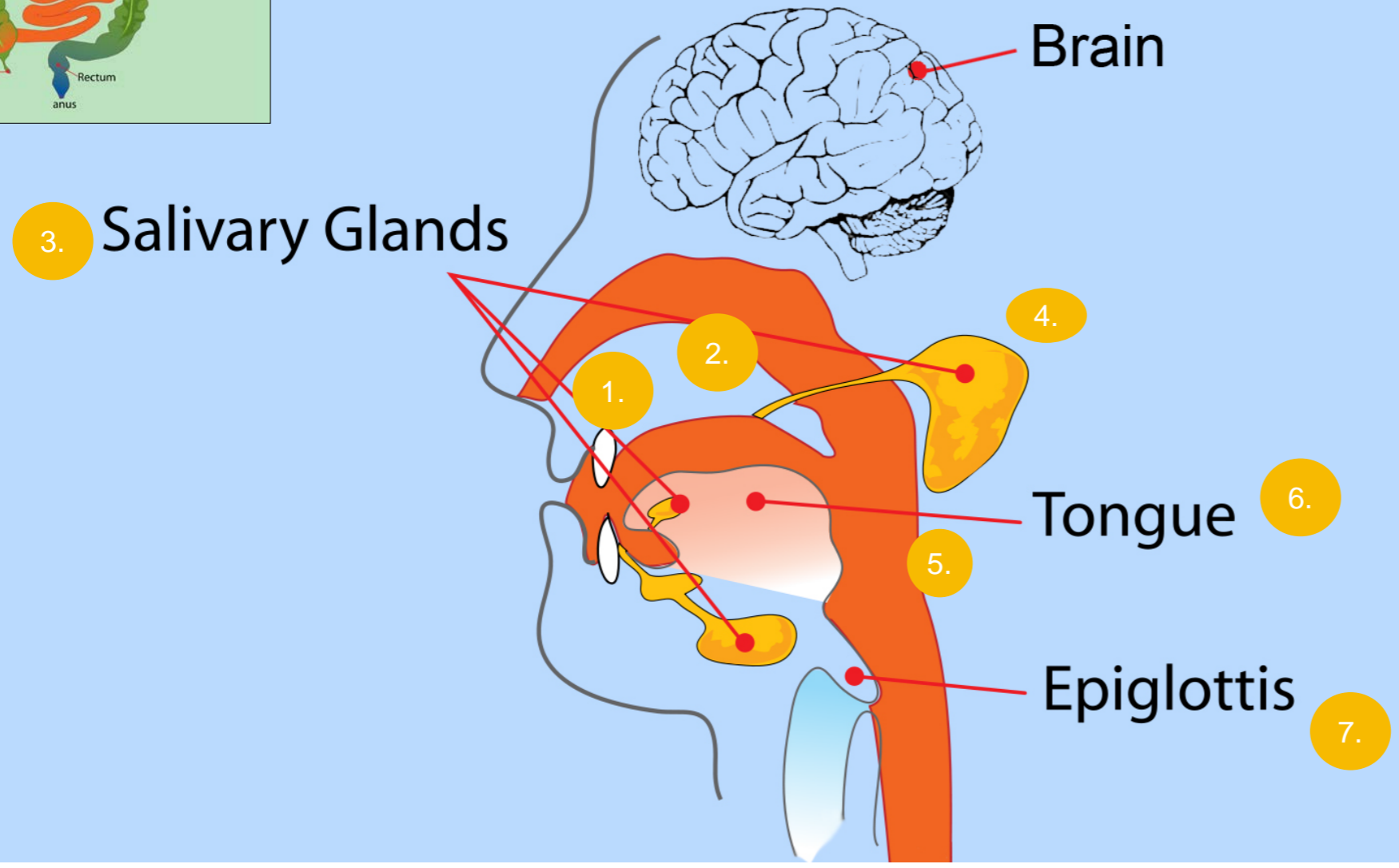
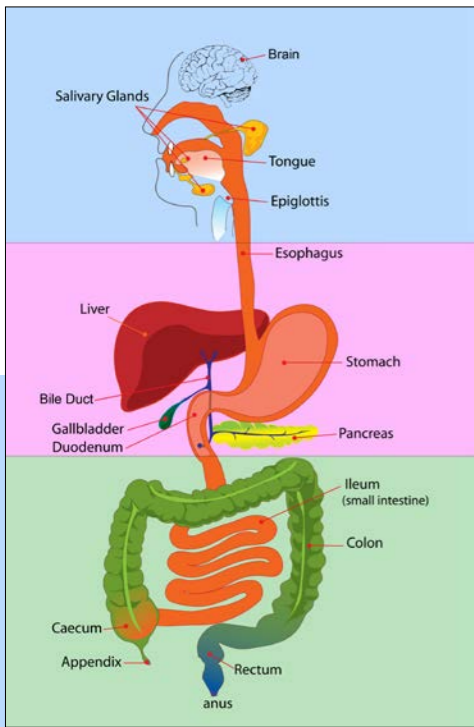


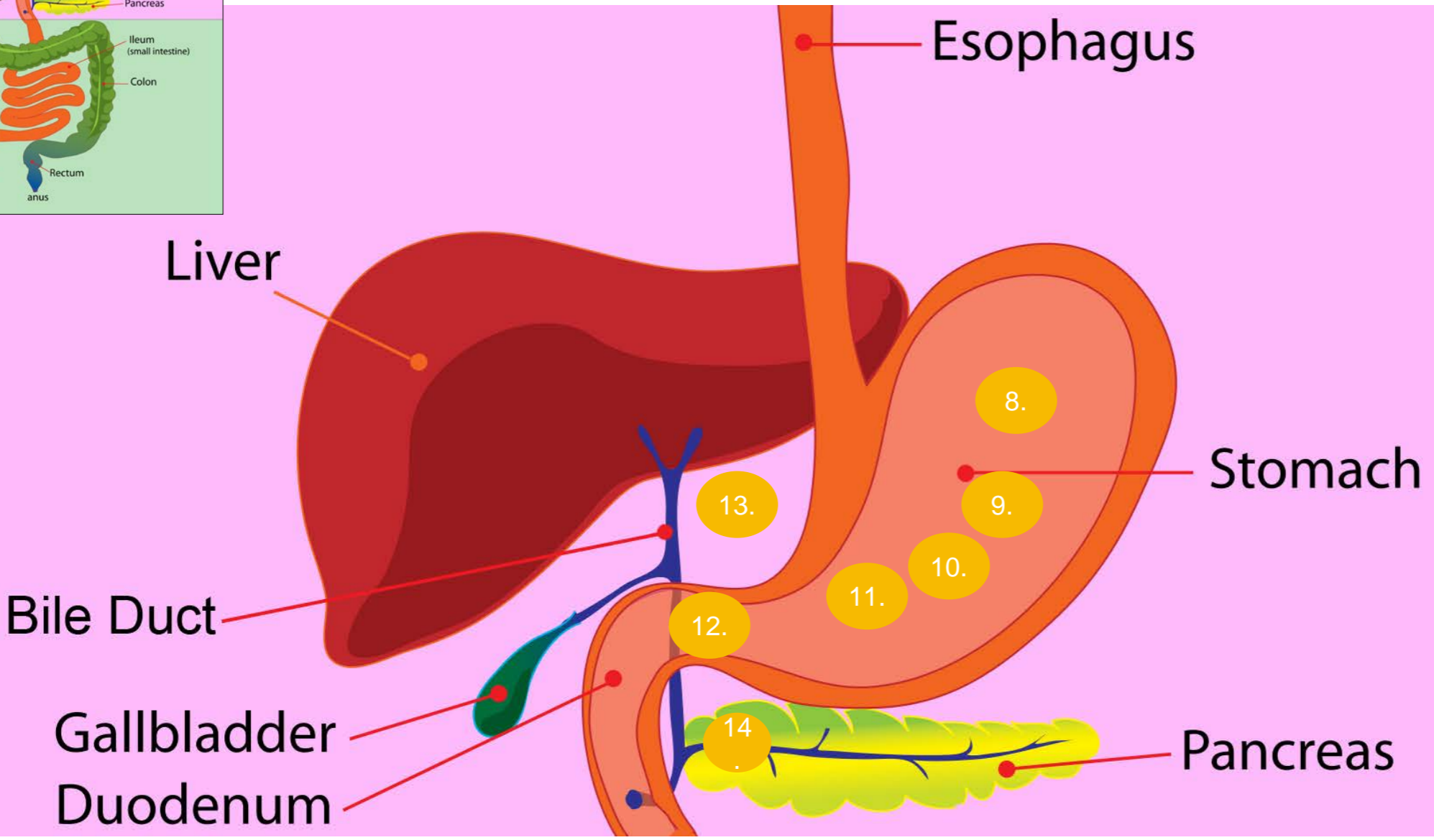
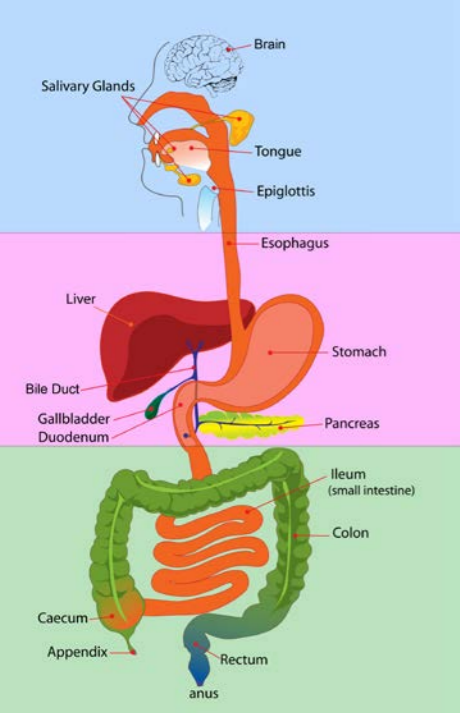


Digestive System of Head & Neck

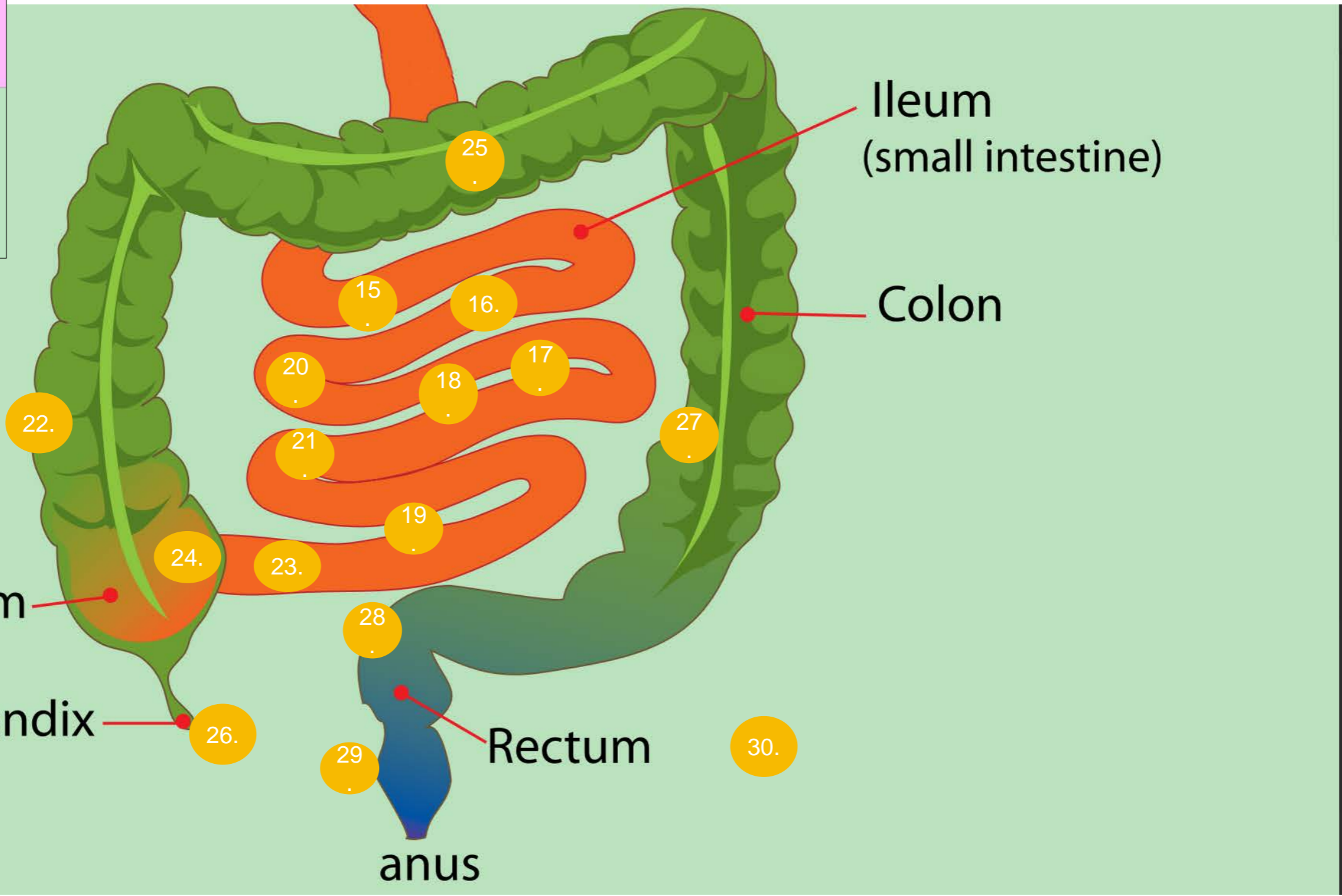
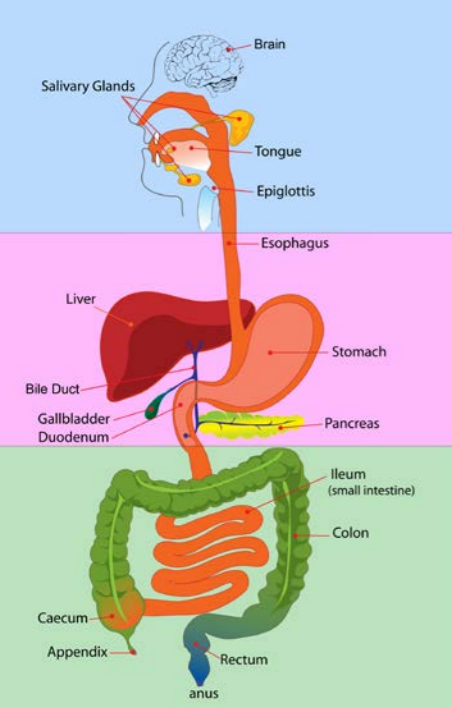
Digestive System of Upper Torso

Digestive System of Lower Torso





Digestive System of Upper Torso




Digestive System of Lower Torso

Gastrolith:

potential collaborative processes

gastrolith

/ˈgɑstrə(ʊ)lɪθ/ 

noun

- ZOOLOGY**
a small stone swallowed by a bird, reptile, or fish to aid digestion in the gizzard.
- MEDICINE**
a hard concretion in the stomach.

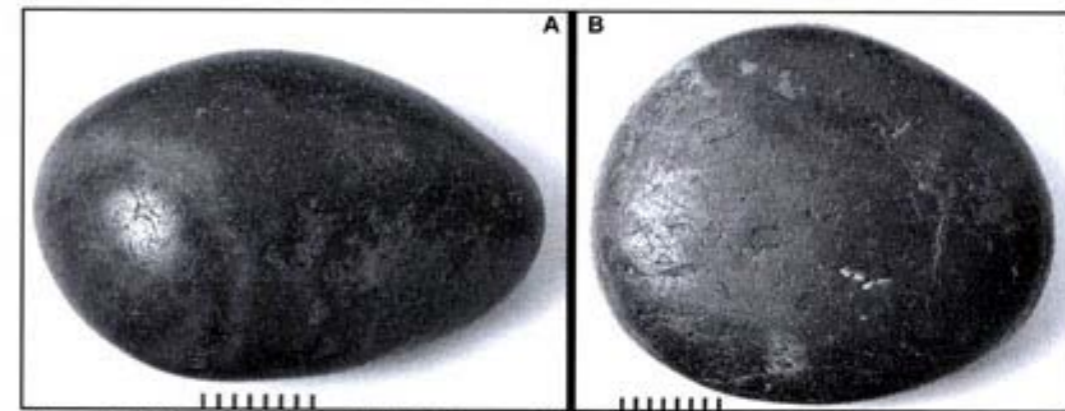
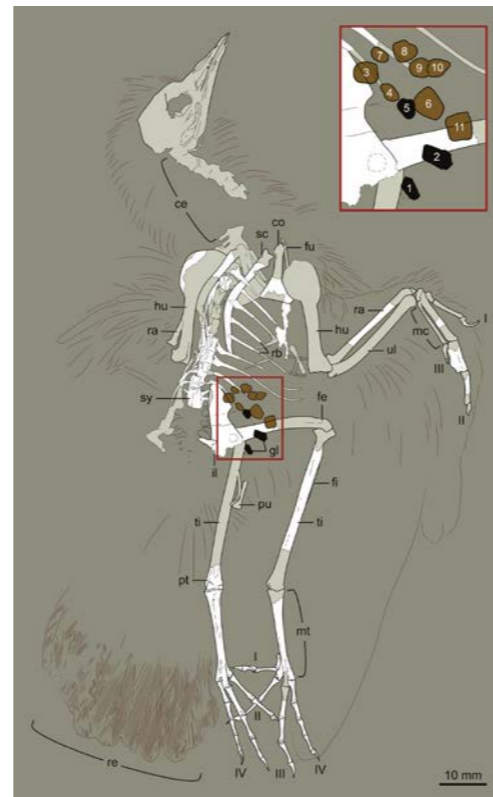
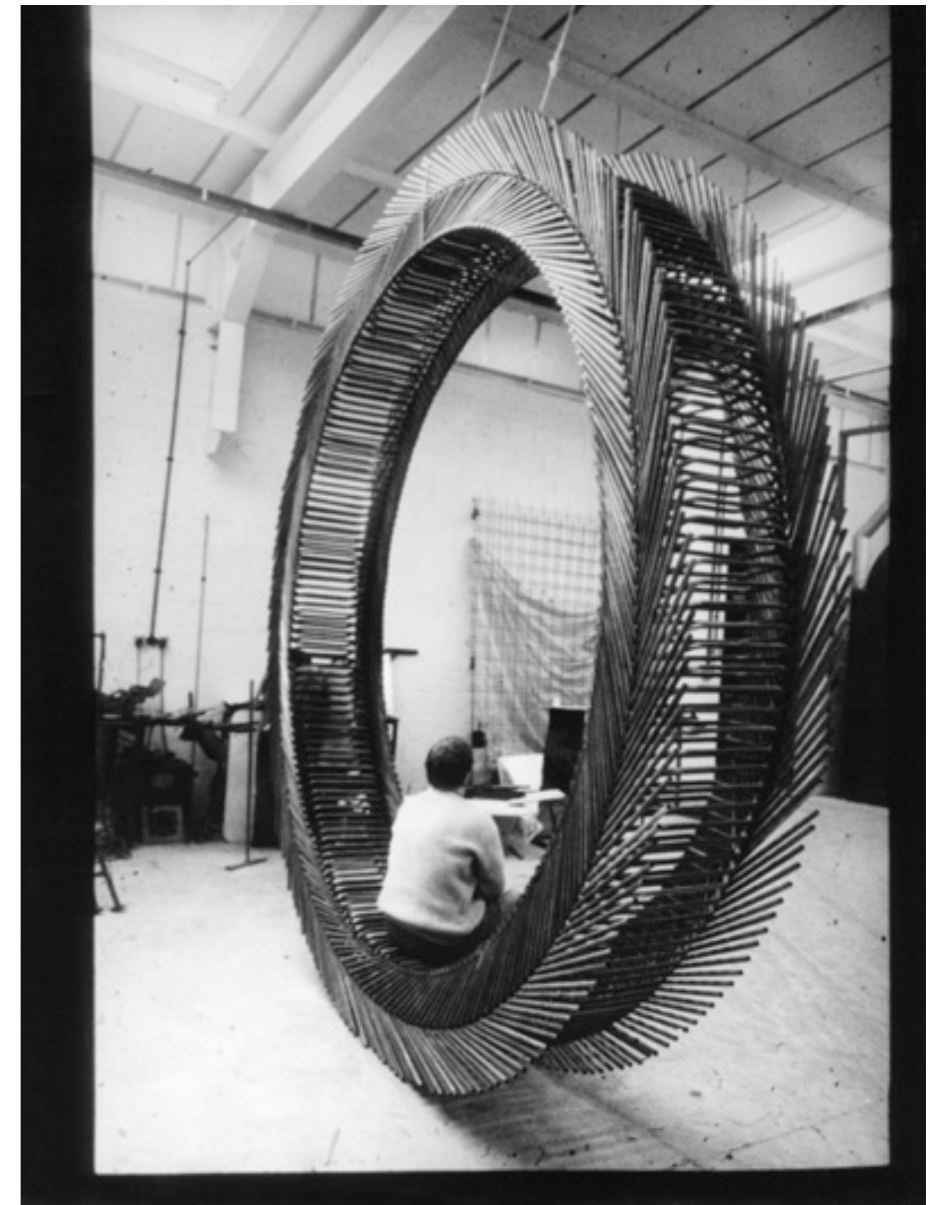


Figure 3. A. Example of conchoidal fractures visible on the surface of a chert gastrolith collected from elasmosaur remains (KUVF 1318) from the Greenhorn Limestone, Ellsworth County, KS; B. Conchoidal fractures on the surface of a probable gastrolith (FHSM VP-15719) from the Kiowa Shale of Kiowa County, KS (scale = mm).





Artist Placement Group:

- working in/with/against institutions
- incidental person/open brief















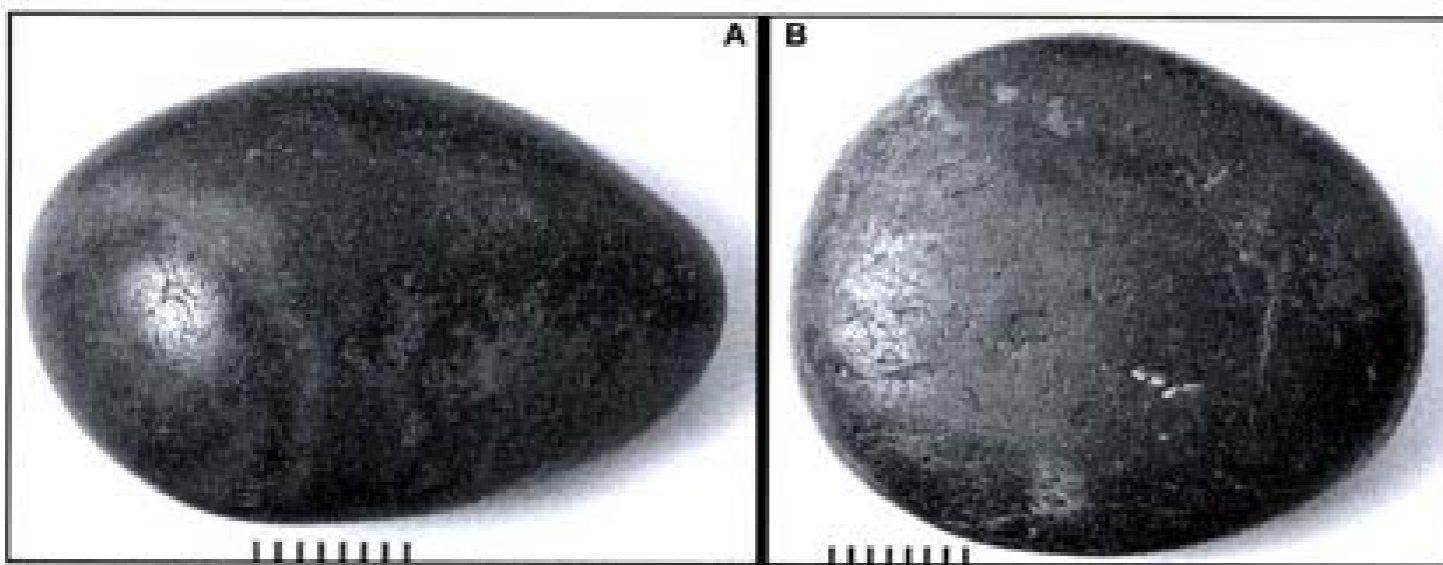
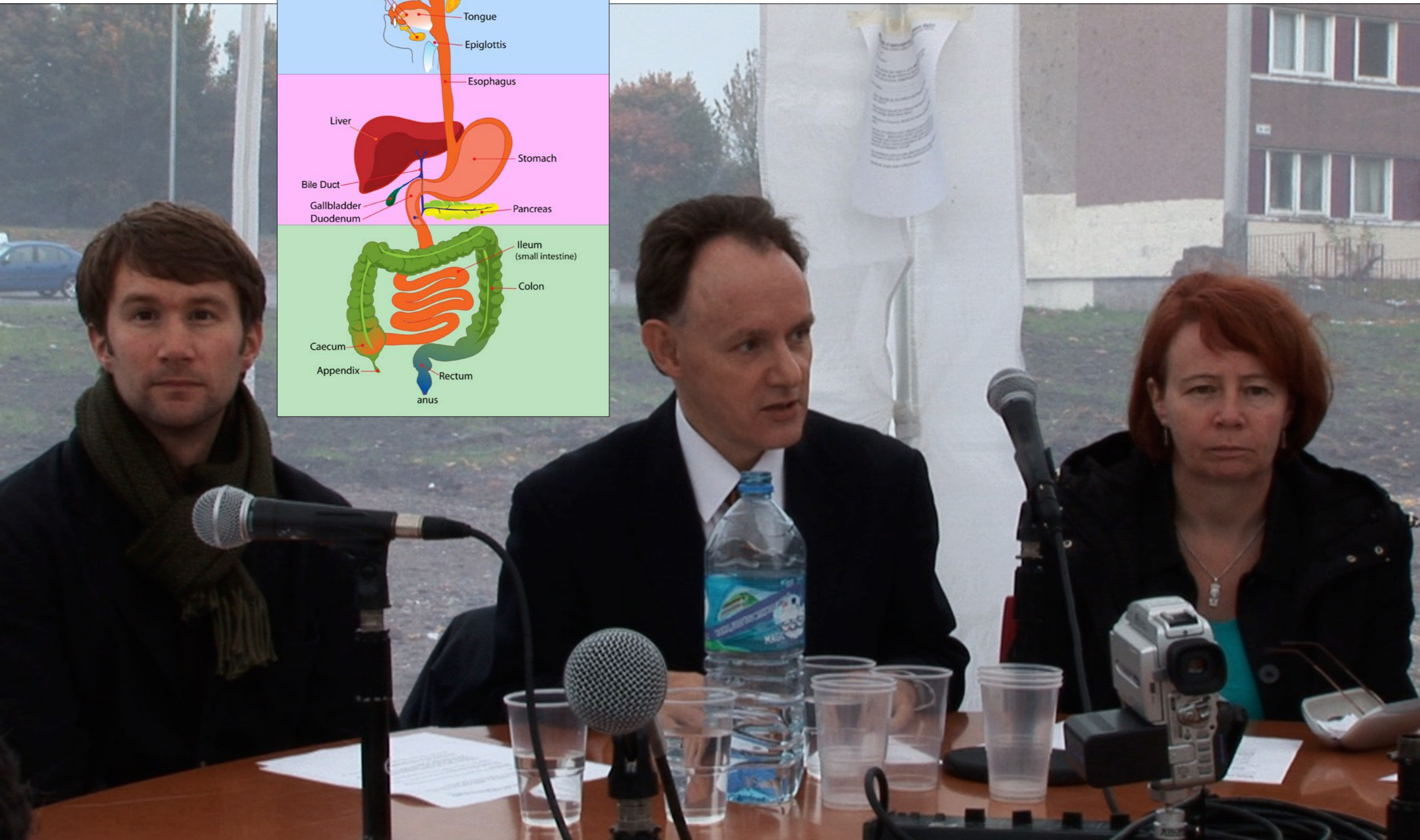
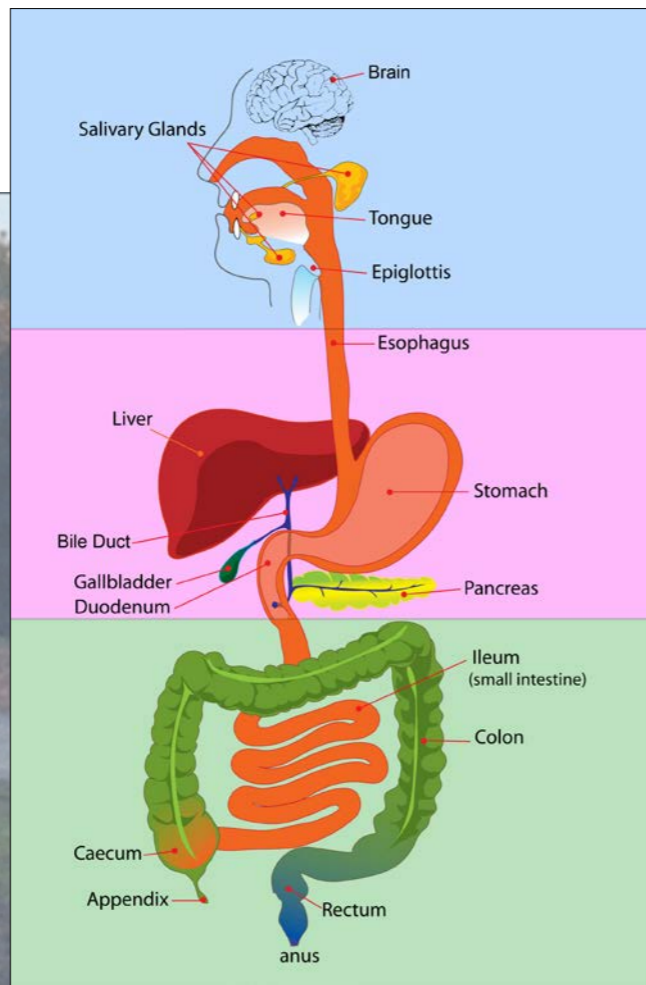


Figure 3. A. Example of conchoidal fractures visible on the surface of a chert gastrolith collected from elasmosaur remains (KUVF 1318) from the Greenhorn Limestone, Ellsworth County, KS; B. Conchoidal fractures on the surface of a probable gastrolith (FHSM VP-15719) from the Kiowa Shale of Kiowa County, KS (scale = mm).









“Making a difference” - an intervention into the lives of those without power/control Vs. an intervention into the lives of those with power

MAKE DESTRUCTION





Welcome to ATELIER PUBLIC#2

ATELIER PUBLIC#2 is a re-presentation of a 2011 exhibition at GoMA where members of the public were invited to make artworks using materials available in this space. In that exhibition, co-curated by myself and Rachel Mimiec, we explored themes of play, authorship and how artwork is appreciated or valued.

In the spirit of ATELIER PUBLIC, we invite you to use the materials here to make new work, which will be installed in this gallery for other visitors to see. These materials may change over the course of the 13 weeks the exhibition is open, and your work may be used by others as part of their creative and playful practice in the studio. As in 2011, I have also invited some artists to work within the parameters of the framework of ATELIER PUBLIC#2 and shape this installation.

These artists have been instrumental in the development of ATELIER PUBLIC#2. Along with colleagues, we have discussed notions of the 'tyranny of materials'; permission; democracy and the nature of our invitation to you, and I look forward to seeing what you create and find of interest in this exhibition.

Destruction is part of any creative act. There will be a special commissioned destruction event mid-way through this exhibition, on 10 April from 5–7pm. Anyone wishing to protect an artwork is invited to attend this event to do so. All other artworks will be open to destruction, and the event is open to the public.

There will also be a public de-installation day at the end of the exhibition on Tuesday 27 May, where you are welcome to claim work from ATELIER PUBLIC#2.

Please note ATELIER PUBLIC#2 will be closed on Mondays to give us time to reflect on, and record, the exhibition.

Katie Bruce
Producer Curator
GoMA 2014







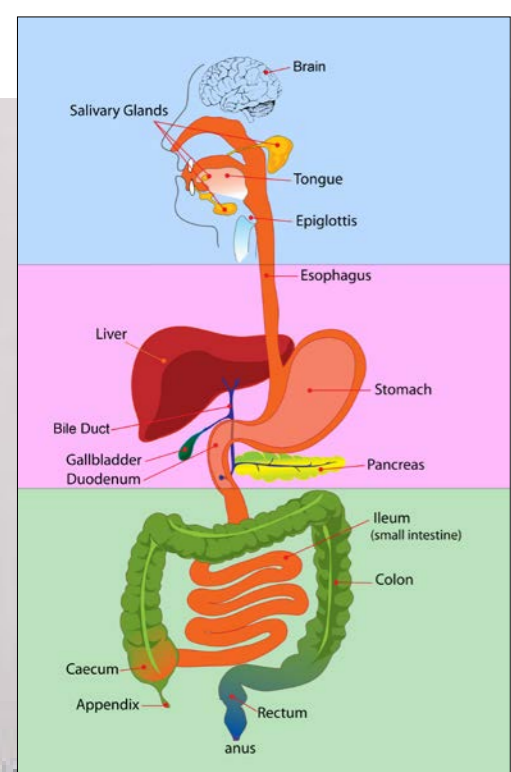


PSG

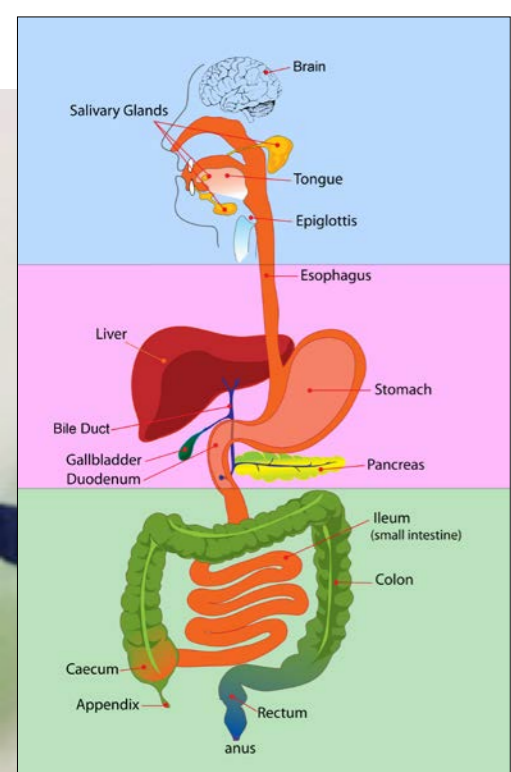
ALWAYS
LOVE

IF U DON'T KNOW
DON'T WORRY

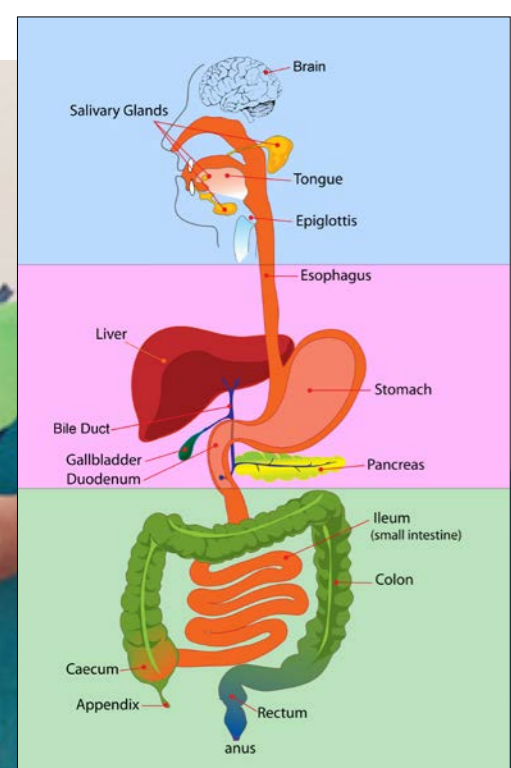




Challenge to 'audience



Productive challenge to 'institution' - institution also participa



GOD WANTS HIS HOLE

Productive challenge to 'institution' - institution also participa



'Artist' is also a participato



'Artist' is also a participato



Artist As Eater:
The Institution as food



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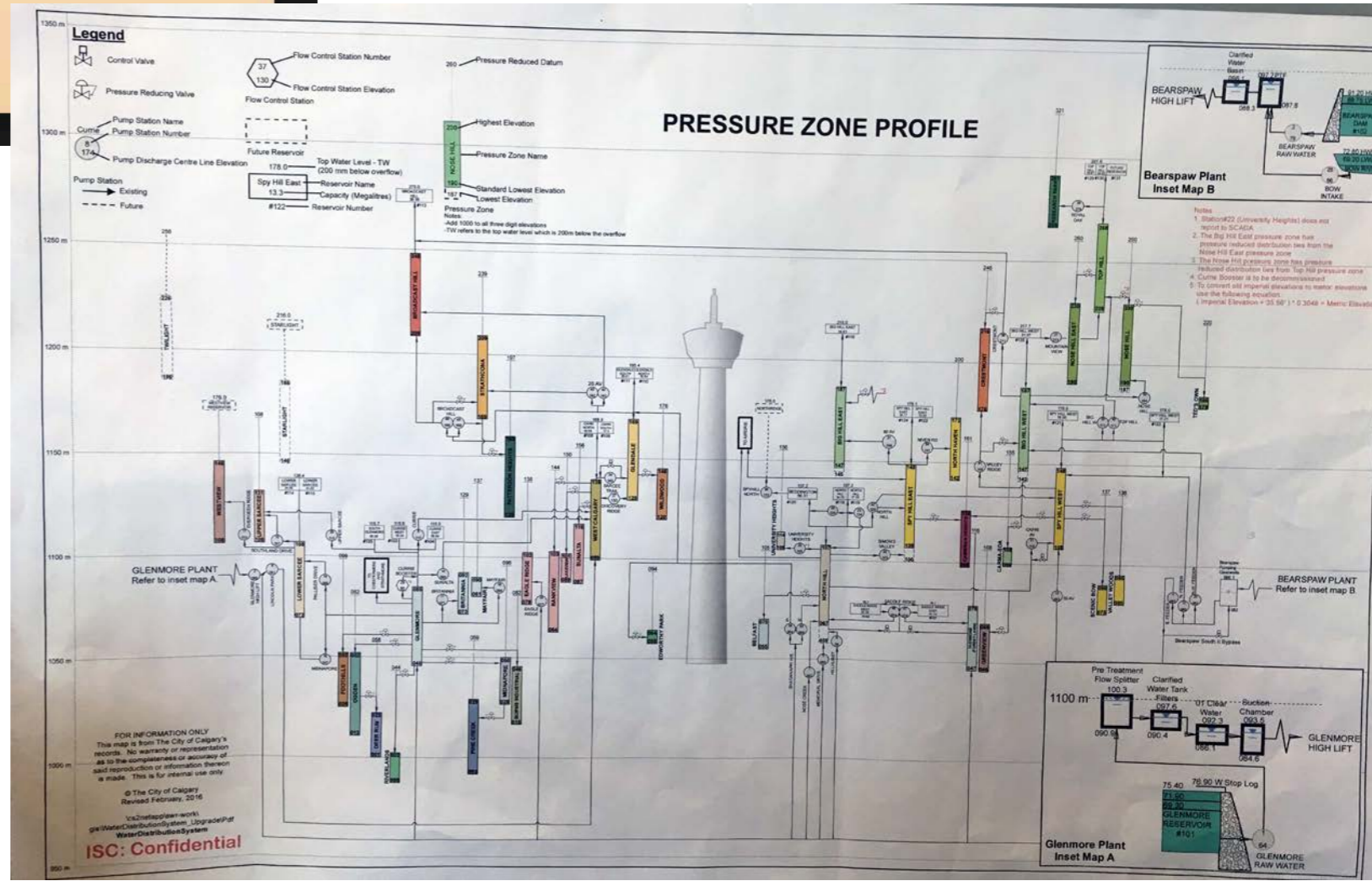
*How Deep is your Love?
City of Calgary, Alberta*

Artist as the body – social context as ingested ‘food’.

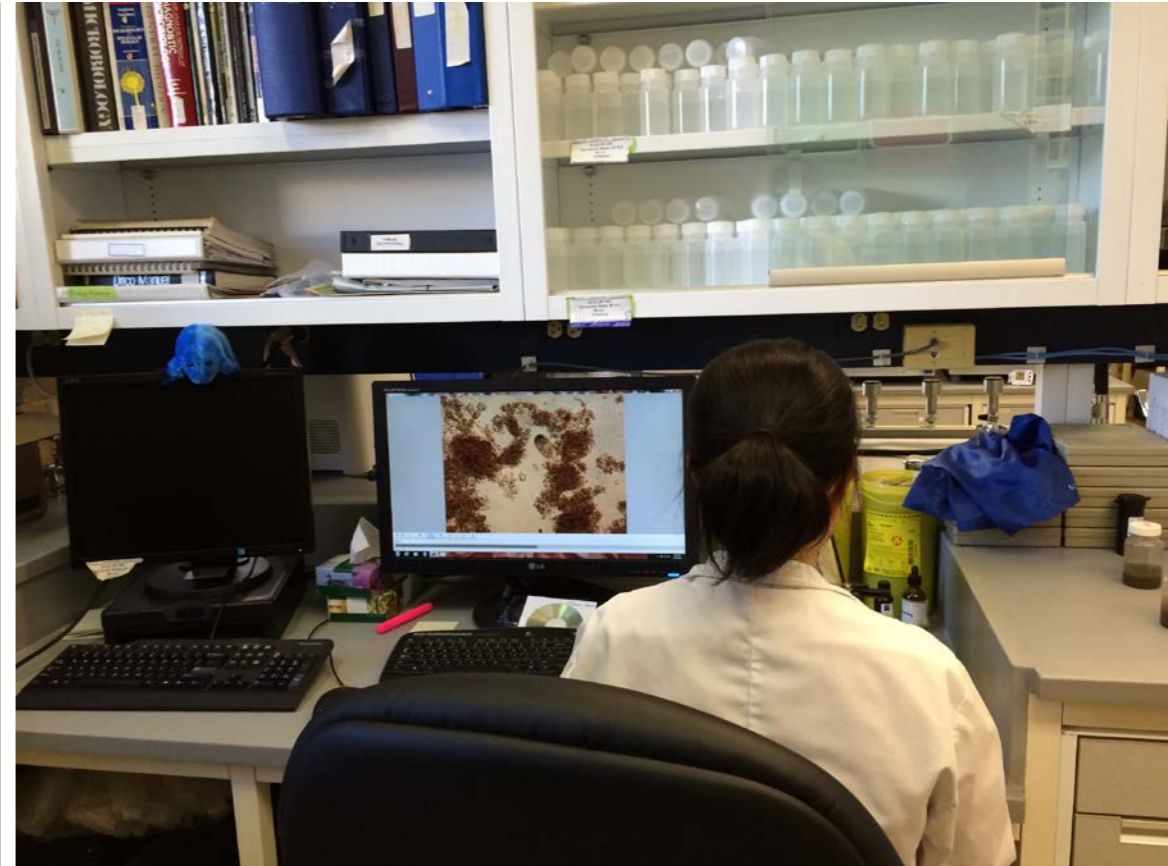
- Feels ‘counter-intuitive’
- Allows for a way of thinking about development of project in time
- Allows for a way of seeing possible change to the context.



- How do we know how much to eat/take on?
- The selected bite indicated by the commissioner,
 - or gorging on everything?

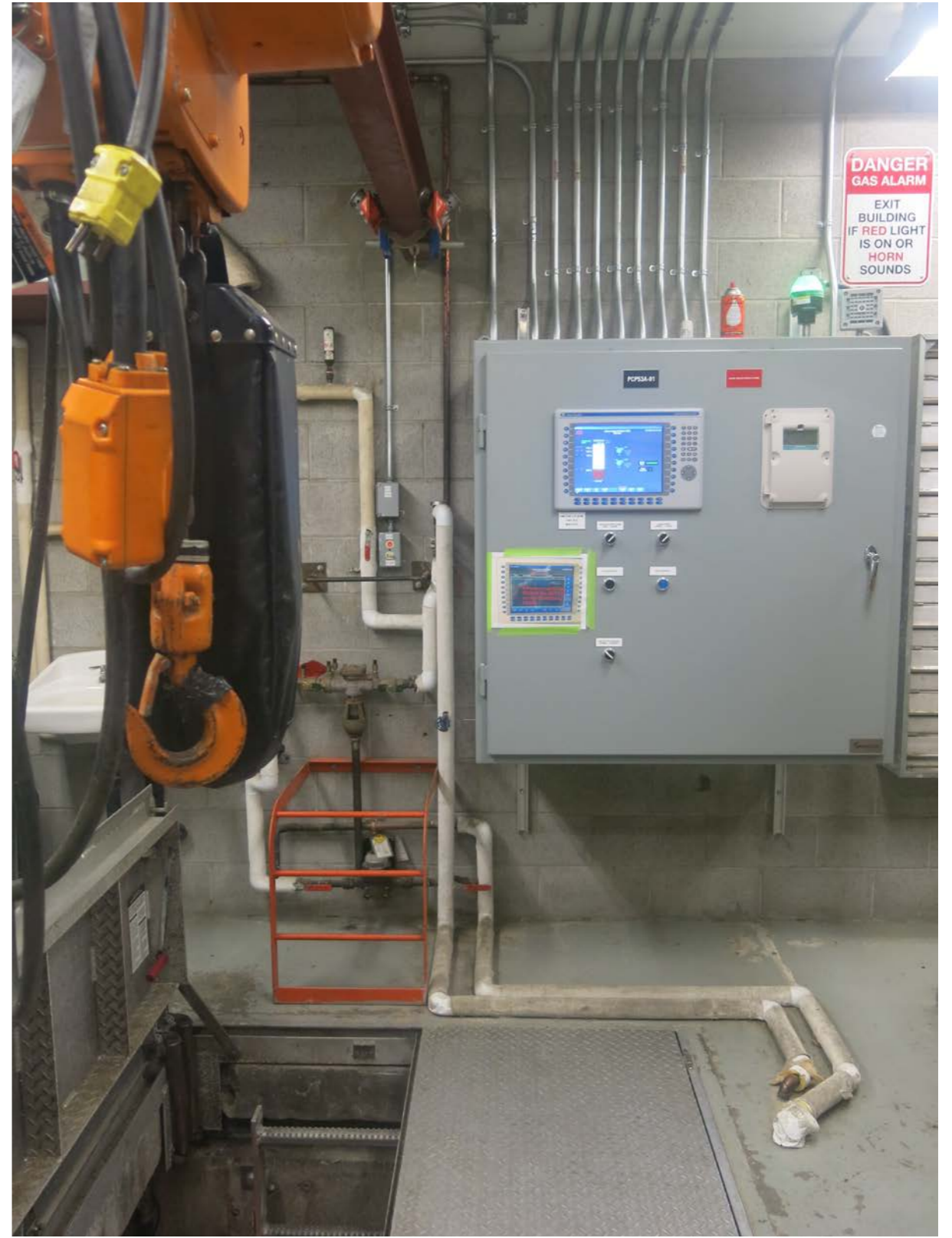
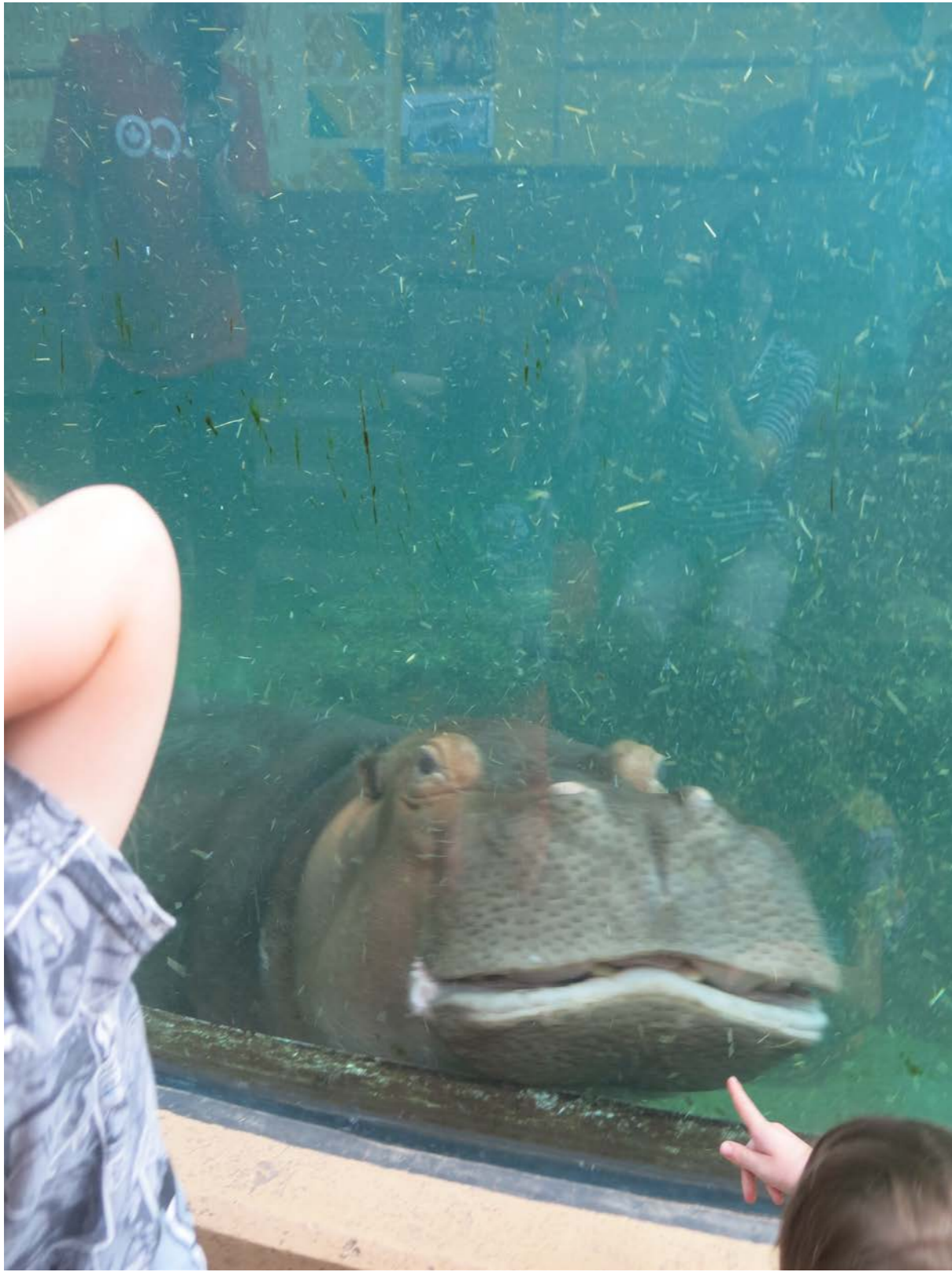


To try and take on as much of a context as possible, as its nutritional or taste value is unknown. To ingest/take on everything without being too selective. Is tasting without prejudgement possible or does the 'education' of our tastebuds inform everything?











What if you/the artist takes on too much, you gorge unselectively right from the outset?

- The risk that you will take on material that is not useful, palatable or might get stuck.
- *'Biting off more than you can chew'*- risks are financial, emotional, and professional- 'reputation'
- *'all you can eat menu's', 'food by the weight', 'eating competitions'*: can be a much less productive process than knowing exactly what taste you're after when you start.



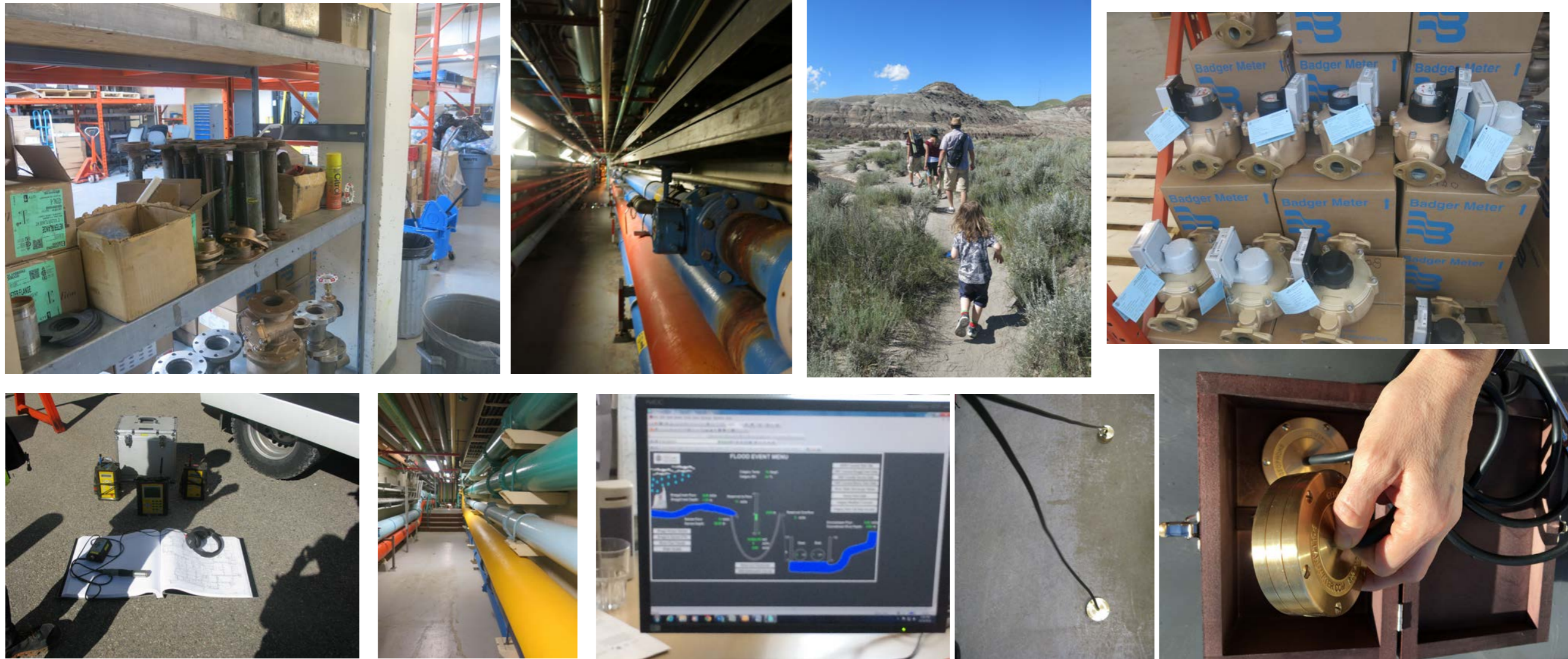
Reflux: heartburn and regurgitation when LOS doesn't work effectively or if we eat too much.

Reflux - trying to get rid of some of the options at this point.

Once eaten there's not a way to select or reject actual food, but only absorption which takes nutrients out.

Perhaps the digestive metaphor fails here as it doesn't allow for editing (unless we see vomiting as a viable method)-

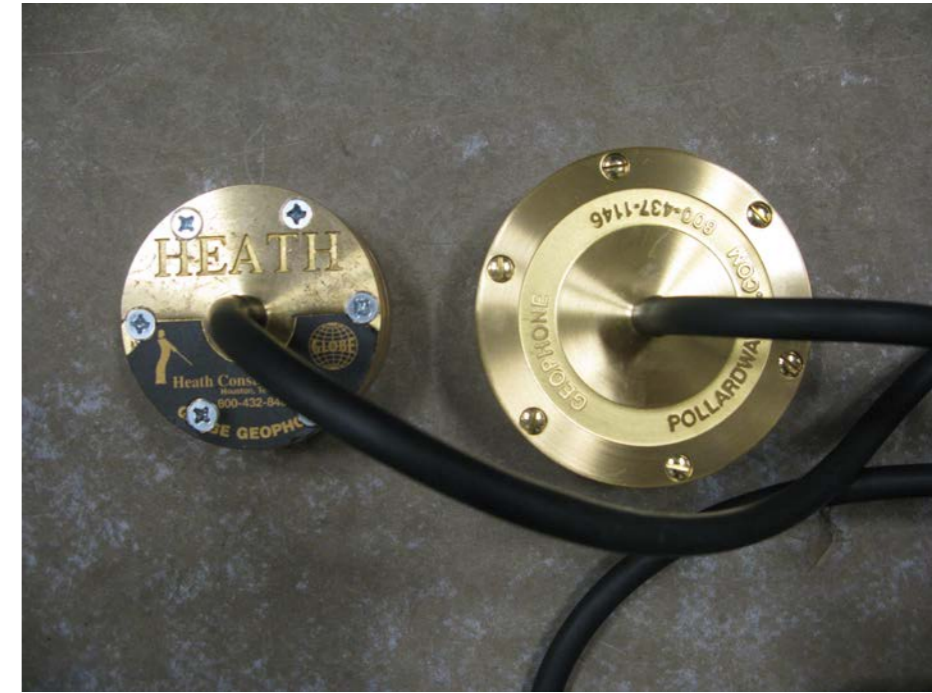
Or perhaps it's a good metaphor as maybe aspects of a context we don't work with are not actually ever expelled but ground into the 'mix'.



Once the whole context is swallowed its moved into my stomach where acid turns it into a liquid or paste-- a homogenised perspective (affect?). Ground and mixed but not in any way assimilated.

Liselott Mariett Olsson, Gunilla Dahlberg & Ebba Theorell (2016) –talking about Baumgarten:

‘A confused representation has more clarity because it represents more than one idea at the same time. This clarity is possible when thoughts, desires and affect play in poly-phony. The confused makes possible simultaneous and multiple thoughts and actions. So, can we propose that the way to knowledge does not go through order, but through confusion?’



Digestion: the duodenum, jejunum, and ileum -using enzymes released by the pancreas and bile from the liver. Here the practical, structure of the work identifies and draws out 'nutrients' or aspects of the contexts

Excretion- I have taken the nutrients out of the context and they have transformed me, but what have I contributed to the context?:

- I leave it depleted and 'used up' with only the un-nourishing material left.

or

- I have transformed it into compost so it can generate new life.

or

- I leave it with some compost- the work

or

- Or- I leave it with some compost: the *resulting* tangible ephemera, publication etc, but the work was the live event, the act of digestion and energy transformation



Institution As Eater: **The artist as food**

https://www.youtube.com/watch?v=_QYwscALNng

Workshop:

- **Mapping**

- In pairs, discuss a project, mapping it to a metaphorical digestive system.

- **Discussion & Questions**

- Discussion points:
 - Where did the metaphor break down? When was it not applicable
 - Where is the research?
 - Where is the practice?
 - What is peer-reviewable?
 - What is the outcome/output?

- **Wrap-up**

- Bringing session to close
- *Reminder.* Send your stories/data to be included in future paper.