INTRO

ALL SIDED GAMES

HOW NEAR IS HERE?

FACTISH FIELD

THE INDIRECT EXCHANGE OF UNCERTAIN VALUE

HOW TO TURN THE WORLD BY HAND

CHORAL GLOSSARY

TOWARDS A CITY OBSERVATORY Constellations of art, collaboration and locality

TOWARDS A CITY OBSER-VATORY*

Constellations of art, collaboration and locality

COLLECTIVE

Towards a City Observatory
Constellations of art,
collaboration and locality

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TOWARDS A CITY OBSER-VATORY*

Constellations of art, collaboration and locality

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Artist Contributors: Chen Hangfeng and Feral Trade Café by Kate Rich.

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A COMPLEX PANO-RAMA

Kate Gray

It may be a human condition to find the times that one lives in particularly complicated, and it may also be true that every time has its own complexities. However, we are currently living through particularly turbulent times and it is therefore important to acknowledge this while we, the group of people who make up the contemporary visual art organisation Collective, are repurposing Edinburgh's Old City Observatory to explore what a new kind of City Observatory could be. How will it behave? How can it be engaged with? How do we articulate its complex nature through a multitude of voices? And what might it mean to our contemporary socio-political landscape? Or, in this new kind of City Observatory how will Collective support artists and others

to stretch and weave between actors within the landscape, whether people, architecture or objects? And what can be produced between artists and other people within this panorama?

Collective was initiated by artists in 1984 to address their need to see, show and take part in the world beyond their studio walls. This impetus is still held within the fabric of the organisation and throughout our history of embracing change and learning, through both making and making public, Collective has played its part in an artist-led landscape.

In 2013, after discovering the site while producing an artists' project in 2010[1], we moved to the Old City Observatory. Immediately responding to this amazing, challenging and sometimes conflicted site, we began a phased project including developing a proposal for a new physical space while the organisation engaged in re-thinking itself in a way that is intentionally public.

Built between 1800 and 1880 and sitting within a walled garden site, the Old City Observatory on Calton Hill is a significant icon of the Scottish Enlightenment, but in 2010 it was in a bad state of disrepair and in threat of loss with no clear plan for its future. Historically the Old City Observatory complex has been a place to house telescopes and observe the stars, connected to marking time and effective trade routes. Also, Robert Barker conceived the concept of the panorama in 1787 while walking on this hill. This is amongst the many ways that Calton Hill is woven into time, space and narrative. These complicated layers of history underline it as a place for us to view, to reflect upon the city, to bring people together, to research, to make and to act as a laboratory in which to follow experimental or academic pursuits.

1. *Staged*, by Kim Coleman and Jenny Hogarth, 30 July–15 August 2010. Produced off-site at the Old City Observatory by Collective with the support of Edinburgh Art Festival's Expo fund. *Staged* was a multi-channel video installation combining live and pre-recorded footage, transforming Edinburgh during the festival into a mise-en-scène, and its visitors and locals into players.

This publication represents a moment within this period of public contemplation when the organisation pauses, reflects on our working methods and considers some of the pivotal projects from the past five years to inform our way forward. We are using these projects as a lens, through which to look towards a future as a new kind of City Observatory. The projects presented in this book represent five distinct, complex and pertinent productions, which took place between 2010 and 2015. They are examples of Collective producing projects with and for artists, developing a focus on expanded practice, and working at the intersection of art making, constituencies and specific localities. We hold this space as a zone of contact, following artists' ideas and developing approaches to make their vision a reality through the weaving of shared concerns with others. By insisting on taking time, we aim to provide the best possible circumstances to identify, challenge and nurture exchange. Through all our programme strands we allow space for the slow emergence of mutual confidence.

Collective present international artists in Scotland for the first time. We also work with and for a cohort of emergent, Scottish based artists each year, broadening working practices out to communities, schools and other parties drawn together, but always with attention to the specifics of each encounter. We do not claim to always get things 'right' but we consistently challenge ourselves and others to understand what might be, through making those possibilities open.

Artists' projects have enabled us to engage with the complexity of our panorama or to imagine a different panorama through their eyes. Through the practice of working with artists, engaging in both tacit and

explicit forms of learning, we come together to think through making and to discover many forms of speech.[2] We open up ways to consider how art can act as a lens to bring things into focus that are hard to locate or make visible. By making room for a generative process of production rather than presentation alone, our expectations necessarily need to remain flexible. This can create challenges for an organisation, but ones that have proved useful for discussing the aims and intentions of artists, citizens or constituencies. Our new context provides a focus for Collective's commitment to meaningful collaboration and the possibility of fostering mutual confidence.

This publication is conceived to be experienced as choral; a bringing together of many voices, more than would often be the case, to discuss five works. Collective has always been a plural entity, drawn together around the notion of collectivity and mutuality — initially, bringing together a voluntary committee of artists to programme peers; now, a not-for-profit independent space with a staff team committed to process and experimentation. Different collectives form around each project, always with an aim to listen to and potentially amplify new or different voices.

Therefore, this publication begins with my own single voice, but incrementally it unfolds into plural introductions, three to be precise, then a multitude of voices flowing through the chapters and ending with a choral glossary, contributed to by all the writers in place of a conclusion. The choral glossary defines language collectively used and differentiates voices involved in the negotiation of language around our current understanding of what the new kind of City Observatory may be.

The three authors of the introductions — Charles Esche (Director, Van Abbemuseum), Dr Simon Sheikh (Programme Director, MFA Curating, Goldsmiths College) and Lesley Young (Teacher in Curatorial Practice,

2. Saskia Sassen's text 'Does the City Have Speech?' informs the use of the word. Speech being a foundational element in theories of democracy and the political, Sassen asks if culture or making can be an aspect of cities having a systematic response — talking back. Sassen, S. (2013) 'Does the City Have Speech?' in *Public Culture 25*, 2 70, p.209.

Glasgow University and Glasgow School of Art), are critical friends each with different, but interlocking, concerns. They play a crucial role in reflecting on the wider landscape in which our projects sit and have all contributed to the development of the organisation through dialogue over the last seven years.

The five separate chapters are introduced and edited by people who were directly involved with that particular project and have been tasked to allow other voices to be heard. The chapter editors: Dr. Julie Crawshaw (Visual and Material Cultures research group, Northumbria University), Frances Stacey (Producer, Collective), Dr. Angela McClanahan (Director of Visual Culture, Edinburgh University), Fiona Jardine (Artist and teacher) and Jenny Richards (Curator and Co-Director of Konsthall C) all had a myriad of different roles in the projects they introduce and offer distinct perspectives on. All come from different disciplines and backgrounds, but share a commitment to research through practice and have formed part of the collective endeavour during the production of the projects. Each chapter editor has invited others into the conversation or reflection on that project and its panorama.

Artists' contributions are located in the works themselves, events which are documented elsewhere but that we reflect upon here. In this publication we are involved in identifying the role Collective takes as a producer, by recognising and nurturing mutuality as a practice of listening, learning and unlearning together. We are not unique; however we consider every project as such. The aim of this approach is not to expand the boundaries of what is considered art or to put art to use for the benefit of a specific doctrine, but to make transversal connections and understand art as one of the most complex tools we have to engage in our panorama. We invite others, and challenge ourselves, to take a position, and possibly change the lens through which the panorama can be viewed.

The projects presented in this publication are by no means the only ones that could have been focused on. They are examples of the many complex and layered projects of which Collective has been an instigator, collaborator and producer. I hope you find that these projects offer a window onto the possibility of a new kind of City Observatory, which is a collective challenge, a mechanism for bringing different things into focus, making the invisible visible, and supporting the potential of art to make significant contributions to our complicated times.

OBSERVATORY FOR THE CITY

Simon Sheikh

> In the firmament that we observe at night, the stars shine brightly, surrounded by a thick darkness. Since the number of galaxies and luminous bodies in the universe is almost infinite, the darkness that we see in the sky is something that, according to scientists, demands an explanation. It is precisely the explanation that contemporary astrophysics gives for this darkness that I would now like to discuss. In an expanding universe, the most remote galaxies move away from us at a speed so great that their light is never able to reach us. What we perceive as the darkness of the heavens is this light that, though travelling toward us, cannot reach us, since the galaxies from which the light originates move away from us at a velocity greater than the speed of light. To perceive, in the darkness of the present, this light that strives to reach us but cannot — this is what it means to be contemporary.
>
> —Giorgio Agamben, 'What Is the Contemporary?'[1]

1. Agamben, G. (2009) *What Is An Apparatus and Other Essays*. Stanford, CA: Stanford University Press, p.46.

In a groundbreaking book on the historical construction of vision in the 19th century, Jonathan Crary, describes how new technical instruments of vision, such as the microscope and the telescope on the one hand, and the stereoscope and wonderfully named phenakistoscope on the other, marked a shift in the relationship to optical apparatuses — and thus to the techniques of the observer — from the metaphoric to the metonymic, by placing both viewers and instruments 'on the same plane of operation, with varying capabilities and features.'[2] Crary posits this change with the emergence of modernity, and directly compares the changing function of the instruments of vision to Marx's famous definition of the development from mere tool to actual machine, installing a different interrelation between human and instrument, that actually reverses the relation of subjugation and exploitation. Whereas the tool was utilised by humans, and thus at their service, humans are now used by the machine itself, as exemplified by the factory.

The modern gallery space, the white cube, is, of course, contemporaneous to the modern factory, and may also be considered as a metonymic place, rather than as the space of metaphors, as is most commonly the case — but this would require that we understand the technique of the observer, as a place from which to view objects in a specific relationship that entangles the viewer with the world, and the classification and ordering of things. Crary does not mention the gallery space in his book, but does stress a shift from the art-historical tradition of being preoccupied with the art object towards a history of the observer, and the instruments of observation. Viewed in this way we can, of course, look at the gallery as a technique, as an instrument of viewing that is also put into architectural and discursive form, similarly to the observatory, which would be crucial for any understanding of a contemporary city observatory as an art institution. Now, at first glance, or perhaps even with downcast eyes, the gallery seems to be a space for the proliferation of metaphors, and its contemporary form, the white cube, has itself become a metaphor after the writings on the gallery by Brian O'Doherty.[3]

2. Crary, J. (1990) *Techniques of the Observer — On Vision and Modernity in the Nineteenth Century*. Cambridge, MA: MIT Press, p.129.

3. O'Doherty, B. (1986) *Inside the White Cube — The Ideology of the Gallery Space*. San Francisco, CA: The Lapis Press.

Indeed, O'Doherty described the gallery space as no less than an ideology, which implies that much more than merely the display and reification of objects are at stake, namely also the entanglement and edification of the viewing subject. As a discursive space, the gallery too, implicates the spectator in the work of the artworks, so to say, but with a significant difference: as Hito Steyerl has remarked in a recent essay entitled 'Is a Museum a Factory?', the museum does not make labour visible, but rather conceals the actual labour of installation, cleaning etc., but is nonetheless '…a space for production' and 'a space for exploitation,' going on to conclude that it is 'a factory, which produces affect as effect.'[4] It thus comes as no surprise that what were once the grand factories of Fordism are now transformed into museums of contemporary art in the post-industrial cities of the west.

If the institution is, then, a machine that produces specific subjects, what can be asked of transforming, not the factory into a gallery, nor the gallery into a space of immaterial labour, but the historical observatory into a contemporary gallery? Which subjects is it for, and which subjects will it potentially produce? Or, more concretely, what type of technique of observation is it going to be? These are, of course, not only aesthetic questions, but also social and political, as the problem, or task if you will, is twofold. On the one hand the gallery must try and identify who its observers are, which may be seen as its public, but indeed also as its community, and is, as such, not so much an issue of audience relations, but of a political constituency. On the other hand, publics exist only by being addressed, so an imagined community cannot be separated from the mode of address that is the gallery and its activities (exhibitions, public programs etc.), and a constituency is thus produced through the entanglement with institution — a relationship that is both, if to varying degrees in various times and through various formats, empowering and overpowering. This is, in a word, how the institution *institutes*, and the staging, moulding and moderating of these contradicting, but productive forces is precisely the *public work* of any institution.

4. Steyerl, H. (2012) *The Wretched of the Screen*. Berlin: Sternberg Press, p.63.

For a city observatory engaged in contemporary art, the constituency is thus multiple, with the history of the place being connected to both spectacle and research: watching the skies and discussing the findings and the methods, but exhibition spaces have these features too, and exhibitions themselves can be viewed as constellations — specific assemblages of ideas and forms connected in the darkness, and becoming figure, projection, image. The notion of constellation does not only reside in astronomy, of course, but is also a guiding principle within Walter Benjamin's non-chronological theory of history, and has more recently been employed in the theoretisation of contemporary curating, and in particular the politics of exhibition-making. Here, I am thinking of Okwui Enwezor's description of contemporary art as a 'postcolonial constellation'.[5] In this essay Enwezor makes a claim for contemporary art as postcolonial and globalised, invoking Glissant's crucial concept of contact zones, and as such, undoing the western notions of linear history, cultural hegemony and modernist developmentalism, instead positing a field of permanent transition. It is noteworthy, of course, that the term used is constellation, while the text departs from the postmodern recognition of there being 'no vantage points from which to observe any culture'[6] — precisely the fixed vantage point the observatory was historically supposed to provide and guarantee! Our current task, then, is to decolonise the observatory, precisely by making its foundations unstable, its production of knowledge a zone of contact. The observatory must engage in uncertainty rather than scientific assessment, or bureaucratic benchmarking.

However, this is not about relativism and all things being equal, but, rather, in the Benjaminian sense of the constellation, as a specific assemblage: 'ideas are timeless constellations, and by virtue of the elements' being seen as points in such constellations, phenomena are subdivided and at the same time redeemed.'[7] Which is to say, in our context, that the curatorial is not only about making constellations, in the sense of putting things together, but importantly about which things are being put together and how: which view is produced?

5. Enwezor, O. (2003) 'The Postcolonial Constellation: Contemporary Art in a State of Permanent Transition', *Research in African Literature*, Vol. 34, No. 4 (Winter), pp.57–82.
6. Ibid., p.57.
7. Benjamin, W. (1925) *The Origin of German Tragic Drama*. London: Verso, p.34.

How does the contemporary emerge? At this moment, it is useful to think concretely about the city, and the city of Edinburgh in particular. It is not my point here to analyse the city, its various social stratifications, and political histories, but merely to note how these inevitably make up the fabric of the contemporary city, and, moreover, to point to another simple characteristic, namely that it is a port. Again, this is not to endlessly reiterate notions of the seaways, histories of the maritime, and routes of trade and industry, but merely to recall the original Latin meaning of the word port: that it is the gate to the city, and thus both its zone of contact with the world, but also its mechanism of control, an apparatus of the governance of the flow of bodies and things, subjects and objects. Contemporary galleries are also such apparatuses of governing, and must thus ask themselves how they want to govern in a contemporary rather than historical sense. Only by answering this question can institutions of art become contemporary. The gallery and the observatory are places from which to see the world, and from where it can be imaged and imagined. The question is only, which world? Which world-view?

Returning to the quote from Giorgio Agamben that is used as the epigraph for this essay, we can perhaps ask if the contemporary observatory is a place from which we can see the contemporary itself. But what does it mean to see the contemporary? In Agamben's somewhat bleaker constellation than the ones conjured up by Benjamin, the light and ideas of the past cannot reach, and thus perhaps also not be redeemed. Instead, what we see is the darkness of the present, and indeed, our times are dark times. Furthermore, referencing Nietzsche, Agamben actually goes on to associate contemporariness with disjunction and anachronism: 'Those who are truly contemporary, who truly belong to their time, are those who neither perfectly coincide with it nor adjust themselves to its demands.'[8] The contemporaries are thus quite rare in his view, but here we may beg to differ: are our times not filled with those left behind by the post-industrial and post-internet society? Are our times not filled with those struggling, and not

8. Agamben, G. (2009), p.40.

coping, with adjusting to the demands of neo-liberal selfhood, precarity, austerity measures and global violence? As such, a contemporary observatory for the city must be for those who are out-of-joint, to become the contemporaries that they truly are.

The hope of Collective and

THE P OSSIBILITY OF THE OB SERVATORY

Charles Esche

Collective will soon be established in a nest of spaces high up on Calton Hill, and it will soon feel as though it has always been there. It is a perfect location for an art institution that has grown out of, and with, the city. From up there the new Collective can watch the city and coast, as well as look up to focus on the stars, both literally and metaphorically. This wonderfully fortuitous displacement of Edinburgh's main experimental art space began some years ago, when it first moved from Cockburn Street to the undeveloped City Observatory site. Now, with the promise of a new campus of buildings providing access to historic areas closed off to the public for years, that displacement becomes a settlement — a moment to take stock and look around, to shape its next evolution.

Collective's recent artistic and institutional history is documented elsewhere in this volume. Its survival and development over the whole of its existence have been important ways of measuring how art has affected Edinburgh, and how Edinburgh has responded to art. It has not always been a story that covers bureaucrats and city planners with glory, but rather a tale of the struggles of a small, committed staff to keep a living connection between ambitious, experimental and complex art practices and the people of a city undergoing neo-liberal and national transformation. The way that the people in Collective persistently sought to connect to different city communities and to engage their immediate neighbourhood in the city centre always marked it out from other spaces in Scotland. The development of the space was also based on friendships and networks within the city rather than the art world so that, when Scottish art began to provoke more international attention in the 1990s art market, Collective and Edinburgh benefited less than might have been expected. That was partly because of the art world's focus on Glasgow, but also because the kind of substantial, long-term work in the city that Collective was doing was less easily digested by dealers and critics looking for product. It takes time to understand how an art project intervenes in, and changes, the potential of specific situations and communities, and a grounded way of working reduces the focus on the persona of the artist that is so crucial for the art world and its markets. However, what was once a reason to complain now becomes something to celebrate because the seeds that were planted then can be harvested now in a way that can transform the reach and potential of the institution in the city and beyond.

One mark of this is that the continuation of the policy of giving time and commitment to artists working in relation to a place and a community has already shaped the move up the hill. It is what makes the Collective's continued growth both legitimate and exciting, because it offers a way of thinking about an art space as something more than the site of exhibitions or artistic presentations, but rather as a 'social power plant' to use a term from Tania Bruguera's Arte Útil projects. The narrative of inclusion has, of course, been inscribed into the name 'collective' from the beginning, as it grew out of an artist-led initiative into something that reached far beyond that community. I have always understood the name of Collective not as a logo but as signalling a methodological approach to producing and presenting art, one that implies a level of working together where artistic individuality takes a step back in favour of working in co-operation with other users of the institution. It has meant that Collective has always remained an artist-led institution, in the sense that it can be seen as an artistic project in its totality and less as a venue in which art happens. In this next phase of Collective, this understated principle of collective artistic leadership can be cherished and made more explicit. It can be the means by which the institution distinguishes itself from others in the city and continues to flourish as Edinburgh comes to terms with its new international position, as well as with the many more general and profound changes that will sweep over it in the next coming decades.

These latter changes are affecting much of the cultural and artistic landscape in which institutions such as Collective find themselves. They embrace the whole relationship to a public and undermine the separation of art from other disciplines and activities. The modernist conviction that specialisation and division of knowledge deepens understanding is proved increasingly false as it fails to take account of destructive environmental and social consequences that can only be measured across different, mutually ignorant fields of knowledge. Such consequences are, to put it simply, a process that leaves the modern Eurocentric understanding of the world behind. I believe that they can best be understood in terms of a major emotional, political and economic transition, or a paradigm shift in which a shared set of values is abandoned in favour of one that more adequately fits to contemporary experience. The shift cannot be contained by analyses like post or alter-modernity but requires a non-modern or 'demodernised' worldview in which people everywhere will need to come to terms with the connected exclusions of the modern, the colonial and the oppressed without reverting to pre-modern patterns of society.

As the world in general moves beyond modernity then, the associated notion of a broadly homogeneous audience for art shaped by modern hierarchies of gender, geography and knowledge also fails to hold up to scrutiny. The new potential publics for art are now superdiverse; their sense of individual identity, normative family relations, gender privilege and geographic centrality becoming multiple and transforming. This final transition away from the modern mindset is naturally being experienced in different ways by different groups today, but its general drift is clear. Europe, a continent that has long assumed its role as

a primary agent of history, is no longer the centre of attention. While this process is understandably disturbing for its powerful inhabitants, it does not have to be destructive in the way it is often portrayed. Europe can, in some senses, rejoin the world as one place amongst others rather than as the one and only instigator of change. As part of this development, it is only logical that one of the last great modern European empires to survive into the 21st century is finally leaving the stage with the break up of the United Kingdom that was at the heart of the British Empire. As that process happens, Scotland, and Edinburgh, will become different places with different expectations about their (inter)national identity and role, and art and cultural expression will be significant indicators of how that will come about.

One of the chief roles culture can play in these circumstances is to mitigate the most disturbing consequences by fully embracing the transition away from the modern and speculating about what society might be in the process of becoming. This is something that it is already successfully doing at the margins of its activity today and it will hopefully become one of art's core contemporary competences in the near future. To reach that potential the cultural field and its different art worlds — commercial, critical, community-based etc., — will need to go further in reforming their core functions and to come together in order to divide themselves up again in more useful and pertinent ways for the emerging environment. This will require a re-examination of the relations between the institution of art and its users — artists, curators, critics and especially the idea of an unspecified public audience beyond those limited categories. It will ask of the current art world that it readmit certain practices, terms, forms and histories that have long been excluded and to examine the traditions of art history, autonomy, individualism and originality that underpin its existence. The institutional language of art in the form of such devices as exhibition, commission, collection, art space, museum etc. will also need to be pulled apart and reshaped. For Collective, as any other similar space, the challenge is exciting but severe. Fortunately, the move up to Calton Hill and what it represents in terms of a particular location within the city, is a serendipitous event, providing a unique opportunity to use the history of the ground on which it stands to add a contemporary concept of social observation to its reservoir of collective practice.

The previous use of the buildings that form part of Collective's new campus might be coincidental but it can become fundamental to the new profile of the institution. The idea of the 'observatory' can be the key metaphorical tool through which the transitions in both art and society can be registered and reflected upon. It is a gift to a contemporary art institution because it immediately refuses the modern idea of an artistic avant-garde that must lead the charge into the future and drag the majority behind them. The observatory as metaphor or model is a much more timely and potentially powerful model of how art might be able to intervene in our transitional condition. The observatory metaphor rejects the imperative to innovate and invent that has long been instrumentalised by the creative industries and the communications industry, and replaces it with a very different operation. An observatory is required to look, listen and reflect on what it experiences and, as a result of what it observes, to seek to ascribe motivations, emphasise connections and identify patterns in what might otherwise be an incoherent vision of the present. These actions are not definitive but can be tested against further observations, suggesting a mode of making art that is shared, collective even, rather than the product of individual genius passed down to a waiting audience. The question of what kind of stories these processes produce is crucial here, as well as what kind of narrators are allowed to tell them. In a world beyond the modern, it is unreasonable to expect a single theory or a new manifesto written by a few scientific or political analysts to provide solutions. Diversity and difference is required and there is no one right means of joining the dots or linking cause and effect. Also, in contemporaneity, the things that modernity generally refused to admit — faith, magic, emotion, irrationality etc. — will have a much stronger role. How society feels and believes is likely to determine which way it will go. In these circumstances, struggles over the symbolic value of culture in the broad sense, its modes, protocols and forms of address, will play an increasingly vital role in shaping events and gathering people. The protagonists that used to be identified as an audience will, slowly or suddenly, become active agents in crowd-sourced forms of thinking. Collaborative uses for network technologies will close distances and be a means to contribute to arguments in places far from home. People will combine partly around cultural choices.

In these ways, the networked society that we have already become will transform into a potential commons shaped through the experience of looking at what the modern world left in its wake. This emerging, more collectively orientated society, will be full of conflict, entanglements and interferences that mark the most interesting contemporary art today. As such, sensitive artists now are concerned to show the temperature of the time as one of conflict and exchange, and they are looking to create the means for these urgencies to play out at the symbolic level. They are also repurposing the old modern narratives in ways that recognise the current crises while developing techniques to change a viewer's perspective of them. Many of the most recent exhibitions at Collective have included such artists, another promising sign of the institution's future.

The agonistic collectivity that artists and art institutions can produce together is what the cultural field and its redesignated publics can rally around. To progress it will require forms of interaction and connection that still need to be developed but can perhaps be imagined. An openness to observation and experience will be key. Artists and institutions will need to be more attentive to social and economic conditions; and hypersensitive to what is going on around them at all social levels. This demands significant investments of time and energy. At the same time, art institutions may need to do less proactive programming, but rather play host to social movements and invent public forums that will provide the raw material on which artistic plans can be built. The role and expectations of artists needs to change too. They will become instigators or initiators rather than decision-makers and fabricators. They can use their unique skills to create environments in which people would feel ready to participate and think together. In general, there would be less demand for the solipsistic activity of the artist as a figure obsessed by self-expression, though their contribution would still be highly personal through creating their own intimate exchanges between people that build trust and engagement. However it is formalised, the mission of art institutions is also being revised in this process. It may become largely to promote empathy between agonistic positions in a diverse and uncomfortable society. While it has traditionally been the task of culture to build such empathy, to put us in the shoes of another and to permit us to imagine the imagination of someone else, it now needs to encompass a much wider range of individual preferences. In the contemporary world of conflict and entanglement, where differences will collide, art and its institutions can make a more vital contribution than ever before and find ways for the human collective to monitor, cope with and understand what is happening, just as they have done during such similar fundamental transformations in the past.

The opportunity exists for Collective, given its history and its site on Calton Hill, to perform this task for Edinburgh. Because it has already built friendships with diverse city communities and stands for an art that is both internationally connected and locally grounded, it can become a forum for that empathy. Collective can equally be a place where understanding the difficulties of the fundamental transitions of the moment can be expressed in artistic terms. It can use its historic environment as a ground on which to build a search for new understanding and curiosity about the world in general and Edinburgh in particular. It can find ways that allow others to contribute and negotiate among themselves all possible ways of seeing where 'we' stand and what is happening around 'us'. Under those conditions, what is now termed the audience would probably become closer to the idea of the users of art; the key subject and the main focus of for the art institution. This vision of a 'former audience' whose role will no longer be one of attendance, as measured by visitor figures, but of acting as collaborators in the making of meaning is one that Collective is perfectly equipped to realise now. The new combination of Collective and observatory is full of promise.

OUT-OF-HOME OBSE RVATORY

Lesley Young

Sometime in 1984, the year Collective was established, I spent a day at work with my father. Of the memories of that day the most vivid is driving up Calton Hill at lunchtime to eat sandwiches, looking at the view through the car windscreen. In those days there was room on Calton Hill for drivers and their cars. We gazed down into the city, orientating ourselves with the many visible landmarks, dad answering my questions about the various monuments on the hill — The National Monument — why was it referred to as Scotland's Disgrace? The walled complex — could we go inside? And Nelson's Monument — how exactly did the ball falling at 1pm help the ships docked in Leith Harbour?

I now know that it was the Transit House within the walled complex on Calton Hill where mariners in the early 19th century would arrive to set their chronometers — chronometers being the instrument that allowed ships to know their longitude while at sea — an invention fundamental

to trade and the colonisation of geographic space and industrialisation. And in 1854, the time ball added to Nelson's Monument, visible from Leith, meant sailors could set their chronometers without trekking to Calton Hill in person.

The other memory from the day with my father was getting a sense of what he actually did for a living. I knew he worked in advertising, but I also knew he (and we) did not inhabit the glitzy, champagne fuelled advertising world where content was produced and celebrated. By contrast, Dad worked for a company that specialised in outdoor advertising — known in the trade as Out-Of-Home (OOH) advertising. He was responsible for infrastructure. His job was to seek out possible locations for new advertising billboards and hoardings and negotiate the use of the sites with their owners. So that day in Edinburgh, the city my father grew up in, he was looking for vacant lots, eyesores to mask, sites about to be developed, and blank gable walls, and I accompanied him.

Although my interpretation of the job omits much of the detail, the process enacted by my father to identify and secure these sites seems happily straightforward, understandable and short on bureaucracy. He used embedded knowledge and experience of the city's streets, habits and rhythms to begin to make decisions on where to locate billboards. He tapped into public and private development plans, kept himself informed of city council schemes and utilised personal contacts. He judged which areas were experiencing development, which roads flowed with commuters, which junctions snarled with traffic and imagined hoardings as ways to tidy up unsightly corners. It's even possible that he disregarded some sites with potential if he felt billboard advertising was not appropriate for them, or he suspected residents and planners might object. He dealt with siting the support, the placing of infrastructure, not the content. He was looking for space that was still to be framed, creating views in geographic space, where none previously existed.

The simple process I encountered in 1984, to look for unframed space, would soon become accelerated and fueled by technology, invention and opportunism. The linear process of knowing a city, looking at and observing it in-person over time and applying on-the-ground experience, resulting, in my fathers case, in tangible billboards, would be replaced by the analysis of a matrix of data including information from webcams, demographic statistics, voting patterns and the habits recorded by our loyalty cards.

In the late 1980s, outdoor advertising companies began to colonise public space under the guise of providing services to those who lived and used the city and improving the fabric of the city: smart new phone boxes, shiny metal and glass bus stops and digital clocks were installed and maintained by companies like Capitol, JC Decaux and Clear Channel. Such additions made cities instantly contemporary. The only caveat with these additions being that they were also designed to display adverts. As technology has developed, sites displaying single static adverts have evolved to be light boxes, mechanically looping scrolls or rotating prisms, and now digital interactive screens that tailor their message to circumstance — the temperature goes above 20°C and ice-cream adverts appear. We barely recall the moments when such street furniture wasn't present. Today, the same companies who paid for bus stops pay for wi-fi hotspots, framing the views on our hand-held devices, as well as those we see when we look up from them.

Through its first twenty-five years Collective worked hard to align itself with contemporary art discourse, the gallery acting as a conduit between Scotland and everywhere else, a growing institution recognised and respected from 'Milan to Manhattan'. In the mid 2000s, and also in step with the discussion of art's role in society, Collective conceived the *One Mile* project, developing a diverse programme of commissions with artists including Johanna Billing, Marvin Gaye Chetwynd (working at the time under the name of Spartacus Chetwynd), N55 and David Sherry. The artists worked with communities like: Space 44, a women's drop in centre; Move On, a charity with the aim of housing the homeless; and establishment stalwart, insurance company Scottish Widows. All were neighbours found within a one-mile radius of the gallery's Cockburn Street location. These neighbours provided context for invited artists, the subject of new work being created together, with all voices adding to the conversation. Although never an organisation aloof to its surroundings, these projects embedded Collective into its city in a new way.

As art in general — and Collective specifically — turned to its neighbours to answer the questions that were becoming more urgent,

the worst financial crash in ninety years played out — the housing bubble burst, banks had to be bailed out by taxpayers and the credit-crunch hit. As a sense of the scale of the crisis became known and named organisations wobbled, many failing; the complex webs of action and consequence were pulled into focus, and correlation between decisions made far away and their impact close by became apparent. And of course vice versa.

Building on the *One Mile* project, and with noise of the financial crisis still echoing, Collective developed activity with artists that considered art in relation to families, locality, anthropology, institutional power and trade through the five major projects: *All Sided Games*, *How Near is Here*, *Factish Field*, *The indirect exchange of uncertain value* and *How to Turn the World by Hand* — all of which are discussed in detail in the pages of this book. In each project Collective stretched out into the city, using spaces with resonance: the Royal Commonwealth Pool, Meadowbank Sports Centre and Fettes College, involving participants and audiences beyond those familiar with the route to Cockburn Street.

Through its programme, Collective built an infrastructure of particular subjects, and with artists established the specific questions to address. At times the artists devolved their research and opened up the discussion to additional voices, making the conversation diverse and nuanced.

Uniquely, over the last four years Collective has placed its *Satellites Programme* at the heart of its activity. *Satellites* was developed from the long-standing exhibition strand *New Work Scotland* (2000 to 2013), and aimed to build professional and personal relationships amongst a peer group of five or six practitioners through shared experience, discussion and debate. Each participant still makes an exhibition, but it is seen as a step on their longer journey, rather than a destination.

Avoiding the conventional binary positions of exhibition-maker and exhibition-host that generally lead to a single exhibition, the Satellites structure welcomes a multitude of voices to inform five or six public presentations over the period of a year: exhibition-host, multiple exhibition-makers, the artist facilitator and those the group co-opts all partake in the discussion. An intense and responsive programme of learning for all involved, Satellites builds a web of relationships amongst the participants and Collective.

Through the directorship of Kate Gray, who was herself an artist involved with the *One Mile* project, the infrastructure of Collective and its programme have in many ways been devolved, allowing many voices to speak and be heard.

It seems worth noting that between my visit to Calton Hill as a child in 1984 and Collective's recent custodianship, the Observatory complex was allowed to slumber. Although a highly visible and tangible space, the walled precinct, swathed in history, wrapped in protective listings, was land 'held in common good' that was confusingly inaccessible. In recent years it was maybe exactly the tangible aspects of the precinct that made it difficult to speculate upon. It was out of step with developments in the city, and indeed in the western world, with everyone hunting for the intangible; whether digital space or the dematerialised world of post-Gold Standard finance. Decisions that would have been based on local knowledge, experience and observation taken by people around a table in a meeting were devolved to algorithms and data. The result of which being that choices and decisions were emptied of the checks and balances previously provided by qualities like responsibility and judgement. The unique location and 'shape' of the Observatory required integrity, wit and creativity to identify a way to occupy it — qualities that Collective have worked to hone and maintain.

It was in these years that Edinburgh squandered its reputation as a bastion of financial prudence, disregarding the simple rules of banking such as knowing who you are lending to, not lending to those who probably cannot afford to pay you back, and if it sounds too good to be true it probably is. But the city's head was turned, attracted to and enthralled by what we would later learn was basically pyramid selling. It was also in these years that a handful of world-renowned arts festivals taking place in August expanded into the hydra-headed gamut of the City of Festivals, covering every subject under the sun and stretching around the calendar from New Year to Hogmanay. Collective had a front-row view of this developing strategy, from their space on Cockburn Street in the heart of Edinburgh's Old Town, but had to give it up, to make way for centrally located hotel rooms — the current holy grail of any city's 'offer' to visitors.
On receipt of this news to vacate Cockburn Street, Collective gathered the information generated by artists and audiences over thirty years,

making use especially of the material from 2008 onwards which had focused on its city. It was this embedded knowledge that allowed Collective to see the Observatory Precinct and begin the process of pruning the vines that it was shrouded in.

The *One Mile* project developed from the instinct that an allegiance with neighbours was necessary, fruitful and rewarding. This grew into rethinking programme strands to accommodate and encourage critical discussion and support. And as the move to the Observatory Precinct became real Collective devised programming to interrogate how to undertake such a manoeuvre, pulling in expertise that unpacked Calton Hill and the Observatory: considering its history (from geological to contemporary); its connection with society (through residents and visitors), and its possibilities for the future in relation to all constituents.

Collective is holding space for all in its orbit to occupy the Observatory and speak through it. The project shows the possibility of difference amongst monotony, conversation over monologue and the good sense of making observation central to anything you undertake. The view from Calton Hill to the harbour or into the city is fundamentally similar to that seen by sailors in 1812 or by me and my father in 1984, but the street level detail is very different. From their new vantage point Collective will propose the setting of routes and the framing of views necessary for these days.

Kate Gray is Director of Collective, Edinburgh. Previously, she led Collective's *One Mile* programme (2006–2009) and co-produced two large scale collaborative projects in hospitals (2000–2007) for Artlink. Kate's programme at Collective, which includes developing projects featured in this publication, has focused on co-production and transversal collaboration. Other artists who have been commissioned include Hito Steyerl, Goldin and Senneby, Jesse Jones, Slavs and Tatars, Simon Martin, Grace Schwindt and Petra Bauer. She studied at Oxford and Sheffield Hallam Universities before completing an MFA at Glasgow School of Art, being awarded the Fine Art prize. She is Chair of Rhubaba, artist-run gallery and studios in Edinburgh and is a visiting lecturer at Glasgow School of Art and Edinburgh College of Art MFA programmes.

Charles Esche is a curator and writer living between Edinburgh and Eindhoven, Netherlands. He has been Director of the Van Abbemuseum, Eindhoven since 2004, where he has reconsidered the purpose of the collection and its relations with its various users. He is also Professor of Contemporary Art and Curating at Central Saint Martins, London, England, where he established *Afterall Books* with Mark Lewis in 1998. He has co-curated international exhibitions including *Le Musée Égaré*, Toulouse (2016); Jakarta Biennale (2015); Sao Paulo Bienal (2014); *Strange and Close*, CAPC, Bordeaux (2011); Riwaq Biennale, Ramallah (2009 & 2007); Ljubljana (2011); İstanbul (2005) and Gwangju (2002). He is currently working on a major show on Indonesian art and history for Europalia, Brussels, Belgium in 2017. From 2000–2004 he was Director of Rooseum, Malmö, Sweden and before that worked at *protoacademy*, Edinburgh and Tramway, Glasgow. In 2012 he was awarded the Princess Margriet Award by the European Cultural Foundation; in 2013 the Minimum Prize by the Pistoletto Foundation and in 2014 the CCS Bard College Prize for Curatorial Excellence. He writes on art, social change and civil society and edited the reader *Art and Social Change* with Will Bradley in 2009.

Dr Simon Sheikh is a curator and theorist. He is Reader in Art and Programme Director of MFA Curating at Goldsmiths, University of London. He is a correspondent for *Springerin*, Vienna, and a columnist for *e-flux Journal*, New York. He is currently a researcher for the on-going *Former West* project, initiated by BAK in Utrecht, and working on a book about art and apocalypse entitled *Its After the End of the World*.

Lesley Young is a curator based in Glasgow. She established the curatorial agency The Salford Restoration Office with James N Hutchinson to explore and critique the visual arts infrastructure of Manchester (2006–2010); within the project she curated exhibitions by Artur Żmijewski, Jeremy Deller and Dan Shipsides, as well as developing the reading group Reading Capital and a public project with Katya Sander. She curated *All That Is Solid Melts Into Air*, with Jeremy Deller, for Hayward Touring, London (2013–2014). She leads MLitt Curatorial Practice (Contemporary Art) for the University of Glasgow, a course run jointly with The Glasgow School of Art. Recently she has integrated teaching with artists Annette Krauss, Roger Hiorns, Christine Borland and Can Altay into the programme.

ALL SIDED GAMES

An Introduction To All Sided Games

Julie Crawshaw

A programme of six commissions realised over two years, *All Sided Games (ASG)* was designed with the ambition to 'bring people together to make work of mutual interest' in and around venues built or used for the Commonwealth Games, Edinburgh 1970 and 1986, and Glasgow 2014. Funded by Creative Scotland (First in a Lifetime), Collective produced works by: Mitch Miller; Jacob Dahlgren; Cristina Lucas; Nils Norman; Florrie James and Dennis McNulty. In brief, the programme included the following projects:

Dialectograms, Mitch Miller: working with community and staff members, Mitch Miller produced a series of large-scale highly detailed drawings of the Piershill Community Flat, Meadowbank Sports Centre and Baltic Street Playground.

No Conflict, No Irony (I love the whole world), Jacob Dahlgren: in collaboration with families from across Edinburgh Jacob Dahlgren made a 100-metre banner which was walked to Salisbury Crags with collaborators.

001–100, Cristina Lucas: on a purpose-made track in Holyrood Park 100 people aged 0 to 100 took part in a 100-metre race which was promoted as a race with a difference — in which each participant was in competition with themselves.

Play Summit, Nils Norman: bringing together leading thinkers and practitioners alongside free adventure play, *Play Summit* considered the state of play in Scotland and beyond: including a walk, talks, workshops and a symposium.

Brighthouse, Florrie James: made as a reflection on and reaction to ideas around regeneration in the east end of Glasgow, *Brighthouse* is a film set in 2044 that speculates on a future where areas are designated Civil Exclusion Zones.

A Leisure Complex,Dennis McNulty): using certain historical and spatial givens relating to Carnoustie Leisure Centre as anchors, Dennis McNulty made a promenade performance which gnawed at the audience's sense of spatio-temporal certainty.

This chapter includes seven essays, a small selection of visual documentation and a 'graphic'. Six contributions by Susannah Thompson, Harry Weeks, Anna McLauchlan, Nils Norman, Emma Hedditch and Kate Strain each explore individual commissions. Kate Strain's essay is re-presented from its original setting, as included in a newspaper produced as part of *A Leisure Complex* (Dennis McNulty). The additional five essays were commissioned by Collective specifically for this publication. To open the chapter, through a longer essay, I invited Lisette Josephides to explore the guiding curatorial themes of the full programme: as being 'mutuality', 'collectivity' and 'collaboration'. The 'graphic' (as part of this introduction) is born out of a conversation between myself, Josephides and Dennis McNulty as developed in collaboration with Kajsa Ståhl and James Bell.

This editorial relationship is my second partnership with *ASG*. The first was made through an invitation to undertake an 'experimental evaluation' of the programme. I took the evaluation-research as opportunity to explore the experience of taking part myself. I produced a narrative account of being in the work.[1] In *Art as Experience* John Dewey reminds us that it is common to understand that physical 'outer' materials are changed through the experience of art, but not that our 'inner' human selves are also altered.[2] I have long been taken by this proposal. As a participant of *ASG* I took note of my weaving associations with buildings, mountains, parks, wind, rain. In considering the possibilities for this chapter, I wondered whether there might be an opportunity to explore ways to further express being-with-the-work. To think this through I invited Lisette Josephides and Dennis McNulty to explore the broad notion of a 'visual description' with me. *A Leisure Complex* was the final work in the *ASG* programme.

1. Crawshaw, J. (2016) *Somersault: Experience All Sided Games*. Edinburgh: Collective (http//:www.collectivegallery.net)
2. Dewey, J. (1934) *Art as Experience*. New York, NY: Perigee.

From my perspective, to meet McNulty again would provide occasion to extend our conversation. And to invite Josephides was an opportunity to extend the collaborative arrangement. As mutually convenient, we met in London. Perched around a low level table in Hackney Central Library we discussed the six (draft) essays, photographs and video documentation (during periods of intermittent Wi-Fi). Our conversation peeled around the nature of the in-between and its possibilities. The 'graphic' is a nod to the cords of our conversation.

As introduced by Kate Gray at the outset of this volume, the ambitions of the publication are to track the intersection of art, collaboration and locality and offer a lens to bring into focus aspects of collaboration. From a range of disciplinary standpoints — as crossings themselves — the essays explore the workings of the works. Language is of particular interest to Collective. One of the prompts for chapter editors included considering the question: 'who defines the language we use to describe a group of people drawn together through the collective goal of production?' As already outlined, the frame of *ASG* is the Commonwealth Games. In Anna McLauchlan's commentary, focused on *001–100* by Cristina Lucas, she explores sport's classifications and how they produce boundaries. Quoting from her essay, she states, 'the existence of the measure generates what it means to achieve within the framework of the measure's use'. McLauchlan suggests *001–100* meddles with measures. Through the work's 'performative relation with the games' *001–100* exposes the different forms of classification inherent within sport and those shaping our day-to-day understandings — 'making them malleable'. Her essay well reminds us of the spread of categories as manifest in language that block our way, and the possibilities for making room for refined manoeuvre. The commentaries explore the exercise of the works, and the way the works 'work out': as 'weaving' and 'stitching'; as 'dream sequences' and 'ambulations'; as 'makeshift'; as 'undevelopment'. As such, they offer connections for consideration.

At the beginning of my evaluation-research I went to Edinburgh to run 100 metres as participant number 48 of *001–100*. Rather than measuring outcomes against policy or funding criteria, as an 'evaluator' I set out to evoke the experience of taking part as a way to generate discussion with Collective. Lisette Josephides' essay was commissioned in support of furthering this discussion. During 2014 I scrabbled for words to

describe non-verbal exchange. After lining up to run, my co-runners recall people 'stretching and doing lunges'. In the words of Josephides, ethnographers are transformed by the fieldwork experience and end up in a different place from where they started, 'they stretch themselves to meet others in a new place through an imperilling of the self'.[3] But, how can we express this stretching and what it means to *be engaged*? This question guides Josephides' essay.

I take this chapter as a way to extend our exploration of experiential expressions — in relation to the work of Collective, and our collective work. Thank you to Susannah, Harry, Anna, Nils, Emma, Kate and Lisette for their contributions, and Collective for the invitation.

3. Josephides, L. (2010) 'Speaking-with and feeling-with: the phenomenology of knowing the other', in Grønseth, A.S and Davis, D.L. (eds) *Mutuality and Empathy: self and other in the ethnographic encounter*. Herefordshire: Sean Kingston Publishing.

Unconcealment

Lisette Josephides

This project came to me already steeped in layers of explorations. At the beginning were the different venues built or used for the Commonwealth Games in Edinburgh (1970 and 1986) and Glasgow (2014). Then came the art commissions placing artists around these venues, creating circumstances for 'mutuality, collaboration, collectivity'. Third, authors who had observed or participated in the art commissions wrote interpretative, evaluative and experiential commentaries (one artist wrote his own commentary). In between were many other layers, involving the Collective, some artists, and the editors of the current book, all incorporating 'mutual shifts'. The variety of these works and the interstices of their differences were particularly rewarding aspects of the collaborations. Finally, my own section, with the benefit of the six commentaries and the brief to expand on the experiential vocabulary for what happens in these encounters ('what it means to be *engaged*'), constitutes another layer, an attempt to pull together some insights by applying relevant theoretical conceptualisations to the case studies.

My immediate response to the works in the project was the feeling of being at home. They reminded me so powerfully of aspects of participant observation fieldwork, ethnographic writing, and 'virtual returns'.[1] I begin this section by exploring some key terms in the academic literature on this topic, then move to Heidegger's seminal discussion on technology, supplemented by Ingold's work on 'making' (unfortunately only in a footnote) and additional conceptualisations from philosopher Paul Ricoeur and anthropologist Paul Rabinow. Next, I apply the theoretical points and concepts discussed to the case studies and ask what sort of 'revealing' the artists and commentators of the initial art projects have achieved. Finally, I suggest an answer from an unexpected source to the question of what it is to *be engaged*.

1. Virtual returns include: 'fieldnotes, diaries, emotions, dreams, tape recordings, videos, photographs, language materials, songs and poems, objects, unrecorded memories, and mental snapshots' of times in the field. 'Virtual returns: Fieldwork Recollected in Tranquility', in Chua, L., High, C., Lau, T. (eds) *How do we know: Evidence, Ethnography, and the Making of Anthropological Knowledge*. Cambridge: Cambridge Scholars Publishing.

Reviewing the conceptual vocabulary

The traditional ethnographic practice of participant observation is popularly believed to have originated with the anthropologist Malinowski, who came 'off the veranda' to mingle with the Trobriand Islanders and 'pursue them like a huntsman' for ethnographic data.[2] An early distinction was made between 'etic' and 'emic' perspectives, the first said to be the viewpoint of the 'objective outsider' and the second (in Malinowski's words) 'the native's point of view'. More recently, fieldwork as a way of knowing others and creating knowledge about them and their culture has been described as a series of apprenticeships, which the ethnographer must undergo in the process of participant observation.[3] As the emic perspective gained ground and the etic perspective came to be viewed with suspicion, a variety of terms began to be introduced: empathy, co-production, stretching, elicitation, appropriation, mutuality, collaboration, cooperation and making. Some terms (such as elicitation) played on a double register, being used to describe fieldwork heuristics as well as how local people produced and reproduced their own cultural practices.[4] The view took hold that fieldwork did not describe an objective state of affairs that already existed; rather, it described what could be viewed from the perspective of relationships that were established in the field between the ethnographer and the local people. Thus the ethnographic monograph could be seen to a certain extent as a co-production. The extreme suggestion that lurked behind this was that the ethnographic monograph could legitimately describe little beyond that relationship. This was part of the crisis of representation in anthropology, discussed in the seminal volume edited by Clifford and Marcus.[5]

2. Malinowski, B. (1924) *Argonauts of the Western Pacific*. London: George Routledge & Sons, Ltd.
3. Jenkins, T. (1994) 'Fieldwork and the perception of everyday life', in *Journal of the Royal Anthropological Institute* 29(2): pp.433–456.
4. I use the term elicitation to describe a 'probing' way of speaking that minimises 'loss of face' on either side. A strong claim is made, and if it elicits a favourable response it is allowed to stand, but if it meets strong objections it is withdrawn or modified into one that is acceptable. Josephides, L. (2008) *Melanesian Odysseys: Negotiating the Self, Narrative and Modernity*. Oxford: Berghahn.
5. Clifford, J. and Marcus, G.E. (1986) *Writing Culture: The Poetics and Politics of Ethnography*. Berkeley, CA: University of California Press.

In much of this, a key realisation concerned the ethnographer's transformation by the field. As Heidegger put it (speaking of relations with others in general), having gone out and grasped 'knowledge' one could no longer return with one's 'booty' to the 'cabinet of consciousness', pretending to be the sole author or 'orderer' of everything.[6] Ricoeur presents an even stronger case in his description of the hermeneutical circle.[7] I paraphrase it here. 'The world of the other unfolds in front of me, through a series of strategies of making explicit. It is not cloaked in arcane practices. I do not distort it by imposing upon it my finite capacity for understanding, but rather understand it by a process of appropriation. To appropriate is to make into one's own what was initially "other". I can achieve this only by shedding the uncritical and illusory understanding which I always believed I had of myself prior to being instituted as a subject by the other culture which I thought I only interpreted.' This distanciation of self from itself destroys 'the ego's pretension to constitute itself as ultimate origin' and closes off the possibility of a 'secret return of the sovereign subject'.[8]

In my paraphrase of Ricoeur, allowing the field to 'enlarge the horizon of the understanding which I have of myself'[9] meant that I had become embedded in the local 'economy of emotion', as understandings forced themselves on me against my inclination. Empathy was part of the transformation through the hermeneutical circle, when I understood the full implications of having been made the sister of my field host in Papua New Guinea.[10] In an argument that seems to contradict his earlier comments about returning with one's booty to the 'cabinet of consciousness', Heidegger pronounces 'knowing through empathy' a fallacious way of thinking, as it constitutes a projection of oneself onto another and makes the other into a duplicate of the self.[11] My riposte is that empathy is mutual, not one sided, requiring 'stretching' from both sides. The trope 'oneself as another'[12] thus offers itself as an alternative to 'intersubjectivity', which appears to have run its course.

6. Heidegger, M. (1962) *Being and Time*. London: SMC Press Ltd. p.89.
7. Ricoeur, O. (1981) *Hermeneutics and the Human Sciences*. London and Paris: Cambridge University Press and Editions de la Maison des Sciences de l'Homme. p.37.
8. Ibid., p.113.
9. Ibid., p.178.
10. Josephides (2008), p.188.
11. Heidegger (1962), p.162.
12. Ricoeur, P. (1992) *Oneself as Another*. Chicago: University of Chicago Press.

Phenomenological perspectives came into use as part of the debate of how the other can be known. They used experiential and psychological terminology, combined with concepts from moral philosophy, philosophy of mind, concepts of the person, and the vocabulary of emotions. Different kinds of communication, beyond language and involving the senses and emotions, gained currency.[13] Thus the points made here concern morality as well as epistemology or knowledge creation. The ethnographic encounter can be described in general terms as an encounter with the other, which Levinas[14] sees as calling forth an ethical stance, requiring the acknowledgement of the radical difference of the other from the self. Thus empathy, co-production, stretching, elicitation, appropriation and mutuality are all involved in ethnographic encounters. But of course the encounter does not always run smoothly. In what follows I outline a case when collaboration was blocked, and only cooperation was possible.

In their research among a group of bioscientists, Rabinow and Stavrianakis[15] found that dialogue was not possible and collaboration became blocked. The bioscientists could not understand what the anthropologists expected of them and responded with irritation or sarcasm. It became clear that the two groups did not share a common vocabulary, and moreover, they were addressing different publics. The bioscientists paid lip service to a phantom public as the object of discourse, but carried on their work without real consultation. This experience suggests that if there is no common cause to begin with, collaboration is stunted (the authors use the term 'stultification'). The alternative to collaboration — cooperation — did not entail common definitions, whether of the situation or techniques, but was satisfied with division of labour and regular exchange. Rabinow and Stavrianakis had reached the limits of shared or mutual interests in understanding. Rabinow and Stavrianakis style their type of research 'the anthropology of the contemporary'. Of course, all current research is carried out in the present, but their coinage signals an approach to research that must attend not directly to the present,[16] 'but rather only to the doubly curated objects and artifacts originally taken from the present'. They are not

13. Josephides, L. (2010)
14. Levinas, I. (1961) *Totality and Infinity: An Essay on Exteriority*. Pittsburgh, PA: Duquesne University Press.
15. Rabinow, P. and Stavrianakis, A. (2013) *Demands of the Day: The Logic of Anthropological Inquiry*. Chicago, IL: University of Chicago Press.
16. Ibid., p.104.

studying the bioscientists in the way that another anthropologist might study a Scottish fishing village. They are studying the work of scientists in a secondary community.

I suggest that the commentators' reports of the artists' projects are to some extent such doubly curated objects. Is there a risk in this view that the essence of objects studied in this way might be suppressed? I turn to Heidegger's disquisition on technology for insights on this topic.

Heidegger: 'The question concerning technology'

In this short but dense work Heidegger[17] focuses on technology, demonstrating its links with art and philosophy. In seeking to understand others and the world, including nature and objects, human beings receive with openness, but also seek to get everything under control. This 'enframing', of getting everything under control, makes of everything a 'standing reserve', an 'ordering-for-use' rather than recognising a thing's essence as a being in itself. Human beings are challenged forth into revealing, and this revealing concerns nature, above all, as 'the chief storehouse of the standing energy reserve'. Enframing demands that nature remain 'orderable as a system of information'. In this system, causality shrinks into a reporting of 'standing reserves' that must be guaranteed. Busily ordering everything, human beings risk finding themselves as well in the category of 'standing reserve'.

But the illusion of control masks the truth that the exhortation to 'order and calculate' comes from the outside. It is how nature 'reports itself as a system of information' that is 'orderable' and 'identifiable through calculation'.[18] Another term, *poiesis*, describes enframing as bringing forth into unconcealment and thus revealing truth. Revealing truth is to reveal something in its being or essence, not as a 'standing reserve' for future use. This revealing is not merely a human doing; humans respond to the call of unconcealment as something outside them. Solely of themselves human beings can neither invent nor in any way make. They are thrown into the world not only with other humans, but also with

17. Heidegger, M. (1977) *The Question Concerning Technology and other essays*. New York, NY: Harper and Row Publishers.
18. Ibid., p.23.

the rest of nature and objects. In the danger of enframing becoming merely ordering and controlling, 'revealing' will trump 'controlling' when the indestructible belongingness of humans comes to light. In Greece, Heidegger tells us, art works were thought of as a revealing that brought forth, and thus belonged within *poiesis*. The merely instrumental definition of technology is therefore in principle untenable. Revealing must be more than 'ordering' and 'standing reserve'.

The question for the projects discussed here is how they are placed in the mystery of all revealing, avoiding the danger of 'an ordering that blocks every view'. Art belongs with *poiesis*, and traced back to Greece as *techne*, was not a sector of cultural activity enjoyed aesthetically but was a revealing that 'shines forth most purely'.[19]

Projects

The projects covered a broad range of events and works: they experimented with a discursive form of project making (Nils Norman); reflected on classification (Cristina Lucas, essay by Anna McLauchlan); engaged social activism with transcendentalism (Jacob Dahlgren, essay by Harry Weeks); explored the relationships between buildings and people (Mitch Miller, essay by Susannah Thompson); recalled events to probe and explore memory (Dennis McNulty, essay by Kate Strain); and pondered on collective spaces (Florrie James, essay by Emma Hedditch). A reflection on all the projects informed my thoughts, but space, alas, will permit my closer commentary on only two projects.

The artists fashion their works with varying degrees of explicitness about the aim of their project. Nils Norman, the only artist who wrote his own commentary, is the most explicit. He engages the transformative and inclusive qualities of play in shared public spaces that are being eroded by privatisation and control. The debate of fixed play versus free play and the tension between freedom and order can be seen as an example of Heidegger's contrast between ordering/controlling and poiesis, which is to let what is presented 'come forth into appearance'. When the 'junk playground' of 'free play' becomes too ordered, children

19. Ibid., pp 33–34. There is no space here to discuss the work of Ingold (2013), whose 'making' as a way of dwelling in the world is a relevant development of Heidegger's *poiesis*.

are presented with a ready-made enframing, as 'standing reserve' where they can play unsupervised and more cheaply. But the option of experimentation has been removed, in the interests of safety and economy. After reading the commentary I wanted to ask if it would be useful to have a study monitoring the effects of these playground plans on those children. Then I realised that such a follow-up would, in Heidegger's words, shrink causality into a reporting and reduce the project (and the children) to 'standing reserves that must be guaranteed either simultaneously or in sequence'. [20]

The risks faced here are no different from those outlined by Heidegger: how to avoid taking the current works as 'standing reserve'. Yet if we do not, how are we to build on the rich possibilities they offer us? There is a tension between the integrity of the work in its pure essence and the further work to which it is put, when work has issue ('impact') or becomes cumulative. Is it possible to devise a programme of further research work that does not take this poiesis as 'standing reserve'?

Dennis McNulty's project, nostalgic and somehow heartbreaking, mixes memories with dreams and movies, and feels, in the words of the commentator, 'so cozy and so strange at once'. Like ethnographic fieldwork maybe, comforting in its unfamiliarity. The artist's achievement, eliciting different responses from the audience/participants, brings to mind Bakhtin's comment: 'Artistic form, correctly understood, does not shape already prepared and found content, but rather permits content to be found and seen for the first time'. [21] But this openness, or lack of clear guidance on how to view the event or place oneself within it, is not altogether comforting, liberating or inspiring, as might be expected of co-production. The commentator was driven inside herself and back into her past, and at the same time felt vaguely manipulated and voyeuristic, 'privy to someone's clever and careful orchestral manoeuvres'. The mysteriously proferred pieces of graphene held symbolic promise or maybe they were a prank, being items of potential value but actually quite valueless.

20. Ibid., p.23.
21. Bakhtin, M., Emerson, C. (eds) (1984) *Problems of Dostoevsky's poetics*. Minneapolis, MN: University of Minnesota Press, p.43.

The artist was not present at this event. He had attended a previous occasion and did not like the impact that he had. This is a different perspective from that of most other projects, where the artist led the event. Here it is the work that involves people, not the artist. Though a series of events blur spectator and performer, it is not a case of participant-observation; the spectator is implicated rather than involved as a co-producer, made confused and caught off-guard in a performance stage-managed by the absent artist. What is important here is the memories the event evokes, and reactions are likely to be different from different people. The enframing remains mysterious here. Is the artist manipulating the audience, or is the commentator merely driven back to review the essence of her own existence? She is left to find her own way rather than being 'disburdened' by the artist, a move which for Heidegger would constitute 'ordering' or 'controlling'.

The editor of this chapter asked if such a 'collectively oriented arts organisation' could 'produce feedback loops of knowledge for research development'. On the evidence of the present exercise, involving so many layers of explorations albeit in an abbreviated form, I would respond with a resounding 'yes'.

Conclusion

In Heidegger's discussion of technology, which can be applied to the projects undertaken here, the reaching out in understanding is done not simply to receive with openness, but also to control. This leads to loss of integrity or truth. 'Unconcealment' avoids 'ordering' as 'standing reserve' of things or people in the world who are then seen from the perspective of their use rather than their essence as beings. 'Revealing the real' is to acknowledge the essential being of others. It is how *poiesis* works. *Poiesis* is precisely mutuality and mutual shifts, co-production, collaboration. It is belongingness.

Heidegger begins with technology and finishes with art. He uncouples aesthetics from art, taking it back to *techne* and *poiesis*. There is a transfer,

anthropologist Alfred Gell writes, 'in all domains of art production, between technical processes involved in the creation of a work of art and the production of social relations via art'.[22] Seeing technology and art as a human activity and part of the enchantment of social relations, Gell thinks he must suspend ideas of a universal or transcendent aesthetic in order to understand their social consequences.[23] But 'social relations' (stressed by some of the artists) is not an experiential concept, and to pursue social consequences would shrink art into a reporting exercise (this can be seen within the academy as audit, and now 'impact').

The 'purest moment' in our desire to learn and create knowledge may be the 'silent engagement with the work of others, whom we question but receive answers only by dint of our own examination and reflective appropriation of the text'.[24] Unconcealment can be seen as what it is to be engaged. The projects 'unconceal' by revealing the potentialities of relations and situations with all objects in the world. The commentators' writings suggest that there were already shifts. Some shifts are clearly framed by the artists. This is the place to look for 'enframing', no longer as a reporting but a cumulative project involving both artist and commentator. The commentators grapple with the task of revealing what is presented as itself, not as 'ordering' of 'standing reserves' but nonetheless transformed through layers of experiential appropriation.

22. Gell, A. (1992), 'The technology of enchantment and the enchantment of technology', in Coote, J. and Shelton, A. (eds) *Anthropology, Art and Aesthetics*. Oxford: Oxford University Press. p.56.
23. Ibid., p.44.
24. Josephides, L (2015) 'Knowledge Exchange and the Creativity of Relationships: Contextualizing and Recontextualizing Knowledge', in L. Josephides (ed.) *Knowledge and Ethics in Anthropology: Obligations and Requirements*. London: Bloomsbury Academic, p. 192.

The Mind's Miniatures: Entangled Maps, Tactical Drawing and Dialectograms

Susannah Thompson

Mitch Miller's A0 works on paper, responding to each of the locations in *All Sided Games*, are just one part of a broader *dialectogrammatic* approach. As such, it would be misleading to suggest that the corresponding dialectograms act as the 'result' of the project when they are as much a methodology or a series of critical intentions as they are the final, formal manifestation of a mytho-geographic process.

Miller's dialectograms have frequently focused on urban spaces which are liminal, marginal or shifting. These are not edge-lands, ruins or non-spaces, but thresholds, in-betweens and frontiers. They are conflicted, contested, sometimes resistant or transgressive spaces, areas which have been subject to 'decision-making' or 'visions'. Tensions have frequently abounded between their original or intended function (formed by architects, planners, tourist boards or councils) and the actual use or adoption of these places by those who use and live in them. For Miller these are not the happened-upon, serendipitous sites of a psychogeographical drift or dérive but close readings of place; site-specific character studies chosen and visited with purpose.

The drawings at first appear to be idiosyncratic maps — hand-drawn aerial views of certain locales with commentaries and notes written alongside. The artist's perspective is a 'pigeon's-eye view', allowing us to go in close, land briefly on certain points, then span out again to take in the whole. The typical features that might orientate the viewer in a conventional map — roads and other recognisable, anchoring landmarks such as churches or halls — are given less precedence than the sites which have evoked the most interesting narratives or memories on the part of the people who reside, work and play within them — the workers and residents of Piershill Community Flat and its

surroundings, the staff and visitors of Meadowbank Stadium or the children who have taken ownership of Baltic Street Playground.

In the dialectograms, the significance and meaning of specific buildings or spaces lies not with their architectural form, but with the anecdotes and stories of lives lived within them. If, as Miller has claimed, 'people think narratively rather than geographically' it becomes clear why the dialectograms should be regarded as a way of working as much as a finished object — so much of their content is derived from conversation, encounter and participant observation. Likewise, Miller's neologism 'dialectogram' encapsulates the artist's intention to create a congruence of 'dialect' and 'diagram', to record unauthorised, extra-mural histories of these places 'from the horses' mouth'. As critically regionalist methods of drawing they privilege the local over the global, the specific over the general and foreground the primary, embodied knowledge of those actively involved in the everyday use of these places.

Amidst the expanse of theories of place and space, we might look to Doreen Massey, Tim Ingold, Jane Jacobs and others in order to situate Miller's approach. Perhaps, though, Miller's position is closer to literary theorist Jane Gallop's 'anecdotal theory', a critical lens which seeks to 'honour the uncanny detail of lived experience' by paying attention to the 'trivial', quotidian narratives that theory all too often represses. Since their inception around six years ago, the dialectograms have shared a common methodological focus — writing and drawing (or writing as drawing) which, following Gallop, 'recounts a personal anecdote and then attempts to read that anecdote for the theoretical insights they afford'.[1] In Miller's case these insights might include (but are not limited to) an examination of the advantages and disadvantages of gentrification or regeneration, the value of archiving 'minor' histories, of recording oral traditions of storytelling, the ethical concerns surrounding participatory and socially-engaged art practices and, not least, how to render rich, subjective experiences and senses of psychological and physical space within the form of a 2D, static drawing.

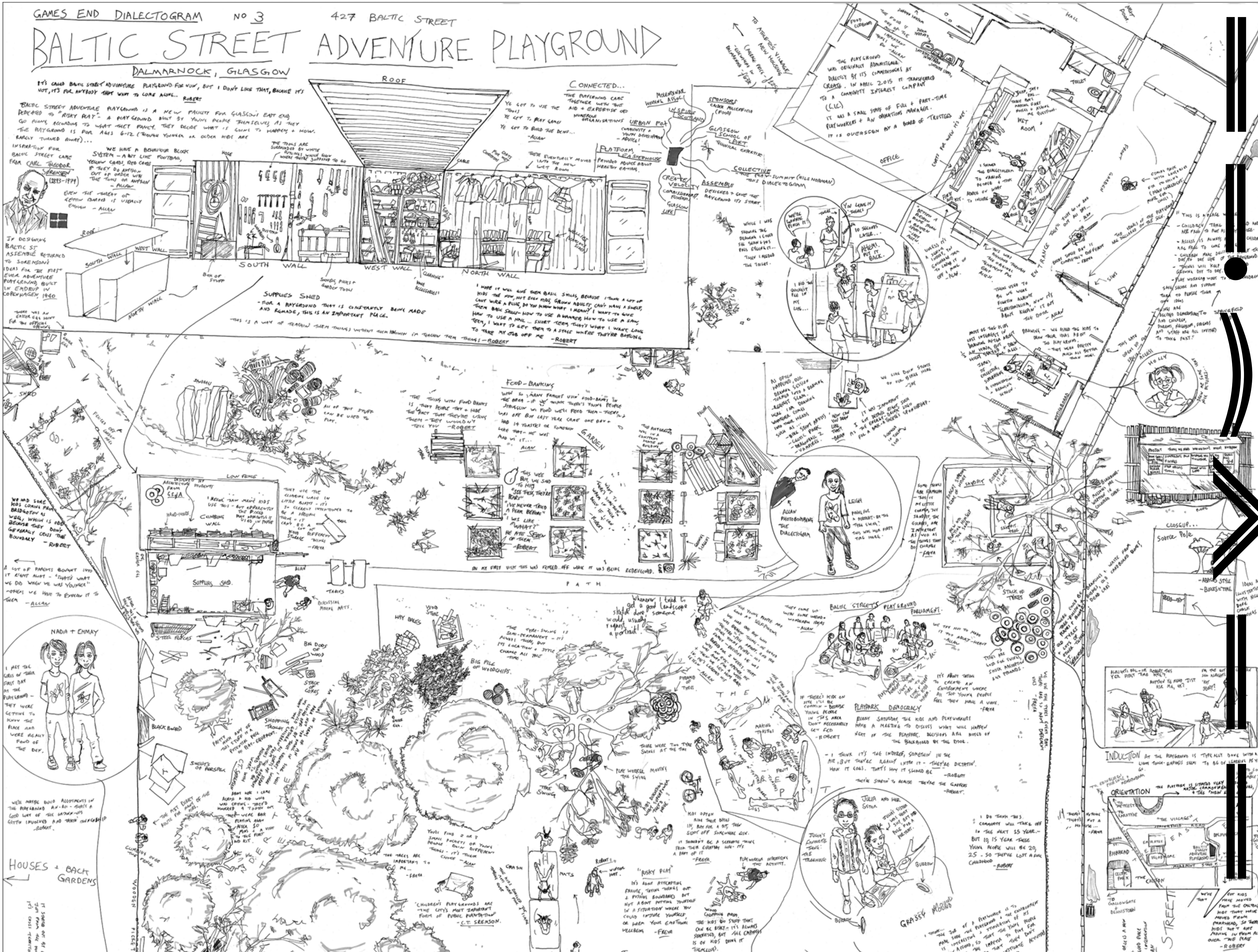
1. Gallop, J. (2002) *Anecdotal Theory*. Durham, NC: Duke University Press.

Following spread: Mitch Miller, *Baltic Street Adventure Playground Dialectogram*, detail, 2015. Courtesy the artist.

The drawings, produced after a long-term engagement with the people and the places they represent, ultimately aim to illustrate the social relations which are woven through a space as much as the physical sites themselves. Miller's task is a challenging one — how to depict or represent both the tangible and intangible elements of a place as a visual narrative? And how to do so as ethically and responsibly as possible? Is it feasible to act as a representative, an interloper or a mediating voice without becoming paternalistic or overly authorial? How might an artist navigate 'the nightmare of participation' whilst still maintaining an individual integrity to one's practice? Can dialogues initiated for the purpose of a specific project ever be 'authentic' or 'truthful', and does this matter? The dialectograms offer a way in to these concerns, rather than offering any kind of resolution. They are speculative, questioning and investigative rather than standing as a model or exemplar for participatory practice. But by embracing the ethical tensions such socially-engaged projects inevitably face, the dialectograms present a way of working *through* the complex relationships involved in representing the voices and experiences of others.

Dialectograms are not easily categorised. They have map-like qualities but cannot be used as maps. They are pictures, but pictures which resemble diagrams. Perhaps they are what Edward Tufte would describe as 'mapped pictures', combining 'the direct visual evidence of images with the power of diagrams: Image's representational, local, specific, realistic, unique, detailed qualities; Diagram's contextualizing, abstracting, focusing, explanatory qualities'.[2] Perhaps... but how does this account for Miller's emphasis on textual, verbatim narrative and anecdote? In their map-likeness, they resemble Robert Harbison's definition of maps as the 'mind's miniatures' containing 'more information than we need or can absorb, a plenitude which lends conviction, because there is no way of exhausting these little worlds'. Certainly, for the participants involved in producing the drawings, 'to have them steady before us is like recall of things forgotten, and even arouses the hope we can relive the times remembered [...]

2. Tufte, E. (2006) 'Mapped Pictures' in *Beautiful Evidence*. Cheshire, CT: Graphics Press, p.45.


GAMES END DIALECTOGRAM NO 3
427 BALTIC STREET
BALTIC STREET ADVENTURE PLAYGROUND
DALMARNOCK, GLASGOW
IT'S CALLED BALTIC STREET ADVENTURE PLAYGROUND FOR NOW, BUT I DON'T LIKE THAT, BECAUSE IT'S NOT, IT'S FOR ANYBODY THAT WANT TO COME ALONG... ROBERT
ROOF
CONNECTED...
SOUTH WALL
WEST WALL
NORTH WALL
SUPPLIES SHED
FOOD-BANKING
GARDEN
LOW FENCE
CLIMBING WALL
SUPPLIES SHED
PATH
HAY BALES
BIG PILE OF WOODCHIPS
NADIA + EMMAY
HOUSES + BACK GARDENS
BALTIC STREET'S PLAYGROUND PARLIAMENT
PLAYPARK DEMOCRACY
ALLAN PHOTOBOMBING THE DIALECTOGRAM
LEIGH
HOLLY
JULIA AND HER SISTER
GRASSY MOUND
INDUCTION
ORIENTATION
OFFICE
ENTRANCE
WET ROOM
TOILET
HALL
CLOSEUP...
SOCCER POLE
CRASH MATS
THE SWING
BLACKBOARD
"RISKY PLAY"
STACK OF TYRES
"CHILDREN'S PLAYGROUNDS ARE THE CITY'S MOST IMPORTANT FORM OF PUBLIC PLANTATION" - C.T. SORENSON.

Thus studying a map can be like reading a journal of the experience [while] seeing maps as places where secrets are buried changes the use of them.'[3]

Harbison noted that maps, like early Netherlandish painting, rely on miniaturisation or condensation and are simultaneously word and image: 'From van Eyck to Breugel they are all creating little worlds, even worlds within worlds [...] they think in separate bits and try to put as many of them as they can in every picture [...] you can lose yourself completely in a corner selected at random. They are elaborate like a page to be pored over or [...] a text which can be read in various orders'. Beyond function, they 'are our main means of aligning ourselves with something bigger than us'.[4] Ditto dialectograms. They represent individual stories, but those born out of a community. Personal anecdotes are subjective but are nevertheless civic, speaking of societal relationships, groups, networks and families. More entangled than classic documentary strategies would allow, falling short as anthropological studies, they retrace steps and trust in stories and memory — ephemeral, fleeting, transient things. In their fluidity and resistance to categorisation and discipline-specific methodologies, they offer something akin to Adam Philips' 'nuisance value', capturing the very idiosyncrasies and minutiae of site and place which are the bane of Google Earth, estate agent photographs and official histories.

For all of these reasons, the display of the drawings is something of a vexed issue. How can they best be experienced? Are they contingent on the context in which they are seen? Like the longevity involved in their production, the dialectograms demand time on the part of the viewer (or reader). They can be hung, picture-like, on a wall or scanned and made viewable digitally, allowing us to zoom in and out to see small details. They can be reproduced as prints, to be looked at flat, or on a drawing board. And yet none of these exhibitionary approaches is quite right. Paralleling the spaces and lives they represent, the dialectograms are formally hybrid, neither one thing nor another, though that, of course, is what makes them interesting — they make us work.

3. Harbison, R. (1977/2000) 'The Mind's Miniatures: Maps' in *Eccentric Spaces*. Cambridge, MA: MIT Press, pp.133–134.
4. Ibid.

There are no single-point perspectives, anchoring colours, or narrative signposts of where to start, nothing to tell us which way is 'up'.

The final dialectogram for *Games End* responds to Baltic Street Playground in Dalmarnock, a new adventure playground on a former derelict site in Glasgow's east end. Like the playground itself, the dialectogram is playground-like, can be read as a game, and can be messy, unruly and fun. 'In Michel Tournier's early 1970s novel *The Erl-King*, the terrifying giant-child Nestor announces that 'a playground is an enclosed space that allows enough play for play — a blank page for games to be written on like signs that have to be deciphered. But the density of the atmosphere is inversely proportional to the space that encloses it. If the walls closed in, the writing would be more crowded together. Would it be more legible? We might just arrive at the phenomenon of condensation.'[5] The Baltic Street dialectogram could be seen in the same way. At Baltic Street itself, children between six and twelve are encouraged to 'wear clothes that it's OK to get messy in'. So too, like outdoor play clothes, the space of a playground or Samuel Beckett's writing, for Mitch Miller the dialectograms are perhaps the best form he has found 'to accommodate the mess'.

5. Tournier, M. (1972) *The Erl-King*. London: William Collins Sons and Co. Ltd.

Social Abstraction: Jacob Dahlgren's 'No Conflict, No Irony (I love the whole world)'

Harry Weeks

The history of so-called 'social practice' has now been well-told: from its origins in the community arts initiatives and performance practices of the 1970s, through the addition of the qualifier 'new genre' to the field of public art in the early 1990s, to the mainstreaming of relational and dialogical aesthetics in the 2000s. While the practices grouped together in this lineage differ widely according to any number of political, aesthetic and ethical criteria, they have fairly uniformly tended to address some form of specificity. Austrian collective WochenKlausur address 'local political circumstances' in their art-as-social-activism interventions, while even practitioners bracketed within the more conceptually oriented rubric of relational aesthetics tend towards the construction of micro-communities confined within the interstitial space of the exhibition. This practical tendency towards specificity is mirrored at the level of discourse. Critics and apologists for the various factions within this field may have squabbled and quarrelled furiously in defence of their chosen strand of social practice (see the feverish debates played out between Nicolas Bourriaud, Grant Kester and Claire Bishop, for example), but the question of specificity is rarely, if ever, challenged.[1] For instance, art historian Miwon Kwon has written supportively of the shift in the 1990s from a general concern with site-specificity towards more 'community-specific' practices.[2] At both ends of this sliding scale, however, specificity is the constant.

1. Bishop, C. (2004) 'Antagonism and Relational Aesthetics', in *October*, no.110 pp.51–79. C. Bishop. (2005) 'The Social Turn: Collaboration and Its Discontents', in *Artforum* 44, no.6 pp.179–185.
2. Kwon, M. (2002) *One Place after Another: Site-Specific Art and Locational Identity*. Cambridge, MA: MIT Press.

Following spread: Jacob Dahlgren, 100-metre banner, *No Conflict, No Irony (I love the whole world)*, 2013. Courtesy the artist. Photo: Tom Nolan.

The degree of normalisation of the tendency towards specificity in social practice is such that, when presented with a work that not only evades being pinned down to specifics but positively flees in the opposite direction, something jars. This is the case with much of the work of Swedish artist Jacob Dahlgren, and in particular his *No Conflict, No Irony (I love the whole world)* (2013). Executed as part of Collective's *All Sided Games* project, *No Conflict…* formally cohered with many of the tropes associated with social practice. It entailed a series of workshops and events, in which local children helped to design a 100-metre-long banner. Over five days, artists Sophie and Katie Orton, along with Dahlgren led children in a series of games and activities in some of the many cavernous gyms tucked beneath the main stand of Meadowbank Stadium. Children drew shapes with their feet, made dreamcatcher-esque constructions out of rope, paper plates and hula hoops, and ran around a practice running track shrieking, with arms outstretched. Designs stemming from these workshops were then sewed together into the banner by a team of late-night stitchers. This culminated in the parading of the banner around the stadium and surrounding area in a large-scale public event, mimicking the form of the opening ceremony, on what happened to be among the wettest days of the year. The plan had been to display the banner to the city of Edinburgh from the 150-foot heights of Salisbury Crags. Weather intervened, and the banner only made it halfway up.

Up until this point, the project sits easily within established frameworks for discussing social practice. Pedagogy, the workshop format, engagement of groups underrepresented in Collective's audience (families), overcoming adversity (the Scottish weather) through camaraderie; all of these are recognisably consistent with the history of art's 'social turn' as outlined above. Even the work's realisation as part of a project (*All Sided Games*), which demarcates an allocated place in Collective's programming for more socially leaning practices, aligns it with this tendency.

Where *No Conflict…* departed from any archetypal image of social practice — and from social practice's apparently immanent concern with specificity — was in its content: the imagery adorning the banner. In keeping with a major preoccupation of Dahlgren's practice as a whole, the banner's 100-metre length was made up of various abstract geometric patterns. By way of contrast, compare *No Conflict…*

with two projects which more coherently fit the dominant narratives surrounding social practice, and that also used a parade/ceremonial form: Jeremy Deller's *Procession* and Tania Bruguera's *Immigrant Movement International*. *Procession* comprised groups parading banners representing factions of unrepentant smokers and chip adorers around Manchester city centre, while *IMI*'s march on International Migrant Day on 18 December 2011 included placards featuring the names and locations of artists taking part in parallel actions highlighting migration. Both refer to specific social concerns or even individuals. Dahlgren's work on the other hand employs a language long associated with the universal or transcendental. The word 'abstract' itself, when used as a verb, refers precisely to the process of considering something in isolation from its specificity. It is this juxtaposition of socially engaged form and abstract content that lends *No Conflict…* a certain curiosity. In a sense it constitutes a kind of inverse to Liam Gillick's juxtaposition of minimalist abstract form and social content. At a larger scale it also serves to destabilise the tacit equation between the social and the specific that art history and theory have rendered as a given.

In making this claim, however, care must be taken not to fall into another of art's widely held misconceptions; that is, abstraction's necessary autonomy. In a hangover from Clement Greenberg's theorisations of modernist painting, we have laboured under the doctrine that abstraction avoids reference to the world outside the frame entirely. Greenberg wrote in *Modernist Painting* that: 'it is in its effort to [achieve autonomy] that painting has made itself abstract'.[3] While this misconception still has considerable currency more than fifty years post-Greenberg, many artists and writers have challenged his claims. Peter Halley noted that 'to limit our understanding of the meaning of abstraction to an incantatory recital of its own formal history is a denial — a denial of the myriad connections between culture and other histories and between the artist and the world'.[4] Briony Fer echoes Halley's remarks in commenting that abstraction 'needs saving from the clichés attached to it: for instance, that it is merely formalistic art for art's sake.'

3. O'Brian, J. (ed) (1995) *Clement Greenberg: The Collected Essays and Criticism, Volume 4: Modernism with a Vengeance, 1957–1969*. Chicago, IL: University of Chicago Press, p.88.

4. Halley, P. (2013) 'Abstraction and Culture', in Lind, M (ed), *Abstraction*. London: Whitechapel, pp.137–141.

The connections between abstraction and its social contexts are a consistent concern in Dahlgren's work more broadly.[5] His life-long project *Peinture Abstraite* is a series of photographs, one taken per day, of Dahlgren wearing one of his thousand-strong collection of striped T-shirts. Appearing in his studio, in galleries, on the street, alone, with family, with friends, skiing, shopping and occasionally wrestling, the series is a compilation of images in which the abstract patterning of the T-shirt is permuted by its contexts. Furthermore, in its use of the 'lifework' model of practice pioneered by the likes of Tehching Hsieh, On Kawara and Roman Opalka, *Peinture Abstraite* immanently ties the language of abstraction to the life of the artist himself. Even the geometry of the stripe points to a necessary connection between abstraction and the world beyond the frame. In a text on Dahlgren's work, Sally O'Reilly quotes literary theorist Stephen Connor as observing that the peculiarity of stripes is 'that they are relatively rare in nature'.[6] Accordingly the stripe motif necessarily refers to the processes of its production and its artificial origins.

Thus a second jarring occurs in *No Conflict…*. This is a case of abstraction placed within avowedly social contexts and thus shorn of any claims to autonomy. Comparisons may here be drawn with the work of Dahlgren's great influence, Daniel Buren, who famously took stripes off the canvas, out of the gallery and onto any surface that took his fancy. Indeed Dahlgren's own *Demonstration* series of works, in which participants march around various cities waving placards depicting paintings by Swedish abstract artist Olle Baertling, directly quotes Buren's *Seven Ballets in Manhattan*, in which his signature stripes likewise adorned placards and were paraded around New York. In the case of both Buren and Dahlgren, the interest in their work derives from the conscious upheaval of established art-historical figures from their natural habitats. In *No Conflict…* abstraction is wrenched from the comfort of the canvas and taken out into the world, a journey that debunks the myth of abstraction's necessary autonomy. Simultaneously the conventional forms of social practice are occupied

5. Fer, B. (2015) 'Abstraction at War with Itself', in Blazwick I. (ed), *Adventures of the Black Square: Abstract Art and Society 1915–2015*, London: Whitechapel, pp.225–232.

6. O'Reilly, S. (2008) 'Signes D'abstraction', in *Jacob Dahlgren*. Farsta: Blå Himmel Förlag.

by the unexpected guest of geometric abstraction, thus upsetting our tacit acceptance of the equation of social engagement and specificity. It is *No Conflict…*'s liminality, the fact that it has one foot in each of two spheres of modern and contemporary art that have rarely been thought of in concert, that allows these disturbances to take place.

Jacob Dahlgren, 100-metre banner, *No Conflict, No Irony (I love the whole world)*, 2013. Courtesy the artist. Photo: Tom Nolan.

Within and Outwith: Cristina Lucas' '001–100'

Anna McLauchlan

Watching a film document of Friday 21 March 2014 (spring equinox)

The film pans the running track, the hills of Edinburgh's Arthur's Seat providing an iconic backdrop: white lines drawn straight across the grass, their collective epic size and location echo symbolic land drawing such as the Cerne Giant, the ethereal feeling heightened by the accompanying gong sounds. But the tracks look like lines from a jotter, the background to a graph, or maybe sheet music minus the notation. One hundred people, aged 1–100 (if the title and labels attached to people are believed), line up to one side of the track and then run the distance….

This film document of *001–100*, and the associated event conceived by Cristina Lucas, expose the different forms of classification inherent within sport and those that shape most of our day-to-day understandings: distance in terms of the metre; age as defined in the standard unit, years. Such classifications produce boundaries — they allow for something or someone to be understood as existing within or outwith a particular category. As a result, the existence of the measure generates what it means to *achieve* within the framework of the measure's use. One to one hundred, as with many projects framed as culture provides a space for implicit commentary and subtle disruption of such categorisations.

The metre/meter makes the athlete

Measures of distance can describe and proscribe: they allow for abstract representations of space to be mapped and interpreted; but also enable plans for the future to be visualised in scale. Measures of distance, as with weight or volume, allow for qualitatively different things to be assessed in terms of shared characteristics such as volumes and/or ratios — a measure of whisky, a measure of pastis; 1:1.[1] Ratios are the very basis of foundational 'recipes' from tarmac to bread.

1. T.N.T.

Measurements also allow for different things to be compared one against another, this facilitates the competition in the 100-metre race, but can also embed fairness:[2] the *weigh-in* safeguards parity between boxers in advance of a mutual battering.

In theory, the actual unit of measurement used is irrelevant, what is important is that people involved in exchange (of goods, of information) are agreed upon the units used. However, metrification — the metre, the litre, the kilo — has gradually become the global standard as a result of trade and travel's ubiquity. The metre, in particular, has a founding discourse that identifies it as an objective creation: the European search for a metric, a unit of 100, an equal fraction of the Earth's surface that can replace the varying and subjective measurements of length or distance generated from the feet of kings.

However, the measurements of the Earth's surface that make up the metre were not exact, and a stable representation requires the metre to be rendered in materials unaffected by temperature. As a result, since 1983, this un-standard standard measure has routinely been captured in the second and the speed of light. Despite its very human origins, the metre now disciplines the surrounding world including how an athlete's proficiency is abstractly recognised in relation to the country they represent, place of record and year — Florence Griffith Joyner, United States, 100m World Record, 10.49, Indianapolis, 1988; Usain Bolt, Jamaica, 100m World Record, 9.58, Berlin, 2009. The standard measure enables comparisons during the race, and then beyond the race and into history.

Measurement and detachment

The metre's universalism can lead to detachment from its context of use: wind speed, the condition of the track or doping influence the results of the race. In the land overlooked by Arthur's Seat, the landscape, weather and its effects modify people's movement — feet on slightly uneven grass. Importantly, in *001–100* the age of the participants likely influences how fast and far they run.

2. Fairness is a tricky concept — in this context it refers to an equality of measurement within a boundary.

Following spread: *001—100*, still from HD video documentation of event conceived by Cristina Lucas, 5'19", 2014.

Age is measured using the global understanding of time as years. One year represents a single orbit of the Earth around the sun, a measure used to generate the very definition of time that organises most our lives. This measure brings into being repeated events like birthdays or anniversaries and lets them be celebrated, but also brackets life into stages: baby, child, teenager, adult, elderly... .

This formal bracketing by year is reified through educational institutions, in particular schools. Categorising creates an expectation that people should have absorbed and be able to demonstrate particular types of knowledge by particular ages. Clearly, there are lots of other ways of sorting people — most conspicuously in the UK people are often required to self-identify with a gender every time they enter toilets in public or quasi-public places of schools, universities, cafes, galleries, bars, clubs….

Is it really a race?

There are far too many lanes. At the start people appear out of age order, then in age order — when everyone is running the order breaks down. Are the numbers correct? Does this represent more than one group? People move across the land and the aerial overview looks like a moving score or a graph — weirdly statistical. But people keep running beyond the end of the lines — not stopping, running ungoverned into the hills. Is it really a race?

People may be competing in *001–100*, against others or themselves, but they do not appear to be there to win in any conventional way — there is no final prize giving. The race seems approximate rather than rigorous, lending an air of joy to the documentation, making a space that seems truly participative and social. Relationships between the participants may assist this communal feeling: credits list runners in alphabetical order, families are evident, or so it seems from the names.

Number 1 is attached to a double decker buggy that contains triplets — these babies did not independently decide to participate. Indeed, this is the same for the younger children — have they really been asked whether or not they want to be there? Participation shapes our understanding; our involvement in living develops who we are. The documentation of the children with their guardians also markedly illustrates the importance of connections and closeness between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people, a palpable demonstration of ongoing care.
Are the numbers attached to people 'correct'? Some of them appear to be younger than the number — 31, 24 and 27 are definitely too young — and it makes me think about what it means to *look* younger or older than your age, where such judgement requires summing the look of lots of people and making a modified assessment of where they 'fit'. This alludes to the potential fallibility of measurement, even where there is an air of universality. Measures of alcohol routinely sold in pubs in the UK vary as a result of the translation of 'gill' into the metric system: in England and Wales (and sometimes Scotland) 25ml is served, whereas in Northern Ireland (and sometimes Scotland) 35ml; 5:7. [3]

The space of *001–100*, both the relational space between participants and the film document, is reliant for its framing, funding and thus existence on the Commonwealth Games XX but also transcends the Games. Cristina Lucas' work is in performative relation with the Games: the clear delineations, the methods of classification and boundaries the supranational entity that is the Games fosters, become malleable. This allows a participatory reflection on how classification functions to constrict, whilst recognising the mutability of structures and celebrating their flexibility.

3. The Weights and Measures (Intoxicating Liquor) Order 1988; The Weights and Measures (Various Foods) (Amendment) Order 1990.

Previous spread: *001—100*, event conceived by Cristina Lucas, Holyrood Park, 2014.

'Play Summit': Towards a conference for play

Nils Norman

For the past fifteen years I have been exploring play and playgrounds [1] and synthesising this research in to projects, sculptures and a website where I keep an extensive online archive of playground images. [2]
I am interested in how play can change our shared public spaces; and I am always looking for new forms in which this can be achieved. My interest in play lies in its transformative and inclusive qualities and as an antidote to how our urban spaces are being eroded by a slow and relentless movement towards privatisation and control. When exploring Glasgow, a vacant lot on Baltic Street in Dalmarnock stood out. There is very little play provision in the area and the location seemed like a great spot for a playground. After some research I realised that coincidentally the site was in the early process of being redeveloped — as an adventure playground.

Assemble [3] had been working closely with local play worker, Robert Kennedy. [4] I met with Amica Dall from Assemble to learn more about their plans, and from there we discussed how we could collaborate further. My initial idea of developing a playscape or some kind of play-related object was pre-empted by the fledgling playground project. I therefore began to develop something more discursive and event-

1. Norman, N. et al. (2004) *An Architecture of Play: A Survey of London's Adventure Playgrounds*. London: Four Corners Books.
2. http://www.dismalgarden.com/archives
3. Baltic Street was the lead public art commission for the 2014 Commonwealth Games. Assemble is a London-based art and architecture group. Their project was funded by Velocity, commissioned by CREATE and supported by Creative Scotland, Clyde Gateway and Commonwealth Games.
4. For more information on Baltic Street Adventure Playground and Robert Kennedy visit Robert's blog http://www.balticstreetadventureplay.co.uk/roberts-blog

based that was site specific. Setting up a conference about adventure play and looking at the state of play in Scotland in general seemed an appropriate idea; creating a stage for the new playground to announce itself, and help develop a network around it. The idea offered an opportunity to experiment with a discursive form of project making that would have practical and theoretical components working together within the traditional model of the conference.

Adventure play or 'junk playgrounds'[5] have an important central role in my research. Adventure playgrounds are mostly urban spaces that defy the usual laws of property speculation and gentrification. Some have been occupying million pound properties since the 1950s in a state of defiant 'undevelopment'.[6] They began life as occupied building sites, wastelands and bombsites that had been colonised by city children looking for interesting and adaptable spaces in which they could play in relative privacy away from adults.

Usually a contained supervised urban playscape, adventure playgrounds have an open door policy allowing any child within a certain age group (usually between five and twelve) to use the space and facilities free of charge with minimum interference from adults. In their early period, literally anything that seemed usable was brought back to the playground as a resource. This form of urban recycling was an important part of the adventure play aesthetic. The aesthetic continues today though the practice has become more regulated. Structures at first were more makeshift and adaptable. Gradually, however, the more popular structures have become permanent features.

Adventure playgrounds are always supervised by a play-leader. Restrictions to the playing however, varies considerably. In Germany, for example, there is a tendency towards a do-it-yourself construction ethos, where children have free access to tools and timber to build small shantytowns of connecting structures in various states of

5. Sørenson, C. T. (1978). *Park Politics in Town and Country*. Copenhagen: Christian Ejlers Publishing.

6. Lollard Street Adventure Playground opened in 1956 on a former bombsite in Lambeth, South London and St John's Wood Adventure Playground was founded in1957 in the St John's Wood area of London.

completion. This differs considerably from the more collective play structures found in the UK where large group swings and seesaws are the predominant style. There are only a few playgrounds left in the UK that allow children free access to tools and timber.[7] Water and fire are understood to be two essential elements, but sadly are becoming less common in the UK.

In playground terminology, there is an important distinction made between 'fixed play' and 'free play'. Most adventure playgrounds advocate 'free play'; where children are given a space in which to play outdoors in a safe place without too much supervision or prescriptive intervention. 'Fixed play' is the antithesis of describing the unattended immoveable modular metal climbing frames and swings designed by architects, artists or urban planners. Fixed play playgrounds are considered more dangerous, and offer far less choice and complexity of play than adventure playgrounds. However, they are cheaper and far easier to maintain, making them a more realistic option for councils and architects.

The notion of free play facilitates integration between children of different economic and ethnic backgrounds; making uniquely diverse social spaces. This coupled with a collective form of architecture and design constructed around notions of play and social interaction — set within an ecologically sensitive environment, makes the adventure playground a model for a totally radical and valuable form of public space. Colin Ward[8] presents the adventure playground as an anarchist form of urban planning. A grassroots user led, site specific and collective endeavour that flies in the face of today's developer led urban planning processes. You could also see echoes of these ideas in certain socially engaged and collaborative art practices and projects that eschew the art market and a traditional studio-based practice for something more community led; possibly even offering collective solutions to local problems, such as lack of play provision or a collapse in basic public services.

7. At the time of publication: The Land Adventure Playground, Plas Madoc, North Wales, Glamis Adventure Playground, East London and Shakespeare Walk Adventure Playground, Hackney, London.

8. Ward, C. (1973) *Anarchy in Action*. London: George Allen & Unwin Ltd.

I worked closely with Assemble and Collective. Our idea was to create a conference where a playscape would be central; creating a space and a series of activities where participants and the audience could help build a playground, and which children with their parents could also be part of. The event was held over a weekend on Glasgow Green and in the People's Palace. Speakers included play workers and representatives from Scotland and beyond.[9] To start the weekend, Tim Gill, one of the UK's leading thinkers on childhood gave a keynote speech. Very much in the tradition of early makeshift and mobile adventure playgrounds, Assemble worked in collaboration with Robert Kennedy and the kids from Baltic Street Adventure Playground on a temporary playground outside. It was open to everyone and free to use; with a variety of workshops and activities around the play area over the weekend. The audience included councillors, play workers, artists, landscape architects and families.

Adventure playgrounds might seem dated phenomena of the 1970s but today they are as popular as ever, offering free unhindered play, ecologically sensitive environments and risk taking. The playgrounds themselves are never complete, they are makeshift and in a stage of constant un-development, 'a terrain vague that means many things to many children';[10] the antithesis of the property developer's plans and the fixed play structures and designs that are becoming a more frequently integrated element of park and public space design. As a more active, participatory and diverse form for a conference *Play Summit* was an interesting test from which further similar conferences could be built.

Projects that might correspond to this type of public event could be seen in the work of the LA-based artist Fritz Haeg,[11] the Portland-based event Open Engagement[12] and the performances and community-based projects initiated by the group Ultra Red.[13] A future summit could bring in more artists, designers and architects who might collaborate closely with children, councillors, academics and play workers on a design element, designing and creating play designs as well as physical buildings and play onsite during the event. The summit has created a foundation from which to develop and enable further ideas in alternative education and group process led workshops such as those described by Lawrence Halprin and Jim Burns in *Taking Part: A workshops Approach to Collective Creativity*[14] and the School of Walls and Space, the department I lead at the Art Academy in Copenhagen. This *Play Summit* opened ideas and potentialities that can hopefully be developed further for a new *Play Summit* to be organised at St Fagans Museum, Cardiff, Wales in spring 2016.

Following spread: Ortonandon, *Likely Splat*, performance and guided tour part of Nils Norman and Assemble, *Play Summit*, 2014. Courtesy the artists.

Nils Norman and Assemble, *Play Summit*, outdoor play on Glasgow Green with Baltic Street Adventure Playground, 2014. Courtesy the artists.

9. http://www.collectivegallery.net/archive/2014-nils-norman-and-assemble-
10. Lambert, J. and Pearson, J. (1974) *Adventure Playgrounds*. Baltimore, MD: Penguin Books.
11. http://www.fritzhaeg.com/wikidiary/
12. http://openengagement.info/
13. http://www.ultrared.org/directory.html
14. Halprin, L. and Burns, J. (1975) *Taking Part: A workshops Approach to Collective Creativity*. Cambridge, MA: MIT Press.

Everything became a never-ending present: Florrie James' 'Brighthouse'

Emma Hedditch

> 'They knew that their anarchism was the product of a very high civilization, of a complex diversified culture, of a stable economy and a highly industrialized technology that could maintain high production and rapid transportation of goods. However vast the distances separating settlements, they held to the ideal of complex organicism.'
>
> Ursula K. Le Guin, *The Dispossessed*, 1974.

In an interview with Hari Kunzru, November 2014 for *The Guardian* newspaper, Le Guin comments *The Dispossessed* considers many un-Utopian practicalities — who sleeps where, who looks after the children, how work is assigned and performed and compensated. The book still circulates widely in activist circles, and young anarchists often find their way to its author, hoping for political advice. These encounters make her 'embarrassed and a bit guilty' because one of her conclusions from writing the book was that 'the only way it can be done' — 'it' being the full implementation of an anarchist system of social organisation — 'is to be completely isolated from everybody else. Then it will probably all the same destroy itself from inside, because we are perverse creatures. But it was a lovely thing to follow through in a novel, as an intellectual framework for a book. Which is really what anarchism was to me, a way of thinking, a way of imagining, but not a belief.

Glasgow-based video maker Florrie James, has taken on and followed through on the task of making *Brighthouse*, a sixteen-minute video, with a script written by Sam Bellacosa, actors, locations and sound. Set in a dystopic space of 2044, framed in an overgrown industrial zone made up of several locations in east Glasgow, that are joined and edited together to create a space, outside of the Centre. There is an infrastructure of roads and communications systems in the form of pirate radio station/interpersonal radios which both inform and surveilles the characters of the video. The place or set displays a lot of temporary materials, fences, tents and plastic. The main characters are housed or have a work location outdoors, but there are brick buildings that they enter. There are not so many people living here, there is space, they have space around themselves. The whole video takes place over two days.

Other than the actors and location there is the prop of the radio station and radio communication. The characters use or access the radio station, the means of communication as an infrastructure that transgresses the physical borders of their 'Walled City', but also guides them as to how to act there. Radio is a medium for showing the many things or dialogues and influences out there in the air, many things transmitted, overlapping, then it is just a question of tuning in. That *tuning* in is part of the structure of radio, the choice to listen to certain frequencies, and move between frequencies and how sound can be interrupted or interfered. As in Lizzie Borden's 1984 film *Born In Flames*, the radio provides one of the few sites of pleasure and politics. The radio is a place of available communication, the people make radio, the people broadcast it, including a young man who plays punk music, by the band *Ultimate Thrush*, which he describes as 'a history lesson'; Glasgow nurtured punk music from the '70s onwards, returning again in the early '90s encouraged by feminist and Riot Girrl politics.

Another reference in the dialogue and script comes from the series *Whose Town Is It Anyway?* made in the mid-'80s for Channel 4 television. The series explored the ways communities were dealing with extreme poverty, lack of property and a crumbling social security system in cities in the UK under the Thatcher government. In one episode, set in Easterhouse, a development outside of Glasgow, a local female resident declares: 'It takes intelligence to be able to cope'.

In the image construction of *Brighthouse*, there is a looped panning shot of the border fence overlaid and overlaid, to create a never ending barrier, or imagining it as almost double vision, which becomes more symbolic of the confusion around who is inside and who is outside, or how they are constituted or considered secure. The sounds noise this image further, as we catch glimpses of speeches and voices that cite concrete subjects like housing and jobs, and a voice that sounds like a person who has been working with children on an adventure

Following spreads: Florrie James, *Brighthouse*, still from HD video, 2014. Courtesy the artist.

playground construction site, another favoured anarchistic proposal of the '70s and '80s.

Gender, race and sexuality are presented or performed through the experience of the female lead character, a young, late twenties white woman called Tal (Sita Pieraccini), and her relationship with a young black woman Jen (Kalubi Panubula Mukengela), her lover and work collaborator. An older female-bodied person, Aileen (Sarah Barron), is an authority figure and has a protective role. Tal 'the main character' is always defiant. The video begins with her in an argument with a man at the riverside. The argument later transpires to be about being watched, or her movements reported to Aileen who she also fights with. Together they argue over the notions of freedom and safety, and how the security of where they are, on the periphery only exists while they do not transgress into the Centre. A piece of paper holds an address or speech that Aileen will soon deliver on the radio. She defends the texts, saying 'words are not laws' but Tal disagrees, and during the address after going to the radio station together, she acts despondent, dismissive and hopeless, and she leaves. The address acknowledges that the audience or public is not passive, but warns that there is no guarantee of safety outside of the walled city.

'If the Centre finds you, it will not let you come back.'

Although Tal leaves the radio studio, she remains tuned in, as she goes to her home, her encampment or place of work. Jen is preparing herbs or packages that they will courier to someone or something — patients, clients or customers? Tal will take the risk as courier. They embrace and make out, and their gestures counter the words of warning from the radio, of how the Centre uses or used bodies. They are working with the herbs' medicinal qualities, and sharing together in the pleasure of the herbs and how they smell, there is special attention to herbs with contraceptive properties, atropine and poppy tears.

Tal leaves the 'Walled City' for her job briefly but the journey ends abruptly, and she returns to where Jen is working, without explanation or ability to speak about what happened. Somewhere along the way there was a trick, or they were given false information that took her towards the Centre, but we don't know what happened specifically. Aileen hears a break in the radio signal, which means that something is

up, she tries to communicate with Tal, but can't get through. There are breaks in the image and the sound continues for minutes without image, in an affective conclusion. We are watching to see if there is a return to conclude or let us know what has happened, there is the suspense of science fiction series that would lead us to watch another episode if that were part of the economy of the project.

In directing us to such a space, we are directed to an ideological question, of what it would mean to make an outside. The video explores or actualises some ideas gained from the experience of trying to establish collective spaces and processes, for example the Glasgow Open School established in 2010, which has a deep involvement and commitment to the practices of improvised sound and performance connected to exploration of ways of living and communising life. The performers are a mix of trained actors and participants of a film discussion and acting workshop that took place at Bridgeton Community Learning Campus in the months prior to the production. Florrie developed this work as part of *All Sided Games*, a series of off-site commissions by Collective, which placed artists in and around venues built or used for the Edinburgh 1970 and 1986 Commonwealth Games and in venues used for the Glasgow 2014 Games. The production involved a complex mix of self-organised and collective practices with government funding through the critical lens of the Collective gallery and its programming. The video reflects and actualises a set of concerns, which strongly refer to socialist anarchist thinking and doing, from references such as Le Guin's book *The Dispossessed* which I began with, and an evocation of past struggles and failed projects, whilst positively going forward with its proposed treatment and producing a video which functions and begins another narrative.

What happened in Carnoustie: Dennis McNulty's 'A Leisure Complex'

Kate Strain

The easiest way to do this is to tell you what happened. Because things happened. Each at a certain moment, in a specific way, one after the other. Probably many more things than those which I perceived happening happened. But the ones that happened to me are the ones I'm best placed to describe.

I entered a leisure centre late in the evening. Outside darkness. Some shrubbery. An entrance door around the corner. I was glad to be out of the wind. Carnoustie is a coastal town. The wind is really in your face. Indoors was too bright and evidently often used. A well-worn foyer floor. Noticeboards with tennis team timetabling and swim hats for sale in case you forgot yours. Also some very distinctive floral displays that I can only guess have been brought in by some green-fingered horticulturalist especially for the performance.

There were people I didn't recognise, smiling at me or chatting amongst themselves. One took my name and handed me a rectangular grey bar of extremely lightweight material. Not knowing what it was, I put it in my pocket for safekeeping. My glasses were fogged up and speckled with rain so I headed for the bathrooms to tidy my face. I accidentally walked into the darkness of an empty changing room. After faffing around for a bit, I regrouped with the group of over a dozen who had been gathering beside the vending machines. I chatted awkwardly to people I didn't know. After the exact right amount of time a stranger, who looked like she knew what she was doing, raised her voice above ours and beckoned us this way. We gladly relinquished conversational duties and followed singularly, but together, as a group. I guess we were the audience.

I wasn't sure what to expect. I had heard tell of Dennis McNulty's performance works before. In fact I had been given step-by-step accounts of them by on-the-scene witnesses. The way they were always described was as a sequence of events. And so that's the way I imagined stepping into one. This happened, then this happened, then this happened. But the difference now was that it was happening to me — first hand. I couldn't help but feel implicated in the peformative swing of things. The first room into which we were ushered was dark and rectangular. I tried to notice things like the height of the ceiling and the fabric of the floor. But I was distracted by my own careful manoeuvres to stand outside of what I imagined might be the space where something might happen — that is to say, I was deeply entrenched in avoiding the point in the room where I thought the next phase of action might unfold. The group, of maybe two-dozen people or so, formed a natural kind of oval shape in the space. Most people faced the centre of this cell-like circle. I dallied around the edges trying not to catch the light. At a certain moment, a curtain opened.

What I thought had been a regular side-wall was in fact a stage curtain. Heavy, velvet, you know the type. It split and slid sideways to reveal a stage — not beyond it — but within it. The rectangular room upon which we the audience had gathered, was in fact the stage. We re-oriented accordingly. We looked out across a dimly lit sports hall. It felt familiar, like childhood dance-halls or school gyms or scenes from movies I can't remember or American high-school encounters I can remember but which never actually happened to me. I pushed myself to the front of the stage to get a full view. It was beautiful, spread out under us like that in the low-light. My eyes drifted around the room to settle on a teenage girl, standing alone, just to the right of the centre of the hall, wearing roller skates. Her hair is short and she has on a belly top and sweatpants. She skates over to a flat-screen TV on a stand, and plugs it in to turn it on. The monitor flickers with a hexagonal shape, moving and morphing against a blue background. The girl glides back to her original spot. A light lifts up the contours of her frame and I can see that she is tapping a rhythm and rolling her feet to a beat that I just now realise I can hear. She stays where she is, but moves to the music. Now I see there's a spotlight. I also see, on this vast sporting court, there's a spotlight operator. Maybe the music changes, but a familiar song pans into my zone of recognition. 'One More Kiss, Dear'. The skater begins to dance — to move away from that one spot. It's with a kind of magnetic energy now.

It's a routine. It's the 1920s, or the 1950s. Maybe the '80s? It's a dance-hall. It's wildly romantic and nostalgic and somehow heartbreaking enough to avoid being kitsch. Maybe more like a memory of a thing happening than a thing actually happening right now. I follow the dancer with my eyes and think about how like a David Lynch movie this feels. Only more so, because here I am, in it. The spotlight shadows her every move. She spins and makes spirals and delicate well-timed butterfly-jumps. I trail her movements across the multi-layered markings that constitute the different sporting layouts. The halfway line, the three-quarter line, all the other lines and dots and dashes that are there for reasons beyond my reach. She glides over the whole thing like glass. And the nicest part of all is that she's not even showy. She might actually be a little nervous. In a way this timid air is probably intentional. I can only guess at that. But it feels so cosy and so strange at once. At a certain moment the spotlight leaves the girl, and creeps up along the sports hall wall, right up to the ceiling, which is cut and quartered by impossible beams. I follow the ball of light up there, dancing around the joints and arcs. The girl continues to swirl and cross-curve below. I register a general feeling of contentment.

It's easy, I've been told, to make a whole audience feel one thing. What's difficult, apparently, is to create a situation where everyone in the audience can have a different reaction to the same thing happening on stage. I think this is what separates McNulty's promenade works from more identifiably theatrical performances. In ways I read his choreographed ambulations more like dream-sequences through which you are lead, or the storyboard for a film, where you play the part of the movie camera. There's an element of feeling like this thing has not been made for you, but that you happen to be there having it happen in front of you. This is a very nice feeling of inconsequentiality or perhaps more specifically, invisibility. Being privy to someone's clever and careful orchestral manoeuvres.

At a certain moment the music was no longer playing and the curtain was slowly closing. Maybe a door opened, or a light went on, or someone guided us, in any case we understood that we should move to the next location. We left the stage though a side-door, down some steps, through some equipment storage rooms, and out into the cold dark night. The skating girl whizzed past us and we clunkily followed the person who beckoned us into another arena. Another sports-hall, this

Dennis McNulty, *A Leisure Complex*, promenade performance event, 2014. Courtesy the artist. Photo: Alan Mcllarth & Michal Zagorski.

Carnoustie Leisure Centre, archive image.

one with bleachers set up in the centre of the court. We walked towards them, mounted them, sat on them, and watched. In front of us, a woman is at work at a table. She's doing something crafty and engrossing with sellotape and isolated measures of pencil lead. My hand in my pocket feels for the grey stick I was handed before this whole thing began, and I realise that it's pencil lead or graphite, which is also the purest form of coal. The woman is addressing us. Telling us about the last time she was here in this sports-hall. It was to record a TV show apparently. Her dad, it turns out, used to work for the BBC, and they came here in the '90s to shoot an episode of the *Antiques Road Show*. Locals brought their treasure, hoping for news from the experts that their junk was their fortune. One woman brought a large black Victorian table. The presenter asked her if she knew what it was made of. 'Coal' she exalts, like a good student. 'Parrot coal' says the expert. A video of this exact extract from the *Antiques Road Show* is projected onto a large screen back-dropping the speaker. As the footage plays she moves out of sight, and we watch in the warmth of familiarity as the expert antique dealer tells the regular Joe Soap that she's in fact in possession of a priceless artefact made of a unique material of almost magical properties, and valued at over forty thousand pounds.

The speaker returns, making gestures as she speaks. Her dad used to tell her, she says, about how marvellous things can come from mundane things. About how some things are always there and have been all along. We just have to find them. It's touching. Another video, this one describing a substance called graphene, plays on the screen. Graphene is a recently discovered super-material. It comes from graphite, like the little bar I'm holding in my hand in my pocket. People know where it is, and what it can do. You can make small amounts of it by sticking sellotape onto graphite, but a solution for mass-producing the wonder-substance has not yet been achieved. But some day it will be. And then we'll be making things from coal again, says the speaker. Her circling hand gestures are making sense. I'm thinking about glitches in the matrix. She must have planted this idea, surely. At a certain moment, we're off!

We plod en masse into a squash-court bathed in red light. Here a guitarist with an electric guitar plugged into an extension socket is strumming in the corner. An image moves across the width of the walls, tracking lines and markings, those of this room I'm guessing.

It reminds me of a road movie, but splayed out across the floor. In real life, the guitarist plays something I think I should recognise. I'm lured into a gently rockabilly sway, and I look around the room. Some people know this song for sure; others are completely bemused, not just at the sound and the visuals, but at the very fact of their own presence in this scenario. I get the good feeling, before we move to a canteen area where a spread of funereal fare is laid before us like a harvest offering.

The food is getting my attention. The group politely congregate around the laden tables and I hover near the trays of sandwiches. One woman (was she the guide?) raises a cup to the cafetière. This is a signal, we can eat. I guess the performance is over. I gingerly fill my fists with little triangular sandwiches and try to stand somewhere inconspicuous. There's tea too, and coffee, and cake, and fruit. A splendid ending to a wondrous series of events, I think. I decide between tuna and egg salad. Suddenly I hear music. Loud and friendly and familiar and coming from behind closed doors — there are lights too — disco lights! *Been working, so hard*, the double doors open into yet another hall, and inside a lone teenager is warming up for a dance. I hear the familiar rhythm of a Kenny Loggins classic, but it's not quite getting to the bits I'm expecting. The teenager is wearing black spandex with pink highlights. She looks like an extra from *Fame*, but the leg-warmers might be my own invention. Amidst the crowd of embarrassed nibblers and snack-collectors, caught unawares while biting into their cucumber sandwiches, the teenage girl launches into the centre of the room, and starts to rehearse her routine. An upbeat, hi-energy number; the performer knows all the moves in the sequence, and goes through them duly. There is something incredibly awkward about this arrangement of people. The parish picnic helps the scene along and suddenly I'm back at the school disco. Remembering all those things that never even happened. Again.

Julie Crawshaw is an academic planner. Her research aims to translate artistic knowledge in planning and development practice. As experimental ethnography, her work is informed by a background in visual arts and an interdisciplinary PhD in Planning, supervised and examined by anthropologists. Currently, she is Co Investigator of 'Stretched: Expanding Notions of Artistic Practice through Artist-led Cultures' at Valand Academy, University of Gothenburg. Her work is published in the *Anthropological Journal of European Cultures*, *Landscape Research*, *Journal of Rural Studies*, *Journal of Arts and Communities* and forthcoming chapters in Routledge and Ashgate volumes.

Emma Hedditch is an artist and writer based in New York. Her work focuses on daily practice, materiality, and distribution of knowledge as political action. She often works collaboratively with other artists and groups, for example The Copenhagen Free University (2001–2008) and Cinenova, a feminist film and video distributor (1999–present). Heavily influenced by politicised conceptual art practices, de-colonising and feminist politics, her work has taken form as performances, collectively produced videos, fanzines, as well as workshops, screenings and events.

Lisette Josephides is Professor of Anthropology at Queen's University Belfast. Previously she taught at the University of Papua New Guinea, the London School of Economics and the University of Minnesota. She trained in anthropology and philosophy and conducted lengthy fieldwork in Papua New Guinea. Her two major books on her PNG fieldwork (*The Production of Inequality and Melanesian Odysseys*) trace the development of her interests from gender and politics to theories of the self, morality and emotions, cosmopolitanism and the philosophy of knowledge. Her edited volume *We the Cosmopolitans: Moral and Existential Conditions of Being Human* (Berghahn 2014, co-editor Alex Hall) grounds cosmopolitanism in understandings of what it means to be human as exemplified in everyday practices and life experiences. Her most recent publication is *Knowledge and Ethics in Anthropology: Obligations and Requirements* (Berg 2015).

Anna McLauchlan is a Lecturer in Critical Human Geography at the University of Leeds. Anna's research is broadly concerned with the outcomes of the choice of method used to produce geographical knowledge. Drawing from her diverse educational background, the methods of interest span contemporary art, environmental policy and politics, and physical practices, in particular hatha yoga. She seeks to explore underlying organisational approaches and bring seemingly contrasting topics into productive relation. Anna's interest in sport geographies informed a recently completed spatial history of swimming pools in Glasgow 1804–2014.

Dennis McNulty is an artist whose work is generated through an investigation of embodied knowledge in relation to other forms of knowledge, often in the context of the built environment. Beginning with detailed research of various kinds, and informed by his studies in psychoacoustics, the works often take hybrid forms, drawing on aspects of cinema, sculpture, sound and performance. Solo projects include *A Leisure Complex*, Collective,

Edinburgh (2014); *PROTOTYPES*, Limerick City Gallery of Art (2014); *The Face of Something New*, Scriptings, Berlin (2013); *PRECAST*, Blackwall, East London (2012); *The Eyes of Ayn Rand*, Performa 11, New York (2011) and *Another Construction*, Irish Museum of Modern Art (2011). In 2004, he was one of Ireland's representatives at the São Paulo Bienal.

Nils Norman works across the disciplines of public art, architecture and urban planning. His projects challenge notions of the function of public art and the efficacy of mainstream urban planning and large-scale regeneration. Informed by local politics and ideas on alternative economic, ecological systems and play, Norman's work merges utopian alternatives with current urban design to create a humorous critique of the discrete histories and functions of public art and urban planning. He exhibits and generates projects and collaborations in museums and galleries internationally. He has completed major public art projects, including a pedestrian bridge, small playgrounds and a landscaping project for the City of Roskilde, Denmark. He has participated in various biennials worldwide and has developed commissions for SculptureCenter, Long Island City, NY; London Underground, UK; Tate Modern, UK; Loughborough University, UK; Creative Time, NYC and the Centre d' Art Contemporain, Geneva, Switzerland. He is the author of four publications: *Edible Park, Nils Norman* (Valiz, 2012); *An Architecture of Play: A Survey of London's Adventure Playgrounds* (Four Corners 2004); *Thurrock 2015*, a comic commissioned by the General Public Agency, London (2004); and *The Contemporary Picturesque* (Bookworks 2000).

Kate Strain is an independent curator. She participated on de Appel Curatorial Programme, Amsterdam in 2013/14, and Young Curators Residency Programme, Fondazione Sandretto Re Rebaudengo, Torino, Italy in 2015. She worked previously as Acting Curator at Project Arts Centre, Dublin, curating exhibitions *Clerk of Mind* and *The Centre For Dying On Stage #1*. Current projects include On Curating Histories, generative lecture series, and The Centre For Dying On Stage, a performative research and commissioning body. Strain makes up one half of the paired curatorial practice RGKSKSRG working alongside Rachael Gilbourne, and is currently based at Studio 468, Common Ground, Dublin.

Susannah Thompson is an art historian, writer and critic based in Glasgow. Since 2006 she has been a Lecturer in Visual Culture in the School of Art, Edinburgh College of Art, University of Edinburgh and is currently Director of Postgraduate Research. Along with her academic research and writing, Susannah is a regular contributor to art magazines and journals such as *Art Review* and frequently writes essays and other texts for artists, galleries and other visual arts organisations.

Harry Weeks is an art historian and researcher. During 2015-16 he held an IASH Postdoctoral Fellowship at the University of Edinburgh, having been awarded a PhD in 2014, also from the University of Edinburgh, for a thesis on negotiations of community in contemporary art. He is co-editor of a 2016 special issue of *Tate Papers* titled 'Mediating Collaboration: The Politics of Working Together'.

HOW NEAR IS HERE?

Mitch Miller, *How Near Is Here?*, walking tour at Meadowbank Sports Centre, 2014. Photo: Georgia Horgan.

How Near is Here? — Introduction

Frances Stacey

> 'Every city is distinct and so is each discipline that studies it. And yet, if it is to be a study of the urban it will have to deal with these key features: incompleteness, complexity, and making.'[1]

How Near is Here? was conceived of as a collective and interdisciplinary enquiry centred on the relationships between art and the urban environment. The programme consisted of a symposium and series of workshops bringing together practices that address so-called 'local contexts' or the 'neighbourhood level'. Practices shared and discussed employed open-ended processes of research often made in collaboration, or involving participation, with residents, families, building-users, local activist groups and others. It set out a relational approach to the city and each day of informal learning was structured around a different scale of encounter, from infrastructure through to the way we understand our surroundings as individuals. With artists, geographers, anthropologists and other 'city-talkers' we aimed to think about how the 'distant (is) implicated in our "here"' and to manoeuvre away from the idea that the 'local' sits in opposition to the 'global'; that it is a fixed entity, a given distance, an essential or authentic site of belonging.[2] We sought to navigate and unpack the complex terms through which the material and social conditions in a specific locale are intersected by larger and geographically unbounded systems, one obvious example being the Internet. As Mercedes Bunz has observed: 'today the global no longer needs importing from elsewhere…. Despite being uninvited it happily visits us in the home office, where it sprawls unpleasantly on our laps: our work competes with visitors from the entire world'.[3]

The programme was facilitated by researcher Julie Crawshaw and comprised of talks by Alexandra Baudelot of Les Laboratoires

1. Sassen, S. (2013) 'Does the City Have Speech?' in *Public Culture 25*, 2 70, p.209.
2. Massey, D. (2004) 'Geographies of responsibility'. in *Geografiska Annaler: Series B, Human Geography*, 86(1), p.5–18.
3. Bunz, M. (2013) 'The Power of Information: A Journey Back in Time to the Faultlines of Globalization, Art, and Media in the Early 1990s', in *The Whole Earth: California and the Disappearance of the Outside*. Berlin: Sternberg Press, p.172.

Mapping discussions on locality, *How Near is Here?*, at Collective, 2014.

d'Aubervilliers, Janna Graham discussing Centre for Possible Studies, and Collective's Director Kate Gray; a walking tour led by Mitch Miller; a screening of work by Dennis McNulty; and keynote lectures by anthropologist of architecture Albena Yaneva at The University of Manchester and curator Fulya Erdemci. Workshops were led by writer and researcher Emma Balkind, artists Chloe Cooper, Florrie James, Charlotte Knox-Williams, Kristina Norman, writer Neil Gray, artist collective Eastern Surf, and art historian Harry Weeks. Each day the group read together from a list of texts, compiled by contributors to *How Near is Here?* beginning with a key 'lens' for the programme, Saskia Sassen's essay 'Does the City Have Speech?'. In this paper Sassen depicts the conditions of contemporary cities as incomplete, complex and diverse. With the city as incomplete there remains the possibility for *making* 'the urban', 'the political', 'the civic'.[4] The making of buildings and public space, as sites of expanded political speech, was a significant thread running throughout the week — from Albena Yaneva, who articulated a 'here' constantly in the making and foregrounded an approach to mapping the local through its controversies; to an intervention led by Eastern Surf that temporarily occupied the online space of Calton Hill; to a film by Kristina Norman exploring the overlapping histories that constitute a public square in Tallinn. Many including Fulya Erdemci and Janna Graham discussed the challenges to the public domain and art practices acting in sites primed for regeneration. With the media camped outside the gallery in anticipation of the Scottish Referendum results, the political landscape of the UK and implications of the Localism Act (2011) was ever-resonant.[5] In parallel to this wider backdrop, Collective had recently moved to Calton Hill from its long-term home on Cockburn Street, a distance of only 0.5 miles, but a significant shift in context. The programme intended to think publically about this new locality — an observatory, in the middle of a public park — and to provide space to reflect on the concurrent *All Sided Games* programme that formed around specific buildings across Edinburgh, Glasgow and Carnoustie.

4. Sassen, S. (2013), p.209.

5. The Localism Act (2011) outlined measures to shift power away from central government and towards local people in England.

This chapter comprises three new commissions each written by a participant of *How Near is Here?* that continue the exploration of the city as relational — constructed from overlapping flows across physical and immaterial terrains. Chloe Cooper's and Charlotte Knox-Williams' contributions developed from a performance workshop they led as part of *How Near is Here?* while Sam Barton Schlee's text responds to the programme as a whole. When faced with the complexity of the city, quoting Ruth Glass, Sam says: 'it is especially tempting to begin with some kind of classification. But there is a risk that the beginning may also be the end'.[6] He reminds us to be wary of the trappings of terminology, to not turn to words such as 'community', 'neighbourhood' and 'gentrification' for easy resolution, as they are commonly bloated with, and emptied out of, meaning. Sam reflects on the construction of a space for interdisciplinary research, where the failings of our vocabulary can be negotiated through experience and play, shifting focus and constructing reconfigured modes of practice. Chloe has turned her performance into a script, intended to be read aloud and enacted by the readers of this book. She invites you to gather a small cast and perform together *And all because the lady loves mushroom fried rice and spring rolls: a transparent reflection on a glazed expression*. Her intention is for you to think *through* the built environment and as a group re-enact an incident that took place in a Chinese takeaway next to Whitstable railway station. This act of conjuring and (sort of) role-play prompts us to pay close attention to our bodies, to glass as a barrier between inside and outside, and to the ways in which we locate ourselves in opposition to one another. Charlotte Knox-Williams' contribution builds on a response to Chloe's performance — presented in this chapter as a series of interlocking images that simultaneously recall the incident in the Chinese takeaway, the workshop that took place at Collective and the nature of response itself. 'Here' in this text is always shifting, as the narrator locates us in and between many different locations. This is explored further through Gilles Deleuze's concept of the 'fold' and his reading of Gottfried Wilhelm Leibniz's 'monad'. Using a building, divided up into three parts, rooms or levels to explain this concept, Charlotte goes on to propose that we think of the gallery as monad. This is an image of a gallery folding in on itself, where the barriers between inside and outside are porous. In the specific context of the City Observatory on Calton Hill, this image reverses the logic of an observatory that looks out at the stars or surrounding city, and rather pulls in a cacophony of eyes and voices: 'enfolding as it does a multitude of people, a swarming mass of viewpoints, a veritable horde of pinpointed perspectives'.

6. Glass, R. (1966) 'Conflict in Cities' in de Reuck, A. and Knight, J. (eds) in *Conflict in Society*. London: J&A Churchill, p.150.

Fulya Erdemci, *How Near Is Here?*, keynote lecture at Meadowbank Sports Centre. Photo: Georgia Horgan.

Playgrounds and Bombsites on Calton Hill

Sam Barton Schlee

Look out at Edinburgh from beside the neo-classical architecture of the City Observatory, one of the many tidy buildings that make up the Athens of the North. Up on Calton Hill you can look out across the city and see the mess left between the hopeful architecture of the 19th century, prehistoric tumult evidenced in the dead volcano and its craggy siblings, the docks at Leith, the halted building projects there and throughout the city slowly coming to life again in sync with the meagre economic recovery since the doldrums of 2008. In between this you might see also splinters of modernism, sweeping tenement blocks, the grim seventies effort of Princes Street and so on. Now given that it is possible to infer such complexity from Calton Hill, a site rooted to Enlightenment scientific observation, just imagine how the city seems when you walk through its streets. Like any city, Edinburgh can be dismissed with cliché, but get lost in it and the fine-grain will reveal a vastly more difficult space to comprehend. Cities, all of them, resist our efforts to understand them at every attempt.

In the fifties and sixties artist Frank Auerbach painted the building sites of London as it hurried to fill in the gaps left by the blitz. In murk and chaos the city emerges from his paintings, worked and reworked like the city itself. Scaffolding, cranes, ladders, and hole after hole. The gloom and fuzz of Auerbach's paintings convey the necessary failure of the attempts we make to comprehend the city. The messiness of urban space had rarely been so acutely felt as it recovered from such widespread destruction. Sociologist Ruth Glass was another German who had come to Britain in the run up to the Second World War, and she wrote eloquently of the state of London at this time in the book she edited titled *London Aspects of Change*.[1] She suggested that her and others like her, 'whose own personal history is entangled with London's post-war history', find it even harder to see the signs of 'ageing, as well as of rejuvenation, in the face of the city'.[2] This struggle with the face of the city is as evident in Auerbach's paintings as in Glass' writing. Although they both acknowledge the murk through which they see the city, it is this appreciation that made them two of the most acute observers of London after the war.

In documenting building sites in paintings such as 'Shell Building Site from the Thames and Maples Demolition Site', Auerbach froze the city in a moment of eternal recovery. Building sites reveal an ambiguity between ageing and rejuvenation, wound and scar — and in making them his subject Auerbach asks the viewer to wonder what is left of that injury under the buildings that have replaced the gaps. Exactly as Glass suggests when she writes in a perfectly framed observation: 'Though most of the bomb sites are no longer empty, London is riddled with self-inflicted injuries, which cannot be easily patched up'.[3] Both saw that behind the patches being tacked onto the fabric of the city, there were marks that would remain unseen, but festering. As with Glass' writing in her introductory essay for *London Aspects of Change*, Auerbach's depiction of London at this moment still feels perceptive and accurate, both accounts remain relevant more than fifty years later.

Ruth Glass's reputation has thus far been limited to the term 'gentrification', which she coined in 1964. The fame that is tied to this word belies the essential work that she produced, much of which is far more nuanced than that of contemporary gentrification scholars. The reason to mention her further here though is her appreciation of ambiguity and mess, and despite her coinage of one such word, her complete mistrust of terminology being used to clean up the complexity of society. For Glass the city is a place riven with internal contradiction, and overly taxonomical approaches to the city cause her unease. This is expressed clearly within an essay on the topic of conflict in cities, when discussing the possibility of defining the term conflict she says: 'It is especially tempting to begin with some kind of classification. But there is also a risk that the beginning may also be the end'.[4]

1. Glass, R. (1964) *London; Aspects of Change*. London: Macgibbon & Kee.

2. Ibid., p.xiv.
3. Ibid., p.xxvi.
4. Glass, R. (1966) 'Conflict in Cities' in de Reuck, A. and Knight, J. (eds) *Conflict in Society*. London: J&A Churchill, p.150.

'Gentrification' is just one example of a slippery word, whose use regarding the city is rarely given the caution and respect that it requires. Throughout *How Near is Here?* such words appeared to trip and confuse our discussion. Community, neighbourhood, society, diversity, regeneration and so on promise tight definition but only refer to fuzzy regions.

The week's discussion was loosely framed by sociologist Saskia Sassen's text 'Does the City Have Speech?' which brought the notion of incompleteness and complexity into the enquiry.[5] However the idea that we might be able to discern some kind of truthful speech behind the messy machinations of the city is problematic. Speech implies language, and language implies legibility, universality and clarity. Sassen suggests that the city itself contains a kernel of 'cityness', of a quality that is being eroded by present social and economic conditions. She intimates that were we just to listen properly we would be able to understand that the city is pleading for us to save it. However the city has never been anything but a consequence of present social conditions — worm casts left by the sinuous structures of capital and state. The city doesn't speak, or certainly not with any kind of clear referent behind it. Glass and Auerbach acknowledge that to make any attempt to represent the city is to struggle with mess, contradiction, confusion and ambiguity. Saying things is hard, and words are hard to come by.

Florrie James's film *Brighthouse* (2014)[6] commissioned by Collective and screened as part of *How Near is Here?*, embraced the ambiguity of the city. A short narrative work in which a bend in the River Clyde provides a haven from an anonymous authoritarian regime, the question of whether the life that the characters lived was utopian or dystopian was never resolved. *Brighthouse* bears a clear resemblance to the bombsites of Auerbach and Glass. The setting, on the banks of the Clyde, replaces the ruins of war with the ruins of de-industrialised Glasgow. In the film a sense of youthfulness and play seemed central to the lives of James' characters. It was this aspect of play amongst the ruins, play

5. Sassen, S. (2013) 'Does the City Have Speech?' *Public Culture 25*, 2 70, p.209.

6. Discussed elsewhere in this collection by Emma Hedditch.

permitted by the ambivalence that follows destruction, that provided a counterpoint to the otherwise dystopic tropes at work. Cultural theorist Ben Highmore has written about this ambivalence in his article 'Playgrounds and Bombsites'.[7] He suggests that such spaces ought to elicit hopeful yet melancholic responses to what he calls 'productive and purposeful (but not indulgent) melancholy', a quote that might just as well apply to *Brighthouse*.[8]

The stuttering discussion that followed the screening of the film only served to amplify its success. It began with a conversation between Florrie James and Neil Gray, a doctoral researcher in Geography (like myself) based at The University of Glasgow. The gap between the ways in which the two made sense of their encounters with the city was profound. There was an expectation that we all reinforced, that James ought to be able to explain her film in the language of economic urbanism that Gray had introduced us to. We were certainly approaching the issue in the wrong way. The clean analytical language of social science ought not to be allowed to dominate the messier, murkier, more ambiguous forms of representation and exploration that are open to artists. In fact quite the opposite, I would contend that academics working in the city should draw as much on the work of artists like Auerbach and James, as they do on theorists such as David Harvey or Saskia Sassen.

Chloe Cooper's performance *And all because the lady loves mushroom fried rice and vegetable spring rolls: a transparent reflection on a glazed expression* actively sought to find a way to tell a story about an urban space without writing it down. It started with a series of exercises in which we were encouraged to think about the way our bodies came up against architecture, and the way we met the gaze of others. In the performance proper we were asked in pairs to play the character of Cooper and a friend as we were taken through the events she wished us to experience. She fed us the lines one-by-one and whilst the plot was fixed we were given the illusion of role-play and choice. In this way we walked through the different moments during which the artist had found herself at the receiving

7. Highmore, B. (2013) 'Playgrounds and Bombsites: Postwar Britain's Ruined Landscapes', in *Cultural Politics* 9, 3, pp.323–36.

8. Ibid., p.335.

end of sexism from a young boy. But rather than simply being told that a certain classification of thing had happened, we were shown it with as little preceding information as possible. In this way Cooper offered a way for us to explore power imbalance and prejudice in a specific situated circumstance rather than requiring crisp words to stand in for experience.

At one point in the performance the person playing the young boy put their nose against the window and stuck out his tongue. At that close distance the face is abominably distorted and one can hardly process the information. This moment also mirrors the awkward situation we were put in as observers. We were not simply being told about an event, we were being shown it with our bodies. In one 'warm-up' exercise from the preceding morning we had been asked to press our bodies against a wall. At this close quarter experience becomes as strange as a face against glass. In *The Practice of Everyday Life* philosopher Michel de Certeau contrasts the transcendental birds-eye view of the city with that of walking through it, suggesting that dominating scientific modes of observation tend towards the former, whilst he advocates for the latter. He describes the experience of walking with the most wonderful simile, that walkers are 'as blind as that of lovers in each others arms'.[9] De Certeau is contrasting the sensuous knowledge of walking with the transcendental survey possible only from an abstract birds eye view.

At its best art is able to find different ways to represent the city, moving beyond the cold gaze of the scientist or the theorist. Of course this comes with its own problems — but they are different ones. However, too often, and in moments *How Near is Here?* struggled with this, the artists, academics and others became complicit in attempts to translate the messiness of the city, even after it had been somewhat preserved in the artists' practices, into tidy discussions in which we sought to uncover what it was that the city was saying. However, it was in the consistent failures presented by terms like 'neighbourhood' or 'community' that we were able to discern new avenues for our efforts to

9. de Certeau, M. (2011) *The Practice of Everyday Life*. Berkeley, CA: University of California Press, p.158.

Following spread: Eastern Surf, *Facing Detection, How Near is Here?* Intensive Programme, 2014. Photo: Gina Lundy.

think and speak about the city. As words that we had thought we could all agree on crumbled in the face of a diverse range of contributions and voices during the week, more playful spaces of discussion emerged.

Eastern Surf took a particular interest in the way we look at the city and the way the city returns our gaze. Starting by encouraging us each to make masks inspired by facial recognition software the artist collective then lead us out onto Calton Hill to take selfies and pose for touristic images with Edinburgh behind us. We each uploaded our images onto social media with the hope that we could carve out a space for ourselves amongst the parade of sightseeing snaps. We were making a visual intervention, looking back into the eyes of social media and other image-making technology which has helped to form the way we imagine the city both when we are in it and not. In the process we also took control over a space, turning Calton Hill into our own monumental playground. Coupled with the relaxed and collaborative way that Eastern Surf invited us to come into their art practice, this meant that writer and researcher Emma Balkind's presentation on the commons in the city and its relevance to artistic practice resounded.

The notion of the commons tends to be deployed to describe a tactical intervention in the city that claims that a given space is somehow a safe zone, away from the capitalist horrors we must otherwise tolerate. In and of itself the notion of claiming a space as a common is often treated as an end when it may be better considered a means of creating a staging post for further critical interrogation. In the conversations that followed both Eastern Surf's workshop and Balkind's talk the playful and critical morning of image making we had enjoyed became a way to reanimate the idea of the commons. The best thinking about the city is the thinking that happens in the lacunae neglected by artists, academics, or whoever when we think about the city — these are the bombsites or building sites where we might start to hack out radical imaginary cities.

There is a cacophony of city-talk, not emerging from the city itself, but from academics, researchers, journalists and any number of other babblers. This talk is done often with the expectation that it will be able to make sense of the city. But too easily this conversation needs to be sustained by words that appear to describe simple ideas but only mask utter mess. The word 'city' itself is sometimes used to ascribe to


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Spread: Eastern Surf, *Facing Detection, How Near is Here?* Intensive Programme, 2014. Photo: Gina Lundy.

dense living places a universal category of 'cityness' — which cannot possibly mean anything. At points the forms of talk we were deploying to discuss the city were narrowing into clear ranks. We all knew what community meant, we all knew what gentrification meant, and so on. However, particularly given the contributions of the artists participating in the programme, this terminology proved itself to be inadequate. Having been invited to provide a response in prose I found myself initially resorting to poems to try to feel my way through the mess that comes with talking about the city. What does art particularly offer versus other city talk? Artists are uniquely expert in forming necessarily flawed representations of the unrepresentable, and opening the city up to a different kind of encounter, as exemplified by the Auerbach building sites this essay began with. As such, art should be wary of readily and without question adopting the practices of social scientists, journalists, or activists at the risk of becoming hamstrung by the limited forms of knowledge production and representation that are prevalent in these fields.

I want to close by returning to the bomb/building site. Following *How Near is Here?* this is what I hope future interactions and collaborations between artists and academics will be when discussing the city. The city is messy, it is difficult, it is impossible. As such it seduces and draws us in, it looks like a code, as Sassen says — it looks like it has speech, but the city is not linguistic. There is no kind of city-form or cityness behind the rolling chaos of capital that has folded itself into worm casts and cankers across the populated world. Talking about the city is difficult, and much time is wasted trying to formulate agreed taxonomic schema. We would be better thinking of such meetings as being like the bombsites that have fascinated artists and social scientists alike. Here the chaos and messiness of the city offers an ambiguous space of disaster and possibility which, as Ben Highmore has identified, is a very good space for play. Ruth Glass called London 'too vast, too complex, too contrary and too moody to become entirely familiar' and as such we'd be better off preserving the mess in our patterns of thinking and representation.[10] Ambiguity, confusion, murk and mess should be the accepted characteristics of city talk; where social scientists struggle with such forms of speech, artists have historically been profoundly comfortable. As such, any artists with an interest in the city should resist the patterns of representation that pass as academia, and instead invite academics into the bomb and building sites of their endeavour — and see what comes out of it.

10. Glass, R. (1964) *London; Aspects of Change*, the Centre for Urban Studies (ed). London: Macgibbon & Kee, p.xiii

‘And all because the lady loves mushroom fried rice and vegetable spring rolls: a transparent reflection on a glazed expression’

a script by Chloe Cooper

Thinking through the built environment, you are invited to re-enact an incident that took place in a Chinese takeaway next to Whitstable railway station. Gather together the ingredients below and then read the instructions at the bottom of the page.

Ingredients:

One female Chinese takeaway worker in her early thirties
Two female Chinese takeaway customers in their mid-to-late twenties
One local teenage boy Chinese takeaway customer
One copy of The Sun newspaper — turned to page 3
One portion of mushroom fried rice and vegetable spring rolls — to share
One chair
One Chinese takeaway somewhere outside of London that could feasibly put on an art biennial — this can be any room that is large enough to accommodate five people, a chair and performative renditions of a window and a counter
YOU—you HAVE to be the narrator, no one else can do it like you can

----------O-N-C-E---Y-O-U-’-VE GATHERED YOUR İNGREDİENTS TOGETHER----------

Wait! İ forgot! Everything in bold italics ***like this*** İ need you to read out loud. Everything in square brackets like this [holds forefinger and thumb out to look like square brackets on both left and right hand] İ need you to do. Everything in normal letters like this is just between me and you.

Are you ready? Have you got everything you need?
Ok, ok!!!! This is it! Let's go!

[Turn to your group of human ingredients and say:]

Welcome to ‘And all because the lady loves mushroom fried rice and vegetable spring rolls: a transparent reflection on a glazed expression!’

You’re doing really well…Keep it up…

Using architect Ronit Eisenbach and writer Rebecca Krefting’s understanding of architecture as ‘an embodied, ephemeral condition involving time-based events’[1] we’re going to turn this room into a Chinese takeaway. Let’s use this description to help:

It’s a small establishment with only enough room inside for a counter and a bench located next to a big window facing the street with a menu stuck on it.

Ok! So first let’s decide where the counter is. It says here it should be about half way across the room, ideally facing the door.

[Stand up and help your group to their feet.]

So let’s stand against the wall opposite the door.

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1. Eisenbach, R. and Krefting, R. (2011) ‘The Pedagogy and Practice of “Placing Space: Architecture, Action, Dimension”’, in Brown, L. A. (ed) *Feminist Practices: Interdisciplinary Approaches to Women in Architecture*. Farnham: Ashgate.

[Do this, encouraging your group to do the same. Before anyone's really realised what's happening you'll be standing — not with them against the wall — but in front of them in a leadership position.]

Push into it --with all your might--.
That's it, feel the cold, hard, surface against your back.
Now...
walk across the room until you're just over half way across.

[Watch them as they do this.]

You should feel a BUMP as your toes hit the back of the counter...Did that happen?

[Wait for them to respond. Whatever their response, say:]

No?! Ok, well if it didn't work it shows you're not ready yet.
Let's try again!

The same thing will happen — they'll walk across the room without a bump — but that's ok.

Try again!

They'll soon realise this will go on until they feel a bump.

They feel a bump.

That's it!

Chloe Cooper, *And all because the lady loves mushroom fried rice and spring rolls: a transparent reflection on a glazed expression, How Near is Here?* Intensive Programme, 2014. Photo: Gina Lundy.

Now line up along the counter and press down with your hands to set the horizontal axis of the counter top. It should be just underneath the nipples of the shortest person.

This should result in some awkward nipple surveying. Allow time for this. Wait until everyone has their hands in line and flat against the counter top.

Good!
Now we need to work out where our window should be…
It needs to run parallel to the counter and be about one-third of the way across the room from the door.

So stand against the wall with the door and walk until your nose squishes against the glass.

[Use your finger to demonstrate how your nose should squish upwards as it presses against the glass. They'll remember how this is going to go from before, with the counter so this time they'll do it straight away.]

Aha! There's the window!

[Use your cuff or a nearby tissue to rub off the nose smears they just left on the glass.]

Let's just pop the menu up on it…

[Mime rolling balls of blue tack between your finger and thumb as you go inside to stick the menu onto the glass. Ask the group to check it's straight.]

Finally we need to put the bench where you'll wait for your meal next to the window. Would you rather squat or move the chair?

[They're 100% going to say move the chair. So move the chair.]

Voila!

[Now, you've really got to offer this next bit as if it's an opportunity. A once in a lifetime opportunity. Turn to three of your group and say:]

You're going to be our Chinese takeaway customers!

According to sociologists Shun Lu and Gary Alan Fine, most of you, through the consumption of ethnic cuisine 'demonstrate to yourselves and to others that you are cosmopolitan and tolerant',[2] so you'll be feeling pretty ok about this.

However, some of you...

...may find, like Gillian Crowther on Uma Narayan, philosophy professor and writer, that eating in such establishments feels awful due to your awareness of the 'appropriation of cultural significance without regard for the people whose cuisine it is, and the social, economic,

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2. Fine, G. A. and Lu, S. (1995) 'The Presentation of Ethnic Authenticity: Chinese Food as a Social Accomplishment' in *The Sociological Quarterly*. 36 (3), pp.535–553.

and political circumstances they find themselves within as immigrants'.[3] And I'm sorry about that.

[Look sorry. Turn to face the other person and say to them:]

You work in the Chinese takeaway. And you'll have noticed similar to one of the respondents in Eona Bell's study of Chinese families living in Scotland: 'whenever someone's made a point of pointing out your racial difference, shouting something in the street like 'chicken chow mein', that kind of thing, they make reference to food and takeaways because they think that's all Chinese people know, all we're good for'.[4] And I'm sorry about that too.

[Now escort your Chinese takeaway worker to the other side of the counter and as you do, say:]

Stand behind the counter and wait until the customers are ready.

[Turn back to your Chinese takeaway customers and look at one of them as you say:]

You're our first customer, a local teenage boy, probably aged between 13 and 14

3. Crowther, G. (2013) *Eating Culture: An Anthropological Guide to Food*. Plymouth: University of Toronto Press.

4. Bell, E. M. (2011) *An anthropological study of ethnicity and the reproduction of culture among Hong Kong Chinese families in Scotland*, unpublished PhD thesis. London School of Economics and Political Science.

years old. You've already ordered your meal so you're sat on the bench behind the window that separates you and the customers outside.

[Sit your local teenage boy down and turn to face your other two customers and say:]

And our second and third customers are both women in their mid-to-late twenties. You wouldn't normally come to this Chinese takeaway restaurant but you've been to an art biennial nearby and you're about to get your train back to London.

You haven't ordered yet, you're stood outside, looking at the menu.

[Position your two female customers as if they're looking at the menu through the window.]

Ok, this is it.

Has everyone got their roles? Don't worry, I'm going to be the narrator. I'm going to tell you what to do.

…You've got this.

[Address your two female customers. Indicate to them that they should be doing what you're saying while you say it.]

You stand outside the takeaway looking at the menu through the window. There's a large choice and you're aware that as soon as you go in you'll be asked what you want to order. You don't want to

appear un-cosmopolitan or intolerant so you make sure you know what you want.

[Motion to the menu in the window and say, as if you're reading from the menu:]

Sweet and sour chicken balls
Sweet and sour pork balls...

[Look back to your two female customers and say:]

Don't overthink it.

[Motion again to the menu in the window and say, as if you're reading from the menu:]

King prawn in oyster sauce
King prawn in satay sauce...

[Look back to your two female Chinese takeaway customers and say:]

But you need to get it right. Make the authentic choice.

[Motion again to the menu in the window and say:]

And remember, that you're vegetarians.

[Pause, meaningfully.]

Whilst engrossed in the menu you gradually become aware of someone on the other side of the glass.

[Gesture to your local teenage boy on the chair and say:]

It's a local teenage boy who gives off a certain something, something that makes you think he comes here all the time. He's making faces at you through the glass.

[Address your local teenage boy and indicate to him that he should be doing what you're saying while you say it.]

In particular there's the one that looks like a ghost, with his mouth and eyes wide open.

[Turn towards your two female customers and say:]

You don't make faces back. You look at him and smile to acknowledge that he's doing what he's doing and that you've seen it and that's ok.

[Turn to your local teenage boy and say:]

In response, he sticks his nose up against the glass so that he looks like a pig.

[Turn towards your two female customers and say:]

You interpret this as a step towards something more sinister so you look at him a bit unimpressed, letting him know that it was ok but now it's a bit less ok.

You continue looking at the menu…

Prawn crackers
Crispy seaweed…

That's it!
You turn to each other and say casually, but at exactly the same time, 'how about a portion of vegetable spring rolls with a side of mushroom fried rice to share?'

[Wait until your two female customers ask, at exactly the same time, 'how about a portion of vegetable spring rolls with a side of mushroom fried rice to share?' You might need to repeat it. Now continue by saying to them:]

Whilst you celebrate this 100% authentic decision — keep it cool — you become mildly aware that the local teenage boy is holding up a newspaper.

[Give the copy of The Sun newspaper — turned to page 3 — to the local teenage boy whilst saying to your two female customers, with a concerned expression on your face:]

He presses the newspaper up against the glass.

He begins to move it up and down, rubbing it up and down against the glass. Up and down, up and down, up and down AT YOU.

You both say something through the glass like 'do you know that is really offensive?'

[Wait until your two female customers ask the question and then continue by saying:]

You enter the takeaway and go up to him.

[Prompt your two female customers to walk inside the takeaway so that they are standing in front of the local teenage boy, and say:]

He remains seated and looks away.

To get his attention you ask him, 'What are you doing?'

[Wait until your two female customers ask the question. They've probably got the gist of it now and are already doing it, so continue by saying:]

He ignores you.

Aggravated now, you pause, ready to say something really good. Something that will inspire him to get involved in gender politics...maybe to become a feminist. You've both been reading 'One Dimensional Woman' by Nina Power. Maybe you could quote something out of that?

[Pause and look expectantly at your two female customers but after they remain silent look disappointed and continue by saying:]

But your mind's gone blank. And he's not looking at you anyway. So instead you

both ask, 'Do you think that's ok? Cos I think that's really fucking offensive!'

[Wait until your two female customers ask the question**...**and then continue:]

...which you're disappointed with. It lacks the sophistication and theoretical underpinning you were going for. The boy continues to ignore you. You go up to the counter and say to the woman who works in the takeaway, 'Argh did you see what he did?'.

[Walk with your two female customers, repeating the question and then turn towards your worker and indicate to them that they should be doing what you're saying**.**]

She looks sympathetic but doesn't really answer.

[Turn towards your two female customers and say:]

You ask her, 'Does this kind of thing happen a lot?'.

[Turn towards your worker and say:]

And she says, 'yeah'.

[Turn towards your two female customers:]

And you say, 'we're really sorry'.

[Turn towards your worker:]

She asks for your order.

[Turn towards your two female customers and say]:

You say, 'A portion of vegetable spring rolls with a side of mushroom fried rice to share please', just like you'd planned.

[Turn towards the worker:]

She says, 'that'll be £4.50'.

[Turn back to your two female customers and say:]

You discuss how to split the bill. You turn around and look at the local teenage boy who's still ignoring you. After about 30 seconds of awkward silence the local teenage boy's order is ready and he stands up to collect it, still ignoring you as he walks out. Then your order is ready. You go up to the counter to collect it.

[Prompt your worker to give the mushroom fried rice and vegetable spring rolls to your two female customers and say to them:]

You walk out of the Chinese takeaway and to the train station where you sit down and eat your mushroom fried rice and vegetable spring rolls and talk about what happened.

[Look suddenly triumphant**.**]

And that was 'And all because the lady loves mushroom fried rice and vegetable spring rolls: a transparent reflection on a glazed expression!'

[Start applauding everyone and get them to applaud themselves and congratulate them. But before they relax too much, say:]

Now before you relax too much and while you tuck into your one portion of mushroom fried rice and vegetable spring rolls to share, can we all just discuss how that felt?

[Once everyone has shared their feelings and has had some of the mushroom fried rice and vegetable spring rolls say:]

Wow. And how do your experiences relate to ideas of local and non-local; occupancy and ownership; gendered space; racism and classism?

[This will feel quite intense. But don't be fazed. You've come this far. Maybe ease them in by starting with the topic that feels most relevant to what they've just said first and then move on to the others.]

You can totally do this...

[When it's time to call it a night say:]

Thank you everyone, and goodnight!

Response

by Charlotte Knox-Williams

A response is a spoken reply, an action or gesture that follows another. *This* response is both, and neither, being an account of a verbal delivery and a written recall of a series of actions. I have no prior knowledge of what it is that I will be responding to, except that it will be some kind of activity that includes an element of verbal delivery. I know that the event is concerned with locality; spaces and where they are, how they are used and dwelt in, how they shape us, and we, them. A response can also be an architectural feature, characteristic of the Gothic tradition where a half-pillar forms part of an archway.

One player serves, the other returns. Between these points is set up a glancing trajectory that neither forms a firm connection nor leaves any fragments adrift.

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It's a Chinese takeaway. The large plate glass window reflects the streetlights and the passing traffic. Through these light patterns that slide over the glass surface the interior is visible. Lit yellow in patches of striplight glow, the top of someone's head just visible behind the counter where they are sitting. The menu is tacked to the window inside a shiny laminate.

…But not really. Really it's a gallery, or the building that is standing in for a gallery until the gallery is opened. This temporary structure is predominantly glazed. It is a brightly sunny day, and parts of the view from here — buildings, distant sky, and hills — are reflected in the glass. Sliding through the reflections are glimpses of the interior. It is plain and white, with a few chairs.

A monad is described as a building, divided up into three parts, rooms or levels. The lower floor, as Deleuze describes it, has windows onto the outside world through which perceptions may enter. Linked through an intermediary space, the upper room is secluded, darkened and cut off from the world; it is likened to an interior lined with swathes of folded

fabric. [1] Each monad enfolds the whole world in these gathers, but does so from its own particular point of view. One small portion of the whole is unfurled whilst the rest is folded more tightly, pleated into the dark depths of the monad. Each monad's particular perception, or point of view, interpenetrates and infiltrates these folds. Although no window opens directly onto the outside, Deleuze describes how perceptions enter through contorted apertures that light the interior.[2] Monads are cavernous; perforated by the points of view that they encompass in their folded depths, 'an infinity of compossible minute perceptions'.[3]

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They stand in the sunshine, squinting. Some have their hands to their eyes, and two hold small bats. Lifting one hand high, one of them tosses the ping-pong ball up into the air and hits it towards another player.

In the Monadology, Leibniz constructs a world that is entirely composed of 'simple substances'.[4] Everything that exists is formed of these monads, and they cluster together to form composites and collections. These monads remain undefined both in Leibniz's scheme, and in Deleuze's later development of the Monadology, and include whole beings, parts of bodies, and groups, flocks or herds of individuals as well as inorganic matter from the largest formations to the smallest fragments. All materials are aggregates, encompassing distinct yet inseparable elements that are simultaneously differentiated and inextricable. 'Matter thus offers an infinitely spongy and cavernous texture without emptiness, caverns endlessly contained in other caverns'.[5] Monads may have no definite categorisation, but they are given a strict quality and function; all monads exist in a state of enclosure and envelopment that could be described as fractal or holographic. Each monad, Leibniz and Deleuze insist, contains the whole world within itself, whilst simultaneously being enveloped by the world.

1. Deleuze, G. (2006) *The Fold: Leibniz and the Baroque*. London: Continuum, p.5.
2. Ibid., p.31.
3. Ibid., p.103.
4. Leibniz, G.W. (1991) 'The Monadology' in *Discourse on Metaphisics and Other Essays*, trans. by Garber, D. and Ariew, R. Indianapolis, IN: Hackett, p.70.
5. Ibid., p.5.

There are bells attached to the door, so that when you push it open they jangle. The brushes on the underside of the door make a small soft sound on the laminate floor. As you step over the metal doorjamb the grey doormat slips a little underfoot. It's a dry evening, so only a perfunctory gesture at wiping your feet is required. Perhaps you turn to your companion. Maybe she is also bothered — disturbed is too strong a word — about what happened when you were standing outside, reading the menu.

Ramps lead up to the door; it is somehow reminiscent of a conservatory showroom. Inside books rest on shelves to the right, and the pale wood of the reception desk is straight ahead. The gallery assistant offers a brief welcome; offers information on printed sheets and leaflets; offers access to the gallery. This is a white room with large windows that reach from the floor to the ceiling. The view is breathtaking; the entire city, it seems, clustered below you. Walking towards the glass, you catch glimpses of your own face in the dark places the city shows under the blueness of its firmament.

'All of a sudden around us, eyes were opening, and corneas and irises and pupils: The swollen colourless eye of polyps and cuttlefish, the dazed and gelatinous eyes of bream and mullet, the protruding and peduncled eyes of crayfish and lobsters, the bulging and faceted eyes of flies and ants.'[6]

She glances up as you enter, as you walk to the counter. It takes her a moment to stand, to extricate her gaze from the TV that is down at seated eye level behind the counter. You glance briefly at the order pad, the empty mug, the lidless pens.

Chloe says: 'Owners, follow your visitor with your eyes.
Follow their feet.
Follow their legs.
Follow their elbows.
Follow their head.'

6. Calvino, I. (2009) 'The Spiral' in *The Complete Cosmicomics*. London: Penguin, p.139.

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For Leibniz, each monad reciprocally contains all other monads within itself, and is simultaneously included within all others. In order for this inclusion to be complete there must be only one world, inherent in its entirety. God selects this world — including the past, present and future — as the most perfect. It is this one world that is viewed and enfolded within each monad, each according to its own manner and point of view. Each individual is one amongst a great many others, and at the same times contains many within itself. The result is a reciprocal envelopment that does not mean that all individuals are identical, but that identity opens through each monad in a unique way. 'Just as the same city viewed from different directions appears entirely different and, as it were, multiplied perspectively, in just the same way it happens that, because of the infinite multitude of simple substances, there are, as it were, just as many different universes which are, nevertheless, only perspectives on a single one.'[7] Leibniz's monad is therefore based in a condition of closure. The monad's view on the world will always be partial, in that it is separated into parts in a molecular fashion, and also in that it is particular or biased. All is in agreement, and whilst each individual has its own point of view, it is a perspective on one, chosen world. In this model there is no outside: everything and everyone is included.

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The Observatory is at the top of the hill. From this vantage point we can see all around us, we can see more than the others, down there, below us. In such a panopticon, a single individual maintains constant visibility over all others, and this multitude is observed at all times by one who cannot be seen. In this system, the observed is under the power of the gaze of the observer, controlled by the omnipresence of their looking. 'Power has its principle not so much in a person as in a certain concerted distribution of bodies, surfaces, lights, gazes.'[8]

7. Deleuze, G. (2006), p.83.
8. Foucault, M. (1998) *Discipline and Punish*. London: Continuum, p.11.

Deleuze prises open the folded depths, moving in the final chapter of *The Fold* towards a neo-baroque monad. Individuality is no longer restricted to the expression of a unique view on a singular, fixed aspect, but expanded to encompass diverse perspectives on a multitude of shifting outlooks. This 'new baroque' condition is described most fully through music: rather than a single tune upheld in complete unison, the monad is opened to dissonance, a polyphony with which it is able to resonate.[9]

The gallery-as-monad (enfolding as it does a multitude of people, a swarming mass of viewpoints, a veritable horde of pinpointed perspectives) is Foucault's panopticon turned inside out, its outside contorted onto its insides, its innards popping outwards to reveal a multitude of eyes, a prickling surface constituted from a vision that is multiform, tentacled, unfurling outwards in a proliferation of probing protuberances: 'Perspectivism as a truth of relativity (and not a relativity of what is true)'.[10]

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Memory: to recall how it was, how it happened. Some details might be slightly mis-remembered (the lino on the floor of the restaurant was patterned, but was it more beige or yellow? Had it been interlocking squares, tile-effect or even little shell shapes?).

Re-enactment: it cannot be as it was, but shapes echoing approximations that glance off the memory, making slipper-slide skimming contact points with it, or with what it might have been. Through this re-creation, the image-sound-sensation event of what happened is refracted, split or separated into many parts. Memory is broken open, seeping out of the sides of 'that's how it was'. And what is and what is coming to be and what might possibly occur are all oozing into one another, and whilst they might have different viscosities rising to the surface, amalgamating or forming an emulsion but never blending homogenously, they do intermingle.

9. Deleuze, G. (2006), p.157.
10. Ibid., p.87.

Deleuze opens the monad beyond the one, chosen world. Here there are a multitude of possible worlds, simultaneous to one another, branching off from and re-joining one another. Past, present and future possibilities are all included, and indeed proliferate ungoverned by a singular perfect vision. This is the outside, the unexpected, the possible.

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In architecture, a response is what makes an arch possible. An arch, like a fold, is realised around a hinge, crease or inflection. A precursor to a fold, the response supports an echo, a vibrating re-activation of the memory in the present.

You smell the food through the doorway into the back of the restaurant. It is dark beyond the chain curtain, and you can only glimpse snatches of movement: an elbow turning, pink and sweaty; a sudden orange flare of gas flame; a foot in blue slippers shuffling past the opening.

In the Monadology, the world is an infinity of folds. Monads, living and inorganic, are composed of and joined up via these folds, simultaneously one and multiple: a fold within folds. Deleuze extends the monad beyond multiplied perspectives on a single stable world, exploding the privileged viewpoint encompassing the masses to release the invention of the new at each moment, realised in surprise, envisioned by a multitude in a polyphonic response.

Charlotte Knox-Williams, *How Near is Here?* Intensive Programme, 2014. Photo: Gina Lundy.

Sam Barton Schlee is a PhD Candidate in Human Geography at UCL. His thesis is an account of the changing nature of Brixton with a particular focus on notions of authenticity, belonging and heritage. He also writes poetry and co-organises a series of poetry readings in people's front rooms called *Sitting Room*.

Chloe Cooper uses performative tours, lectures and instructional videos to propose something quite improbable to a group of people to be worked through together. Chloe has recently exhibited and performed works at *Art From Elsewhere*, Arnolfini, Bristol (2016); *Chloe Cooper: Bronzin' (Totally Bronze)*, Tate Britain, London (2016); *21st Century Fox in the Snow*, Embassy, Edinburgh (2016); *Doing What Comes Naturally Presents: Spare Rib at The Feminist Library*, London (2015) ; *Take Away Monad Mollusc*, London Conference in Critical Thought, UCL, London (2015); *Feelings, Blockages and Pots*, Centrum, Berlin (2015); *Reactor Halls E15: You can't win them all, ladies & gentlemen: A live radio show by Jenny Moore & guests*, Primary, Nottingham (2015); *Looks Performatour*, ICA, London (2015); and *Loop-the-Loop*, Five Years, London (2015).

Charlotte Knox-Williams is an artist and researcher, and her work is concerned with the transfer and alteration of images between film, drawing, text and performance. She has worked collaboratively with other artists as part of her practice for more than ten years, including a recent project at Chelsea School of Art with architect Amy Butt. Charlotte worked with the UCL Institute of Education in October in 2014 as Postdoctoral Research Scholar on a project that addressed connections between fine art practice methodology, Deleuzean theory and pedagogy. Charlotte and Chloe started working together in May 2014 following a critical text that Charlotte wrote in response to a programme for artists that Chloe ran at Tate Britain.

Frances Stacey's practice draws on expanded approaches to curatorial practice, often involving open-ended research and collaboration. Since 2013 Frances has been a Producer at Collective, where she developed *How Near is Here?*. She works closely with artists through the Satellites Programme framework, Collective's programme for emerging artists and producers, and is currently developing a project with artist and filmmaker Petra Bauer in collaboration with Scot-Pep, an organisation promoting sex-workers' rights. In 2013 Frances took part in New Work Scotland Programme at Collective and in 2009 co-founded the artist-run organisation Rhubaba Gallery and Studios in Edinburgh.

FACTISH FIELD

Factish Field; generative dischords and Commonalities in Art and Anthropology

Angela McClanahan

Introduction

> ‘Read, read, read! Watch people on the street! Spy. Be nosy. Eavesdrop.’ [1]

This is filmmaker John Waters’ advice for how artists should routinely fuel their practices.

Both Waters’ cinematic and visual art oeuvres are of course highly sensational and directly challenge conventional mainstream Western moral orthodoxies via the bold representations of taboo, spectacle, embarrassment, subversion, shame and humour that pervade his most notorious cinematic works from the 1970s, as well as his sculptural and installation works throughout the 2000s. Drawing on keen observations of particular strands of working class and subaltern queer cultures, he examines what are still considered to be psychologically and corporeally deviant practices, including, amongst others, various bodily and sexual transgressions, ‘grotesque’ engagement with food, and the consumption of various kinds of psychoactive substances. His empathetic understanding of the beliefs and practices that constitute these particular elements of culture are largely drawn, he has remarked, from his own experience of actively participating in, watching and reflecting on the everyday lives of the deeply economically, socially and culturally marginalised groups in the United States who are rarely represented in mainstream media and popular cultural forms, other than

1. This quote is taken from John Waters’ address to the 2015 graduating class of the Rhode Island School of Art and Design.

in the most patronising, de-sexualised and 'safe' iterations. Opening a chapter about the relationship between contemporary art and anthropology with a nod to Waters' pioneering work that simultaneously uses and questions representation as a way of critically reflecting on daily life, and, crucially, the circumstances under which the practices of certain social groups become othered, sensationalised and stigmatised, often in the broader context of their 'home' communities and cultures, therefore seems germane. For, his 'instructions' on how to make art works today — to observe, listen and participate — could also, tongue in cheek, be identified as one part of the 'modern' anthropologist's classical ethnographic toolkit, and shares much in common with the way anthropologists gain insight into and construct representations of diverse social worlds, often with the hope of making social change.

The centrality of observational practices to the analysis, representation, and often, problematisation of 'culture' and its attendant structures, practices and aesthetics in artworks is a discussion that may at first perhaps seem so well worn that it is now taken as an assumed, constituent part of making art. Certainly, art historians have spent the last century examining and debating in detail how artists represent and 'make' work based on direct observation and reflective engagement with the world in all its visual and material forms. Philosophers' explorations of these debates of course range over millennia. From the radical calls of the Situationist International and Fluxus to integrate art and life, to the well trodden 'ethnographic turn' in socially engaged art, a new wave of contemporary artists and filmmakers are beginning to engage and experimenting critically and self consciously with other strands of anthropological theory and practice, in particular conceptual practices around myth, ritual, magic, personhood and the transformative nature of value. Simultaneously, and under various rubrics including the 'visual', and 'material turns', practitioners in the social sciences are becoming increasingly interested in the central role that sensual research should play in their exploration of the social and cultural worlds. Hence, the popularity of exploring the intersections of contemporary art and anthropology has continued to grow.

The basis for this is understandable. A number of particular concerns are shared between art practices and the social sciences. They are both engaged, for example, and as the old anthropological adage goes, in making the 'alien' familiar, and the familiar 'alien', in questioning

cultural norms, and ultimately, through research and *making* work, whether images, objects or texts, in constructing or representing new, alternative and experimental ways of seeing — and possibly *making and re-making* — the world in the face of various global crises, ranging from humanitarian, political struggles to non-human and machinic relationships to culture. That the two fields should try and share, appropriate and challenge one another's modes of practice is an appropriate, if not always easy task.

This chapter outlines Collective's timely and ongoing interest both in anthropologically inflected art, as well as anthropological work influenced *by* art practice, which traverses precisely these issues. In outlining the aims, content and structure of the institution's *Factish Field* project, the aim here is, on the one hand, to summarise current thinking between the two fields, but also to identify as yet under-represented themes and concepts that continue to emerge from ongoing collaborations. Finally, it suggests how particular shared intellectual terrains between the disciplines resonate with the changing nature of Collective's own expanding aims and trajectories, as the project happened to coincide with a significant physical move of the gallery's premises from Edinburgh's Old Town city centre, to Calton Hill and into the city's historic astronomical Observatory, meaning that the gallery itself always effectively casts an observational eye over the city. In a more abstract way, that move and the simultaneous occurrence of the *Factish Field* project also contributed to a critical shift in thinking and evolution of the gallery's overall 'vision' in terms of how it should be placed to produce new knowledge about the world through commissioning, exhibiting and initiating discussions about contemporary art.

What follows is thus intended, in as much as it might be possible in around seven thousand words, to briefly provide an overview of the structure and content of the various strands of the *Factish Field* project, how the discussions and art commissions relate to the histories and current dialogue, as well as the questions raised throughout the project that may lead to further questions and new collaborations. It also features two interviews with *Factish Field* participants that expand on issues raised over the course of the project. First, Richard Baxstrom, an anthropologist who featured in the *Factish Field* programme remarks on current contexts of exchange between art and anthropology, and

Wendelien van Oldenborgh then discusses how ethics, perhaps the most contested subject throughout the project, feature in her own film and art making, and how it might be seen differently between the fields. The chapter proposes that what may result from both the tensions and commonalities of the two fields what could come in the blossoming of a genuine 'interdiscipline', in which individual practitioners, in partnership with different kinds of institutions, from small, independent arts organisations to large universities, are actively engaged in sharing practices and producing new knowledge about the world.

Factish Field Summer School and Symposium

A corpus of excellent, rigorous and widely respected work currently exists that explores the multifarious intersections between art and anthropology, covering both their divergent and overlapping ontological and epistemological positions and ways of working, as well as specific case studies that relate to collaborations between practitioners within each field. In particular, work by Amanda Ravetz, Anna Grimshaw, Arnd Schneider, Chris Wright, Howard Morphy and Alfred Gell, amongst a host of many others, has explored themes as diverse as shared histories, between the two disciplines and the dialogues and practices they shared during the Modernist period, to examining the ethnographic turn in contemporary art as it has unfolded since the publication of Hal Foster's classic text 'The Artist as Ethnographer' (1995). To date, however, that discourse tends largely to be 'owned' as it were, by anthropology, in that textual outputs that analyse and historicise the relationship between the two fields tends to be the normative mode of delivery, and flows largely from university contexts.

A primary motivation for Collective and LUX, was thus to construct a space in which to encourage *discursive*, improvised dialogue between the two fields from a slightly different vantage point. For although events like the well known 'Fieldworks: Dialogues Between Art and Anthropology' have previously been held in institutions including the Tate Modern, there is still a sense in which the format and delivery has tended to take the shape of academic 'symposia', where practitioners, both artists and anthropologists, deliver talks on their own individual fields of expertise. In constructing *Factish Field*, so named for renowned History of Science and anthropology scholar Bruno Latour's famed definition of 'facts' as hybrids that occupy spaces between subjective fictions and objective reality, Collective invited Benjamin Cook from

LUX, an organisation that promotes artists' moving image practices, and myself, an academic with an anthropological background working in an art school, to compose a programme that would actively interrogate and question the themes and practices that characterise the relationship between the fields in a *live* way. In doing so, questions to be raised and dealt with included: where are the tensions that exist between practitioner's ways of working, and how can they be productive rather than restrictive? What are the elements of shared practices between them, and in what contexts can these be developed further? What are common themes, concerns and challenges that exist in the world that are shared by both artists and anthropologists, and how can their different modes of working actively and equally engage with these?

To begin, Collective and LUX selected a number of artists' films around which the programme would be based, that interrogate and/or represent culture in interesting — sometimes highly controversial — ways, many of which appear to borrow from or model themselves on traditional modes of anthropological enquiry (although that reading of the formats was, itself, of course, rightfully contested by some of the artists themselves). We knew that we wanted each of the artists whose films were shown to come to the gallery to discuss their individual works. However, we were sure that we wanted such discussions to be fruitful and generative. To this end, we discussed the content of the films, and thought about particular anthropologists who worked in shared arenas, and decided it would be interesting to pair them up in relation specifically to one another's work. We thus decided it would be productive to bring them into unscripted encounters with one another, to talk about various themes that are currently of shared concern.

Each day over the five-day programme centered around an open ended theme for discussion that we thought might be the most appropriate, according to the kind of work that each pairing was engaged in producing. These included:

Contexts — where does/should debates around the relationship between these subjects play out? In the field, studio, gallery, academia?

Publics — who is the audience? And how are resulting materials and debates disseminated?

Fieldwork — how can artists and anthropologists share research methodologies?

Making — where are the links between theory and practice? How does materiality figure into art and anthropology today, in film and object-centered art and cultural analysis?

Ethics — who makes 'the rules' and how are they imposed or regulated in each field? Is it important that they are?

As these themes overtly related to the work of the individuals, the starting point for discussion was therefore largely focused on artists' and anthropologists' works themselves — their objects of enquiry and 'research', as it were — rather than open-ended, abstract critiques about the nature of exchange between art and anthropology (of which of course some, but this was 'woven in' to the fabric of the discussion as it unfolded). This model was successful in a number of ways, particularly in that each participant wasn't necessarily sure of what to expect, which produced the most revealing, interesting and spontaneous responses. In acting as the host and chair during each encounter, I posed both set questions based on the artworks under discussion and the expertise of each anthropologist, as well as improvised questions arising from their responses to one another's answers.

The exchanges were, crucially and productively, not always comfortable. For example, the first discussion of the five-day intensive programme saw Andrea Büttner, an artist whose film chosen for the screening programme explored the poetics and aesthetics of the daily lives of nuns who operate a theme park to support their convent, purposefully refuse to use academic conventions to describe and discuss her work. In conversation with Richard Baxstrom, whose work examines both urban development in South Asia and also how witchcraft is represented in certain Modernist contexts, both participants contributions highlighted that issues of *translation* between cultures under investigation, but also, between *disciplines*, can be difficult, if not always impossible hurdles to overcome. The use of the word 'methods' was often contested by some of the artists throughout the week, and the concept of 'having a practice' for anthropologists were discussed and contested, too.

Artist and filmmaker Wendelien van Oldenborgh and anthropologist Rupert Cox, both of whose work is overtly concerned either in content or form with the audiences for whom it is made, or the 'publicness' of their subjects themselves, were engaged in conversation on the second day. Van Oldenborgh elaborates on the ethical responsibilities of artists to publics and subjects in this chapter, discussing her film *Bete & Deise*, which was screened as part of the film programme, and which focused on two Brazilian women from different generations and whose work, one in acting and politics, one in music, both engage politically in the public sphere. The institutional contexts in which both Cox and van Oldenborgh work were also the subject of much discussion, as were the 'restrictions', the political contexts of funding and how it shapes agendas for the work, as well as the element of chance in the resulting work.

Anthropologist Amanda Ravetz, who is also a trained artist and filmmaker, discussed 'fieldwork' with artist Mark Boulos, and how the aims and objectives of documentary differ in terms of the way they are made and produced. Institutional requirements including ethics regulations, pre-identified responsibilities to participants, as well as the overall aims and objectives of works were amongst the topics discussed on the third day.

The fourth day of discussion included an exchange between anthropologist Tim Ingold and artist Duncan Campbell. The multi-layered discussion took a slightly different turn than in previous days, in that the specifics of 'making' visual and material objects was discussed in detail. The film screening which accompanied the discussion, Campbell's *It for Others*, was inspired by Chris Marker's mid-20th century film *Statues Also Die*, which is concerned with the commodification of African sacred objects by the sweeping expansion of global capitalism. Ingold's insistence that 'objects' as discrete entities don't actually exist, and that 'materials' can be said to be the actual substance of 'making' in either art or anthropology, offered interesting insights into arguments about what constitutes 'making', how temporality relates to it, and lively debate into how the 'world' is produced, shaped and understood through social action.

Finally, Sven Augustijnen's controversial film *Spectres*, an in-depth observation of how tragic events resulting from 20th century

Belgian colonial rule in the Congo are remembered by a particular colonial agent, were the subject of an exchange about the ethics of representation on Friday. This exchange overlapped with most of the discussions of the previous sessions, and highlighted that ethical debates are perhaps one of the most contested fields of exchange between art and anthropology as practices.

The *Factish Field* symposium, the closing event for the project, took place eight months later, and featured the work of artists Karen Cunningham, Brad Butler, Karen Mirza and anthropologist Chris Wright and served to reinforce the divergences and commonalities discussed above. The closing remarks, in which Butler, Cunningham and Wright engaged in shared dialogue with one another, saw participants challenge the increasingly constrained political contexts in which each field is currently mired.

Obviously, these summaries don't do justice to the richness or expansiveness of their content, and each merits their own individual analysis. They were often punctuated by disagreement, both between the practitioners speaking, as well as in audience interaction with them, and, occasionally, between audience members themselves, but also bore a number of humourous and joyous moments in which it was recognised that there are also numerous spheres of commonality shared between the fields. The intensity of the events — and the resulting feeling that the *Factish Field* programme itself was able to engage with only the most basic tenets of what is undoubtedly a continually growing field for potential interactions seemed to be shared by most participants.

What I want to do now, then, is to outline a number of themes arising from *Factish Field*, to propose, as Neil Mulholland has recently suggested, that the generative potential for both the discords and commonalities shared by art and anthropology may actually be the grounds on which to forge 'a new interdiscipline'.[2]

2. Mulholland, N. 'Atelier: Making Research Across the Creative Arts and Social Sciences'. Delivered at ISRF Social Science as Communication, Edinburgh. 2 June 2015.
3. Ibid.

Rather than trying to summarise all of the themes explored over the course of the project, I will now outline three main spheres of discussion around which the dialogues from the summer school and symposium revolved, which have to date been under-represented in wider discourse between the two fields. Each of these themes, it seems to me, are ripe for future experimentation, in terms of dialogue and the production of genuinely interdisciplinary curricula, as well as for the production of experimental art/anthropology collaborations.

Ethics

As discussed and teased out in Wendelien van Oldenborgh's interview in this chapter, the role of ethics, both meta and applied, needs to be explicitly debated in both institutional and general terms, particularly in relation to contemporary art. The controversy here is obviously multifarious, in that on one level, 'ethics' are subjective and normative, based on histories and values, and have the potential to be highly restrictive. On the other hand, the idea of ethics as a 'meta', guiding, principle for cultural production of any sort — e.g. that intentions should somehow reflect or relate to a kind of 'common good', even if the tactics used to achieve that good are in themselves 'deceitful' or 'harmful' to those who are affected by them. More explicit debate and engagement about the role that ethics play on a meta-level in art (e.g. that artists are implicitly responsible for taking an ethical position in the world) is needed, both generally in relation to current discourse in contemporary art, but also how and in what sense these discussions should take place in institutions including art schools. These discussions are often fraught will difficulty, especially in the UK, where most art schools are now merged with universities, most of which have existing ethics policies that artists might view as restrictive. This of course directly engages old debates about artistic vision and freedom, the autonomy of art and the artist, in opposition to other professionals. The ethics debate is of course long and lively in anthropology given the crisis of representation in the 1980s and 1990s, related to postmodern and other postcolonial critiques. The convergence of these disciplinary histories and contemporary questions, if challenged and discussed, is likely to bear interesting fruit in the future.

The material turn in art and anthropology

Mulholland has recently remarked that the still emerging 'material turn' in the arts and social sciences presents a new framework from

which to produce and analyse sociocultural worlds. Discussing, in the broadest terms, the emergent focus on 'objects of research' produced in both fields, he has said that 'in recent years, there has been a growing concern with materiality as a field of enquiry across the arts, humanities and social sciences…emerging research calls into question the binarism and anthropocentrism of critical theory and the cultural turn. [These] 'new materialisms', in their different ways, speculate on how things are material, singular and/or entangled. They have radically redefined post-human politics, agency, corporeality, criticality, representation, and time'. [3]

To date there has tended to be a focus, understandably, on lens-based media including photography and film in the discourse on contemporary art and anthropology. This is understandable in discussions and 'applications' of observational methods in contemporary art practice, or conversely, the adoption of these particular kinds of media by anthropologists as strategies in their work. While discourse and projects in this arena will hopefully continue to expand, more diverse and experimental engagement with the sensual world, as discussed at the 2007 conference 'Beyond Text', will hopefully increase.

Co-creation and collaboration

As with the structure and function of the *Factish Field* project, itself a result of a network of actors from different institutions who pooled ideas and resources to construct a robust and diverse programme, there is a sense in which the nature of art production and anthropological discourse is recognised in contemporary terms as essentially *collaborative*. The still live debates about the 'normative' mode of production in art — including the Modernist assumption that the individual artist works in a studio as the primary model of artistic production — is thus put into question. Anthropology has, particularly since the Writing Culture debates of the 1980s, recognised that any and all 'representations' of culture are a result of the work of a number of individuals, including (and perhaps most importantly), informants in the field. Following some of the arguments resulting from the material turn as discussed above, it is increasingly recognised that the world is materially networked, and that any work of art or research couldn't exist without the 'labour' or interaction of a number of social actors, whether it is those forging materials that will eventually be moulded into an art object, the appropriation of images or texts, or dialogic interactions, all works are dependent on a wider network and are thus essentially, co-creation.

Commissioned works

As much as *Factish Field* was concerned with live discourse, one of its aims was also to commission new works that build in an overt way on shared methods and worldviews between anthropology and art. In this vein, Karen Cunningham, whose film and curating practices draw heavily on anthropological concerns, methods and histories, was selected to produce a new work which would explicitly engage with these themes. Her video *Fib* represents census taking as a banal element of the practice of statecraft, which stealthily operates as an unremarkable, yet highly powerful, modern technology. The film portrays an act of census taking, a well theorised sphere of biopolitical practice in which pre-determined categories like race, nationality, gender and political persuasion, are set out as objectively existing taxonomies, with 'data' manually gathered from individuals to 'fit' those categories, and thus summon (a term with magical implications purposefully employed here), a population into being. This is very obviously a form of magic, if we define magic in its simplest anthropological terms as acts that are intended to have real social and political effects. In these and other ways, the statistics gathered in the film, though never visible or discussed, are treated very much as 'factish' objects; hybrid and unstable, possibly inaccurate, yet fetishised and faith-based technologies that possess the ability to transform (or, for us, to 'conjure') the individual parts of social and cultural groups (individual persons) into a sacred, somatic whole ('the people' and 'the nation'). The film's examination and portrayal of statecraft as banal and ordinary thus contributes to an ongoing discussion in the arts and social sciences of biopolitics as a magical process that is powerful precisely because of its unremarkable qualities, which quietly contribute to the constant summoning of the nation state as a 'social fact'.

The second commission overtly engaged with the timely theme of 'development' and gentrification, which is explored in the small post-industrial French community of Barlin in Bertille Bak's *Faire le Mur*, and is materially embodied within the tapestries referencing paintings that depict significant historic revolutionary moments crafted by the town residents that accompany the film here. Together, the film and weavings convey elements of and references to the politics and poetics of the community inhabitants' relationships with each other, their modes of resistance to the impending 'renewal' of their formerly gainful coal

mining town, as well as the seemingly inevitable end result of the process, which is of course portrayed in the film scene depicting the solemn, silent march of many of Barlin's inhabitants out of town, and dispersal to unspecified 'elsewheres'.

Employing an observational approach, the film is reminiscent of 19th and early 20th century 'salvage' anthropology and ethnography, which attempted to document the practices and collect the material culture of 'dying' communities being colonised by 'outside' forces (in this case, of course, the 'culture' being documented is being colonised by the spectre of mythical value and finance capital rather than an ethnic and geographically defined empire), for both academic study and posterity. Its idealisation of particular tropes of 'community' — the representation of the handmade as an authentic embodiment of inhabitants' values, face to face engagements rather than technologically mediated modes of communication, and collective, ritualistic modes of resistance — all recall early anthropology's evolutionary interest in community structure and cultural change, as well as simultaneously evoking late 20th and early 18th century preoccupations with identity politics and ideas about the supposed inherently 'good' values of 'the local'. The town's people, their rituals and practices, as well as the situation in which they find themselves, are treated with humour and empathy, and there is a sense here that their 'defeat' in the face of the value-machine is ours, too.

Conclusion

Contemporary art and anthropology, both of which are products of modernity and Modernism, share a number of overlapping interests, including concerns with modes of representation, the questioning of cultural norms, ways of seeing and the classification and commodification of the visual and material world. Both regularly engage, through their own methods of practice, but increasingly in a shared space, in rendering the familiar as 'other', and vice versa. Anthropologists' ontological positions have an ability to provide artists with a theoretical and historical understanding of the relationships between materiality and cultural production, in which both their own and others' art practices are embedded. The unique relationships art, anthropology and archaeology share also means that there is ample scope for dialogue and various strands of collaboration between their practitioners, with just some of the themes discussed above as examples.

The contexts in which these can happen are, of course, many and diverse, and it would be my hope that the *Factish Field* project has contributed a fruitful model either on which such works can emerge in the future, or that the various strands of discussion stemming from it will inspire practitioners from both fields to take some of these ideas and improvise with them in making new work/generating new discourses around these and other subjects. If the interest in the *Factish Field* project was anything to go by, it seems that interest in this arena will continue to emerge.

Next spread: Karen Cunningham, *Fib*, HD video still, 2013. Courtesy the artist.

Factish Field Interview 1: Richard Baxstrom

1. Richard, you participated in the *Factish Field* summer school, and discussed the kinds of contexts in which the various relationships between art and anthropology have been produced and explored to date. You've since done work with myself and Neil Mulholland, who works on contemporary art with me at Edinburgh College of Art, to develop new projects, networks and possibly degree programmes that explore and develop this relationship. I wonder if you could tell me a little bit about what's driving your interest in the intersection between these two fields?

I suspect that my answer is not one that is widely shared in my discipline, but I have always taken the position that one should approach any singular intellectual or creative problem first in reference to what that problem or object or phenomenon is (or appears to be) and not according to the normative standards of any one discipline. Certainly, this means that there are limits to the kinds of questions one can effectively ask or the types of expression one can eventually offer as a response (I cannot build bridges or transplant hearts, no matter how interesting I find such things), but it does presume that intellectual and creative work in general demands a certain openness and flexibility in terms of how to go about it. In my particular case, the 'big' questions that I ask in anything I take up tend to presume a creative, active interpretation of what method (particularly 'ethnography') really entails and how one enacts it. This way of understanding ethnography (as method, but also as expression of what one finds) would seem to quite naturally ally itself with various forms of creative and artistic practice. In saying this, I don't mean to simply blur or confuse the two; I do, however, mean to say that the overlap between these domains is quite significant and each lends itself productively to the other in practical, singular terms for many kinds of projects. I know that this sets the bar quite high; after all, if one is going to work in multiple domains, one's work must stand up across all of them. I actually like that, however; it means that every project not only allows me to learn something really new but to also effectively do something that holds up for more than a handful of colleagues in a single discipline. Well, that is the aspiration, anyway.

So, for me, I have always seen strong correspondences between anthropology and a host of other disciplines and ways of doing things. Creative arts is very high on that list for me; this is probably due to being exposed from a very early age to an environment that was strongly marked by both art and the everyday need to understand cultural difference. I grew up in the American Southwest and spent a lot of time, through my father, with Native American artists and silversmiths which, in turn, led to a certain awareness of anthropology and what it does. The association was continued in my own actual training, as my PhD programme in anthropology quite explicitly demanded that one substantially engage outside of the confines of the discipline, particularly with philosophy, art, and politics. I've personally been lucky in this way, I guess — the overlap I've been talking about, in life generally and in creative work specifically, was simply expected. It means that I feel quite ill at ease in 'mainstream' environments, even at times within anthropology itself, but I can live with that given the positive things being 'untimely' in this way brings.

It is also true that often partnerships depend more on whether or not people can click and work together rather than some combination of skills or factors on paper. So working with you and Neil and others at Edinburgh College of Art and with institutions like Collective and Centre for Contemporary Art in Glasgow has worked on that level and made a lot possible for me. Without cool people that can work well together, having all the skill or talent in the world will just bring a whole bunch of nothing — so I really value collaboration and, more importantly, good collaborators.

2. Why now?

The return of the repressed, perhaps? If one looks to the early decades of the human sciences, one finds that the kind of overlaps and correspondences that we are putting into play were actually a fairly normal sort of thing up through the 1930s. I look at efforts like Georges

Bataille's journal *Documents* or the connections between artists like Maya Deren and anthropologists such as Gregory Bateson and Margaret Mead and it occurs to me that much of what we are trying to do now has, in the broadest sense, been done before. Why such collaborations became less and less tenable and 'normal' in the latter half of the 20th century is an interesting story that I try to learn from, as it wasn't so much that the works such collaborations produced were unsuccessful on their own terms, but rather the creative, somewhat undefined and even chaotic, links across these domains became less sensible or legible when looked at through an institutional optic. In practical terms, the increased demand at present for our work having some sort of definable 'impact' allows the links to again make sense from institutional points of view, but to be honest, I think that the overlaps and connections themselves never went away. The interpretation of what we've consistently shared seems to oscillate between positive and negative poles and perhaps we are simply benefitting from being in a time where we've gravitated over into the positive range. Ideally, we'll arrest the back-and-forth of this and stay positive! I guess it is up to us to try to do this and not, over time, slide back into a time where we try to cut connections rather than make them.

3. How do you see art impacting upon anthropology, and vice versa?

This is something of a non-answer to this question, and I probably should not say this too loudly, but I'm actually not particularly concerned with 'enriching' anthropology by re-introducing an engagement with art and art practice. I say this because it seems to set up a relationship where anthropology remains 'Anthropology' (capital 'A') and selectively assimilates elements of another domain into its own. So 'art' stands, in the end, as a kind of exciting adjunct to the core of what anthropology 'is'; forming this sort of relationship or projects that graft artists on to what are essentially normative anthropological ones holds little interest to me, although I can really see where sometimes this kind of cooperation can still be quite positive. But that is the extent of what this approach yields; 'cooperation' rather than active collaboration from the ground up. I think that this sort of cooperation is sometimes appropriate, but that we can also do something more which is governed more by how we together engage something specific in the world rather than trying to reform our disciplines. If what we do works, the disciplines will move — I would rather get busy and mix it up in the world than sit around thinking about 'anthropology' or 'art' in the abstract. For me, anthropology is a very effective toolbox, but it isn't the calling (not trying to sound too Calvinist here, but there you go). Evolving the way that we work together allows me to answer how the world calls to me in a different way and, in my reckoning, allows for a clearer hearing of such communiqués on their own terms (and on mine).

Factish Field Interview 2: Wendelien van Oldenborgh

1. Wendelien, your practice explores social relations through an investigation of gesture in the public sphere. Using the format of a public film shoot, you have collaborated with participants in many different scenarios. Your film *Bete & Deise*, which was screened at the *Factish Field* Summer School examined the lives of two Brazilian women engaged in political struggle. I wonder if you could tell me a little bit about how you interpret ethical responsibilities and how this impacts on your work, both in abstract and concrete terms?

Making artwork/films for the public sphere naturally requires an awareness of ethics. Not only in what is being shown, but also how this work came into being. This is something of which I am very aware in the whole of my working method, and I do feel responsible. To the extent that I feel the considerations on this level are part of the content. But the question is, of course: how does an ethical responsibility express itself? I don't believe there is a simple answer to that. Political correctness, for example, has a function. However, it certainly is not the only or best way through which an artist can work with an ethically conscious attitude.

2. Do you think artists, in general, should be concerned with ethics, both in the abstract (e.g. how work might affect anyone who participates in or sees it), as well as the concrete (e.g. that your ways of working should consider ethics in advance of subjects' participation in them, including consent forms, etc)?

I am not sure if I would ever define a 'should' for how artists go about making works. And even with an ‘ethical attitude’, there are many ways and forms that can still be called consciously ethical, but ‘rough’ at the same time. However, for me it does play a role in experiencing a work when I feel that the ethics are

considered, and an interesting and conscious attitude is shining through. The idea of consent forms is not necessarily my way of dealing with subjects who are becoming part of a film work. Each situation asks for different types of negotiations with those one includes willingly (or unwillingly) into the work.

I am more interested in an active and conscious participation in a work by people who I invite and whose contributions really form the piece. There would never be a consent form, because we would have a much more laboured relationship and some form of contract or payment arrangement. Then there are occasions where I initiate a 'public shoot', where some people are more specifically invited and prepared than others, who might just join out of interest; interest for the content that is being worked with, or interest in the process of making that particular work. We will inform the people what is going on, what the filming is for and so on, but on most occasions I don't work with forms to agree on consent. Interestingly enough, this is also culturally bound. In Brazil for example, one has to, and always will, have the forms prepared. And this feels totally good for everyone involved. Here in Europe you will find that in the Netherlands and Belgium people get more nervous and suspicious if you would present them with forms and it is more a sign of trust when you speak and explain, but don't make it too official. I may have them ready in case there may be special cases, but in general I don't use them here.

Then there are other things. I like the idea of the 'live' and public situation for several reasons. One of them being that there may be unexpected incidents and actions that have an interesting influence on the situation which was forming itself during the shoot. And they may be caught on camera. When such a thing happens, I judge it by the nature of the (power) position of the person who was filmed and the knowledge of this filming she would have had. Like the museum guide in the location for a shoot in 2006 in the Mauritshuis, who walked into the space of filming with a group, and offered the official historical account this museum wants to convey.

This was in complete contrast with what we were doing at that very moment, and therefore became a very interesting moment in the final piece. This guide clearly had the knowledge of being filmed and recorded when she walked in. And she was in a position in which she could have easily questioned this. When she didn't, and carried on with what she was doing regardless of the cameras, lights and equipment around, I read it as her being fine with the filming. One could argue that it was unethical not to stop her and make sure she was okay with being filmed, but for me there is always the consideration of what eventually the image will produce. If it is exploitative, then in which way? In which instance of the work? This is not straightforward and not always within the same rules. My ethics, I feel, are also a tool to judge, and to act according to what I perceive as non-exploitative, and in pursuing a work which may reveal attitudes or ways of being that might be in the shadows on other occasions.

3. How do you consider the representation of subjects in your films? In other words, are they given any say in how their images are portrayed? How their voices are represented? The editing process?

In the process of the shoot, all spoken words are from the participants themselves. I never write script or lines for those speaking in the film. In a few works I have ask the invited characters to read out lines from a compilation of texts which was informing the situation. This I may have called 'script', as for instance in the works *Maurits Script* (2006) and *Instruction* (2009). Those words, however, were always commented on by the ones who were reading them out. And I was more interested in how these words may resonate through those particular bodies, the particular characters I had asked to read them, than that these characters would be seen as using words that were not necessarily their own. Besides these texts, which were read out sometimes, I may make suggestions of what to speak about or what to address in a dialogue. These suggestions are based on a sort of 'script' I have for the shoot, which is already structured according to my knowledge of the people and themes involved, but doesn't propose the actual content of the speech.

The image I will shoot is always quite prepared. We use make-up and people can say how they want to look. They will wear their own clothes in which they feel comfortable. During the shoot and in the editing process I use my sense of 'realness' or liveness, and what I know of the person and of the situation — *and* of filmmaking — to bring to the fore what I think is important. An extensive research process

precedes the shoot and the material I shoot then enlarges that knowledge. Or let's say: I need to find in the filmed material what was really going on; what was really being said and expressed. I try to read this in the live moment of the shoot as well as in the material I view over and over again afterwards. And of course I can be wrong at any given moment in this process.

The editing process is very much my moment of shaping the real 'script'. It is where the content of the effort shapes itself into a work. When I think it is done, I will check the edit with the protagonists before it goes public. I am ready to change things if they might not feel right. I have only once been in a situation where such a thing was at stake. But again it was in a very particular power structure. In the work *Instruction* (2009) I had worked with four young students of the Dutch Royal Military Academy. Here we had an institutional person, responsible for the outcome of my work and he needed to see the edit before it was allowed out. Interestingly he was questioning very different scenes or moments than I had been nervous about. And because of my surprise with that, I argued my way out of changing them. I was actually ready to give up one or two other moments, which I thought were much more challenging... . Participants themselves have never really questioned my edit to the extent of wanting changes. Of course this may have various reasons, but I think if there had been strong objections I would have heard.

When, then, the work is made public I do take full responsibility for it and call myself an author. Even if the voices in the work are not mine and I would not claim that they are. But then the whole of the composition forms the 'argument'; from organising the shoot, the choice of protagonists, the structure of the edit to the aesthetics of the piece. And this is after all of course my voice.

3. In *Bete & Deise* you're taking the real lives of subjects and bringing them together to discuss their experiences, resulting in a kind of hybrid documentary of their own lives, but also how those stories might intertwine in the context of the themes you want to address — in this case the experience of gender, politics and public voice in specific times/places in Brazil. What did you hope to produce from this, and do you feel there is a resonance with saying something substantive about Brazilian culture? Global culture? Politics?

What makes *Bete & Deise* slightly different from other works is that it is indeed very focused on the women themselves. And the issues I wanted to bring to the fore come through their particular experiences and positions. The way they relate to issues like gender, politics and the public voice — but also race and class positions — may be specific to Brazil and its particular history of power struggles. However, when you feel how these two characters struggle with those issues in the way they interact with each other, and how the prejudices and difficulties are being expressed, I see and hear things which apply to me as well. I don't think it resonates only with those who have an insight into that particular situation or would know these particular women. One could discern views on representational politics versus spontaneous (or cultural) expression as methods for change or learning. One could feel how under layers of sympathy sometimes class and racial difference are so difficult to overcome. One could pick up sympathy for things that felt too rough in other instances or lose sympathy for things that felt right. I think that always through focusing clearly on particularity, more general things can become clear. Not so much the other way around.

Next spread: Wendelien van Oldenborgh, *Bete & Dise*, HD video still, 2012. Courtesy the artist.

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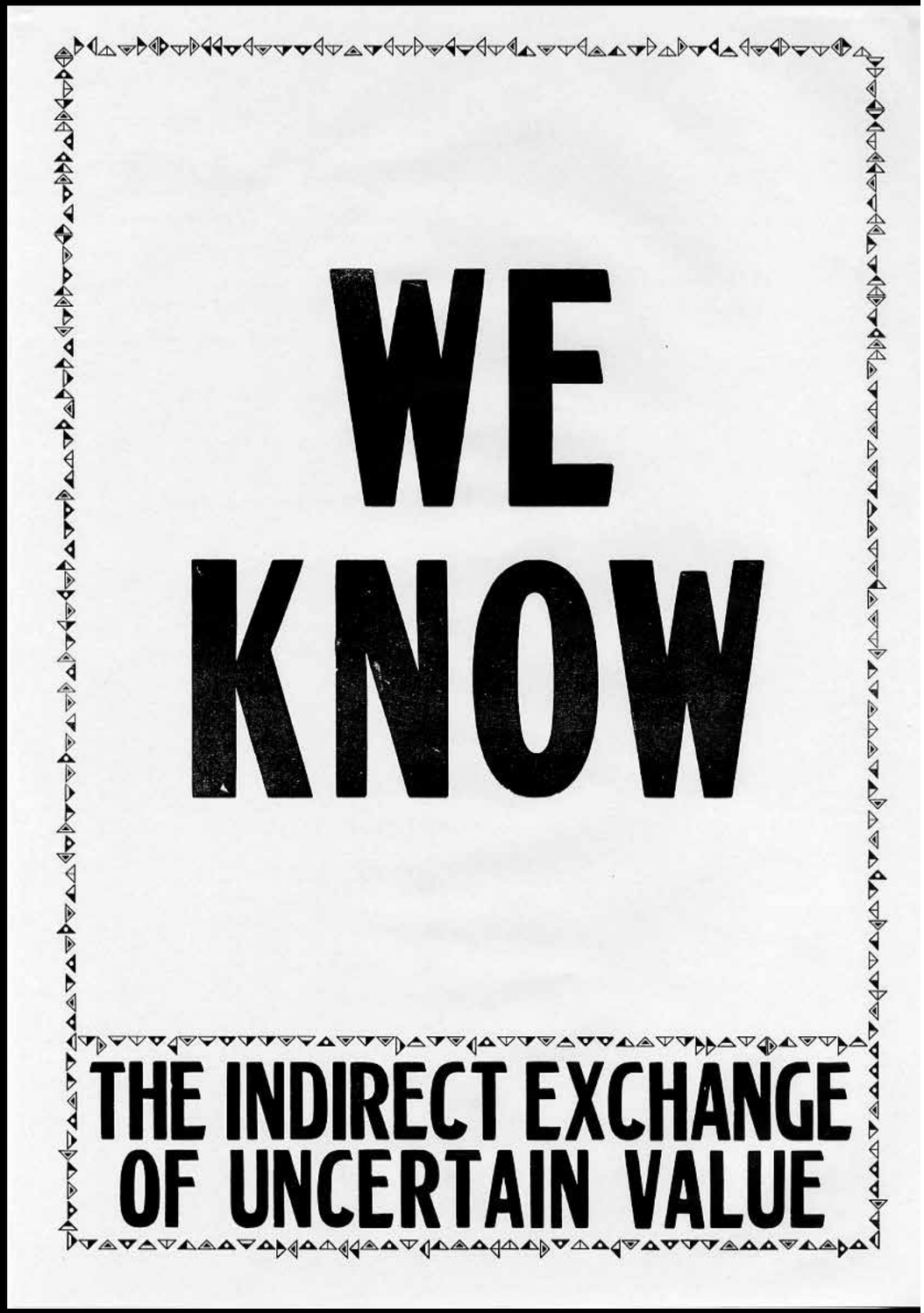
Wendelien van Oldenborgh is an artist based in Rotterdam, the Netherlands. She received her art education at Goldsmiths College, London during the eighties and has lived in the Netherlands again since 2004. Her practice explores social relations through an investigation of gesture in the public sphere. She often uses the format of a public film shoot, collaborating with participants in different scenarios, to co-produce a script and orientate the work towards its final outcome, which can be film, or other forms of projection. Her film *Bete & Deise*, which examined the lives of two Brazilian women engaged in their own form of political struggle, was screened in the *Factish Field* Summer School film programme.

THE INDIRECT EXCHANGE OF UNCERTAIN VALUE



The Indirect Exchange of Uncertain Value

Fiona Jardine

At least two titles frame *The indirect exchange of uncertain value*. Most immediately and with highest billing, the headline described the public presentation of a site-specific installation during a three-week period in August 2011 at Fettes College. As such, barely visible on the esplanade commanding the aristocratic sweep to Learmouth Gardens, a shed-sized *Cat* and *Boot* painted in heavy camouflage flanked the school's front door — part heraldry, part dazzle, gross. Respectively, the *Cat* housed a sculpture (bronze) and the *Boot*, a video (choral). Daily tours ran from a temporary plywood booth stationed at the college gates, neatly hung with colourful posters like a campaign office or Christian bookstall. Shorter on the bill, a subtitle — *The performance of public art* — was given to a day-long symposium held on 5th August. Ostensibly a launch event, the symposium brought to conclusion a week-long Summer School and a month-long wider participation programme for pupils and staff at both Fettes, and its close neighbour, Broughton High School. *The performance of public art* finds itself couched inside *The indirect exchange of uncertain value*: an explanation qualifying a declaration.

Titles are specifically designated proper nouns — 'names'. As for any designated event, place or thing, the names brought into play by *The indirect exchange of uncertain value* are numerous, if covert and couched. They include the individuated names of artists, exhibits, locations, enabling organisations, workshop participants, subscribers, delegates, dates and so on, each of which is a fractal, mobile social construct. Jacques Derrida's formula '3 + n' describes authoring as a corporate operation that is multiple and indeterminate. Those lodging a claim to be recognized as authors may try to direct the origins and ends of a 'work', but according to logic, the determination of origins and ends is essentially an arbitrary excision, an excuse for authoring or asserting

an authorial credit. Authoring is, in these terms, a proprietorial process concerned with defining or owning 'work'. The creative manipulation of material or the reconstitution of narrative responses is secondary to the power of the force channeled in order that credit (for work) may be taken. To entitle or name is to gather activities and information under a pseudo-singular point of convenience (e.g. a title, the name of an author, the name of an event etc.), which acquires density (materiality), territory and power through use. The allocation of a title is, then, an authorial act that designates something at the same time as investing in it the capacity to author and be authored. Titles acquire substance, morph and become more or less visible through perpetual motion — they preface work and they organise its archival presence, conducting at all times the power and threat of resurrection. Titles take shape as *topos*. They are architectural structures endowed with the capacity to be distinctively recognised and inhabited. The linguistic transactions which construct them are incessant variably accelerated processes of rationalising, acquiring, modifying, reinvesting and downgrading. They illustrate the becoming of any proper noun; of complex, idiosyncratic things. When does authoring begin and when does it end? What are its shapes? Where are the boundaries of a project like *The indirect exchange of uncertain value* to be drawn? Who do we leave out and what do we include? These are, of course, political questions.

Early in the 20th century, Duchamp cast a prescient light on the overriding importance of naming and signature to art. In this, he also anticipated the structuring of an information based economy. Arguably, the disconnect between art and idiom which characterises the contemporary field is permitted by signature, the statement and restatement of an authorial name. Signature is a claim to credit that becomes simultaneously a point of marketable reduction, a tactic for cultural colonisation and palpable material for creative practice. In *Kant After Duchamp,* Thierry De Duve reflects on Duchamp's readymade *Fountain* as a nexus; a live circuit of endorsements, enactments and mediations.[1] The 'R. Mutt' signature Duchamp applied to the surface of a urinal brought focus on the operative conditions that perform and

1. De Duve, T. (1996) *Kant After Duchamp*. Cambridge, MA: MIT Press.

thereby construct art. It is instructive that the loss of an 'original' has not prevented *Fountain* from registering as the most significant work of the last century. *The indirect exchange of uncertain value* self-consciously implicated itself as a series of nodes —as a nexus— using the spectacular setting at Fettes to bring focus on the processes of instituting. Fettes is a grand edifice made grander by the distinctions of its alumni and network of Old Fettesians. How was it reconfigured by the temporary intrusion of a bellyful pair, an agit-prop *Cat* and *Boot*? To what extent was its detritus, (the excess of meaning), absorbed and reworked by *The indirect exchange of uncertain value?* As titles crust over, the process of picking scabs is the (by now classic) process of deconstruction. So much is unseen.

Les Freres Barres: Tatham and O'Sullivan's 'Cat and Boot'

Tom O'Sullivan

The Fettes school song makes much of the school's exotic and famously coloured uniform:

> *Let them be a bit dearer and fade if they will/The original colours have charms for us still/And in spite of the schemes of the cunning inventa/Let's stick to our Brown and our faded Magenta.*[1]

School songs, like uniforms, are designed to sublimate individuals and engender loyalty to the institution (the living fundament — the history — that streams through an architectural shell). Decorated in newly mutated variations of a pseudo-naïve stripe and ball pattern that has evolved as signature or uniform in the work of Joanne Tatham and Tom O'Sullivan over the last decade, *Cat* and *Boot* were shipped to Fettes along the M8 by truck. Built in Glasgow, where Tom and Joanne lived and worked for nearly twenty years, (during that period associated with the visions and reports which gave rise to 'the miracle'), the journey was noted in the national press.

Flanking Fettes' front door, *Cat* and *Boot* were a pair of mismatched monuments to anti-monumentality. Prosaically truncated, at odds with the stone amalgamations rising behind, they looked shocked to find themselves on Fettes Rise, a mile or two out of kilter. Their affinities appeared to lie with the Festival, the Fringe and the streets of the Old Town, long home to hawking and entertainment. In 1915, recalling the attractions that sprawled around the west end of the vanished Nor Loch in the 19th century, Lord Justice Clerk John MacDonald, Lord Kingsburgh gave a sense of its jerry-built pleasures:

> 'In the middle stood a great circular booth, of cheese-like proportions, all black with pitch, except where, in enormous white letters, it was announced to Princes Street that this abomination was the Royal Rotunda…Farther up the slope was a building even more disgraceful, a penny or twopenny gaff theatre, which had the distinguished name of the Victoria Temple, of which it is needless to say that I was never permitted to see the interior. The outside I remember — brown woodwork, and wooden flat pillars, painted to imitate — and imitating very badly — the beauties of Aberdeen red granite.'[2]

The critical murder in James Hogg's *Confessions of a Justified Sinner*, a touchstone for the self-defined, neo-conceptualist 'Scotia Nostra' (erstwhile fabricants of 'the miracle') takes place in the Old Town, at the foot of the Royal Mile, not far from Canongate Kirk, in a wynd beside the long lost loch. In the specific history of Tom and Joanne's practice, *The indirect exchange of uncertain value* germinated further east in the fertile soils of East Lothian as a result of *Rhetoric Works & Vanity Works & Other Works* (2006), a presentation of work in historic rooms at Newhailes, a stately home in Musselburgh.

On the 28th of July, as *Cat* and *Boot* arrived on the crunching gravel in front of the school, M.C.B. Spens, Headmaster at Fettes, is reported to have given a short, public statement:

> 'The collaboration between Collective and Fettes College is unique, the first time that any independent school in Scotland has been the site of such an influential and high profile collection of public art. This is a fact of which we are very proud. The pieces are large scale and will certainly be a surprising, some may even say shocking, addition to the Fettes campus. The juxtaposition between our iconic College and these new works will hopefully enthuse the public and generate a great deal of debate.'[3]

1. Fettes song, quoted in Roberts, A. (2009) *Ties That Bind: Boys' Schools of Edinburgh*. London: Steve Savage Publishers Ltd.

2. MacDonald, J. H. A. (1915) *Life Jottings of an Old Edinburgh Citizen*, http://www.electricscotland.com/History/jottings/chapter07.htm

3. Carswell, C. *Huge Art Installations Arrive at Fettes College* 28 July 2011, http:// news.stv.tv/east-central/21762-huge-art-intallations-arrive-at-fettes-college/

Cat and *Boot* may have been the most visible tokens of Tom and Joanne's involvement with *The indirect exchange of uncertain value*, but in partnership with Collective, they were deeply involved with the successful negotiations that resulted in the 'surprising…shocking addition to the Fettes campus'. In effect, these negotiations were protracted instruments of production, the sculptors' new tools. In an algebra derived from Duchamp, 'access' has the status of 'sculpture' and 'contracts' are equivalent to 'timber'.

Joanne Tatham & Tom O'Sullivan, *Boot*, 2011.
Photo: Ruth Clark.

Outdoor Girl: Elizabeth Price's 'Choir part 1'

Elizabeth Price

HRH Zara Phillips and Mike Tindall Esq. were married on 30th July 2011 at the Canongate Kirk in Edinburgh's Old Town, a full week before the artworks for *The indirect exchange of uncertain value* were opened to public view. In terms of securing such a public site for the ceremony, the High Street setting presented 'unique challenges' to Lothian and Borders Police (since 2013 no longer headquartered at Fettes Avenue). Zara and Mike's wedding came perilously close to the opening of the Festival Fringe on 5th of August. In any given year since 1947, August in Edinburgh — and August acquires enough density in the Old Town to persist there all year round — has been ransomed to the Festival and Fringe. Come term-time, on the airy slopes of Comely Bank, a cosmopolitan bunch of recruits to Fettes' student body overlook Broughton High, a state-funded secondary school located in grounds ceded by Fettes in 1963. Tour guides talked about this and the other 'land-grabs' that affected Fettes in the 1960s. Land for the aforementioned Lothian and Borders Police HQ (empty, a target for developers itself) was acquired by compulsory purchase at this time. Fettes is located a safe distance from the Festival and the Old Town which, as Muriel Spark intimates in *The Prime of Miss Jean Brodie*, has been considered (by Edinburghers) 'a reeking network of slums...a misty region of crime and desperation.'[1] Spilling between Castle, Palace and Parliament, the Royal Mile is variously a twisting midden, a spitton heart and a tartan mantrap as yet 'unspoiled' enough to host a lower league wedding: he wore a suit; she wore an ivory dress of silk faille and duchess satin, featuring a corset bodice, an empire waist detail and chevron pleats. The full skirt concealed pockets.

Lined with foam sound-proofing, the *Boot* on Fettes esplanade housed

1. Spark, M. (2000) *The Prime of Miss Jean Brodie*. London: Penguin Classics, p.32.

2. Spark, M. (1966) *The Girls of Slender Means*. London: Penguin, p.127.

Elizabeth Price's film, *Choir*. Developed during residencies in Rome and Oxford, it previewed at Chisenhale, London on 21st July, a fortnight before it featured in *The indirect exchange of uncertain value*. In two parts, it was resolved as an auditorium constructed from the common histories of the words 'choir' and 'chorus'. In front of the college, it worked through the mutually determined intersection between edifice and social function. As 'the area of a church designated for the group of people appointed to sing' — an architectural feature — 'choir' also constitutes that group of people who sing: the group and the space form and reform each other, overlapping like sets in a Venn diagram. 'Chorus' underscores and precedes 'choir' as an ensemble singing together, facets of one voice: in popular discourse, it has come to mean that repeated section of songs between solo verses — the chorus is the bit everyone can join in with; it is a bit with a rhetorical or phatic function rather than a narrative drive. Conceptually, 'chorus' expresses itself always as 'body' rather than 'head'; 'corporate' rather than 'capital'.

Choir staked out territory in the semantic region between singing groups and the fixed forms those groups give rise to in language, wood and stone. Having previously associated the narration in Elizabeth's video *The Tent* (2010) with the 'typing ghost' that manifests itself in Spark's first novel, *The Comforters*, I read *Choir* as a work which reinforced connections to such Sparkian motifs as the construction of narration in the intersection between style and subject. *Choir* later took form as *The Woolworths Choir of 1979* (2012), bringing into play another of Spark's novels, *The Girls of Slender Means*. In that novel, Joanna Childe, a teacher of elocution and the daughter of a 'Very High Church' clergyman, expresses the singular voice — the movement — of the girls, a *corps de ballet*. Lost to an unfortunate explosion, as Clio, she channels the spirit of place, locked into the unfolding tragedy of a defining, destructive event:

> *The versicles and responses came from her lips and tongue through the din of demolition. 'Yea, the Lord hath done great things for us already: whereof, we rejoice. /Turn our captivity, O Lord: as the rivers in the south. /They that sow in tears: shall reap in joy.'…The other girls, automatically listening to Joanna's voice as they had always done, were possibly less frantic, and trembled less…*[2]

Fat Cat on Fettes Rise: Chris Evans' 'New Rules'

Chris Evans

Fettes is privately enclosed. According to the restrictions placed on public access, *The indirect exchange of uncertain value* proceeded by way of daily tours from the poster booth to the esplanade. Tour guides spoke about various points of historical interest, including the strategically prolonged evolution of the school from the bequest left in 1836 by Sir William Fettes, merchant and former Lord Provost of Edinburgh. In his will Fettes stipulated:

> 'The residue of my whole estate should form an Endowment for the maintenance, education and outfit of young people whose parents have either died without leaving sufficient funds for that purpose, or who, from innocent misfortune during their lives, are unable to give suitable education to their children.' [1]

Such morbid humility takes pictorial form on Abram Lyle's famous Golden Syrup tin: 'Out of the strong came forth sweetness', ('and out of the eater came forth food'). The engraving of a dead lion surrounded by bees has its origins in the Old Testament Book of Judges. Lyle, like Fettes, was a merchant Scot. In 1921, thirty years after his death, his firm merged with that of the philanthropic and educationally minded Henry Tate, a man whose name has particular currency in contemporary art.

Bearing the names of their founders, Edinburgh's 19th century hospital schools took shape as fabulous buildings moated by indulgent excesses of green. Some still function as (private) schools. Others have been gradually sequestered to new uses. John Watson's Hospital, for example, has housed the Scottish National Gallery of Art since 1984;

1. Quoted from the script provided for *The indirect exchange of uncertain value* tour guides.

Donaldson's School for the Deaf is (at the time of writing) subject to plans for a development of luxury apartments; at one time, it seemed as though the Royal High School at the foot of Calton Hill would be developed as a six star hotel. In *Private Eye*, 'Piloti' viewed the Royal High scheme as:

> '…cynical plutocratic capitalism acquiescing in a gratuitously excessive scheme which will require the spoiling and demeaning of a supreme piece of architectural and landscape art, a symbolic monument that represents the ideals of the Scottish Enlightenment.' [2]

Councillors supporting the plan were branded 'Philistines', completing a track back to the Book of Judges and Samson, who was responsible for killing the lion suppurating honey on the syrup tin. When history is reduced to heritage, structures lose the ability to transmogrify.

In the back leg of the big *Cat*, sat a sculpture on a white plinth in a white cube, (geometrical determinations of such a 'white cube' gallery space are made from the inside out), it bore the title *Portrait of a Recipient as a Door Handle, After a Drawing Produced by an Anonymous Philanthropist. Bronze Maquette, Scale 3:2*. A Doolittle, a vertical rod with finials in the form of spoon-shaped heads, it was produced by Chris Evans. In 2014, a version of this work was employed as a handle fixed to the door of the Rabobank, Rotterdam, acquiring contextual patina. At Fettes, it was physically separated from a partner piece, *New Rules*, which took the form of a circular bronze plaque in Callover Hall, Fettes' reception room and de facto portrait gallery. *New Rules* was inaccessible except on the day of the symposium. As an alternative, guides provided a verbal description:

> 'The two words of the title are asymmetrically typeset over two horizontal lines, in serifed roman capitals. The words are seen in outline, whereby two amorphous black forms that resemble a mountainous landscape behind them — and extending to either side of the form — are visible through the letters.

2. 'Piloti, 'Nooks And Corners' in *Private Eye*, 1386, February 2016, p.17.
3. Email correspondence with the artist, May 2015.

The 'L' of 'RULES' extends to form the stem of a wineglass, refracting the black background to become its contents.'[3]

Chris's use of the gallery space within the *Cat*'s leg asserted contemporary art's 'new rules', (fractured as they are by the bloated success of the post-millennial art market), over the Victorian, quasi-domestic site of display in Callover Hall. His use of bronze, a traditional medium for art, in a figurative form, on a plinth (essential to the proper presentation of sculpture and statuary) drew attention to the shaft-like proportions and shift-like behavior of the *Cat*'s leg. As a portal activated by a bronze fetish, the *Cat*'s leg mongered a link to Chris's work and the philanthropic history of Fettes School; as something latent — understood and ungraspable.

Chris Evans, *New Rules*, 2011. Photo: Ruth Clark.

Next page: Chris Evans, *New Rules*, installation view, 2011. Photo: Ruth Clark.

Excerpts

from the presentations and performances of
Tom Leonard, Owen Hatherley and Vito Acconci.

Tom Leonard

'I'll read a poem, a sequence called *An Ayrshire Mother* ...About two to three years ago, I was asked to contribute to a book called *New Poems Chiefly in the Scottish Dialect* which is a variation, obviously on Burns 1786 *Poems Chiefly in the Scottish Dialect*...I still don't know what the hell Scots means. It's usually people like the Minister of Culture talking posh English, men swearing in glottal stops, you know. But I mean for someone like me who comes from Glasgow, or with a working class background, I still have an old sound system full of vowels, which these characters long went to places like this to get rid of them. You know if you get rid of them, you might become a Prime Minister.'

Owen Hatherley

'The Tories have cancelled various publicly funded policies, usually with specific reference to architects and architecture and how they are a bad thing. The Education Secretary Michael Gove has repeatedly said we will not get Richard Rogers to design your school...Instead, they got a panel led by the CEO of Tesco and the CEO of Dixons...Let's hear from Tesco. Let's be educated in buildings that work like supermarkets...'

Vito Acconci

'…I hated the notion of performance. I hated performance because it was a theatrical word...but there was one definition of the word that really attracted me. Perform in the sense of "perform a contract". So you sign something saying you are going to do it, then you have to bring that contract to completion. You have to perform that…

I hated the fact that everybody who knew a piece of mine knew what I looked like...am I doing art, or am I developing a kind of personality cult?...

How do I get rid of myself? How do I get rid of myself being seen? So I felt...so maybe this was the first time I started using for myself words like "space", words like "architecture"...

The notion of "fact" was really important to me...I didn't mean that abstract ideas weren't important, but I wanted facts to be presented in work, because I wanted people who came into contact with the work to think of themselves...'

Previous spreads: Joanne Tatham & Tom O'Sullivan, *Boot*, 2011. Photo: Ruth Clark.
Joanne Tatham & Tom O'Sullivan, *Boot* (left) and *Cat* (right), 2011. Photo: Ruth Clark.

Conclusion

This chapter opened with a discussion about titles and entitlement; the accumulation of credit and the fabrication of material in an information economy; the role of networks and the configuration of a nexus within that. It is uncontestable that through the largely invisible operation of alumni as a corps of like-minded, properly-produced, correctly-socialised individuals, schools like Fettes advantage many of those who pass through their portals. In what Luc Boltanski and Eve Chiapello term 'The New Spirit of Capitalism'[1], the importance of an effective social nexus is seen to be paramount: the ability of an individual to reconstitute social and financial capital in their favour increasingly depends on it. Social nexus operate genealogically, threatening always to revert to privileged lines of inheritance. We can plainly see that today, lines of privilege are ossifying. Inheritance, benefaction and philanthropy are once again the organising principles for what to do with accumulations and accretions of wealth. The will to enclose, build, occupy is as linguistic as it is architectural.

Implicated by the creation of its own nexus, *The indirect exchange of uncertain value* was orchestrated to bring to light some of the issues that exist around privilege and privacy and their relationship to 'public'; to build a common sensibility linking parts as disparate as a bronze statue, posters produced by participants in a letterpress workshop, a choral video and a guided tour; to connect the distant, commanding hauteur of one of Edinburgh's most famous buildings with the sprawling rabble that tumbles around the Festival City. Nowhere have I spoken of the videos generated for Festival Square from the Summer School's collaborative workshop. Nor of the ancillary tours of the commemorative statuary peppered about the New Town; some permanently sited 20th century public commissions, including Martin Creed's reworked Scotsman Steps (aka *Work No. 1059*), itself a Festival project; a famous sculpture garden in the Pentland Hills. With Fettes as a foil and façade, *The indirect exchange of uncertain value* accounts for itself as something more than the sum of its parts, as something inextricable from its context, from the spiralling historical and physical backdrop suggested by its location. If the individuals involved in the principal installation have thematics within their practice; if the outward forms of the work they showed constituted themselves elsewhere before and after *The indirect exchange of uncertain value*, acting in concert at Fettes, they alluded to the operations of hidden power structures and force fields.

1. Boltanski, L. and Chiapello, E. (2005) *The New Spirit of Capitalism*. London: Verso.

Next spread: Joanne Tatham & Tom O'Sullivan, *Cat*, 2011. Photo: Ruth Clark.

As you will be aware from texts in the rest of this book, the occupancy of historically sensitive buildings has particular resonance for Collective — recently moved to the City Observatory on Calton Hill. Now a near neighbour of the aforementioned Royal High School, the organisation (having lost a definite article, a genitive and a noun from its early incarnation as 'The Artist's Collective Gallery'), was located on Cockburn Street, in shop-front premises surrounded by a mix of independent retailers, pubs and cafes and so on. In fact, Cockburn Street was constructed according to its own improvement plan in the 19th century. In 1856, the time-immemorial Scots Baronial buildings cut a swathe through the heaped tenements of the Old Town in order to reduce congestion on the Bridges and convenience the railway station. In the early 1990s, as Collective continued to establish its programme, rather like the defunct and disappeared Virginia Galleries in Glasgow, Cockburn Street's self-seeded, low-margin trade was a mangy haven for teenagers buying records and joss-sticks: tourists on the slipway to the Castle were largely under-exploited. At the same time, a new breed of culturally-led urban regeneration schemes was deployed in the West — Glasgow's tenure as European City of Culture in 1990, its Garden Festival of 1988 making contributions to its contemporary art 'miracle'.

In his presentation at *The Performance of Public Art*, Owen Hatherley spoke of the value that landmark buildings and culturally-led regeneration strategies have as 'Trojan Horses' which break ground for property developers and speculators. It is difficult not to see *Cat* and *Boot* on the Fettes esplanade manifesting this metaphor literally and in doing so, recasting the function of art — what do these Trojan Horses deliver to the seat of privilege? Owen spoke forcefully about the class dimension to culturally-led regeneration schemes and it would seem that a place like Fettes is beyond reach, never targeted... .

In the essay that follows, Richard Williams considers certain panoptic features of Collective's move to Calton Hill, through the lens of his own previous engagement with Tom and Joanne's work as a 'phallic tower' on Skye, and his complex relationship with the City of Edinburgh.

Towards A City Observatory

Richard J. Williams

Calton and Cockburn

What might a 'city observatory' be? Collective started to ask itself this question in 2013 when it moved from its home on Cockburn Street in Edinburgh's Old Town to the former City Observatory, founded in 1776 on the top of Calton Hill. Although its purpose was scientific, its official name, and its location, framing several of the city's iconic views, suggested a new kind of institution focused on the city rather than the stars.

It was a curious move. The Cockburn Street site had the gallery at the heart of a network of independent businesses and galleries, a classically bohemian strip in which Collective had played a part in forming. It was the obvious place for a small gallery. Calton Hill had a different logic entirely: a picturesque wilderness two hundred feet above Princes Street, it looks across to Arthur's Seat and beyond, out of the city to the Firth of Forth. Its place in the city's imagination is perverse in many ways. It is a part of the city, but aloof from it, an escape.

That view was probably first put into words by Lord Henry Cockburn, the nineteenth century Solicitor General of Scotland (he coincidentally gives his name to Collective's old home, Cockburn Street). Cockburn was the author of a famously misanthropic letter to the Lord Provost, 'The Best Ways of Spoiling the Beauties of Edinburgh', of which there were many, mostly involving other people.[1] Cockburn, in common with latter-day preservationists, wanted Calton Hill kept as free of human activity as possible. That is, apart from the author's solitary wanderings, which were, of course, allowed.

The present day Cockburn Association, who take his name and spirit forward, follow suit, as do many others; the place is commonly

1. Cockburn, Lord H. (1849) 'A Letter to the Lord Provost on the Best Ways of Spoiling the Beauties of Edinburgh.' Edinburgh: Adam and Charles Black.

thought of as respite from the city.[2] But Calton Hill is also one of the places from which you can perceive the city as a whole, so its place in relation to the city is an important one. And the function of the original Observatory was instrumental in relation to it. Its telescopes were trained on the stars, but in the service of timekeeping; they were there to measure the transit of stars through the local meridian, in order to provide accurate time, relayed to the city and the shipping in Leith harbour by means of a timeball on the Nelson Monument, dropped every day at one o'clock (the One O'Clock Gun was a later invention). This Observatory was about regulating the city more than it was about the discovery of celestial objects, so when now we read its engraved name City Observatory, we're not far off the mark to read it as an observatory of the city.

'Observatory': A Brief History

More on Calton Hill later. There are of course models for a 'city observatory', a place from which the city can be observed, and Edinburgh being a city of the Enlightenment, is full of them. These can be natural observatories, like Calton Hill, but also the Castle Rock, Arthur's Seat and the slightly more distant outcrops of Blackford Hill, the latter the home of the Royal Observatory from 1896.[3] From all of these places, the city can be viewed in its entirety, and as long as an urban middle class has existed, viewing the city from a hill has been one of its great traditions. You walk up Blackford Hill of a Sunday afternoon, for example, and from there admire the city's splendour, ritually pointing out its landmarks, which (like the Scott Monument, on Princes Street) are also themselves, often enough, observation points. Each affirms the other's magnificence, and that of the city in general. Cockburn's Letter to the Lord Provost is the textual template for this culture.

This attitude corresponds with the development of Enlightenment viewing cultures more generally. The *Spectator* and *Observer* newspapers were founded in eighteenth century City of London coffee houses, affecting a similar sensibility: an ironic disdain for the everyday world that masks an essential commitment to it.[4] It's the quintessential

2. For more on the Cockburn Association, see http://www.cockburnassociation.org.uk/
3. A brief official history of the Royal Observatory, Edinburgh cam be found here: http://www.roe.ac.uk/roe/history.html
4. Brewer, J. (2000) *The Pleasures of the Imagination: English Culture in the Eighteenth Century*. Chicago, IL: University of Chicago Press.

bourgeois sensibility, whether expressed in the sharply ironic commentaries of Mr. Spectator (the *Spectator's* fictional narrator in the early days), or, less formally, in the commentary on the city by the bourgeois from his lofty viewpoint. In each case, the 'observer' is a figure whose superficial ambiguity is actually a pose. Unlike the later *flâneur*, the proto-bohemian who appears in Baudelaire's novels, the Observer affects distance, but is actually committed to what he observes. The criticism that stems from what he sees only serves (in his mind) to improve the whole. Observatories, whatever their form, were disciplining places.

Edinburgh's viewing culture was replicated throughout the world. Suffice to say, the nineteenth century bourgeois city, wherever it appears from Boston to Barcelona, is a city of observatories of one kind or another, monuments real or natural from which the city can be observed, and from which an agreeable view can be produced. In the twentieth century, the bourgeois cult of viewing arguably got transposed to the skyscraper; the new towers that appeared in the USA from the 1930s onwards were celebrated as much for the views that could be had from their summits as their revolutionary forms. The tradition continues: at the time of writing, the One World Observatory at the peak of SOM's World Trade Center tower was scheduled to open, imbued with the same positivistic outlook on the world. From the summit of this one-hundred-and-two floor tower, raised above the confusion of the city streets, you view the city as ordered, disciplined, and essentially good.[5]

I could say more, but it should be clear by now that this concept of the observatory as a disciplining force is not exactly what Collective have in mind. In recent years, the word 'observatory' has found some new uses, especially in liberal/left academic thinking where it is suggestive of critical engagement with an object, without necessarily commitment to it. In that frame of reference, it's a helpful way of dealing with cities, which have, after all, for as long as leftist politics has existed been an object of anxiety. Cities have invariably been the places that have cultivated radical politics (the very nomenclature, right and left, refers

5. The One World Observatory opened on 29 May 2015. https://oneworldobservatory.com/

to Paris) but as H. G. Wells put it once on leaving a socialist meeting in London and gesturing all around, the city was the measure of what had to be changed.[6] So the observatory is perhaps a way of dealing with this fundamental ambiguity.

What do I mean? Well, in the baroque world of the UN and in the EU, and in international relations more generally, an 'observatory' is a research organisation — such as the European Union Democracy Observatory.[7] On the fringes of these supra-national bodies, there are other 'observatories' which have broadly liberal political agendas, such as 'the Observatory of Human Rights' [8], or the International Observatory on Participatory Democracy.[9], In the academic sphere there are now any number of observatories doing research into culture, for example Harvard's Cultural Observatory.[10] And urban research, whether commercially or academically funded has produced its own breed of observatories, such as UN's Global Urban Observatory.[11] An 'observatory' these days might even be a web application: the Urban Observatory is one, providing an endlessly variable set of data visualisations.[12] Well, whatever the value of these expanded definitions of 'observatory', it does mean we can think about the Calton Hill complex more broadly than before.

Are You Locationalized?

The 'observatory' has long been an intriguing concept for artists. An important part of Collective's recent history is the work of the artists Joanne Tatham and Tom O'Sullivan, a duo who have worked collaboratively since 1995. In various ways they have been intrigued by the notion of the observatory since they started working together. My first proper contact with them came through *Are you LOCATIONALIZED?*, a 2014 project they did for Atlas, a Skye-based contemporary arts agency in collaboration with Taigh Chearsabhagh, their counterparts in North Uist.[13] Comprising two related large-scale

6. Quoted by Raymond Williams in (1975) *The Country and the City*. Oxford: Oxford University Press, p.5.
7. http://www.eui.eu/Projects/EUDO/Home.aspx
8. http://www.europeanunionworld.com/centre-for-the-study-of-human-rights-98.html
9. http://www.oidp.net/en/home/
10. http://www.culturomics.org/cultural-observatory-at-harvard
11. http://www.unhabitat.org/programmes/guo/
12. http://www.urbanobservatory.org/
13. The official record of the project can be found here: http://www.taigh-chearsabhagh.org/ and http://atlasarts.org.uk/

public interventions, to see the work involved travelling between the two venues, separated by twenty miles of sea, and hearing reflections on the sites and the relationships between the two.

The Skye portion was a temporary remodelling of a Portree landmark known as the Apothecary's Tower.[14] Standing just thirty feet in height, its location, plus the diminutive scale of Portree, means that it's more prominent than its height would suggest. Built in the 1830s by Alexander MacLeod, a local worthy, the name referred to a putative public role. Here, the tower declared to passing mariners, is as one where medical treatment could be found. A stone-built octagon, it has a gently curving staircase to the summit from where you have fine views of Portree harbour, the Trotternish peninsula to the north, and Ben Tianavaig to the east. Its physical elevation is matched by a moral one; this is a place, like the monuments of Edinburgh, that exists to affirm the goodness of the world.

However, as Tatham and O'Sullivan noted in conversation with me, the moral tone decays — perhaps inevitably — by the uses Portree youth has found for the tower. Set apart from the town, in a somewhat secluded and bushy landscape, in reality it's a place for bad behaviour, the things that can't happen either in the relative order of the town, or in the controlled space of the home. That feeling of estrangement and the need for release is typically felt by teenagers, so this is — pretty clearly, judging by the graffiti and reports of locals — a place for illicit sex and boozing, just as it is in countless similar places in the world (Calton Hill is no exception, but more of that later). So what Tatham and O'Sullivan did, typically for them, was draw attention to the unsayable. They turned the Apothecary's Tower into a great pink phallus, making this high object into something ridiculous, but in the process, doing, again typically, a job of truth telling. Not everyone liked it, of course. Behind the criticisms, as ever, was the sense that something uncomfortable had been revealed; it was a classic desublimatory tactic, and an equally classic response.[15]

14. Gifford, J. (1992) *The Buildings of Scotland: Highlands and Islands*. New Haven, CT: Yale University Press.

15. See Falconer, L. 'Portree landmark desecrated by pink art installation', *West Highland Free Press* (8 August 2014). http://www.whfp.com/2014/08/08/portree-landmark-desecrated-by-pink-art-installation/

Scopophilia

The Apothecary's Tower's erotics would have been obvious to Tatham and O'Sullivan. In their bluntly desublimatory universe, towers are always at some level sexual in nature, and the act of looking itself charged with erotic power. Freud termed such erotocised looking 'scopophila'.[16] By that he meant simply 'pleasure in looking', which sounds innocent enough. But as used, it's clear he meant more often than not an intense, embodied gaze in which the desire to see something was an all-consuming physical passion, with terrible consequences for the other parts of the viewer's life. The scopophiliac, in the Freudian universe might be an obsessive neurotic.

Well, obsessional neurosis might not be terribly good for the sufferer. Nevertheless, it's a mode that is, you might say, common in contemporary art which more often than not cultivates something of that intensity in the way that it regards its subjects, placing them under intense and often prolonged scrutiny. You can imagine that kind of looking at the reconfigured City Observatory, where artists and visitors alike might come up the hill to subject their city to an, albeit temporary, obsessional gaze. They might (for example) use the hill as a vantage point from which to explore the more difficult parts of their city. You can imagine voyeurism of various kinds, looking onto private spaces not normally meant for human viewing such as the schools that are so prominent from up here, to the castle, to the burgeoning roof gardens of the private hotels and offices that cluster around the hill's base. All of these things are possible to view in a new way from here, and a city observatory might be expected to produce not only new perspectives as a result, but new kinds of work.

Scopophilia, and what academics like to call the erotics of looking might seem abstractions to those for whom Calton Hill is simply a pleasant walk. However, to simply think of it as an affirmative space would be to disregard a complex history of use. Rather like London's Trafalgar Square, it represents a space built for the affirmation of authority, but

16. For Freud on scopophilia, see, (1991) *Penguin Freud Library vol. 7: On Sexuality*. London: Penguin, pp.65-8, 345-58.

which has become something else. Most of the official parts fell into disuse or moved elsewhere, and it has become better known in recent years as a site of protest; the incomplete monument, an unintentional memorial to political hubris has been more often than not the televisual backdrop to political events, claimed by all sides at different times as a symbol of the city and by extension Scotland but in reality belonging to no-one — a 'contested' site to deploy an overused, but in this case accurate, academic term.

And more furtively, Calton Hill has a well-known history as a place for al fresco gay sex, close to the centre of the city but far enough away from the forces of authority and order to offer a bit of seclusion. That culture has declined somewhat with the relative normalisation of homosexuality in recent years, but it's still important as a memory. Calton Hill and the Observatory therefore play a more complex role in the city than might first appear. The monuments of the Enlightenment suggest a place that simply affirms the host city, and places the viewer in a situation of moral and physical elevation. However, the evolution of the Hill suggests another, more complex history.

The indirect exchange of uncertain value

Well, something of that complex understanding appears in the 2011 project Tatham and O'Sullivan did at Fettes College, *The indirect exchange of uncertain value*. Commissioned by Collective it ran as a three-week event in August, and took the form of two monumental sculptures outside Fettes, which themselves housed works by Chris Evans and Elizabeth Price. An accompanying event had interventions on the theme of public and private realms by Vito Acconci, the veteran American performance artist, the Glasgow poet Tom Leonard, and a radical architecture critic, Owen Hatherley. The sculptures, located for the duration of the exhibition on the gravel outside the main public entrance to the College were a large cat, and a boot, both schematic, flat and cartoon-like, they took down any of the College's pretentions. What they put in their place isn't clear — if it ever is with art — but they certainly made for a pause in normal business, which was the point. You can't carry on as usual with a giant pink tabby occupying your gaze.

The project wasn't an 'observatory' as such — these weren't sculptures on which you could climb to get a view of the city or anything else. But they constituted a pause in everyday life, an invitation to reflect, and

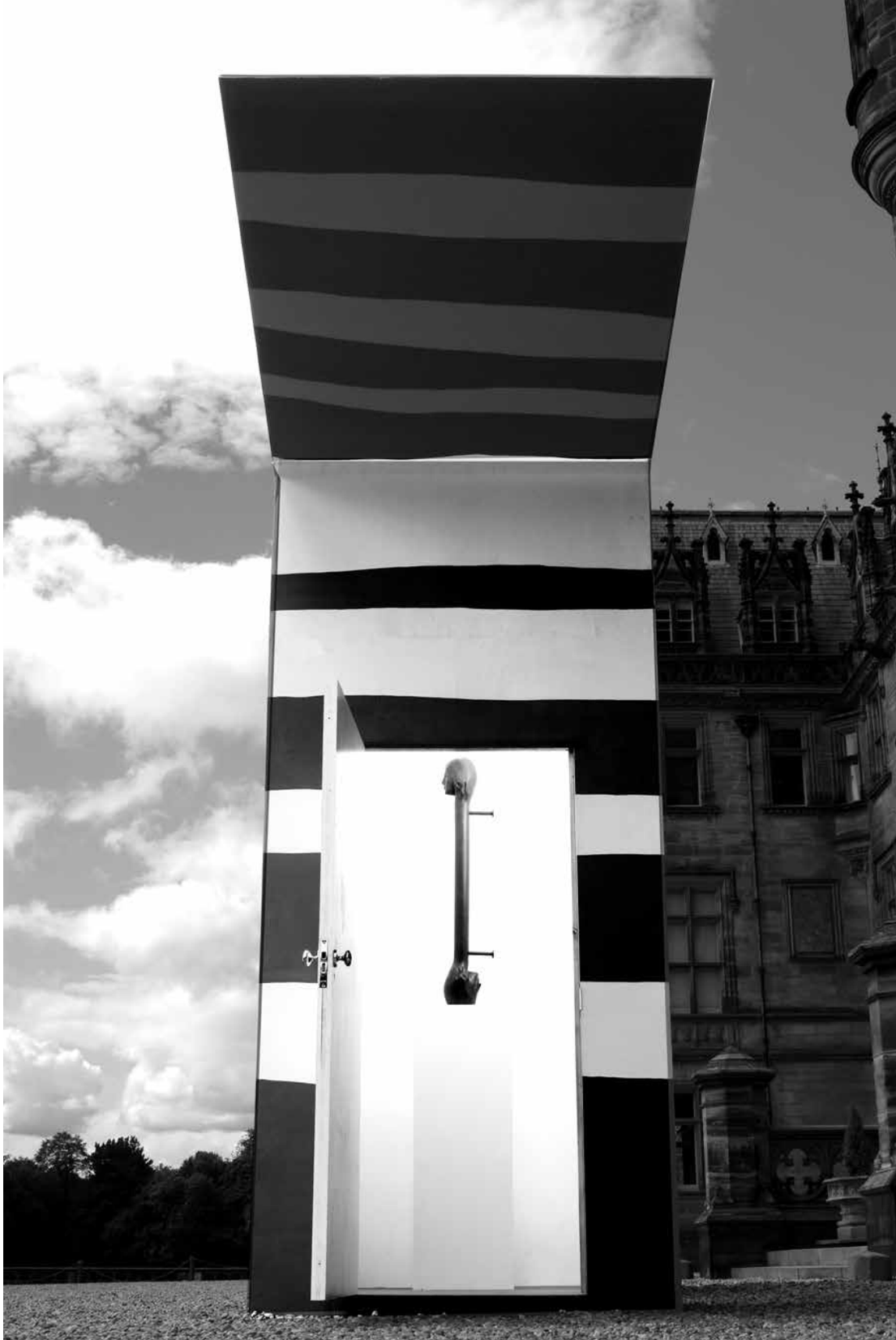
(incorporating the public event) a chance to consider the city afresh as an object. This concept of observatory, as it were, had a good deal in common with the expanded, humanistic observatories mentioned above. It sprang from a discussion between the artists and Kate Gray at Collective in which the city, and Edinburgh in particular was at stake. Looking down at the city from Calton Hill, there are plentiful monuments that draw attention, some already mentioned. One rich typology is the school, of which there are many. Edinburgh is as defined by its schools, architecturally and socially, as it is by anything else, and its defining schools lie exclusively in the private sector, the most spectacular being Heriot's (Old Town), Edinburgh Academy in the New Town, Stewarts Melville ('Smellies' in the local argot) in the West End, and Fettes, whose grounds are so extensive, and its architecture so vast, it defines an entire city quarter to the north.

So extensive and prominent are these schools, they dominate bourgeois life. No other city in the UK has such a proportion of children in private education (20% overall, well over 30% at secondary level).[17] In no other UK city, with the possible exception of Belfast, for different, sectarian reasons, is the topic of education so fraught. Yet these schools remain, for the most part, objects that most city residents observe from a distance. We skirt their peripheries, aware of their bulk and importance, but they remain, like black holes, to most of us, impenetrable and enigmatic. This phenomenon, along with other related phenomena such as Queen Street Gardens, and other great swathes of privately owned parkland in the city, defines the city. 'Public space city', the architect Richard Rogers once said of Edinburgh. The reality is anything but.[18] Fettes, Owen Hatherley noted acerbically, was a 'den of deepest, darkest privilege'.[19]

The indirect exchange of uncertain value explored these palpable tensions. More generally, something a City Observatory might explore in the longer term. From the vantage point of Calton Hill, it's possible to subject the city to a special kind of scrutiny. The quality of affirmation in much viewing is still present, but the retrofitting of the Observatory as a

17. City of Edinburgh Council, *Edinburgh by Numbers* 2015 http://www.edinburgh.gov.uk/info/20247/edinburgh_by_numbers/1012/edinburgh_by_numbers
18. Rogers, Lord R., conversation with the author (8 May 2001).
19. Hatherley, O., conversation with the author (15 May 2015).

contemporary art space is suggestive of another, potentially more critical viewing. One might come up the hill to affirm the beauties of the city, much as nineteenth century observers did, but — like Tatham and O'Sullivan — one might also be permitted to affirm its inequalities, its squalor, and the sheer ugliness of a good chunk of it. A true observatory might make all of these things possible — and the city, and us, its citizens might be the better for it.



Chris Evans lives and works in London. His work is characterised by the realisation of unsolicited assignments and evolves through conversations with people from a broad range of professions — people selected in relation to their symbolic or public role. Recently this has included the directors of a luxury jewellery company, the editors of *Morning Star* newspaper, and members of the international diplomatic community. Recent exhibitions include solo presentations at *Hat, Hat, Hat, Uniform*, Praxes, Berlin (2015); Markus Luettgen, Cologne (2015); *Clerk of Mind*, Project Arts Centre (2014); *Untitled (Drippy Etiquette)*, Piper Keys (2014); *CLODS, Diplomatic Letters*, The Gardens, Vilnius, (2014); and *Goofy Audit*, Luettgenmeijer, Berlin (2011). In 2016 he was the recipient of the Bryan Robertson Trust Award.

Fiona Jardine lives and works in Glasgow and the Scottish Borders. Having studied Law and Fine Art, she pursued PhD research in the Social & Critical Theory cluster at the University of Wolverhampton, looking at artists' signatures as modes of production. She teaches Design History and Theory at Glasgow School of Art and in the School of Textiles & Design, Heriot-Watt University, where she is concerned with theories of authenticity and authorship in art, fashion and textile histories.

Elizabeth Price lives and works in London. In 2012 she was awarded the Turner Prize for her film installation *The Woolworths Choir of 1979* (2012). Recent solo exhibitions include *Elizabeth Price: A RESTORATION*, Contemporary Art Society Annual Award for Museums 2013, Ashmolean Museum, Oxford; Neuer Berliner Kunstverein, Berlin; *Elizabeth Price Curates: IN A DREAM YOU SAW A WAY TO SURVIVE AND YOU WERE FULL OF JOY*, The Whitworth, Manchester for Hayward Touring (all 2016); Julia Stoschek Collection, Düsseldorf (2015); and *SUNLIGHT, Index*, The Swedish Contemporary Art Foundation, Stockholm (2014). Group exhibitions include *The Infinite Mix: Sound and Image in Contemporary Video*, Hayward Gallery off-site (2016); *SECRET SURFACE. WHERE MEANING MATERIALIZES*, KW Institute for Contemporary Art, Berlin (2016); and *Private Utopia: Contemporary Works from the British Council Collection*, which toured museums in Japan (2014).

Joanne Tatham & Tom O'Sullivan began working together whilst completing the MFA programme at Glasgow School of Art, exhibiting their first collaborative work at Glasgow's Transmission Gallery in 1995. They have exhibited works in many group shows, including at Cricoteka, Krakow (2014), GoMA, Glasgow (2011), Frankfurter Kunstverein (2008), Tate Britain (2006) and in 2005 represented Scotland at the Venice Biennale. Their most recent solo exhibition *A petition for an enquiry into a state of anxiety* was at The Modern Institute for Glasgow International (2016) and was accompanied by a publication of their writing, *An Anthology (I'm sorry, I'm sorry, I'm so, so, so sorry)*. Other recent solo projects include, *Are you LOCATIONALIZED* with ATLAS arts, Skye (2014); *Is your tesserae really necessary*, Tramway, Glasgow (2014); and *DOES THE IT STICK*, Bloomberg SPACE, London (2014).

Richard J Williams is Professor of Contemporary Visual Cultures and Head of History of Art at the University of Edinburgh. He has published very widely on architecture and urbanism. His books include *The Anxious City* (Routledge 2004), *Brazil: Modern Architectures in History* (Reaktion books 2009) and *Sex and Buildings* (Reaktion Books 2013).

HOW TO TURN THE WORLD BY HAND

How to Turn the World By Hand logo.

How to Turn the World by Hand

Jenny Richards

It is Sunday and I am sat in a Stockholm coffee shop called Coffice. It is a slightly sickening place, in the heart of gentrified Södermalm, that charges 35SEK for a coffee. That's around £3.50 (whilst I have lived here for some time I still have to convert prices to pounds to better understand their monetary value). The payoff for the expense is you can sit here for as long as you want to work. My excuse is that it becomes a welcome break from tapping keys alone in my bedroom (or b-office). As I sit here and look around a room of individual freelance workers, questions of collectivity, value, labour, trade and commerce raised by the project *How to Turn the World by Hand* feel ever more relevant.

The time-lapse between the activity of *How to Turn the World by Hand (HTTTWBH)* which began in 2011 and the reflection in this chapter in 2015 is useful. In a world in which the flow and speed of capital, material and human beings are ever increasing, the slow pilot light of *HTTTWBH* offers another temporality — a slowness that ebbs and flows in its intensity over the past four years. What is evident when coming to discuss this project is that slow does not mean small. This is one of the most expansive projects I have worked on and I am incapable of adequately covering every aspect and activity within its working. Yet, rather than concerned with highlighting all of its detail I would like to argue that this — the impossibility of capturing all of its operations — is, in fact, the real success of this project. That over time through its international scope, its collaborative and research focused approach to working, *HTTTWBH* became an axis upon which ripples of additional activity were mobilised, morphed and picked up again. This was a new approach for Collective at the time and began a commitment, to longer term, slow collective journeys, which would mobilise its own community of contributors working across disciplines, countries and cultural divides.

HTTTWBH began as an international research project initiated by Collective in collaboration with two other like-minded artist-led spaces — PiST/// in Istanbul and Arrow Factory in Beijing. The focus was to investigate the relationship of our respective activities to trade and commerce and what larger global narratives could be revealed through the collaboration. The theme emerged from the fact that all three organisations had an explicit connection to the commercial world, as we each occupied former shopfronts; yet, as artist-led spaces we had all distanced ourselves from these economies in the not-for-profit cultural model. *HTTTWBH* offered the space to reconsider, re-educate and re-evaluate our role and art's role within wider economic and political value systems. Through sharing experiences, ideas and working methods, *HTTTWBH* was the chance to acknowledge the complex and interconnected nature of our operations in order to better develop our working within each of our local contexts.

Yet, how — as Arrow Factory asked at the very first meeting in Istanbul — to begin a collaboration that connects three different art spaces in three vastly different locations? As opportunities for international working for small scale organisations is often incredibly limited, we were all keen to find a way to share the different contexts we work in to locate where our common struggle and strategies lay. One way of creatively doing this was for each space to take over the running of the other. As PiST/// explained it: 'The keys are yours, use my place as your space, and bring the creativity of your environment here.' This starting point, nurtured an open-ended, and responsive collaborative process, which could be described as drawing on what Argentinean collective, Colectivo Situaciones call 'Militant Research'. A form of 'theoretical and practical work orientated to co-produce the knowledges and modes of an alternative sociability.'[1] Research for Colectivo Situaciones is a practice 'that escapes the political certainties established a priori and embrace(s) politics as research'; not as an academic procedure but rather a practice of 'doing'.[2] *HTTTWBH* was characterised through a process of 'thinking through doing'; figuring and finding things out through experimenting within the collaboration, by being open to new influences, urgencies and all the while aware of the ever changing conditions acting upon each of our spaces and lives.

1. Colectivio Situaciones, 'On the Researcher-Militant'. trans. By Touza, S. 2004. (www.situaciones.org)
2. Shukaitis, S., Graeber, D. and Biddle, E. (2008) *Constituent Imaginations: Militant Investigation, Collective Theorization*. Edinburgh: AK Press, p.74.

To publicise the joint occupation of Arrow Factory, PiST/// and Collective we adopted the vernacular of the global brand to suggest we had branches - like the Chanel boutique - across the world: HOW TO TURN THE WORLD BY HAND — BEİJİNG/EDİNBURGH/İSTANBUL. This gesture was a nod to the models of big business that small arts organisations — particularly in the UK — were encouraged to take inspiration from. Borrowed terms such as 'diversifying income streams' and 'sustainability' were quickly supplanted into arts policy papers to legitimise the continued threat of further cuts to the cultural budget, a threat that ever looms on the horizon. *HTTTWBH* now celebrating itself as a global brand, used parody and over identification to critique and highlight the gap between the reality of cultural production and that of the economic models we are pressured to follow. Yet crucially beneath this performative veneer, the act of branching out to İstanbul and Beijing did also support all three spaces in their arguments for funding, and their insistence on the value (other than economic) of our operations.

Arrow Factory had, in fact, already answered their own question upon arrival to İstanbul, by using their standard production budget (¥1200RMB, L292TRY or £115GBP) to purchase new and used goods in Beijing, which were transported as the luggage of Rania Ho for sale or exchange in Turkey. Appropriately titled *The Mobile Bazaar*, Rania's muling of pepper grinders, trainers, pens and posters was not dissimilar to the tactics of the travelling salesman. İn İstanbul the products were sold both within the gallery and via the local street market, where goods were bartered for — their value disputed and directed according to the customers' consumer logic. Later that Spring, goods not sold in İstanbul were packed up in Rania's suitcase and flown this time to Edinburgh, to be bartered for in Arrow Factory's make-shift market. Again goods were available for purchase or perusal in Collective's converted gallery as well as at the city's local Saturday market in which questions of consumption, context and cost were negotiated. Arrow Factory's takeover of Collective played out further when Kate Rich's *Feral Trade Café* was asked to join their repurposing of the gallery, driving the space back to its commercial routes. Yet, as with all the elements of *HTTTWBH*, imitation paved the way for a new form of critical reflection. The *Feral Trade Café* works as a parasite to art and its global workforce, exploiting the air miles of the cultural elite, re-appropriating suitcase space and a biennial trip as an 'import/export' business of food stuffs. Like Arrow Factory, goods such as coffee from America and tea from China arrived in suitcases to the gallery and were served by the former gallery assistant, now retrained barista and cultural mapper. Customers (rather than gallery visitors) were then drawn into narratives which traced the complex route of their morning coffee from production to consumption.

Other *HTTTWBH* events saw artist Fiona Jardine and Dr Anna McLauchlan host intimate reading sessions in which they reflected on the changing nature of value and its strange operations in the mechanisms of the art market. Whilst Arrow Factory had managed to take over PiST/// and Collective, we approached working internationally as a way to enable Scottish-based artists engaged with questions of trade and value a chance to further their working and research. Artist Fiona Jardine became Collective's attaché in Beijing whilst James N Hutchinson and İ travelled to İstanbul with his project *Proposal for a Warehouse or Towards a Museum of Reorganisation*. Later that year the final takeover took place, when Osman Bozkurt of PiST/// collected Arrow Factory's keys, filling their storefront with material investigating the well-trodden path to China by Turkish salesmen. Thus, by the end of 2011 the project had taken on many new contributors, questions and challenges. However, it wasn't until Spring 2012 that the project saw its last flurry of activity to date: an exhibition at Collective presenting the work of James N Hutchinson and Fiona Jardine, presenting the gathered experiences from their global explorations alongside the Chinese artist Sun Xun.

Bearing in mind my earlier disclaimer of the inability to carefully discuss all of *HTTTWBH*'s facets, the chapter that follows is approached as a new space in which to re-ignite some of the questions, challenges and concerns *HTTTWBH* raised: meaning it is an attempt to avoid some sort of summary of our collaboration but to use the opportunity of reflection as a way to bring new voices to the project and communicate other speculations on value, labour and migration. One part of the project that has often resonated with me since, is its ability to move from macro global economics to the micro intimacy of a personal story. The attention to knowledge gathered through daily life alongside structural and theoretical research, for me, always navigated *HTTTWBH* towards a revealing critique, allowing one to place oneself within networks and narratives that are too easily ignored in their overwhelming scale and complexity. İ believe it

was in the motion of zooming out and in, or what JK Gibson Graham (following Michael Osterweil) might call a practice of 'place-based globalism',[3] shifting from daily life to global structure that brought significance to many small acts of resistance and rupture and inspired their reiteration and retelling.

With this in mind, the texts that follow emphasise the personal voice — an intent both aligned to the feminist commitment that 'the personal is political' and an effort to challenge the dominant technologies of critical reflection. Feminist Donna Harraway argues that 'feminist objectivity means quite simply situated knowledges;'[4] she discards the vision of objectivity, 'honed through militarism, capitalism, colonialism and male supremacy,' in order, as Harraway describes, 'to become answerable to what we learn how to see.' A dedication to see, work and act beyond the roles and processes we are conditioned to adhere to was a red thread through the project, and it seems only fitting to continue this approach here, exposing a cohort of voices that surface new, distinct or otherwise concealed fragments of *HTTTWBH*.

Discussion was central to this project — and significant in Collective's approach to exhibition making — creating time and space to negotiate ideas, positions and share different experiences. Thus, included in the chapter is a series of texts that rotate responses to questions laid out by each space, considering what resonances endure and inform new methods of working today. New conversations are generated through a meeting between lecturer and researcher Alison Hulme, whose work I had come across during the project and artist James N Hutchinson. Whilst Hulme and Hutchinson work in different fields, one could say they are both 'thing followers', employing a methodology of tracing objects from their production to consumption or exhibition as a way to expose the web of economic, political and cultural, systems and characteristics the object is both part of and constituted by. Both too, divulge the revelations of their 'thing following' through stories; the stories of objects, the people that make them and the contexts they circulate through.

3. Gibson Graham, JK (1966) *The End of Capitalism as We knew It: A Feminist Critique of Political Economy*. Oxford: Blackwell.

4. Haraway, D. (1988) 'Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective', in *Feminist Studies*, vol. 14, no. 3, p.581.

HTTTWBH has often been conceptualised as a contemporary walk back along the historic Silk Route from West to East, passing the flow of goods constantly circulating land and sea. As evident in Hulme and Hutchinsons' discussion, when labour processes transform; consumer culture intensifies and sites of industry relocate as old colonial narratives are resurrected anew. In the configuration of *HTTTWBH*, initiated and largely funded by the UK Arts Council, patterns of privilege and power permeated the will to crack Western hierarchy for a cross cultural collaboration. *HTTTWBH* bears the mark of its production, in which our cultural contexts set the limitations of our critique. But whilst woven with contradiction and compromise, as Kate Gray reflects, there are revolutionary lessons to be learnt from a collective endeavour, in which we can practice a different system of value that draws us away from the structures reconstituted when money dominates.

The theorist Irit Rogoff uses the term 'embodied' criticality, to express 'a state from which one cannot exit or gain a critical distance but which rather marries our knowledge and our experience in ways that are not complimentary.'[5] She argues that by working from and acknowledging this thwart position, 'a shift might occur, that we generate through the modalities of that occupation rather than through a judgement upon it.'[6] *HTTTWBH*'s will to occupy or inhabit other positions, hoped to deepen our own perspective of the roles we each are cast to conform to. In what follows conversations reveal as much about our working as the blind spots we continually need to look towards. In the movement of goods from Beijing to Edinburgh via Istanbul it crossed paths with people pulled by capital's demand for workers; pushing domestic workers into Western households or textile workers into sewing garments in Istanbul. It was important through this collaboration to confront these histories and everyday realities, to reveal what neo-colonial patterns were being perpetuated through current production and consumption. Shahram Khosravi — a lecturer in social anthropology — explores the issues of borders and border crossing, questioning the ideology and inequalities surrounding who is and who is not allowed to move freely between nation states. In his text 'Those

5. http://eipcp.net/transversal/0806/rogoff1/en

6. Ibid.

Naked' he raises powerful perspectives surrounding immigration politics and the structural racisms the border manifests; a subject that feels ever more urgent to engage with today. And from the macro study of national borders, a series of diary entries from the project's participants zooms into the micro detail of a day 'turning the world by hand'; offering a fleeting glimpse of how questions of global significance take place in the minuteness of the everyday.

Thinking back to the project and my days running around Istanbul with James bartering for discarded wood in recycling centres, I contemplate how the city and political climate has changed.[7] Four years is a long time for a city whose urban transformation continues to accelerate, it is also a long time for the life of an art space. It is four years they have managed to continue, despite the increasing censorship from the Turkish authorities, despite cuts to public funding in the UK and the general tightening of purse strings in the current economic climate. Yet Arrow Factory, PiST/// and Collective have not only survived they have expanded. As this book itself marks, Collective has reshaped itself from the storefront days of 22-28 Cockburn Street and moved to the historical home of the Edinburgh City Observatory. A moment of imminent change. A point in which it is necessary for Collective to reorganise its toolbox constructed from the many experiments, risks and challenges its programmes have confronted. *How to Turn the World by Hand* is a title that holds promise; hope in the potential of the individual actions that somehow manage to resist the economically driven mechanised rotations of contemporary life. If we were to locate those tools that Collective would pluck from *HTTTWBH* I would say it would be the strategies of slowness that constructs open-ended collaborations. Collaborations that are given room to experiment, influence and exchange what we do not know ourselves yet, that along the way amass and accumulate not capital but knowledge, collectivity and conversation.

I am reminded of when James N Hutchinson first described his project *Proposal for a Warehouse or Towards a Museum of Reorganisation* and its connection

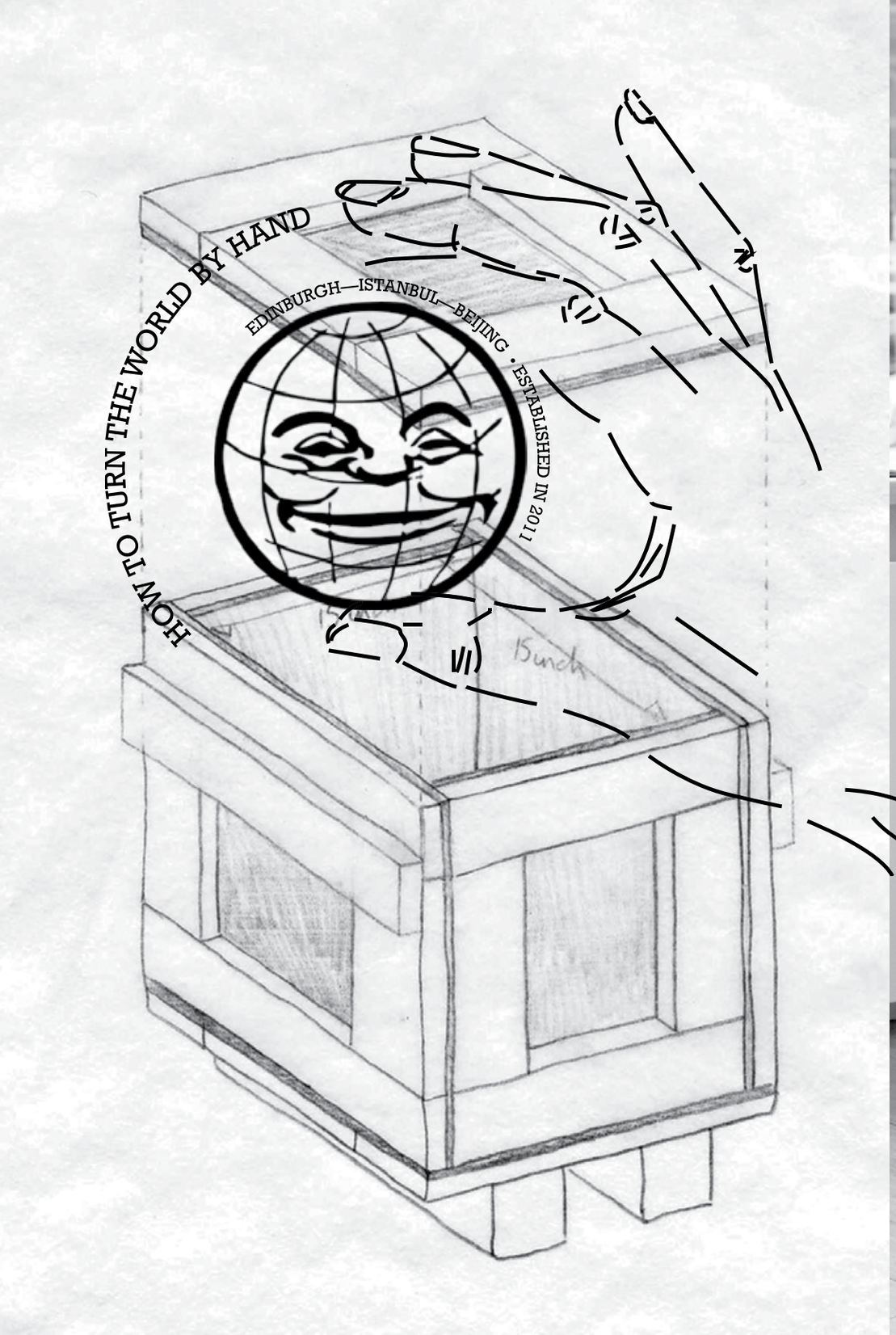
7. It is important to note that in the year between writing and publishing of this text our contexts have changed again. Britain is in turmoil after a vote to leave the EU; the Syrian war and the actions of the Turkish government manifests in terror on the streets of Istanbul, and voices of racism, zenophobia and nationalism become ever louder.

to Fordlandia; the town Henry Ford — the father of assembly line production — built in the Brazilian rainforest in 1928. Fordlandia was established with the purpose of creating a rubber production site for the Ford Motor Company so Ford no longer had to rely on the import of rubber from Malaysia. However, whilst the assembly line governed its workers in the US, convincing Brazilian workers to live in American houses, eat hamburgers and work long days through the midday heat of the tropical sun, thankfully proved difficult. There was a rupture. And not only with the workers he had recruited: his vast ambitions of rubber production in Brazil meant the trees were subject to disease and yielded little product. Fordlandia failed. Like many stories attached to *HTTTWBH*, the story of Fordlandia is a story of rupture, of insisting on another route for living, distinct to the productive profiteering of Western industrialism. Travellers who defy border logic, workers who refuse to conform to unjust labour and visa regulations,[8] or the resistance of Wang Youcheng, who built James' crate in Beijing, and indeed the operations of Arrow Factory, PiST/// and Collective enable us to believe it is possible to turn the world by hand. But it would turn a little more, if we embarked on these journeys together.

With special thanks to: Marissa Begonia, Ozman Bozkurt, Alison Hulme, Kate Gray, Rania Ho, James N Hutchinson, Fiona Jardine, Shahram Koshravi, Didem Özbek, Wang Wei, Pauline Yao and all those who participated in the *HTTTWBH* project.

Next spreads: James N Hutchinson, crate drawings, 2011.
James N Hutchinson, *Proposal for a Warehouse or Towards a Museum of Reorganisation*, 2012.

8. See the work of campaign group Justice for Domestic Workers, a UK grass roots organisation that campaigns and lobbies for domestic workers' rights to be recognised under the UK employment law. They are currently campaigning to restore the Overseas Domestic Worker Visa. www.j4dw.com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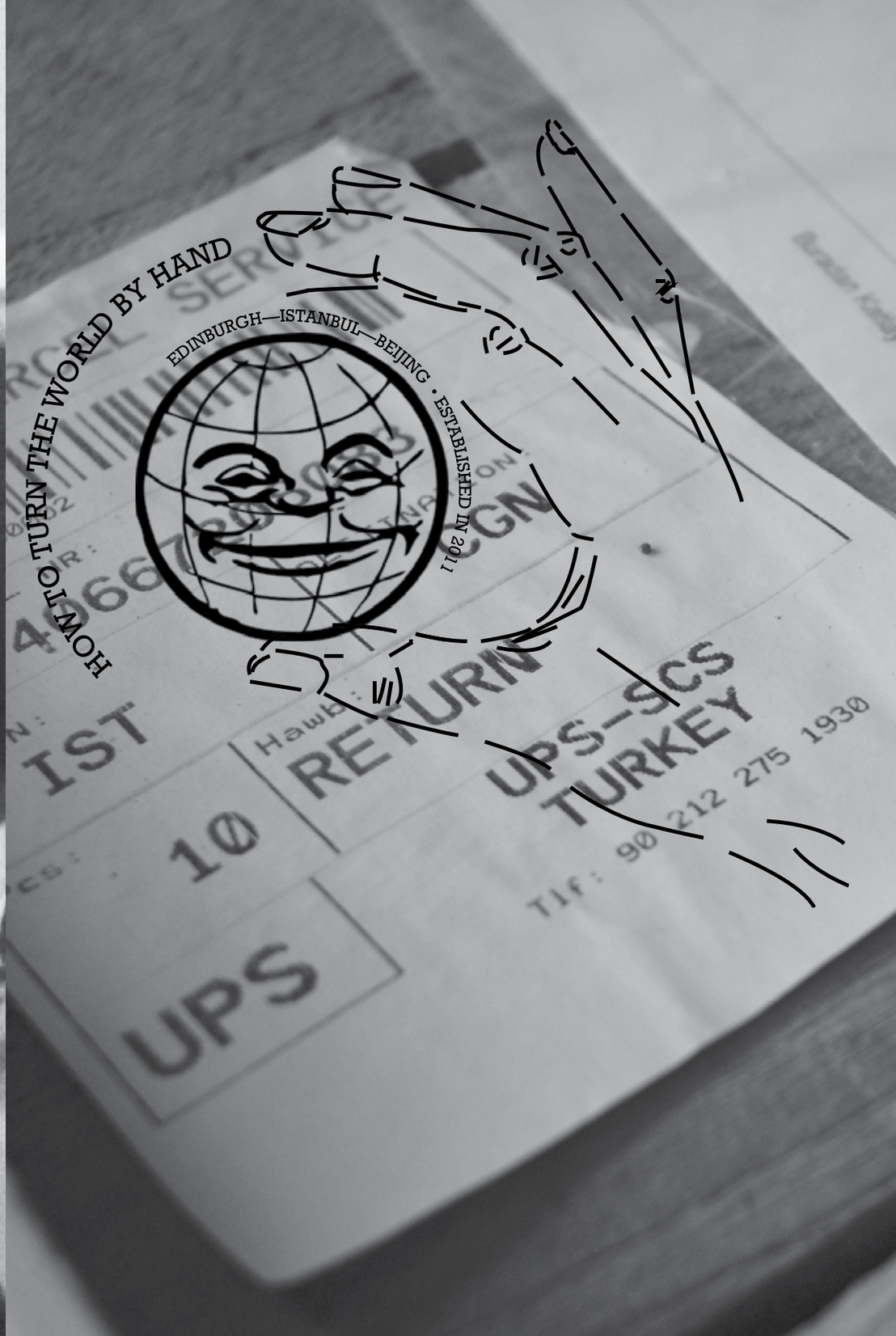
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Thing Following

Thing Following *is a text comprised of fragments from a conversation organised on 22 May 2015 between James N Hutchinson, Alison Hulme and Jenny Richards, held at a friend's home in Angel, London. Artist James N Hutchinson was commissioned by Collective to develop a work as part of the* How to Turn the World By Hand *project, and discusses his interest in Alison Hulme's research on 'thing following' as explored through her book 'On the Commodity Trail'.* [1]

1. Thing Following

James N Hutchinson **(JNH)**:
In my project *Proposal for a Warehouse or Towards a Museum of Reorganisation* I wanted to think about this amazing town in the Brazilian rainforest that Henry Ford built — Fordlandia — I was trying to think of ways I could access it whilst simultaneously not being in a position to go. I had an idea of a shipping crate that could somehow contain or carry Fordlandia back to me.

Alison Hulme **(AH)**:
My work was coming out of three different schools of thought. George Marcus and his call for multi-cited fieldwork,[2] David Harvey's (following Karl Marx) call to trace products back to their production and uncover the hideous things about how they are made, and Arjun Appadurai and Igor Kopytoff's really influential book *The Social Life of Things*[3] in which they argue we should study things in terms of their whole life cycles; meaning examining an object from its production to its distribution, its consumption, its decay. People really jumped on these influences and in a way it enabled British anthropology to break out of its colonial boundaries and stop pointing at the 'exotic people over there' that 'we' used to rule. 'Thing following' or Object Ethnography came along at just the right point in the early '80s to get anthropologists off the hook. Researchers could say 'well this object took me there to those people, it wasn't my choice or fault to go and study them'. But I had this sense that what people were following (often for very valid reasons) were kind of 'classic' commodities — coffee, blood, sugar — that somehow were still all about colonial relations. My commitment was to the mundane commodity, and I thought that pound shop items could offer a different kind of 'thing following'.

Of course, following mundane things still doesn't get me completely off the hook. It is perhaps impossible to completely rid this method of its inherent colonial relations. I was, after all, a white Westerner who had the ability to follow these products to their origins in China — this doesn't really fully shift the historic power relations at play. So, for the record, I'd like to acknowledge that there was no judgment on my part on the people involved in the chain, only on the nature of the chain itself…and you would find many not so dissimilar stories here in the UK. That said, looking at the whole chain, including our own place in it, does critically sharpen the understanding of our role within these narratives, and the state sponsored consumer economy that enmeshes us all in this cycle.

When trailing the pound store objects I quickly found out that what seemingly was a typical journey from production to consumption was in fact a story that changed all the time. This is where I think our work, James, has much in common…we are charting ruptures in the journeys of things. We are interested in what these ruptures tell us about ideas of value, economics and politics and how the ruptures themselves become intrinsic to the operations of certain objects in the world. Ruptures such as when a container falls off a ship, or when a crate gets stuck in customs which for us become the key part of the story.

JNH: My 'thing following' takes course through the project *Proposal for a Warehouse or Towards a Museum of Reorganisation* — a project in which I designed an art shipping crate that could carry Robert Morris's work *Box with the Sound of its own Making* (1961), which is then constructed in different parts of the world. The locations are places that have experienced some kind of economic transformation, but at some sort of social or environmental cost, and in the context of *HTTTWBH* the sites were connecting Istanbul, Beijing and Scotland. We found a place in Scotland, the Isle of Skye, where there was a strange people trafficking experiment that had happened in the 18th century just before the highland clearances.

Previous spread: Customs. Photo: Dan Dubowitz. UPS label.

1. Hulme, A. (2015) *On the Commodity Trail*. London: Bloomsbury.
2. Marcus, G. (1995) 'Ethnography in/of the world system: the emergence of multi-sited ethnography' in *Annual Review of Anthropology* 24, pp.95–117.
3. Appadurai, A. and Kopytoff, I. (1986) *The Social Life of Things: Commodities in Cultural Perspective*. Cambridge: Cambridge University Press.

The local clan chief hired an Irish merchant to dock his ship in Loch Bracadale and in the middle of the night the merchant's henchmen went and kidnapped a community of crofters enough to fill the hold of his ship, with the idea to take them to America to sell them as indentured labourers. It was a way for the clan chief to make some money but also to empty the land so he could use it for farming. What actually happened was that as the ship was being refitted in Ireland before sailing to the US, some of the captives escaped and the local magistrate found out what was going on. The clan chief was disgraced and his political ambitions scuppered. In the construction of the crate we worked with a carpenter from Skye called Nick Carter who refits crofter's cottages on the island into holiday rentals, galleries and so on. It was important that the 'thing', the crate, had a material connection to the economy's evolution — then of crofting, now of the tourist industry through accommodation and the sale of local arts and crafts.

With Istanbul I actually travelled there, with Jenny, to build a crate. Istanbul was, and is, undergoing rapid gentrification in which informal dwellings originally built in the city centre by economic migrants, who came to work in the factories when the city was industrialising, are being cleared out for the construction of new private apartments. These two transformations happened in a little over a generation. In addition, TOKİ (Turkey's mass housing administration) are building huge gated communities on the outskirts of the city. To create the Istanbul crate, we scavenged material from reclamation yards in the TOKİ developments and from neighbourhoods in the city centre that had been destroyed. At the same time we were shipping the crate from Skye and a crate made in Fordlandia, Brazil from my home in Glasgow over to the artspace PiST/// to present in their gallery. But these crates got stuck.

For the crate made in Beijing, I never went to China but worked with a fixer — someone known for working with artists who have unusual requests. She found a gentleman, Wang Youcheng, who had been rusticated[4] under the Mao regime to make me a crate. Because he had a high school education this made him an intellectual in Mao's eyes. He was sent from Beijing to Inner Mongolia, where he worked cutting reeds to make paper for propaganda material. However, he managed to escape the labour camp and went back to Beijing and remained in hiding for three years. The crate he constructed was made from furniture from the Mao era. He ignored all of my designs for how the crate should be constructed and instead made it in the same style as the box he had carried his stuff to Inner Mongolia in. It was the right size though!

4. This was the planned movement of young city dwellers to live and work in the rural areas of China.

2. Production

JNH: Your 'thing following' first takes you to a city in China where supposedly 80% of the world's small commodities are made. What was it like?

AH: The city Yiwu in China is about 18km square. Until 1982 it was a tiny village — 2.8km square. What happened was there was an economic model of working that was based on small family units — similar to the UK cottage industries of the 19th century in some ways. This had been a tradition from a specific part of China (Wenzhou) and the diaspora from there had spread, moving to large cities and recreating that style of production. They worked with their families and manufactured relatively low-end things, building up informal, unofficial markets that everyone loved but that looked pretty scruffy with no legal framework. During the '80s this model of working became a bit of an embarrassment to China — it didn't look 'neat', 'modern' and 'civilised' — so the officials started to order the cleaning up and razing of these markets in big cities (for example in the Zhejiangcun area of Beijing). However, Deng Xiaoping realised this model was actually a highly successful one economically, and was the best model to base China's growth upon. Yet, he didn't want it to look like that, the model had to have some kind of legal framework and ethics — even if it was a front — in order to not put off Western business people. So the government picked a spot in China that would be suitable in terms of infrastructure and geographical position to run this model in a much more cleaned up and efficient way. Yiwu's position on the Yangtze River Delta (YRD) was ideal because it was on the direct line from Shanghai — the biggest port

and there was plenty of room to expand. Many of the people who had been practicing business based on the Wenzhou model flooded there, especially after a famous policy change in 1984 which granted Town and Village Enterprises (private firms) the same treatment as State-Owned Enterprises. Within a month of this policy change, rural residents in the county of Yiwu raised ten million Yuan and established five hundred businesses. Now Yiwu is a key driver of a huge regional economy in the YRD economic area as a whole. And this area is extremely important to China's economy — about 20% of its GDP. Today it has over eight hundred thousand private companies manufacturing predominantly small, inexpensive commodities such as socks, toothbrushes and plastic cups.

JNH: It sounds like a contemporary equivalent of Friedrich Engels' description of visiting industrialised Manchester for the first time. What were the actual markets like?

AH: Yiwu's markets are a bit like massive cattle sheds, each three to four floors high and about a kilometre long. They are zoned according to commodity and organised in perfectly straight corridors with identical three metre square stalls on either side as far as the eye can see. Each stall represents a factory and contains one example of every commodity that factory makes in all its variations — one blue six-inch vase, one yellow six-inch vase, one blue ten-inch vase, one yellow ten inch vase, etc.

JNH: And I thought art fairs were a nightmare!

AH: As the city expanded the local authorities facilitated the building of homes for workers, located near to the market, so you would have schools in the housing areas too. The children of workers who work in the craft market for example, go to the school with other children whose parents work in the craft market. Then you have hospitals there for that area, so it is very sector based. That in itself is interesting as it is

5. Danwei or work unit was the principal form of social organisation under Maoist rule. It was created by the push towards collectivisation in which people not only worked together but would sleep and eat together in large shared dormitories and canteens.

a real hangover from the Chinese work unit.[5] It is strangely Maoist — meaning the craft workers have everything they need in their community — health, education, welfare and you all work together on products for the craft market: in a way you've unwittingly created a work unit effectively. I spent a few months there and trailed international wholesale buyers as they did their deals. A lot of people weren't proud of what they did. They would excuse it by saying they were only going to do it for a few years.

JNH: What were they ashamed of?

AH: They realise they are part of an exploitation of the Chinese manufacturers who are selling things for as low as the equivalent of three to four pence per object because the chain of value works backwards, as products have to always retail at one pound. They know that their market in the West is for pound stores or dollar-stores (which is even tougher obviously) and so they have to make stuff that makes enough profit along the way for everyone, but that ends up costing one pound. Instead of saying, right how do we add value, they are saying how do we keep the value low? And it is the producers that are getting squeezed — the profit mainly goes to the retailer. The manufacturers are making things therefore for 3-4p per unit and the wholesale buyers know that and they know that it is not really on, but then they make deals where they try and push it down even lower.

Jenny Richards (**JR**): Always knowing it is for a pound shop market means that that relationship is never going to change.

AH: Yes, the only thing that can change is the type of commodity that can be part of this chain.

JNH: There have been pound shops for as long as I have been alive but of course the pound is worth considerably less now — so it's getting worse. I'm interested in the part of your book 'Along the Commodity Trail' where you discuss the shame of the traders, the Western middlemen. What is it about the whole enterprise that makes them feel that way? Do you remember that UK jewellery store — Ratners — where the CEO made a speech at the annual dinner making a joke about the fact his customers were mugs as basically what they were selling was total shit, and the whole company went out of business in a week?

JR: He broke the spell of value on his own production.

3. Differences in Production

JNH: I found the type of production you describe in pound shop products quite exciting as it felt like a process you don't see anymore in the West.

AH: Yiwu's model of small-scale production — the Wenzhou model — is very old. It comes from dynastic times when the area Wenzhou began to disagree with mainstream Confucianism. It argued that being a trader was just as valid in society as being an official or a scholar — that traders could also be the backbone of society. So commercialism was celebrated really early on in Wenzhou. Then, when Mao came to power and banned such commercial practices, the model again had to struggle to survive — there's a saying in Wenzhou, 'the mountains are high and the emperor is a long way away'. It basically means that throughout their history the people there have got away with doing things against the authorities because the area was cut off geographically (it's their way of 'turning the world by hand'). It wasn't until Deng Xiaoping came to power in 1978 and started the economic 'reform and opening up' policies[6] that Wenzhou really came into its own. With its long history of commercialism it knew better than other places how to exploit the new opportunities and it became the first city to set up private enterprises and shareholder cooperatives, based on small household industries committed to the idea of maintaining low costs in return for low profit margins. It is a model based on scale — quantity not quality. In the '90s the Wenzhou model became the official economic paradigm model for China.

JNH: It reminds me of David Harvey's writing on Marx in which he talks about there being two different models of industrial production.[7] There is the one that Marx understood, the Manchester form, which consisted of huge factories; then, there is the Birmingham form (which Marx didn't have any experience of) which was based around small interconnected workshops. All the canals in Birmingham connect up the small scale production, whilst all the canals in Manchester move huge quantities of material. Harvey says that these distinct models of production still map onto industrial zones today, one way or the other.

AH: I also find this production really interesting and along with a colleague at Plymouth University think that this could possibly be a vision for a post-industrial society. Returning to the best parts of cottage industry (which doesn't forget all the terrible parts of that industry) but getting away from this idea of trying to be the biggest in your field.

4. Whose Production?

JNH: I was drawn to another chapter where you discuss changes in the production line. For example, a small business owner might have all the machinery and tools to produce an item, but then there comes a point in which they decide to change the item they are producing and sell their machinery and start making something else.

AH: Intellectual property rights (IPR) are such a big deal for Westerners and China is trying to prove it acknowledges their importance by bringing in new laws. However, the Chinese factory owners often tend to ignore them, even though the laws are supposedly there to protect them. They don't want protecting. They want to be able to switch production to make another commodity that has already proved itself a success, whenever they choose. For them, copying isn't an issue. They want flexibility, and IPR doesn't give that. When you're making very basic products at low prices, the 'risk' of a product being copied is a small price to pay for the ability to be able to create spontaneously what is demanded. The 'risk' being applied (or that people are trying to apply) to Yiwu is based on the rationale of big business and it doesn't work. In Yiwu, if designs are protected, profit starts to fall to the few, the few grow large and the majority must fall off…and this is against the way Yiwu works and against the Wenzhou model. There is a tendency for business to stay small and remain in areas of business within the same commodity chain. So, for example, a small business owner tends to start up another small business in a linked industry, rather than attempting to buy out companies making similar products to his own, in a bid to be the biggest. These additional small companies, which are often staffed by members of the same family or close family friends, will then give work to one another by sending

6. The 'reform and opening' policies were Deng Xiaoping's famous economic reforms that opened up China to international trade. Key, was the creation of Special Economic Zones in China's coastal provinces, the first being in Shenzhen.

7. Harvey, D. (2010) *A Companion to Marx's Capital*. London: Verso, pp.214–215.

clients through each others' companies.

JNH: It sheds light on why a big company like Microsoft failed so catastrophically in China as they couldn't recognise the different model of production.

AH: With Microsoft the problem was the products weren't affordable for the worker. The idea in China is that as a worker you are paid enough to afford what you are producing and if not, you are supposed to be given what you are making every once in a while. This is from Marx's idea that the worker should not be alienated from their labour and gained an extra layer of meaning under Mao as the products made in work units had a political potency — they were about a revolutionary ideal as well as economic goals. Bill Gates failed to enable workers to own the products of their own labour, so they became frustrated that he was 'taking without giving anything back' and started stealing and copying the products (or Shanzhai, as it is called in China).

5. Objects and Their Price Tags

AH: The tracking of the pound shop ship-in-the-bottle is an interesting story that ties into this discussion. The classic ships-in-bottles (SIBs) are model 'clippers' based on the late 19th century sail ships that were used to 'clip' time off the long trade journeys they made across the globe in the age of empire. They were very much a symbol of empire — particularly of the trade in tea and the British exploitation of China throughout the Opium Wars. However, the object in the pound store commodity chain situation becomes stripped of its colonial meaning as those people making the ships in the bottle realise they are making a depiction of British colonial exploits and empire. It isn't the case that someone is ignorant to their own history. It is rather that making the profit on that object and building this national economy has completely overtaken any other sentiments. There is still a huge resentment of the one hundred years of humiliation[8] and the Opium Wars.[9] But the ship-in-the-bottle becomes something else, it goes beyond re-appropriation. It could be read as thinking now we have to use these objects in this second wave of revolution — economic revolution — and so while we are doing that we don't care about the connotations or meaning of the object because it is serving another purpose. Meaning — 'this object is ours to own and to do what we want with, so don't judge us for taking something with a lot of potency and meaning, and saying sure, this might be a symbol of our colonised past, but we don't care as actually we can be the righteous ones now'.

JNH: When thinking about the SIB story there is a kind of pseudo-agency generated by the manufacturer. There is also an aesthetic to that story that makes the narrative easy to understand, that is why the story is brilliant, not because of the agency we conceptualise in the manufacturer, but rather because the very story helps you understand how the power relations are working. The SIB story almost feels like an art project — to make a SIB and sell it back to the colonialist — but it isn't. With the construction of the crates I'm asking people to make a thing that has to look so ordinary that is doesn't look like art. I don't want anyone to look at these crates and be able to tell where these have come from. They must be just as identical as the plastic vases in the pound shop, where the tension is located in the contrast between their appearance and manufacture.

6. Ruptures to the flow

AH: The low-end bargain store products I traced across the globe are not as 'followable' as those famously followed by previous 'thing-followers'. Sidney Mintz's classic study of sugar (1986), and more recently Ian Cook and Michelle Harrison's (2007) *Papayas*, Pietra Rivoli's (2006) *T-Shirt*, and Caroline Knowles' *Flip-flops* (2009) — all of them are able to chart a path that at large retains its form and along which continuity is (to a greater or lesser extent) required. The commodity chain of the pound shop products I followed operates on a logic that requires rupture, change and fluidity and which builds these characteristics into its strength and ability to survive in what are really the most precarious of market conditions. You can't follow the commodities in the same way, because the chain (and its commodities) are always changing…so what I was really following was patterns of rupture and what these had to say politically.

8. Referring to the period of intervention and imperialism by Western powers and Japan in China between 1839 and 1949.

9. The Opium Wars refers to a series of battles between 1839-60 waged on China by the West around the prohibition of importation of Opium to China.

In many ways, this unfollowability throws into question David Harvey's premise of locating the fetish of the object as originally studied by Marx, by blurring the surety around where exactly the fetish lies; and what the result of uncovering this would mean. There is no romance to the pound store product; its manufacture in the least developed parts of the globe is an acknowledged element of its existence on the part of the consumer. The fetish in this case is not 'in' the product itself, but in the moment of exchange — the gaining of the 'bargain' (or apparent bargain). This means the 'false promise' of how an object conceals its mode of production is no longer an issue in the way it was. The customer knows the veil of the commodity has already been torn away but a new veil has been drawn over them — the promise of cheap disposability.

JR: What are the moments of rupture in the flow of commodities and capital, and can we see these as moments of resistance to the disciplining structures of capital? Maybe the ship in the bottle story describes one way of throwing things back at these rigid structures? What are the other small acts within this incredible compressed situation, when the objects challenge the logic of border and customs legislation or dominant global ideas of value?

AH: There were some typical ruptures I saw in the low-end commodity chain. For example, while many of the key places along the chains were very established and historically ensconced in the chain (e.g. container ports, shipping routes, freight train lines), others seemed to be in constant flux. Areas of certain cities had suddenly become collection and sorting areas for raw materials; certain high streets had suddenly gained various bargain stores (especially since the recession hit); and new places of production are cropping up all the time. Then there are the crates that fall off ships or 'go missing'; the precarious nature of much of the work along the chain, the psycho-social changes these entail…constant rupture is key to the successful operations of the low-end commodity chain.

JNH: There are similar moments within my project too, like when the crates got stuck in customs in Istanbul. They got stuck because they were empty crates - they were suspicious as their economic worth couldn't be understood. When customs asked what the crates were somebody somewhere mentioned the word art which made Didem and Osman in Istanbul furious ('never tell them it's art') as they knew you would never get it through the border. Even though they were just coming for a short time and had no economic value, their value as art meant they slapped a one thousand dollar duty on it.

JR: And this experience made you aware of a certain value logic you embodied as a cultural worker. If we think of the jewellery shop director at Ratners, as soon as he said he didn't convincingly embody that value system he was representing, that value system collapsed. In Istanbul when the crates got stuck and we had to deal with the fact the crates weren't going to get to the exhibition, you had to deal with your own internalised expectation that an exhibition means having art objects there on display. In money terms that equated to one thousand dollars and for a moment we thought maybe we should pay this duty, because the conditions of cultural work and the processes of cultural work require that we have to have something to show, to exhibit. To be faced with that not happening was upsetting — but then by confronting this we were able to collapse the value system and disciplinary rules of cultural working we were operating under. In fact negotiating this rupture produced something more interesting and reflective, that revealed another layer to the way value and labour operates in the production of this project. We were able to challenge the logic of artistic production and the identity of the art object by breaking the spell that these crates were art, we could say no, they aren't art they are just crates, bits of wood and they can go back to Scotland.

JNH: The experience of the crates being held at customs raised a question around what is a good object or a bad object at the border, in the same way a person can supposedly be a 'good' or a 'bad' immigrant or visitor. When the crates arrived in customs and the men looked at them and saw two empty boxes, they thought what is going on here? We talked about it in terms of good people and bad people and who gets past the border. At the border they are all bodies but depending on what label they assign you, you have a different value.

JR: It makes me think a lot about how people are valued. That people are only valued if they are seen as economically viable, productive. There is a dangerous rhetoric at play through some current social

enterprises suggesting that if someone seeking asylum for example can produce things they can sell, then they become a 'good' asylum seeking migrant. Meaning it is the only way they can be valued, not as a human being but as a worker.

7. Consumption/ Exhibition

JR: What about modes of consumption, and James, the way you negate that traditional mode of art consumption of the crates?

JNH: When I think about the crates getting stuck in Istanbul and telling of the failure of this (which was telling the border control that they are art), what I should have said to the border control is that they are art now in transit, but when they arrive into Istanbul they will cease to be art. But of course I couldn't have said that as that would have just been obnoxious to talk in those terms. But that is how I think about them. That when they were stuck in customs they were operating, and the point at which they arrived and we would all be looking at them in PiST///'s gallery would be when they would stop operating. They are not things made for display — they are things made to move and to be stored. What interests me is that looking at them isn't the type of engagement that I want people to have. The crates only exist as proof that they have been made, so to speak. They are not made to be seen, they are made so I can say they exist, and that honesty helps people imagine what they've been through and where they've come from. If you show them in an exhibition it allows people to stop questioning as soon as they see them. I'd rather people see them listed as being part of the exhibition, but wonder why they aren't here — to ask where they are instead of being on display, which is where you expect they are meant to be if they are part of the exhibition. I want the crates to ask when an art object is functioning as most art spends its life in storage — seemingly not functioning. Most art lives its life in storage containers, in museum basements, in transit. And to me, that is where the crates function.

AH: The pound objects operate differently in a way, as the objects are so cheap the only way you can add value, is by making it valuable to you. So a woman who bought a garden gnome which she then talked to often and told her problems to, made it a lot more valuable than one pound to her.

JNH: In value terms it is important that the disposable objects from the pound shop are always moving. That they become broken and thrown away and remade and then salvaged and recycled and remade into another similar object. That material is incredibly active. That material could be said to be the best physical representation of how the economy works. That material is functioning the same way as money and it needs to keep moving. But the lady with the gnome stops that cycle, you could say the value of my crates also comes with this opposite — with the stasis.

AH: There is a resistance when people say stop.

JNH: Hoarders say stop — and the bank is there to prevent this. Savers might see their hoard as being static, but of course the bank is whizzing that money around all over the place.

8. Mapping Methods

AH: I think 'thing following' or this kind of mapping work is at a crossroads in some ways…a kind of enforced decision point. I think that exposing the fetish of commodities was very important and still is in order to remind us how the human character and conditions of production are continually abstracted from view. However, my issue is that much of this mapping work has been done and simply led to a rather weak version of 'ethical consumption' that puts the pressure on individuals rather than big business to act responsibly and buy the fair trade tea or the locally farmed vegetables. With the commodities I followed, exposing the commodity chain is really only half the job, as such, products simply get re-fetishised as 'bargains'. For me personally, 'thing following' has become much more about tracing the *characteristics* of certain types of capitalism and looking at the cultural structures behind them…and I think that is one valid way to move forward with this methodology. For example, my interest is in uncovering the operations of those chains, the patterns of behaviour needed for survival, and how these are changing peoples' lives and the nature of certain forms of capitalism. It is about taking micro situations and then swooping out and taking a macro socio-economic perspective.

For some academics this means my work doesn't stand up in a traditional sense. Some traditional anthropologists don't like it. It's too anecdotal — I don't have a specific sample and I can't tell you about the demographics of those people I spoke to. I haven't gone about it in a 'scientific' way — instead, I've told 'stories' to

piece together something that is a statement about politics and daily survival. But that was my intention.

JR: *The conversation together lasted three hours, after which we each parted ways. James headed back to Glasgow, Alison back to South London and went back to Stockholm. The meeting was revealing, yet not without its ironies. We could discuss issues of migration and production, but we all have UK passports, and I will return to Stockholm with no qualms about crossing the border. Alison argues that the one pound ship-in-the-bottle in its contemporary mode of production rids itself of its colonial histories. We cannot. This conversation represents the underlying irony of* HTTTWBH *and the limitations of 'thing following' today. Yet, as Alison pointed out in the beginning of this conversation rather than this critique disabling this work, maybe it marks a new point of departure. The growth of a deviated methodology, allowing us to better chart the characteristics of the cycles we are all enmeshed within. Just as the pound shop products are formed from their own recycled matter, can we cast new tools to help us in our efforts of slowing these flows; or as suggested in the case of the beloved garden gnome or the crates gathering dust in James's attic — stop them all together.*

Those Naked

Those Naked is a commissioned text by Shahram Khosravi. His text 'Is a World without Borders Utopian' which informed this essay, was part of The Silent University *— a university created from the need to re-activate knowledge that is silenced; involving people who have fled their countries and for many reasons are unable to put their knowledge to use in the country they travel to.*[1]

Shahram Khosravi

I

In the early 1990s, the German philosopher Dieter Hoffmann-Axthelm wrote that no image more accurately characterises the world than the one where a border police officer controls a passport.[2] If a single scene were to capture the world today, more than two decades later, it is no doubt, the image of bodies squeezed in between loading pallets in the back of a lorry. The image is taken using large x-ray machines at the border; separating the rich part of the world from the poor. It makes the invisible visible — it manifests those lacking papers, those who inhabit the wrong side of the border: *un*-documented, paper-*less* people; so-called the 'illegals', or correctly put: the illegalised. We could think, the illegalised migrant is just like other travellers; and the only difference between she who has a paper and she who has no paper is only, and only, *a piece of paper*. The x-ray shows the white human body against the dark background. The human form is portrayed shed not only of its clothes but also of its political rights. A depoliticised figure which embodies that which the Italian philosopher Giorgio Agamben has referred to as *homo sacer*, a depoliticised life, a 'naked life'.[3] A life with no political rights and thereby eligible for sacrifice. According to Carl Schmitt's political theology[4] the concept of the modern state is a secularised version of older theological concepts. State requires sacrifices as God did. If infidels then; illegalised migrants now.

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1. See: www.thesilentuniversity.org
2. Hoffmann-Axthelm, D. (1992) 'Identity and Reality: the End of the Philosophical Immigration Officer, in Lash, S. and Friedman, J. (eds.) *Modernity and Identity*, Oxford: Blackwell.
3. Agamben, G. (1998) *Homo Sacer: Sovereign Power and Bare Life*. Stanford, CA: Stanford University Press.

Sacrificing border transgressors is part of the worship of the nation-state and acknowledgement of its sovereignty.

II

Travellers without papers, turned into sacrificial creatures, are seen as lesser humans. The vulnerability of border transgressors is best demonstrated by their 'animalisation'. The terminology in this field is full of names of animals designating travellers without papers; *coyote* (fox) and *pollos* (chickens) in Spanish; *shetou* (snakehead) and *renshe* (human snakes) in Chinese; *gosfand* (sheep) or *dar poste gosfand* (in the skin of sheep) in Persian. While not being authorised to cross borders as human beings, travellers without papers are transported either as commodities or as animals. At the end of August 2015, seventy-one people were found dead in a lorry on an Austrian motorway. The 71 bodies had been squeezed into a small vehicle belonging to Hyza, a chicken meat company. On the sides of the lorry images of chickens and the slogan 'Honest chicken' could be seen. Their right to mobility became possible only when they were invisibilised as human beings and were visibilised as food stuff — 'thing-like'. Commodification of travellers without papers, as merchandise among other merchandise, as commercialised bodies of animals, reveals the brutal feature of the current racist and capitalist global order. Human bodies have become tokens of exchange (as a labour force to produce; as sex workers to please; as a mere body to offer its organs) masked as something else; e.g. 'Honest chicken'. Interestingly the term *stowaway*, meaning — a person who hides aboard a vehicle to travel without permission — historically was used for things; particularly for food.

The Artist and The Stone, a long-term art project by Matteo Guidi and Giuliana Racco scrutinises the (im)mobility of goods and people in the current world. The artists simply follow the movement of an object (a seven cubic meters and twenty-five ton block of stone), and a person (Ibra-him Jawabreh, a Palestinian artist), both from the Arroub refugee camp in the south West Bank, on their journey to Spain. While in early September 2015 the stone arrived in Barcelona, the artist still remains in an enforced immobility. The project discloses a significant paradox of our time; that the current global financial order stimulates one form of mobility (of goods and capital) and at the same time illegalises another form of mobility (migrants).

4. Schmitt, C. (1922) *Political Theology. Four Chapters on the Concept of Sovereignty*, trans. by Schwab, G. (2005). Chicago, IL: University of Chicago Press, p.196.

III

In a world of mobility, migrants should be immobilised. While those with a surplus of mobility rights, cross borders gloriously as an honourable act in the spirit of globalism and cosmopolitanism; those without papers do it through invisiblising themselves, becoming some*thing* else, or by not being visible at all. The former group sit on seats in cabins, the latter hide themselves in containers, under trains, or in airplane wheel units. They move in dark and shadow. They do not go through gates, but through cracks. They do not pass through borders, they jump over walls, they creep under barbed wire fences. There is a dialectical tension between the migrant who should be invisiblised in order to be able to cross the border, and the border's visibility which exhibits the law and state sovereignty.

Ironically, travellers without papers become visible to the rest of the world when dead. It is death that brings them to the attention of others. Images of their lifeless bodies washed up on the shores of Europe; of suffocated men, women, old and young in small containers — gives them a visibility they did not possess while alive. In November 2013 up to three hundred and fifty migrants drowned when their boat sank off the shores of Lampedusa. The Italian Prime Minister announced that all who died would receive Italian citizenship. At the same time, the public prosecutor accused one hundred and fourteen rescued adults of 'illegal' migration, which would mean five thousand Euros in fines, and expulsion. Death qualifies the unqualified. The image of three-year-old Alan Kurdi, a Syrian-Kurd refugee who was drowned in the Mediterranean Sea in September 2015 is another example. It soon became an allegory of the current refugee crisis. The image showing a child curled into foetal position on the beach with velcro shoes and dark shorts, face down, shocked all humanity for whom Alan had been invisiblised. Now, images of his lifeless body — which appeared extensively across the world — have become a signifier of the suffering of people without papers, for those with papers.

Subsequently Canadian authorities who had rejected his family asylum application, offered Alan's father, the only survivor in the family, a residence permit. Death qualifies the unqualified living.

IV

The vocabulary used for travellers without papers is full of terms signifying their 'unqualifiedness'; un-documented, paper-less, state-less, document-less. The prefix of un and the suffix of less used for those unprivileged categories (including also homeless and jobless people) signify a lack of a something, a lack of qualification, a lack of quality. The lack of a piece of paper simply becomes a lack of qualification, to be included, to be a member of the community. In looking at the x-ray image I describe above, it shows us that the term migrant (including refugees and asylum seekers) is not a noun anymore. It is a category of people who are no more than their naked bodies.

V

When writing these words in early September 2015, a short video clip is circulating on the Internet. It shows a group of people, travellers without papers, who try to cross the Greek-Macedonian border on foot. They are treated brutally by border guards. A Syrian middle-aged man looks into the camera and says:

'Why?...Why? In Syria war, why?...Borders closed, why?...Why? Why?'

Seeing frightful scenes everywhere he turns his head; he sees men, women, young and old, crossing continents on foot, outcast from their homeland because of a devastating war and confronted by the EU militarised border; he wants to know what has happened. His 'why' is not only a perplexity, an emotional reaction to the horrible scenes he has witnessed in Syria and along the European borders, but also a significant political as well as anthropological interrogation. His *why*-s are historicised. They recall other *why*-s, animating memories of other catastrophes, other pariahs, other groups of stateless people en route, other camps, other borders, other defeats.

VI

However, these bodies, naked of their rights; dead or alive; travellers without papers, continue to reveal the failure of the current border regime. As they continue to move across lines they are not supposed to, they demonstrate the states' inability to uphold current border logic. The millions of bodies which are intended to be immobilised, to be placed and not displaced, rooted and not on routes, there and not here, continue to carry out unauthorised border crossings every year. Bodies that refuse to recognise or respect the border; demonstrating that free mobility is factually possible; and depicting a utopia of a world without borders on the horizon.

Curatorial Collaborations across Continents

Curatorial Collaborations across Continents *is a series of questions posed by the different organisations involved in* How to Turn the World by Hand, *to one another. Just as activities within the projects rotated across the three spaces, here, Arrow Factory, Collective and PiST/// set in motion a reflective turn — four years later — that moves from one organisation to the next, revealing the different resonances, lessons and admissions the process and activities* HTTTWBH *generated. The conversation that follows all happened online and via the chapter editor, offering a certain distance or space for difficult or desired questions to be asked.*

Arrow Factory: In *HTTTWBH*, Collective initiated a project to bring our three spaces together. We first met Kate Gray in Beijing. Kate then met PiST/// in Istanbul. What was the thinking behind gathering these spaces together? What did you hope might happen when we were all sitting in a room together? Did it work out the way you imagined?

At the outset I felt it important to resist imagining an outcome; this may come from my time making work as an artist and not wanting to over-determine the outcome of a research process. For me the most exciting prospect, when beginning a project, is the potential of a collaborative venture that is open-ended.

In 2010 I had recently been made Director of Collective and was invited on research trips by the (then) Scottish Arts Council to both the Istanbul Biennial and China (Beijing and Shanghai). Then, as now, British funding for projects abroad is linked to places of rising economic importance. Working abroad in this way was new territory for Collective, and I was keen to find ways to grow our programme through process-based working and resist the pressure of these funding policies which focus on short-term activity that is outcome orientated. So, in retrospect my main interest was looking for peers who would be excited by the same open-ended process whilst being aware of the mechanisms which were delivering it.

I found peers hard to find, especially with the unavoidable limitations of a 'scratch the surface' whistle-stop arts tour which catered for a multiplicity of directors and curators from different scale visual arts organisations. However, both Arrow Factory and PiST/// stopped me in my tracks and made me feel a current conversation could prove fruitful. I understood this as emanating from a shared understanding of the intersection between artist practice, operational structures and a negotiation of the local contexts our spaces were based in. Things in common for us were: we were all fundamentally artist-led (artist-run is also true of each of us for at least some of our histories, but not in Collective's current model); we all involved artists in cross disciplinary projects; we were all focused in particular ways with our localities and we all wanted to support and make visible, practices that were not commercial, or not represented through the commercial systems. Things that were fundamentally different included our resourcing and support structures and the nature of our localities; Edinburgh being the most different as sources of public funding only existed for Collective.

I was in a privileged position having been able to visit these spaces and meet the people who ran them. Out of all the practices I had seen over that year, it seemed that the similarities between approaches and motivations were compelling enough to begin a conversation. So, I set about seeing if the others felt the same and if it could be resourced. I felt something would come from this in a way that 'shopping' for a show in these contexts wouldn't, I felt convinced that something important would emerge from a meeting between us and I knew that Collective was the only organisation placed to make this happen.

Initially I aimed to get us all sitting in a room together, after that I thought a joint venture would emerge through either what we have in common, or by using the different things we had access to. Although I actively avoided creating a predetermined plan for *HTTTWBH*, when others started to verbalise their idea of working together, I began to see that my brain unwillingly and unconsciously had begun to construct a skeleton structure. The challenge was to allow this to be deconstructed and devise a project from all of our de-constructed structures, which would consequently evolve to be more than the sum of those parts.

Arrow Factory: Although in theory we were three spaces that collaborated as equals, the majority of funding for *HTTTWBH* came through Collective via UK arts funding. How did this affect your decision-making, if at all? Were there any directives that accompanied the funding? Did you find this resource imbalance problematic?

I suppose my answer to this is firstly yes, resource imbalance is always problematic and from the posing of this question I feel that it has endured as an issue for the other projects/spaces and organisations involved. However for me the phrase 'collaborated as equals' could have many meanings, my experience is that equality in collaboration is found in the agreement to collaborate without inducement and thereafter is in constant negotiation. After the initial agreement, we were, and still are, all negotiating different ideas of what the possibilities, realities and impacts of the collaboration might be. Perhaps the platform for building equality in this context is constantly shifting and possibly no collaboration is uniformly equal, but rather an agreement to manage inequalities for a shared journey during which power shifts, depending on the situation?

So, equality comes in many forms and whilst the resource of money underpins this context, it is important to add it was not the only resource worth valuing. Others which were brought to bear were time, energy and imagination and these were negotiated in different ways also. One of the possibilities of operating a small scale organisation (with lower overheads to national organisations), which I am very interested in, is challenging the dominance of money as the qualitative and quantitative measure. *HTTTWBH*'s explicit focus on 'trade' allowed us all to contemplate this in different ways.

To address the resource of money: UK arts funding is ultimately a negotiation between the aims of the funder, those using the funding and the suggested outcomes. Collective sign up to a funding agreement each year, 'we will deliver X amount of X (projects/exhibitions and events) and target an audience of X'. The funders devise the rules and we negotiate them with what we believe will be the most interesting outcomes, through understanding the context they are offered in. This does affect parameters of projects but does not determine what the project is, for example as part of this project we knew we would need to have an outcome in our exhibition space at some point. However, how that outcome is developed, what issues it addresses, how the space is used, is there to be rethought (highlighted in the way Arrow Factory turned the exhibition space into a bartering market place).

If we think in terms of resources rather than funding I learnt a lot from how Arrow Factory and PiST/// self-funded as one strategy to operate outside the commercial networks. Both spaces relied on individual givers and their own resources of time, energy and imagination that — without the constraints of a funding agreement — could deliver an autonomous programme. Resources such as time and energy are not valued on the market in the same way and so we can struggle to adequately acknowledge all the many resources really at play in this and many other projects.

I feel this question asks for wider discussions around artistic labour and its devaluation, especially when it does not offer goods for the market. An investigation into forms of value was a central pivot to the framework of this project, offering a position from which we could attempt to 'turn the world by hand'.

Arrow Factory: How has the experience of *HTTTWBH* affected Collective's current working processes? Do you programme differently now as compared to before embarking on *HTTTWBH*? Were there any residual effects of doing an ambitious multi-national project such as this?

I believe Collective was in a different position at the outset of *HTTTWBH*, to where we found ourselves at the end of it. Since that time we have shifted again both geographically and in our understanding of Collective as an organisation. We have developed our position in relation to what our space could be, and importantly so, in an expanded socio-political context. I hope that the work of Collective is in a constant process of development that does not reach a perceived end point, but is an organisation that tries to remain curious and open. 2015 is a crucial time for us to reflect on this learning and how it has brought us to the boundary of change we are now perched upon, taking into account all the actors in the network we have been involved in and are activating now. [1]

1. This is a reference to *Actor Network Theory (ANT)*, as it was developed by Michel Callon and Bruno Latour.

The first influence this project had on us, was to support an impetus to move towards projects which were less beholden to an exhibition format, but still were seen as part of our 'core' exhibition programme. Through *HTTTWBH* we were able to process conversations at a slower rate, while outcomes could happen in various ways across different spaces and timezones. Slow burning projects allow us and our audiences and participants to develop insight through a myriad of forms and voices. They allow different actors to take a lead at different points. I would say that we have now developed this as a consistent approach, with at least one slow, research-based project a year. Our pursuit of this process of working is echoed through the way we have tried to re-evaluate projects using new value systems. We have commissioned experimental evaluations as part of longer running projects such as the *All Sided Games*, which has seen us move away from the 'how many people visited an exhibition' format of evaluation, into telling the story of involvement over time, in order to attempt to show a more nuanced and uncharted value emerging.

What I (and Collective) have learnt through *HTTTWBH* is that it is alright not to know everything when embarking on a collaboration, but for things to emerge over time. This may seem simple, but it has been revolutionary. No one knows everything and we need to be reminded that specialists can exist without qualification. By working with others who know what you do not, (a locality, experience or theory) we have found a mutuality which seems to allow things to come together for just long enough for something to happen. Smaller scale organisations, like all the ones involved in this project, often struggle with the structures for international working; funding often follows a particular model and the time consuming and risky pursuit of holding a space open to allow for the emergent properties and generative experiences of joint working are expensive in relation to other activities. But these are things that have influenced the programme at Collective the most, and we hope, to develop further in the future.

Collective: *HTTTWBH* developed in response to the different commercial pressures each organisation felt in order for them to be able to sustain their working. How have the operations of PiST/// changed since *HTTTWBH* and how does this reflect on the issues the project touched upon?

Participating in *HTTTWBH* was a global experience for PiST///. We felt there were many similarities between our work and that of Arrow Factory's; and our partnership with Collective — who were the driving force of the project — developed as a rich and memorable collaboration. The simple connection and motivation to come together was that each art space was (Arrow Factory and PiST/// still are) located in a former shop. So through the project we had access to three storefronts in major cities, in different parts of the world, all with a significant history of trading and commerce which became the starting point for our conversations when we first gathered in Istanbul at PiST///.

Like any project we shaped it within the limits of the resources we had at the time. It would have been ideal to have fundraised for more support in order that all three spaces would have been able to travel and meet together more than once over the year. If Collective would have partnered with art spaces from Europe, rather than Turkey and China, such a dream might have happened as there are much stronger support structures for culture there — neither Turkey nor China have public funding for cultural spaces. In the beginning we had grand plans of a collaborative exhibition that would tour the spaces with a publication sharing the whole process of our international exchange.

In this way, rather than feeling any change in our operations at PiST///, I can say that we had the chance to experience different attitudes, obstructions, solutions and ideas through being part of *HTTTWBH*. One incident that sticks in my mind was when an artwork — which was an empty crate — got stuck in the Turkish customs as the value reported to customs was that it was made as an artwork rather than an empty crate and so Turkish authorities wanted to charge tax on its speculated value. Border bureaucracy was central to the project and this, like many other times, meant we had to create new solutions for unexpected situations.

The year we took part in *HTTTWBH*, PiST/// had started its international research and production residency program: PİRPİR. From 2011 to August 2013 we had partnerships with major funding bodies from the Netherlands and Denmark. Our aim was to initiate a residency program that focused on high quality artistic research and production in Istanbul. Running the residency was an illuminating experience for us; we were able to observe the different ways art is administrated

and instrumentalised across the world. What was especially telling was the different attitudes of the artists, curators or writers coming to PiST/// through PİRPİR; the difference between those used to state support structures and those in countries who do not have any means of accessing resources for production. How can you sustain yourself as an art professional and keep working in those conditions? Especially in places where there is no established art market or funding system present for financial security? İn those situations all that keeps you going is your own energy and will.

You could say we started PiST/// in such conditions. Which is why even though our residency model had its own financial security the conditions of working with the residency was destroying PiST///'s autonomy and was creatively incredibly draining. Many of the residents who came had no interest in the local context they were coming to, which created a schism with how we had envisaged the residency. We had hoped there would be mutual social and political interests we could cultivate with the network of art professionals coming to PiST///. Those we were able to create such collaborations with, developed meaningful works that we were happy to be a part of. However, this experience was limited, and so we decided to suspend our residency program with the aim of going back to where we started with PiST///, and focus on the research and production of our own work, rather than submitting ourselves to become cultural administrators or as it sometimes felt over time, like hotel receptionists. So, currently, our priority is concentrating on our own projects and we are happy to feel once again the value in the work we do.

Collective: *HTTTWBH* tried to mirror operations encouraged in the global corporate world including the branding of each organisation — as though an international outlet existed in Edinburgh, Istanbul and Bejing throughout the year — could you discuss this methodology?

İt was important for us to host the first gathering of Arrow Factory, Collective and PiST///. All of us had different backgrounds and structures. The opportunity to meet in İstanbul allowed us to get to know each other well. The presentations, discussions and questions raised were helpful in understanding the similarities and differences of each space in relationship to our respective geographical location.

After long hours of talks we were ready to structure the next stage of the project which saw each organisation act as branches of the other space. *HTTTWBH* became the umbrella organisation and within it there were headquarters in Edinburgh, İstanbul and Beijing. We were mirroring not only the commerical world of the boutique store with shops in London, Paris and Tokyo but also of the cultural museum which, like the Guggenheim, opens new branches across the world. This meant that Collective, Arrow Factory and PiST/// all had bases in three major cities over the course of the project. Our branches weren't tied by selling the same product however, our international branding was to bring together distinct artist-run spaces. While Collective had established itself in time as a more developed organisation, made possible within the strong support structure in the UK, neither PiST/// nor Arrow Factory had such sustainability. The act of branding offered a sense of solidarity and support to us all in a culture of precarity and minimal cultural funding.

Writing 'Beijing/Edinburgh/İstanbul' on each storefront was a simple step to announce our partnership to the world. This information was shared on the printed and online communication of each space as well. Yet this act of naming was more than just a playful take on the idea of international branding. PiST/// really believed that we had two additional spaces and that we were entitled to operate in the same way we could work in İstanbul — that we were free to get in the space and develop projects as part of this partnership. İn keeping with this idea, when Arrow Factory were in İstanbul we handed over PiST///'s keys saying: 'The shop is yours!' When James N Hutchinson was in İstanbul on behalf of Collective, he had keys to our studio space to produce new work. Equally when Osman Bozkurt on behalf of PiST/// was in Beijing he was given the keys to Arrow Factory. So all parties tried to experience as much as possible what an international branch could mean beyond a graphic profile: 'The key is yours, use my space as your space and bring the creativity of your environment to my space.' This became PiST///'s main curatorial strategy that was sharpened through this project; even though, in the end, PiST/// was unable to go to Edinburgh and get hold of Collective's keys.

When Osman Bozkurt from PiST/// went to Beijing we had been discussing the thought of using Arrow Factory as a meeting point for Turkish and Chinese businessmen in Beijing. We wanted to develop

research on the business skills and dynamics of trading in China. We imagined using Arrow Factory's storefront more as a cultural agency and a meeting point for Turkish and Chinese businessmen. To structure the space for such gatherings would inform Osman's investigation, documenting the dynamics of business and trade between Turkey and China.

On arrival in Beijing Osman immediately realised Beijing was not a popular stop over for Turkish dealers. They prefer to travel to the industrial cities in the South. As a result he had to reshape his focus. The difficulties with language was a major obstacle for him during his time in Beijing; an experience similar to the Turkish traders Osman was trying to investigate. He also realised in time that it was not only his difficulties in communicating but there are many different languages and dialects within China resulting in challenges in communicating between those living there. Without the dependence on language the calculator became a key mode of communication in trading. It became the international language everyone could rely on in their transactions. The cultural differences Osman experienced through visiting China with the *HTTTWBH* project made him focus much more closely on how body language and the use of hand gestures are so important in both Turkish and Chinese communication. To reflect on this experience and discovery Osman produced a series of photographs and films which occupied the storefront of Arrow Factory.

Collective: PiST/// at the time was concerned with the working conditions of migrant labourers in Turkey. This connected to wider global issues of economic migration in which huge numbers of people travel from East to West, providing a workforce to support the economies of Western countries. Upon arrival in the designated country migrant labourers are then faced with terrible working conditions, racist migration policies and unequal labour rights. Could you describe how *HTTTWBH* raised some of these issues for you?

Until recently Turkey was an isolated country dependent on its local workforce. The migration from East to West would only take place within its own territory, from towns in Anatolia to major cities like İstanbul, İzmir, Ankara and Mersin. We were observing the rise of an undocumented workforce who had managed to find their way to Turkey and many of whom are living close to PiST///. It is common to find them working in a textile company or in the kitchen of the local restaurant in our neighbourhood. Whilst many were travelling from Asia for work there are also African communities growing in neighbouring parts of İstanbul. For most of these workers they do not have a secure place to stay or work permits and no social security. İstanbul can be seen as an international stop that one might need to spend years in, in order to cross over to Europe. During this time of intense precarity Turkey does not provide adequate shelter, work, food, education or health services forcing them to wander the streets with their children desperately asking for money. In the last two to three years more than two million Syrian refugees have entered Turkey. Today thousands more fleeing the conflict end up on the streets of İstanbul, Gaziantep or Antakya and there is no conversation about how to support these people, and all the while racism and discrimination builds within the country. When researching trade and commerce, the issue of the border and what and who it allows across was a key issue. *HTTTWBH* allowed us to focus on these issues in which the international flow of goods and international flow of a workforce were important issues for PiST/// to think, talk and produce work about.

PiST///: All three spaces within *HTTTWBH* had in common the fact that they are located on a street with a storefront for exhibiting art. How familiar was the experience for Arrow Factory when PiST/// handed you the gallery keys and told you that our shop is yours, to function as a branch of Arrow Factory in Istanbul?

The experience at PiST/// was very familiar to us. Arrow Factory is situated on a small thoroughfare with a window facing the street, and, similar to PiST///, is surrounded by small businesses and shops that the local community frequents. The shopfront window at PiST/// has a similar physical presence, creating a dialogue with the neighbourhood and the local vendors that we began to recognise when we were there. We sensed that neighbours who had previous interactions with Didem and Osman moved around and through the surrounding areas with this history intact. Once we set up our display at PiST/// neighbours came by to inquire about the project. They seemed quite used to the fact that things changed regularly in the space. This is very similar to our relationship with the neighbours around Arrow Factory. If residents see us working in the space they will occasionally stop to ask about the

upcoming exhibition. Although we do not speak to them on a regular basis, this kind of interaction indicates that they are aware of our activities. For example, if our neighbours see someone wandering in our Hutong alley looking lost, their first reaction is to point towards the Arrow Factory storefront and say, 'the art space is over there'. This level of acknowledgement and engagement was similar to what we saw and experienced at PiST///.

PiST///: You arrived in Istanbul with a bag full of goods from China; what was the experience of trading these products on the streets of Istanbul and at PiST///? What was your motivation for starting this project and were you satisfied with the response in Istanbul? Can you say a little about how the act of trading at Collective in Edinburgh compared to your experience of this in Istanbul or Beijing?

Our initial impulse to bring the items from China was both to mirror a historical movement of goods from East to West, as well as give us a tool for interacting with the general public. Commerce is universal and we felt the act of trading could be a way to engage the local population without having to speak a common language. The concept was also an ironic acknowledgement of our status as a non-commercial art space. The last thing a non-commercial art space should do is to buy and sell goods, so it seemed an appropriately irreverent activity.

In trading our items in different locales around Istanbul, we discovered (probably not surprisingly) that if the same goods are displayed on a tarp on the street and in an art space, the items sell far better (and at a higher price point) in an art space. This situation was duplicated in both Edinburgh and Beijing with corresponding results.

The Chinese educational posters we brought elicited some of the more interesting reactions from the local audience. These mass-produced items from the '60s and '70s were purportedly from schools upgrading their classroom materials, and no longer needing these large-scale diagrams. From the illustration style to their colour schemes, the graphics are a window into another world. The art-friendly audiences at PiST/// were very enthusiastic about the foreign images and we were able to sell off quite a few of the prints. The remaining posters were proffered at various flea markets with curious onlookers, but not a single taker. Finally, through an old classmate of Osman's we made a connection to a vintage shop owner who dealt in specialty items from the '50s and '60s. As we unraveled our goods on his shop floor, the owner and his friends leaned in, taking in one image after another. They were mesmerised. As they flipped through the images a second time, we started to believe that we had found a buyer. Finally, one of the men turned to us with wide eyes and exclaimed, 'They are *so* strange!' He repeated the phrase emphatically several times. Unfortunately, the posters were too strange. Anxious that he would not be able to find a buyer, the owner also declined our offerings. We witnessed market forces at work.

PiST///: If we consider China as the production centre, distributing products around the world, how would you discuss this relationship with the circulation of labour globally? And what do you think this tells us about consumption when you can see the same products and brands consumed in Edinburgh, Beijing and Istanbul?

China has a long history of producing globally traded goods. Where, in ancient times, trade consisted of silk, porcelain and tea, today it's those items plus electronics, toys, clothing and more. Present-day industrialisation has made it faster, easier and cheaper to create and distribute goods. Consumption is not a new phenomenon, nor is mass production. Perhaps what is most notably different now is that through frequent global travel, we personally witness similar patterns of consumption and identical products in various places on the earth.

A Day
Turning the World by Hand

'A Day Turning the World by Hand' focuses on the individual experiences within the *HTTTWBH* project. The structure for these text or diary entries is inspired by the work of US based artist Mierle Laderman Ukeles. Within her extensive project *Touch Sanitation* 1977–1980 Ukeles embarked on a public performance to shake hands with every New York sanitation worker and thank them for keeping New York City alive. The project was an attempt to revalue and highlight the unrecognised work of maintenance labour; a form of work, which all other work rests upon. Throughout *Touch Sanitation*, Ukeles produced a series of documents to expose and visualise the process and labour necessary to produce the project. One document titled *A Typical Performance Day* detailed all her activities during the course of one day. This compelling insight into the workings of a project of such scale provided intimate access to the lived experiences of its evolvement and a glimpse of the micro-politics at work within the everyday. Here, different actors from *HTTTWBH* were invited to reflect on one day turning the world by hand, to offer the reader a situated moment within the project, acting as a means to share with others the often hidden experiences or undervalued work within context-based working. Memories from one account cross over with another, whilst cultural differences and distinctions are illuminated from inhabiting the different sites across Edinburgh, Beijing and Istanbul.

Arrow Factory in Istanbul
January 2011

9am
Raining. We debate about whether to head out to the markets but decide to go in the end. Picking up our wheelie suitcase of goods from PiST/// we meet Osman who leads us to an alley full of makeshift street stalls.

10am
We arrive at the market and look for an empty space. The ground is wet and muddy. Available spots are filling up but we find a space off a small side street, next to a man selling old shoes. We open our bag and begin unpacking.

11am
Curious onlookers abound. We have limited ability to explain the items but Osman is nearby and does some translating. Someone is interested in the “retiree” cellphone. With big buttons, and simple screen, the phone is designed for those with less nimble fingers and failing vision. In demonstrating the phone we discover that the computer voice that announces the dialled numbers speaks only Chinese.

12noon
Osman’s classmate comes looking for art supplies. He buys all our ink brushes and a stack of rice paper. This trade will be our only sale of the day.

1pm
We start to settle in with demonstrating items and interacting with passers-by. We notice that most of the people browsing are men. They are not interested in colourful aprons. Shoes and pumice stones seem to get some traction; mild interest in the posters.

2pm
Business slows noticeably. The market seems to end at lunchtime. Osman suggests going to a more upscale antique market near the big bazaar. We pack up our items and grab some food on the way.

4pm
The antique market is in an open courtyard next to a small mosque. It’s very crowded and vendors are quite territorial. Barely enough space to walk around, let alone set out our items. It seems we will not be setting up shop here but we are actually more interested to browse. The antique market prompts a discussion about what we should bring from Istanbul to Beijing and Edinburgh, for the latter parts of the project. We discover that we are unused to thinking like traders, but are learning some new things.

7pm
We bring back our goods to PiST/// and rearrange the display in the storefront window.

8pm
Dinner and drinks at the neighbourhood café down the street. The owner is a lovely man making tasty sandwiches and snacks in the back room. The bar is reminiscent of a few places in Beijing that we frequent. Didem seems to know the bar owner well, chatting and laughing as we order. It all feels strangely familiar and comfortable, like a parallel universe.

James N Hutchinson
December 2011

7.15am
Breakfast of bread and cheese, fruit and yoghurt. Reflect on previous day’s disappointment at failure to gather any materials. Today, in Sulukule, I will be more decisive.

8.30am
Leave apartment and take the Metro from Osmanbey to Taksim. Change to the Funicular, then to T1 Metro. This journey goes past many tourist sights, such as the Hagia Sophia and the Grand Bazaar, but I stay on until Topkapı.

10.10am
I decide to get a feel for the area by walking to the Kariye Müzesi. On Şeyh Eyüp Sk, I spot some abandoned wood, but I feel too self-conscious to pick it up.

10.50am
I buy my ticket at Kariye Müzesi and walk around with other tourists, taking photos of the Byzantine mosaics. I only know what the mosaics look like from these photographs — I could barely see through the fog of anticipation, as I thought about returning for the wood.

11.25am
The wood is still there when I go past on my way back, but it now looks like props within a small mise-en-scène. There are three men attempting to repair the window of a nearby building without the appropriate tools. I pick up the wood and look at the men. 'Is it OK?' They seem to understand and gesture for me to take what I want. I pick up a white chipboard cupboard door with hinges still attached, a mock-pine chipboard shelf and a piece of dirty OSB. All three look unusable.

11.35am
I wander through a neighbourhood behind the Mihrimah Sultan Mosque, but get lost. I find no new wood, but eventually find myself back at a Metro station, so head back to the apartment. In retrospect, I may not have made it as far as Sulukule, I'm finding it hard to understand where districts begin and end, and my maps are useless.

2.30pm
Head back out of the apartment and buy simit from a street vendor. Decide to head by foot to Tophane, where I'd been told gallery-goers had been attacked as a result of them symbolising the coming gentrification. This analysis is disputed, because some of those attacked were apparently campaigning on behalf of residents.

3.20pm
I see a pile of wood and glass panels, which is difficult to sort without making a lot of fuss. As I struggle I hear a noise and turn to see a paperman[1] picking up some card that is part of the heap. I do not want to take anything that might be of use to him so I step back. He gestures towards the wood and nods. I go back to looking but it doesn't feel right. I thank him and leave. He looks surprised that I don't want it.

4.10pm
After a snack and some tea in a nearby café, I decide to return to the pile. It's all gone. I feel both relief and regret — relief because I had not taken something from somebody who needed it, and regret because I may have passed up on an invitation to take something useful. I'm going for dinner with Can Altay tonight, so I walk back to the apartment.

5.30pm
There's an email from Didem from PiST///. The Skye and Fordlandia crates I'd had sent from Glasgow are stuck

1. "Papermen (as they call themselves) go through the garbage of the city, the rejected and excremented, to extract and reintroduce materials for sale. (…) They act against the official garbage collection system." Altay, C., *Becoming Istanbul* (2008), İnstanbul: Garanti Gallery, p.211.

in Turkish customs. They want a thousand dollars to release them. I don't have a thousand dollars. The reason for the levy is not clear, but Didem is furious. We had debated whether to specify that the objects had something to do with art, and I can't remember what we decided. Obviously we made the wrong decision. This is something for tomorrow. I freshen up and head to Beşiktaş.

Fiona Jardine
December 2011, Beijing

Cindy worked as a fixer for Wim Delvoye. She'd organised tattoos for pigs and skilled craftsmen to carve cement trucks out of teak. I stayed with her in Beijing, in a courtyard house owned by generations of her family. They'd held onto it by the skin of their teeth.

It is situated in one of the hutongs in Dongsi district, and unlike the approved, regenerated hutongs promoted in the Beijing Planning Museum (a trip there comes highly recommended) Dongsi Batiao was a lively, smelly place where bicycles and laundry took priority. Many of the street-facing homes were what Cindy called 'Panda cells' — one or two rooms without kitchens or bathrooms, so people cooked in the street and made use of the many public toilets and shower rooms. The fixed exercise strollers were very popular (lately, I've seen similar installed in a park local to me at home).

On a typical day, Cindy would get up early and arrange breakfast. She knew pot-sticker dumplings were my favourite and she'd often get them. We'd chat about the latest museum I'd been to — the Beijing Police Museum, for instance. Visit, if you are ever in Beijing. It's in the Foreign Legation Quarter, an enclave of Western style buildings close to Tiananmen Square. It has a poetically titled selection of murder

weapons and an illuminating chronology of gifts received from police forces around the world. I spent a day in Tiananmen surreptitiously and unsuccessfully trying to look like I was photographing the Forbidden City when I was actually trying to photograph tourists photographing themselves.

It was early winter and very cold. Cindy lent me a thick quilted Mongolian coat and I'd wear it as I walked down the alley to the subway at Zhangzihonglu, passing a brightly modern K-Pop style hairdressers and cake decorating franchise on the way. Outside the hutong I found the traffic in Beijing terrifying and I was incapable of working out when to walk at traffic lights or which shoulder to look over for oncoming vehicles. Fortunately, many of the entrances and exits to Beijing's underground stations operate effectively as subterranean crossroads if you are prepared to pay to walk through the turnstiles.

The Beijing subway system is fantastic, a proper Metropolitan experience. All the more so in comparison to the Clockwork Orange that chugs round Glasgow. I spent a whole day travelling the length of Line 5, getting out at every single station. An auger through the city, it took me from the construction site puddles, high-rise flats and McDonalds at Songjiazhuang to the cattle-pen interchange at Tiantongyuan North. The interiors at Puhuangyu recall the best Top of the Pops studio sets of the 1970s. An Australian boarding with Cindy had suggested I visit the Pearl Market at Tiantandongmen. The market sells pearls, yes, but all sorts of goods. Like a Savoy Centre gone large. She picked up a Nikon digital SLR cheap there. The spelling on the box looked legit.

Further down the line, Yonghegong attracted hipster Americans going to the Lama Temple or to meet vegan friends in what may well lay claim to being the Dalston of Beijing. Arrow Factory was close by. At Hepingli Beijie, strings of sausages dried on washing

lines and geese sat long-necked in buckets, laying eggs no doubt. I reached Datunlu East late afternoon and looked back on the city centre. Clouds of steam rose into a darkening peach daiquiri sky like an effect you'd imagine for *Neuromancer*. Turning back from the end of the line, in pitch blackness, I couldn't be clear as to why I'd taken the trip other than it seemed like a fun thing to do. I guess the absurd rationality of taking a line that cuts straight through the city north-south enhances the entropy of an itinerary.

I returned to a neighbourhood Uighur restaurant which Cindy had introduced me to, and ate cumin-spiced lamb with rounds of fired bread. Then I headed back to the hutong to watch chick flicks — Cindy had a large collection. Jennifer Aniston was well represented.

Jenny Richards
16 April 2011, Edinburgh

7.30am
Up early; I sip a cup of tea, no time for breakfast. I bike to Edinburgh's Royal Mile. First I must check Rania Ho's public sculpture *Fountain* and turn on the water pumps for visitors.

8.30am
Two of the water pumps have shifted overnight so I have to rearrange them to make sure the water is distributed equally so it will circulate for the full day: got soaked in the process.

9.15am
I text Rania to say I'm running late to meet her at Edinburgh's Saturday market on Castle Street where we hope to sell some of the items she has brought with her from Beijing.

9.20am
Rania texts back to say she is running late also.

9.40am
John who runs the market introduces himself and I ask him which spot we can take.

9.55am
We find a spot after the a stall selling fresh Scottish strawberries and open the suitcase from Beijing. Rania lays out the objects as best as she can to seduce curious customers. A white tarpaulin is placed in front of the suitcase with other objects including a straw broom, a pair of trainers and some pens. Rania is left to barter with hopeful city dwellers.

10.30am
I cycle down the Royal Mile back to Collective on Cockburn Street, nipping into Toddle Inn to grab an egg roll.

10.55m
Collective's Project Assistant Dane Sutherland who will be running Kate Rich's *Feral Trade Café* today is waiting outside Collective. As we enter, the daily shop assistant, employed to run Rania's *Mobile Bazaar* arrives. She looks over the objects Rania has brought from Beijing to be traded in the gallery space.

11am
I open up Collective (or rather *HTTTWBH*'s Edinburgh branch), and quickly clean the door glass which is smudged with some unfavourable Friday night drink spillage.

11.15am
The Cube Cola on sale at the *Feral Trade Café* is a recipe Kate Rich and Kayle Brandon perfected over two years of experimentations to produce their own autonomous Cola. Dane has perfected the concoction, and I enjoy a refreshing glass of sugary fizz.

11.45am
The first customers to the *HTTTWBH* shop enter and peruse the objects. The shop assistant approaches them, calculator in hand, to discuss how much they are prepared to pay for the 1960s educational posters on sale. They enter a debate on whether they are hand painted or not. I take the opportunity to go and set up the stalls in the next room ready for tomorrow's market. We have five stalls booked by locals including a sourdough stand as well as a therapy stand to be run by the Glasgow-based artist Rose Ruane.

2–5pm
Whilst listening to conversations from downstairs I work on a Eurocult Travel Grant so James N Hutchinson and I are able to visit Istanbul for the next stage of *HTTTWBH* and pick up the keys to occupy PiST///'s shopfront this December. One visitor asks Dane what has happened to the Collective – momentarily worried that the gallery had been forced out and replaced by another trashy commercial unit.

5pm
I return to the Scottish Book Trust's garden and switch off Rania's fountain. The piece looks amazing in the evening light, pound store plastic buckets glowing in the sunset.

6pm
As I lock up the *HTTTWBH* shop I call Rania to check on how the street trading of the goods went. A slow day in terms of sales, but some intriguing conversations about what goods Arrow Factory speculated would be of interest to an Edinburgh market.

7pm
Cycling home with my own shopping bag tied to my basket a pair of newly bartered Beijing sneakers peek out, I wonder if it the weather will hold out so I can wear them tomorrow at our Sunday Market….

Osman Bozkurt
14 June 2012, Beijing

7.30am
I woke up early in the morning. It is windy but the air seems cleaner after heavy rain last night.

8.15am
I prepare my camera equipment after breakfast. We will go to an area out of the city centre so I can photograph the drapery shops and the market there. We are not meeting until noon so I work at home on the computer, editing video and photographs shot the previous days here.

1pm
Arrow Factory have lent me Wang Wei's old bicycle. It's great and I cycle to Andingmen Qiao – the area that Pauline lives in where I will meet Rania and her sister Tammy. From there we will drive together to the market.

1.20pm
I arrive early so Pauline takes me to a wonderful café underneath the block of flats where she lives. I have missed good coffee. We take away our espressos and climb into Wang Wei's car.

1.45pm
The roads are incredibly busy. After two weeks in Beijing whatever I had previously imagined about China is changed. I think of the photographs I've taken so far, documenting the different trading activity in the shopping centres and markets and feel excited about what today might bring, as I move into shooting video.

2.30pm
In the markets there are hundreds of shops, their storefronts full of colourful fabrics. But we have

arrived mid-afternoon, so most of the shop owners are either indoors eating lunch, watching the TVs erected by their counters, or sleeping on top of the mountains of fabric they are hoping to sell.

2.55pm
It is still quiet with only a few customers. I focus on the vendors, particularly interested in the calculators they always have in their hand. There are so many varieties of calculators used.

3.30pm
Pauline and Rania act as translators so I am able to communicate with the vendors. My camera is filming all the while. I'm struck by one of the vendors who has a talking calculator. Luckily I'm allowed to film him as he is running up a price for a customer.

4pm
Rania and Pauline buy some fabrics while I film, I am drawn into the exchange and buy some material following Rania's advice. Rania tells me that the tailor opposite Arrow Factory can then make this into an exact copy of my favourite pair of trousers. I am in the heaven of replica culture. Or, as it is referred to here — Shanzhai culture — where goods are imitated and pirated (often producing a better product).

4.15pm
After a few hours in the market, we feel ready to leave. A strong wind is blowing as we exit and debris flies across the street.

5pm
Leaving Pauline's I ride to the Hutong area near the Lama Temple district. I am keen to capture transactions happening in the side streets.

6pm
I notice a wall where dazibaos[1] and graffiti have been painted over, censoring their critical words; but some traces of the characters bleed through the grey paint and I photograph them.

6.45pm
I return home after eating vegetable noodles and dumplings on a street corner and start selecting photographs from the day. I will meet with Wang Wei tomorrow to make some test prints at a colour lab nearby.

11pm
I finish skyping with Didem in Istanbul. I'm five hours ahead of her, here. While I am ready to sleep, she is off to cook dinner.

1. Dazibaos are handwritten political protest posters.

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James N Hutchinson is an artist based in Glasgow, whose practice seeks to analyse the social, economic and political forces and structures it finds itself subjected to. Sometimes he makes objects, and sometimes he makes the conditions under which others can make objects. In the case of the former, he increasingly looks to debates around the curatorial to inform production, and in the latter he looks to how the conditions can become embedded in the things that are produced. It is his hope that he can find a productive and fertile gap that exists somewhere in between curatorial practice and object production in which to operate. James studied at Leeds Metropolitan University (1997–2000) and Glasgow School of Art (2009–2011 and 2013–2016), and between 2006 and 2010 he co-established and ran the curatorial agency The Salford Restoration Office.

Shahram Khosravi is Associate Professor at Stockholm University and the author of two books: *Young and Defiant in Tehran*, (University of Pennsylvania Press 2008) and *The Illegal Traveller: an auto-ethnography of borders* (Palgrave 2010). He has been an active writer in the Swedish press and has also written fictions: 'Round Trip to Ithaca' in *Exiled Ink! Magazine* (2011) and 'The Persian Escort' in *Collective Exile* (2013).

Jenny Richards is co-director of Konsthall C, Stockholm where together with Jens Strandberg she produces the research project *Home Works*, exploring the politics of domestic work and the home (2015–2017). Independent projects include: *Manual Labours*, an ongoing collaborative research project with Sophie Hope exploring physical relationships to work through workshops, exhibitions, commissions and publications. Recent published articles include a co-written text with Victoria Horne, Kirsten Lloyd and Catherine Spencer, 'Taking Care: Feminist Curatorial Pasts, Presents and Futures', in *On Curating* (2016); with Dani Child and Helena Reckitt 'Labours of Love: A Conversation on Art, Gender, and Social Reproduction' in *Third Text* (2016) and with Sophie Hope (*Manual Labours*) 'Loving Work: drawing attention to pleasure and pain in the body of the cultural worker' in the *European Journal for Cultural Studies* (2015). In 2012 Jenny completed an MA in Art and Politics at Goldsmiths, University of London. Prior to this she has worked as Gallery Manager of Cubitt Gallery, London and Programme Manager of Collective in Edinburgh.

The Choral Glossary defines some of the terms used in *Towards a City Observatory* and presents them in alphabetical order with page references.

Access
p.228, 249, 253, 254, 261

Entry to that which is enclosed, reserved or beyond reach. Education. A breach. A Flexible Friend. A letter of introduction. Tour. Credit. Permissions.

Actor
p.8, 80, 81, 87, 152, 251, 252, 261

Actor Network Theory treats objects as part of social networks, actors include humans and nonhumans who act or participate in systems.

Architecture
p.8, 73, 75, 96, 101, 107, 117, 136, 194, 195, 206, 207, 212

Architect Ronit Eisenbach and writer Rebecca Krefting's understanding of architecture is both situated and 'an embodied, ephemeral condition involving time-based events'.

Audience/Public
p.4, 8, 9, 10, 15, 19, 21, 22, 23, 24, 25, 28, 29, 30, 32, 33, 38, 44, 46, 47, 48, 58, 59, 67, 73, 75, 76, 86, 88, 89, 90, 95, 99, 101, 106, 147, 149, 150, 162, 164, 166, 167, 171, 175, 181, 184, 186, 196, 197, 204, 206, 207, 222, 245, 249, 250, 252, 253, 258 , 261, 266, 267

Perhaps no notion holds a more central, if controversial, place in contemporary art discourse than audience, particularly for public institutions. Indeed, it is almost as if audience cannot be separated from the institution — from how an institution operates, is justified, and measured. Audiences are often listed as the primary reason for cultural production. While simultaneously viewed as troublesome and unappreciative, it is an entity to both call into being and to question, and, as such is always as much imagined ideal as a social reality. In a sense, an institution is never more or less than its audience, although this in no way indicates a smooth relationship; rather it is one of asymmetry, desire, projection, and conflict. First published in *CLUSTER: Dialectionary* (Sternberg 2014).

August
p.8, 31, 175, 184, 204, 206, 244, 253

Venerable, dignified and privileged. Synonymous with ‘Festival’ and the polar opposite to ‘Hogmanay’. A month of the year. A Royal Wedding.

Branch
p.218, 255, 257, 269

So all parties tried to experience as much as possible what an international branch could mean beyond a graphic profile. ‘The key is yours, use my space as your space and bring the creativity of your environment to my space’. This became PiST///’s main curatorial strategy that was sharpened through this project.

Choral
p.10, 175, 196

Transmission of knowledge or meaning through multiple and simultaneous acts of speech.

Complex
p.7, 8, 9, 11, 27, 30, 31, 38, 53, 80, 87, 88, 90, 95, 99, 101, 114, 176, 197, 203, 205, 206, 217, 219

Development or a multifaceted situation which has both within it and outside of it links, ties, relationships and is interconnected or bound to other sites, ideas, actors or actions.

Corporate
p.175, 185, 254

Impersonal. Undead. Commercial. A body of parts. Actions in art. Authoring. An architecture, an edifice. Choral. Uniform.

Cube Cola
p.269

The Cube Cola on sale at the *Feral Trade Café* is a recipe Kate Rich and Kayle Brandon perfected over two years of experimentations to produce their own autonomous Coca Cola.

Demodernity and Entanglement
p.15, 24, 25

The major urge of modernity was to separate and specialise. Having reached the end of that necessary development, the urgency is to think holistically in terms of the inter-relations and entanglements of thoughts and things. This drive has to be accompanied by a convincing critique of modernity rather than an attempt to save it from its colonial and oppressive consequences. Art's publics could not visit a Mondrian exhibition in the future without also thinking of the transatlantic slave trade, to give one simplified example of how demodernity and entanglement might begin to work in practice.

Domestic work
p.221, 223, 275

Domestic work is the beginning of all labour. Domestic workers enable others to do their jobs, because domestic workers look after their children, the elderly and households. And yet, domestic work is often undervalued and unimportant. It does not always fit in, but in fact, domestic work is central to our lives and is at the heart of our families, economy and society.

Emic
p.42

The viewpoint of an ‘insider’ (from the perspective of the subject).

Ethics
p.49, 95, 148, 149, 150, 151, 163, 164, 231

In anthropology, codes of ethics were developed by professional societies in response to the exploitative colonial histories of the discipline, and which are seen to prioritise the wellbeing of research subjects. In art, ethics is a more contested issue, especially in work where moral transgressions are key devices to help practitioners achieve what they view as a greater common good in particular works.

Ethnography
p.41, 42, 95, 154, 158, 228, 243, 275

Ethnography is the primary heuristic of anthropology, and is intended to elicit dense qualitative information about people's engagement, experience and understanding of their sociocultural worlds. With observational research at its core, in particular participant observation, it sometimes also involves using/making semi, structured and unstructured interviews, drawings, field recordings and art.

Etic
p.42

The viewpoint of an 'outsider' (from the perspective of the observer).

Expanded practice
p.9

Practice intervening in several fields other than the traditional art sphere, considered as a field of possibilities, exchange and comparative analysis.

Fieldwork
p.40, 41, 42, 47, 95, 146, 148, 149, 228, 286

Fieldwork is a ubiquitous term. Simply put, it means going into a specific 'culture' to observe and document social and cultural practices. It has, however, been highly contested, in that it has historically tended to presuppose binaries between the researcher and the researched. It now tends to be commonly understood as geographically, socially, economically and culturally relational.

Fixer
p.230, 265

Someone known for working with artists who have unusual requests. She'd organised tattoos for pigs and skilled craftsmen to carve cement trucks out of teak.

Frame
p.28,39, 49, 62, 63, 75, 80, 89, 105, 106, 175, 202

A way of focusing attention on a particular image or landscape.

Free Play
p.47, 75

Unhindered play giving children access to loose materials such as tools and timber, as well as fire and water in some cases.

Friendship
p.20, 25

In the art world, friendship is crucial but it can very quickly turn into an exclusive set of relations in which cliques and small circles police artistic credibility. The politics of friendship (Derrida) in which public art institutions should engage involves seeking out and maintaining friendships with a diversity of actors and being wary of too close engagement with the mainstream art world and its investors.

Gross
p. 175

Outsized. A Trojan Horse. Gag-inducing. A duodecimal measure. Hidden in plain site. Low. Base. In bad taste.

The illegalised
p.243

We could think, the illegalised migrant is just like other travellers; and the only difference between she who has a paper and she who has no paper is only, and only, a piece of paper. The vocabulary used for travellers without papers is full of terms signifying their 'unqualifiedness'; un-documented, paper-less, state-less, document-less. The prefix of un and the suffix of less used for those unprivileged categories (including also homeless and jobless people) signify a lack of a something, a lack of qualification, a lack of quality. The lack of a piece of paper simply becomes a lack of qualification, to be included, to be a member of the community.

Infrastructure
p.28, 30, 31, 33, 80, 81, 99, 231

The basic, underlying framework or features of a system organisation. The fundamental facilities and systems serving a country, city, or area, such as transportation and communication systems, power plants, and schools.

Instrument
p.14, 27, 182

Musical and financial. Tool (including the body) used to make music; tool used to operate with precision. A contract — shrinking, defining, asserting, committing. A missive. A bond.

Intention
p.10, 51, 52, 102, 151, 242

Pre-decided process or aim which might be by turns poetic, political or formal, it is flexible and responds to process and outcomes.

Interdiscipline
p.146, 150

An interdiscipline is a field that incorporates two or more disciplines, perhaps utilizing methods, perspectives, heuristics, strategies and techniques from both [or all] of them, with the specific intent to create *alternative* kinds of knowledge that single disciplines would not. The operations of such fields are similar to collage or cut-up practices in the arts.

Knowledge production
p.114

Art production considered as knowledge production rather than formal production. Going beyond the knowable through engaging with how we come to know.

Layered
p.11, 90, 149

Recognition that there are many ways of seeing objects and relationships over time; layers build.

Learning
p.6, 8, 10, 11, 30, 87, 99, 167, 251, 273

Active knowledge production through practices which use process and can incorporate the active refusal of some current knowledge in order to un-learn.

Lens
p.9, 10, 11, 39, 52, 87, 101, 152, 197

Element which converges or diverges attention through optical means, a framing and focusing device reflecting and shifting simultaneously.

Locality
p.2, 3, 30, 39, 101, 131, 252

Relating to both a geographic neighbourhood or vicinity or to a proximity of thought which leads to affinity.

Malleable
p.39, 72

Having or holding the possibility for change.

Monad
p.102, 131, 132, 134, 135, 136, 139

A term used by G. W. Leibniz in *The Monadology* (1714) and later developed by G. Deleuze. Leibniz introduces the Monad as central to his vision of a world that is in complete accord with God; a world that is perfect and unfolds according to his plan. God is the only being capable of perceiving this perfection, and so the confusion and imperfection that we see is due to our limited view of the world. Deleuze's Monad is not limited to a single world or the vision of a deity, but expands according to chance and the choices made by individuals.

Mutual
p.9, 10, 37, 41, 43, 44, 48, 66, 254

Area in which multiple people feel themselves to have a shared, common or reciprocal idea, experience or aim and a shared sense of confidence in it.

A 'naked life'
p.243

A life with no political rights and thereby eligible for sacrifice. However, these bodies, naked of their rights; dead or alive; travellers without papers; continue to reveal the failure of the current border regime. As they continue to move across lines they are not supposed to, they demonstrate the states' inability to uphold current border logic. The millions of bodies which are intended to be immobilised, to be placed and not displaced, rooted and not on routes, there and not here, continue to carry out unauthorised border crossing every year. Bodies that refuse to recognise or respect the border; demonstrating that free mobility is factually possible; and depicting a utopia of a world without borders on the horizon.

Observatory
p.2, 3, 7, 8, 9, 10, 11, 14, 15, 16, 17, 18, 19, 23, 25, 31, 32, 101, 103, 104, 134, 145, 196, 200, 201, 202, 203, 205, 206, 207, 208, 222

Mechanism for looking and thinking which involves lenses which frame or shift perception of the world and allow things which would not be readily visible to come into focus.

OOH Advertising
p. 28

The acronym 'OOH' stands for 'Out-of-Home' and when used in relation to advertising, describes advertising in public space. The acronym 'OOH' becomes the unflattering 'DOOH' when referring to 'Digital-Out-Of-Home' advertising which is becoming more common.

Panorama
p.8, 9, 11

Socio-political, geographic landscape which does not fit within a frame and within which a multitude of things can be observed. An expansive engagement with a context, or even a production of a context. Robert Barker conceived the concept of the panorama in 1787 while walking on Calton Hill and overlooking Edinburgh.

Precinct
p.31, 32

An enclosed space, especially around a building.

Producer
p.4, 6, 11, 48, 139, 233

Person(s) whose role is to work with and for artists and others, actively involved in the making of a project. Their skills are in listening, understanding, balancing, contextualising and resourcing production in a project-specific way.

Promise
p.19, 25, 48, 106, 221, 222, 238

A promise is a contract between two parties, a commitment to deliver something. It is not necessarily future orientated but simply recognises what is potentially possible in any situation and what one person desires will happen. The promise is one of the great and intimate tools of art — but needs to be kept in the eyes of the receiver, which requires at least an element of shared ethics.

Rupture
p.220, 223, 229, 237, 238, 239

We are interested in what ruptures (in the flow of commodities) tell us about ideas of value, economics and politics and how the ruptures themselves become intrinsic to the operations of certain objects in the world. Ruptures such as when a container falls off a ship, or when a crate gets stuck in customs.

Shanzhai
p.236, 271

Rania tells me that the tailor opposite Arrow Factory can then make an exact copy of my favourite pair of trousers. I am in the heaven of replica culture! Or, as it is referred to here —Shanzhai culture— where goods are imitated and pirated (often producing a better product!)

Social Power Plant
p.20

A term devised as part of the Arte Útil project initiated by the Cuban artist Tania Bruguera. The social power plant would be the ideal condition of the art institution in a transitional period; a place where society is able to generate new ideas that could feed into the general distribution system and provide the basis for powering new sets of values outside of the institution itself.

Speech
p.10, 76, 81, 86, 99, 101, 106, 114, 115, 165, 233

Organised response which is given rise to by a relational situation but not necessarily only by a person or people — objects… cities etc. may host the act of speech.

Stasis
p.241

There is a resistance when people say stop.

Stretching
p.31, 40, 42, 43, 44

An anthropological term used to describe the fieldwork experience as a mutual process of alterations between the fieldworker/ethnographer and others.

Superdiverse
p. 21

A term that simply defines a society in which there is no longer a workable majority that share basic bonds — whether it is ethnicity, culture or social norms. In this situation, every collective statement is made from a minority point of view and needs to be negotiated with others. Superdiversity (Ramadan) is not comfortable but it is energising and offers completely new ways of managing democracy and consensus based on agonism and ‘friendly enemies’ (Mouffe).

Tacit
p.9, 62, 64

Embedded and often embodied experience (or knowledge) which is understood through doing without being stated.

Tool
p.11, 14, 23, 74, 75, 165, 182, 222, 235, 242, 258, 264

Person-made or imagined device, which allows for certain things to take place which would not be possible without. Used by people.

Transitional condition
p. 23

Basically a term that attempts to characterise the various crises and fault lines that are emerging in western society as part of a paradigm shift. Transitional condition would understand symptoms including economic stagnation, right-wing populism, the loss of central government and state legitimacy as interconnected and representing a need to shift towards a new set of social and individual values. In this process, contemporary culture and art have a particular responsibility to challenge assumptions and offer ways of coming to terms with the past, and therefore art institutions should ideally be the most sensitive to the transition and the first to try to outline a new set of values as they are in formation.

Use

p.10, 11, 22, 23, 24, 25, 28, 32, 39, 42, 44, 46, 48, 51, 52, 56, 63, 65, 66, 74, 76, 81, 106, 117, 120, 148, 162, 164, 165, 166, 176, 188, 205, 219, 230, 237, 255, 256, 266

A challenging term as it is often associated with instrumentalisation, Here understood as a malleable stretching of artist and organisation towards agency or meaning for a given constituency — the set of relationships of use within the production of art with and for that constituency.

Weave

p.8

Make a complex story or pattern from a number of interconnected elements or threads, which pass across and through each other, connecting to strengthen.