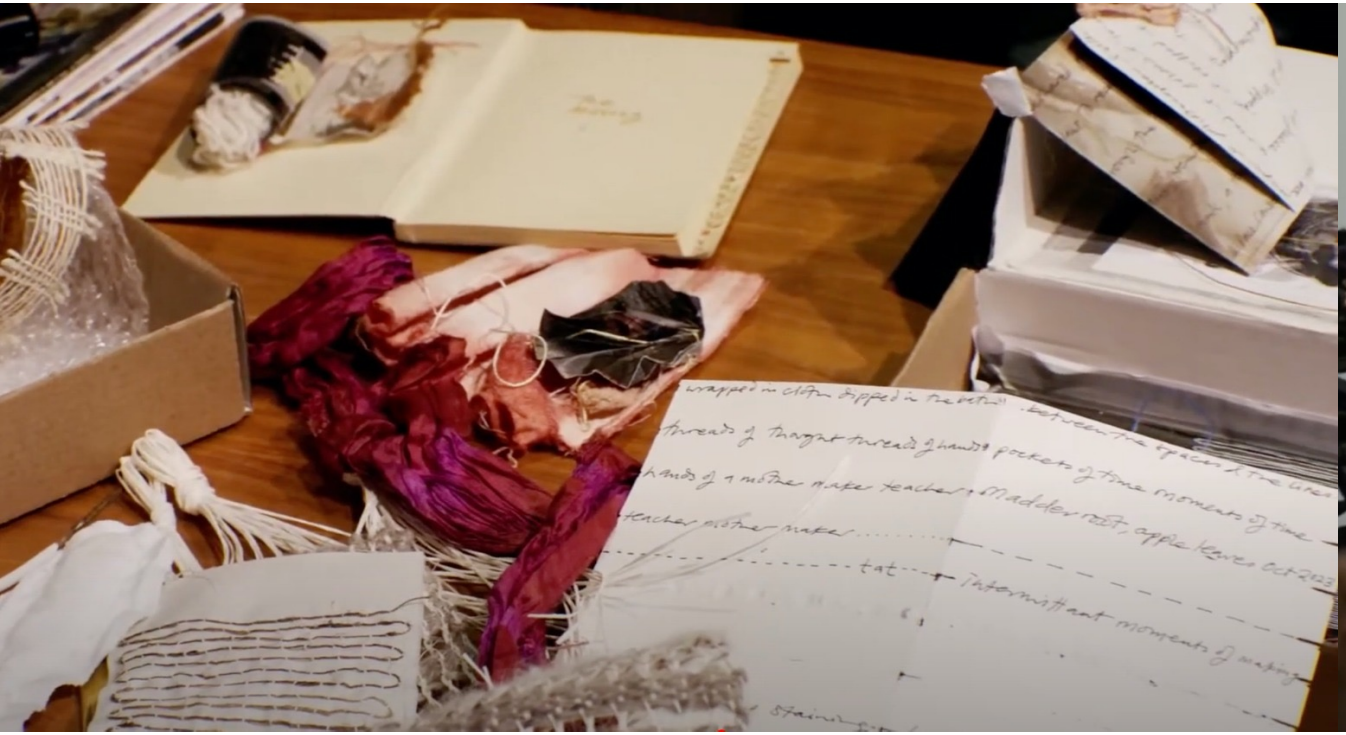
Concluding on Collaboration
Case Studies on presenting, creating a group ‘portfolio’ and Individual Contribution





Things to consider before hand - in.

- Group name
- Overarching Theme
- Presentatation Style –

  Live/ Recorded event (i.e Participatory/Performance), Experiment, Group Exhibition, or Research tool, Campaign for change. I.e Manifesto/ set of objectives visually presented as posters, leaflets, a march……(are you electing a spokesperson)
- Group Portfolio – OneDrive
- Individual Questionnaire
- 30 mins Teams Presentation (Friday 12th Jan)

Group Name - TaT

Stands for……

text & textile
transition and transportation
table & tension
thread & threshhold
Tread & trio
Turn around time

Tat on tour
Tat about town
Tat In tatters

TaT exchange
TaT chat
TaT - in – process

Tat- anything that looks cheap, is of low quality, or in bad condition: Like most souvenir shops, it sells a lot of old tat.



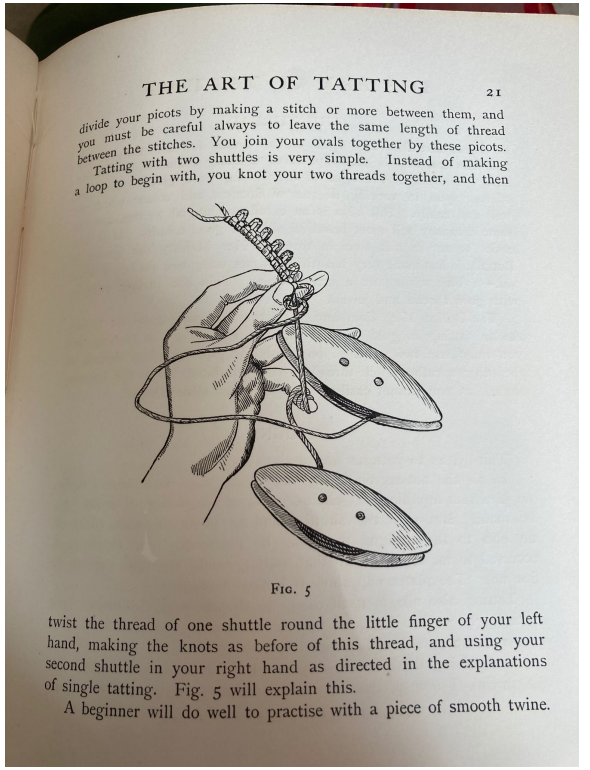
Overarching Theme /Origins.

‘Tat’ derives from a process of (textile) making. Since it defined none of our individual practices, it felt like a viable point in contact for us to work through. Reference to tie-ing and knots also made this applicable in terms of thinking about a collaborative dynamic.

tat[1] | tat |

verb (**tats**, **tatting**, **tatted**) *[with object]*

make (a decorative mat or edging) by tying knots in thread and using a small shuttle to form lace: *she sometimes made dresses in the evening while Momma tatted doilies*.



THE ART OF TATTING 21

divide your picots by making a stitch or more between them, and you must be careful always to leave the same length of thread between the stitches. You join your ovals together by these picots.

Tatting with two shuttles is very simple. Instead of making a loop to begin with, you knot your two threads together, and then

Fig. 5

twist the thread of one shuttle round the little finger of your left hand, making the knots as before of this thread, and using your second shuttle in your right hand as directed in the explanations of single tatting. Fig. 5 will explain this.

A beginner will do well to practise with a piece of smooth twine.

Through collaboration ‘Sticky’ and ‘knotty’ provide an analogy for thinking about both individual and collective experiences. This addresses the group dynamic in relation to our professional skills and consideration towards one another as much as the process of making work itself as we each enmesh our ideas through weave: stitch: dye.



Lockdown Fuzzy Film, 2020 (thought experiment)

In Feminist Art Activisms and Artivism’s, Katy Deepwell,
refers to feminism as a contested field. Through our collaborative practice, we are able to consider how feminism can also be “assembled in many forms., using the analogy of textile processing to explore how this further.

Presentation Style

Aim
This presentation explores our ongoing collaboration in the making, as we work across three distinct practices related to natural dying, weaving and stitching methods, yet find ways to integrate them.
Through our interaction and engagement, we respond to the rhythms and rituals of daily life, applying and developing specialist knowledges. Exploration through textile making is fundamental to this process, providing a testing ground for new work

This presentation takes the form of a live event/ recorded event.
The presentation originated as a digital dissemination of our conversations and making activities documenting our short collaboration to date.

Play 10 - minute (contained) film (Oslo)
TaT – a collaboration in the making – version 1
https://drive.google.com/drive/home (play from google drive)
20 - minute recording from Manchester – version 2
https://youtube.com/live/Zc8hfYco9yU?feature=share

Feedback

Well I'm intrigued by the premise of textiles and text, and exchange. The examples look slightly bizarre, like textile incantations. Hard for me to place in an easy bracket and yet communicate a lot. (Sam Meech , videosmithery, Instagram).(ask sian and Imogen for source as can't find message on Instagram).

Relating this to subjects and objects, (im)materialities and environments allows for a shimmering potential with "the materials themselves being brought into conversation"," (Pollinger, L: 2023).

Your presentatation was very heuristic- simple yet clever.
(Ringset, G: 2023) Fibre/glass maker PhD student

heuristic
enabling someone to discover or learn something for themselves.
"a 'hands-on' or interactive heuristic approach to learning"

As an observer, there's a sense of feeling part of conversation and wanted to join in.

In our Oslo presentation we don't so much present, as perform our textile knowledge through conversation. We choose not to illustrate but affect how we are working with this theme – making sense.

Engagement with audiences

Our Collaborative Practice involves

an aesthetic of participation deriving legitimacy from a (desired) causal relationship between the experience of a work of art and individual/collective agency.
(paraphrased from, Bishop, C: Participation, pp10 - 17)

This engagement extents to collaboration in conversation – collaborative and community within forms of making.
Image: Thread Event, 12.01.2023





Socially- Engaged Practice

art that is collaborative, often participatory and involves people as the medium or material of the work.

where the artworks created often hold equal or less importance to the collaborative act of creating them.
https://www.tate.org.uk/art/art-terms/s/socially-engaged-practice

where the social interaction is at some level the art. (Finkelpearl What We Made: Conversations on Art and Social Cooperation)



As practice - based makers, researchers, and lecturers, we acknowledge how our practices and working lives are both interwoven and entangled through our “intra-relation which is implicated and intricated”, (Barad: 2007).

Through this collaborative intra - action, we seek to tease out some of the processes and concepts inherent in our work through durational (sometimes spontaneous, sometimes slow) making methods and materials as this **collaboration in conversation.**







Participation, coupled with contemporary art and digital culture and digital media can also explore the

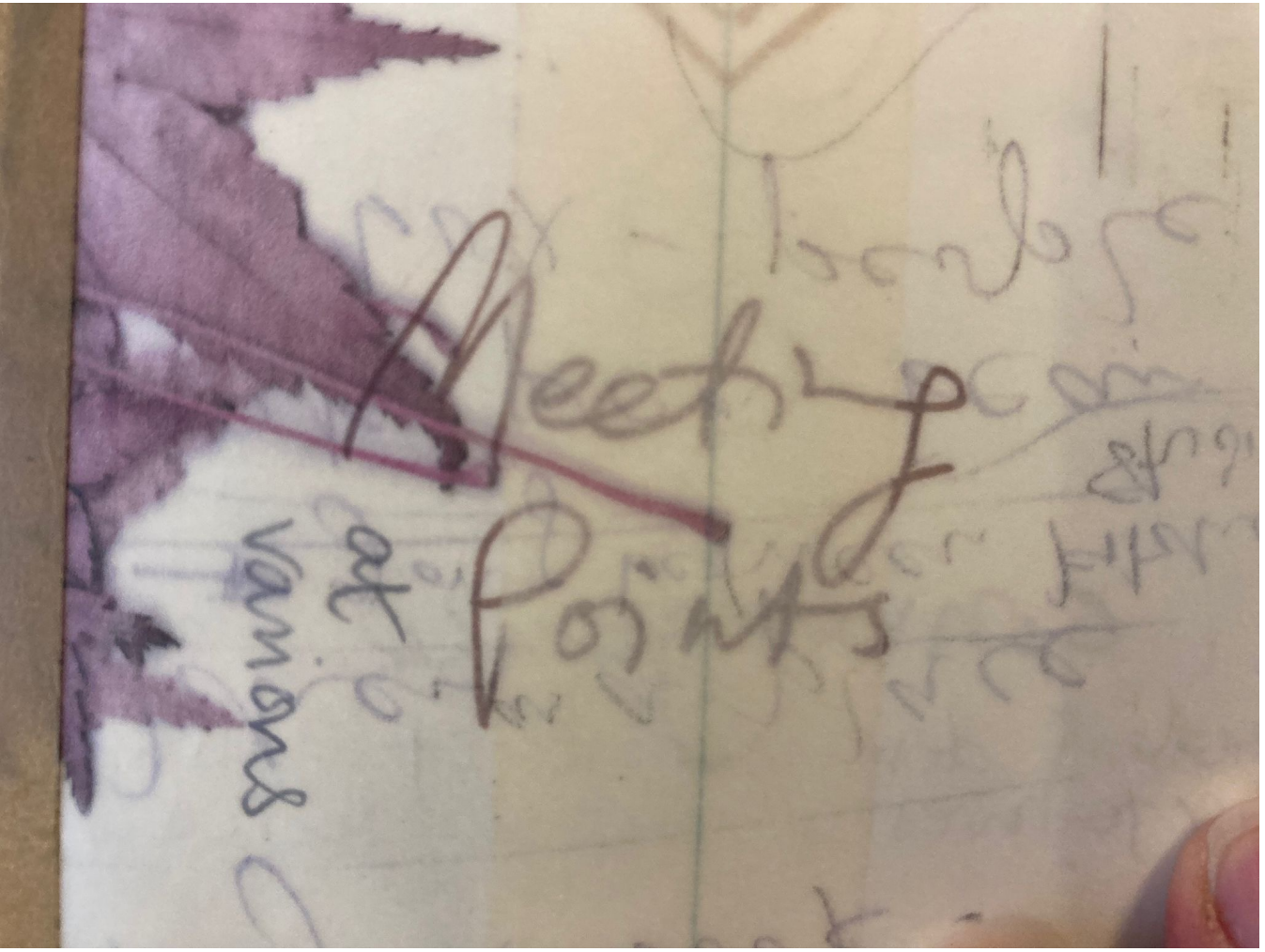
> "changing notions of interaction, space, place and community within the arts and also within art institutions"
> (Order 2016; Rutten 2017).

Our dialogue which has continued both mid study and post study has enabled us to stay connected, to nurture and develop our collaboration through a continual process of exchange – a mail/ postal art project, online correspondence and face – face making interaction each month, as focused study time away from the hecticness and hidden complexities of our daily lives.

Social media allows us to stay connected , though we aim to meet in person once a month to touch base.



Group Portfolio

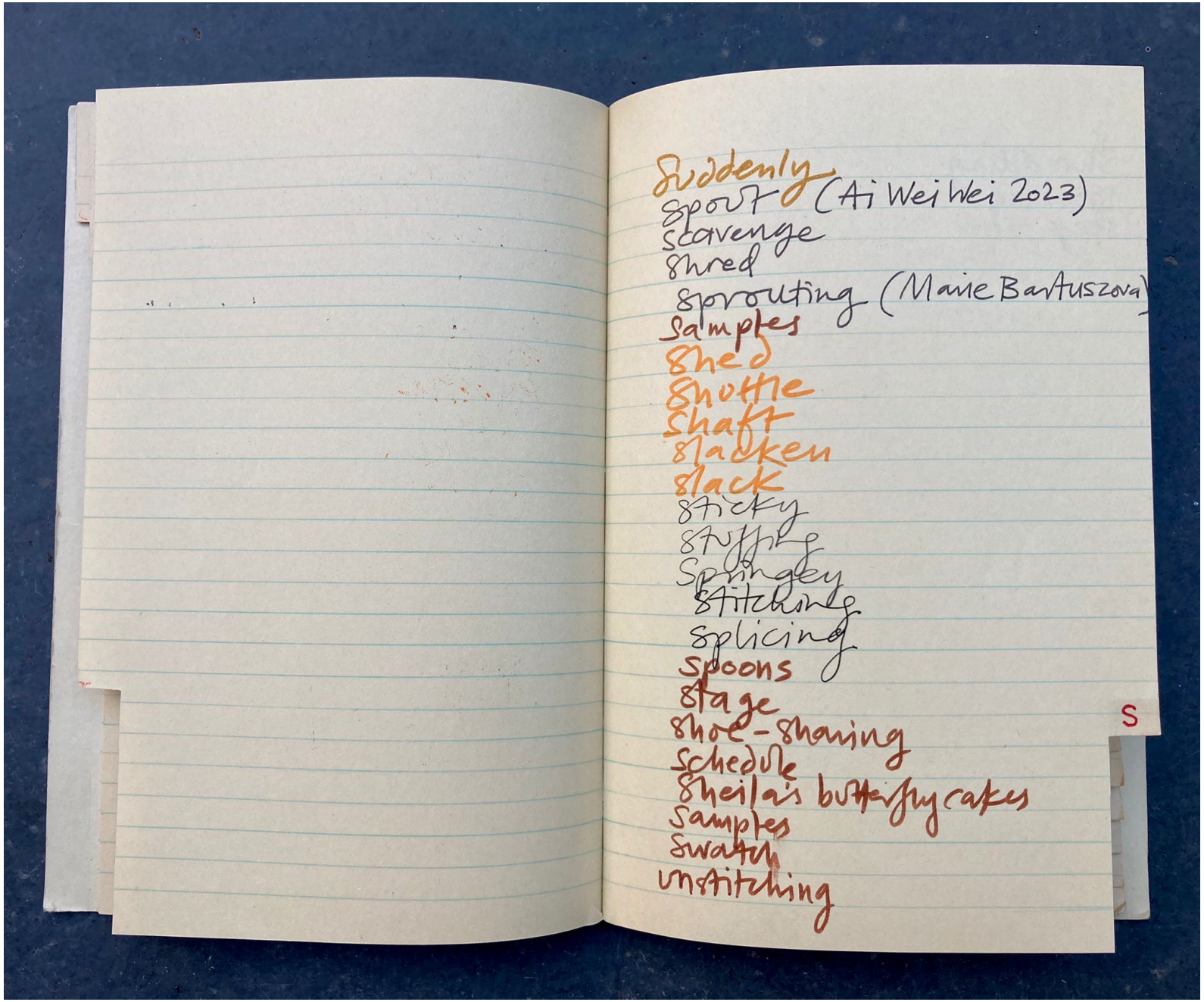


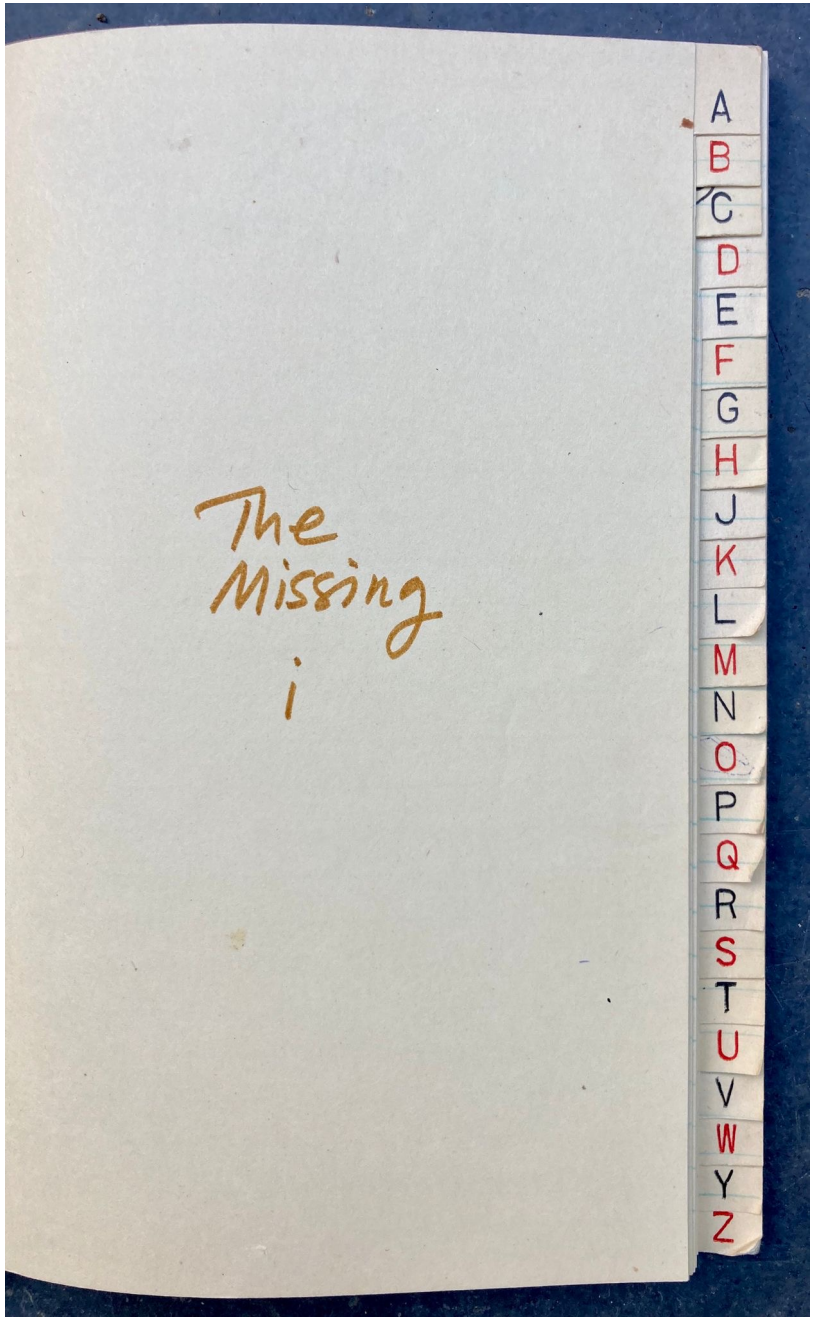
Marking Criteria 4: Practical Skills

Develop practical skills – assign, share and develop tasks.

Challenge preconceptions, work conceptually, make aesthetic decisions, and be innovative.

Your group portfolio and final presentation should demonstrate your collective and shared collaborative vision.





A taxonomy of key terms

What's in this portfolio – a series of sketchbook (exchanges).

References: Artivism/activism in the shape of Feministo:
The Women's Postal Art Event – Monica Ross, 1975–79 (second Wave feminism)







At the beginning of 1975 a group of women all over the Midlands and South of England gradually started sending each other small art-works through the Post […] 'We are trying, I think, to unite apparently disparate aspects— the private, domestic and personal with political and social understanding. We have few physical resources which is reflected in the art-works; many of them use old packaging, clothing; we recycle lots of things.

Group Portfolio - Material Exchanges –

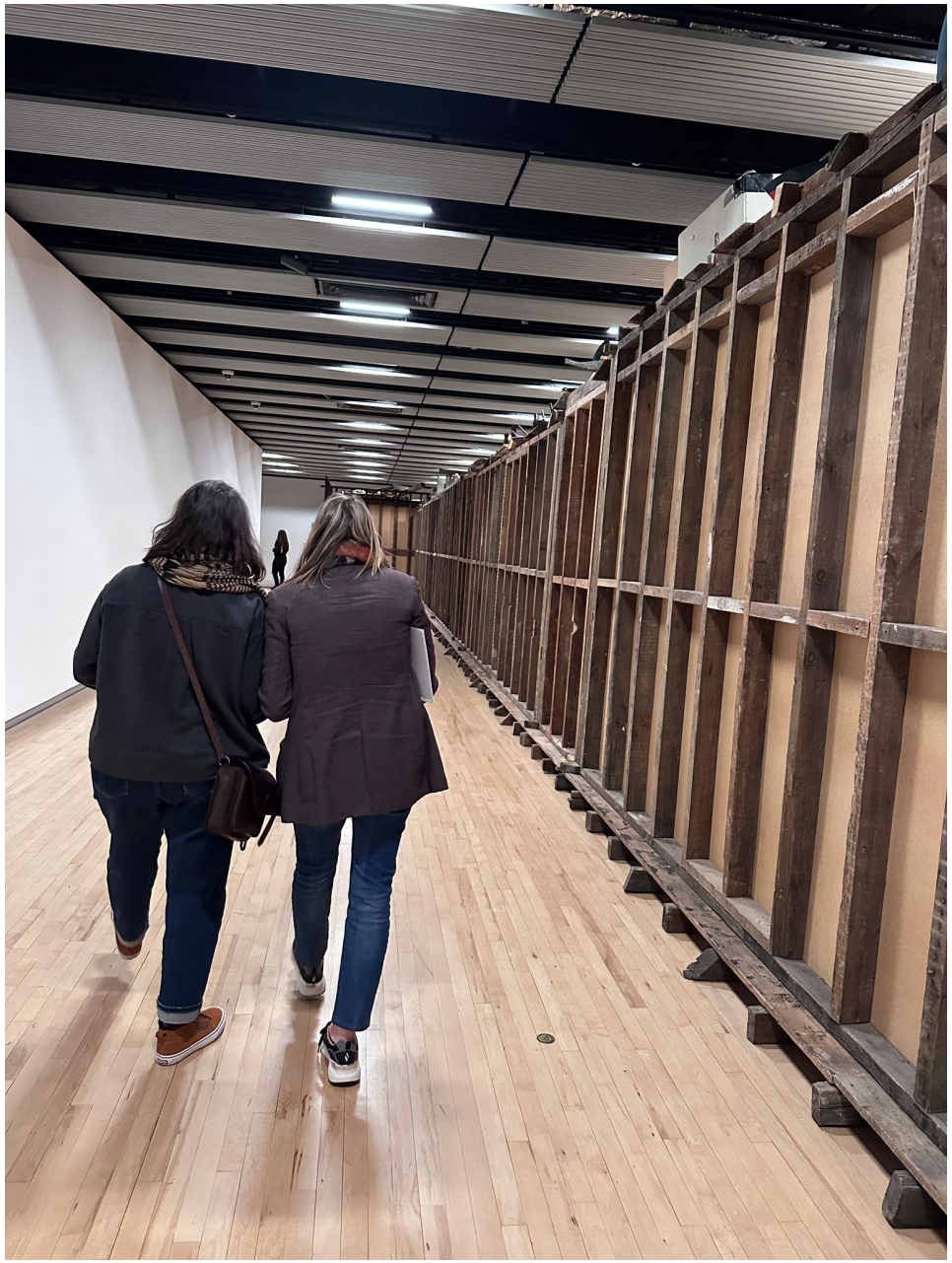
a box full of bits and bobs, scraps of fabric, lists, half started experiments...







These are small portable elements that are passed on from one person to another. The process of working onto or into the pieces produces an interwoven method



Visiting ***Mike Nelson: Extinction Beckons***
Hayward Gallery: London 22 Feb – 7 May 2023

As practice - based makers, researchers, and lecturers, but also activists for textile thinking and making, we acknowledge how our practices and working lives are both interwoven and entangled whilst enabling textile as both a tactile and tangible practice to be felt between us. Through this collaboration, we seek to tease out some of the processes and concepts inherent in our work through durational (sometimes spontaneous, sometimes slow) making methods and materials as a collaboration in conversation.

To echo textile artist Catherine Dormer words, here,

> "the journey lines, or threads, move to and fro between elements, concepts and narratives, seaming and joining as they pass." (Dormer, 41:2020).

Work in SCAR Exhibition

Speaking Nearby: Trin T Min Ha meets Diffraction as New Materialist Method





Individual submission (deadline 12 noon). Friday 12th Jan 2024.

In the questionnaire, you should include references (where quotation or paraphrases have been used), accompanied by a short bibliography.

Your ability to be analytical and critical, not just descriptive is important here.

Marking Criteria One
Research thoroughly; theoretically, philosophically, thematically, practically, and dynamically to ascertain the parameters of the project. You should each submit an individual questionnaire/report as a critical and constructive analysis of collaborative practices.

Questionnaire

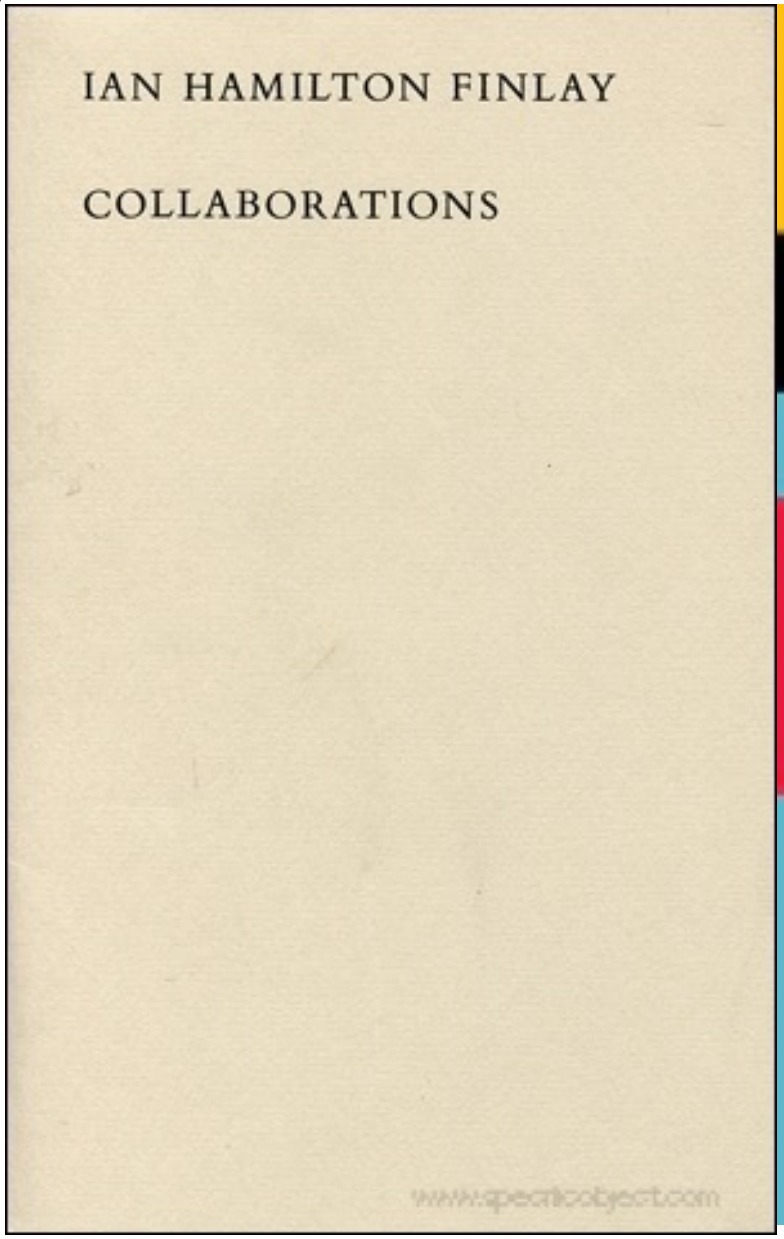
Question One (200-300 words)
In your own words, explain the difference between group work and collaborative practice, citing examples from the lectures and presentations, but also from further art and design practices, including those wider afield (if relevant). For example, this might include sociology, cultural ethnography, cybernetics or quantum physics, for example. Identify relevant quotation from relevant literature and provide further analysis.

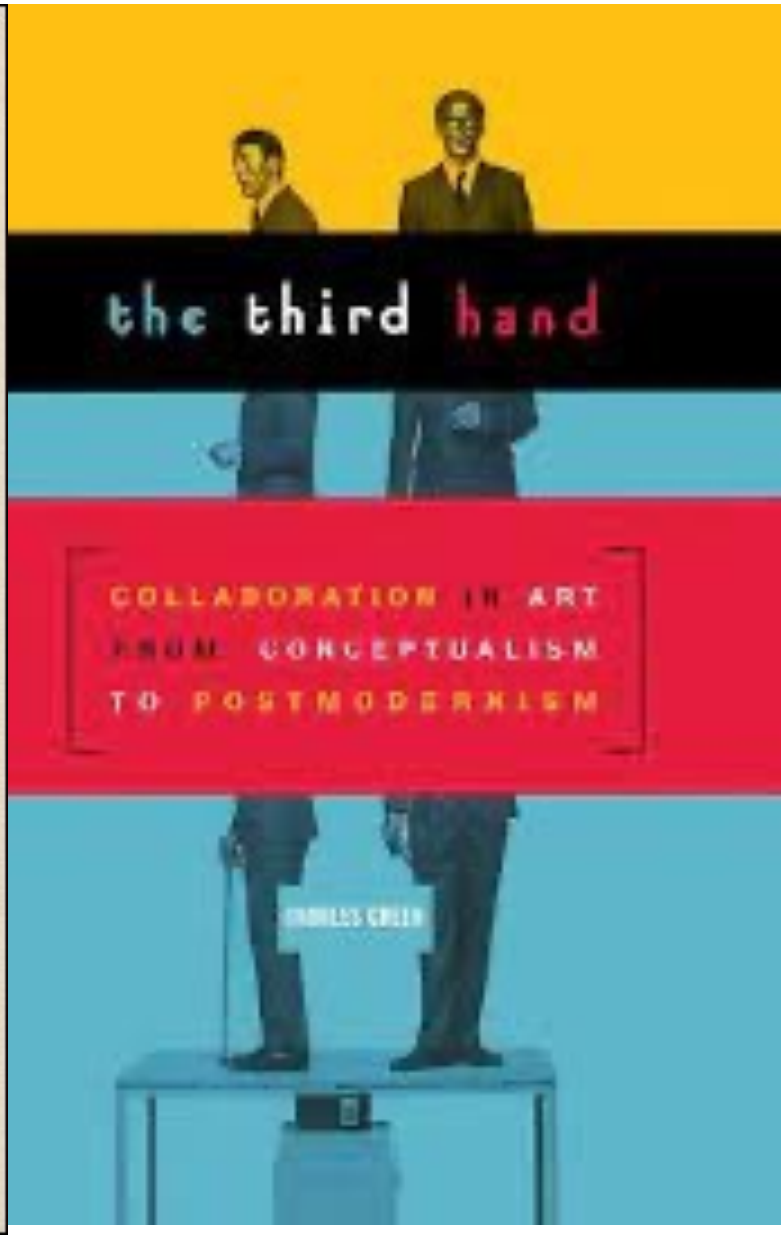
Group work typically involves individuals working together on a task. Here, each individual may have a very specific part to complete, in the development of a final idea. For example, where highly skilled craftsmen or technicians, have been assigned supporting roles to lead artists, such as has been the case in the practices of artists Ian Hamilton Finlay and Frank Stella, both of whom received sole credit for the work.
(The third hand xiv — Introduction)

Another more recent example of group work in this context relates to Christine Borland's Projection Cloth, curated at the Cruck Barn, Pendle (29.09/2023- 29.10/23), as part of The Textile Biennale 2023.
This was a conceptual piece of work, integrating specialist and traditional weaving process and knowledge alongside digital dissemination. Closer analysis of this revealed that Borland had worked with specialist practitioners such as Lynne Hocking (Lynnesloom) in order to produce one of the main components of the instillation. However, this piece of this was not apparent from exhibition text. This leads me to suggest that These practitioners were assisting rather than collaborating because the they have not been named in the work. This work also relates to mythology, folklore, religion, philosophy, and natural history.

Ian Hamilton Finlay
Frank Stella

There are dedicated and highly skilled craftsmen or technicians, who must be considered more than assistants, (and) collaborate over a long period of time with an artists. Ian Hamilton Finlay and Frank Stella are cases in point; each artist has worked with master craftsmen in order to realize works that would have been otherwise impossible. (The third hand xiv — introd)





Christine Borland's Projection Cloth, curated at the Cruck Barn, Pendle (29.09/2023- 29.10/23), The Textile Biennale 2023.



The clay loom weights forming part of the installation are made from wild clay, dug from relevant sites; thanks to Lee Cartledge, Bentham Pottery, Lancashire, Andrew Appley, Fursbeck Pottery, Orkney and Eilidh Guthrie, Argyll, Scotland for their help.

In this work, other specialist practitioners have contributed rather than collaborated on the project.

Andy Warhol and Jean – Michel Basquiat

Many short-term collaborations preserve each individual's authorial signature style, even though the participating artists might all contribute to each area of a work; a good example is Andy Warhol's collaboration with Jean-Michel Basquiat. But such short-term collaborations that preserve authorial style rarely occupy much more than an incidental position within an artist's oeuvre.(The third hand xiv — Introduction).
It was primarily a collaboration-by-mail in which the artists were mailing partially finished canvases to each other rather than painting together in the same room. Eventually Warhol and Basquiat became close friends, and they worked together on over 100 paintings without Clemente.
https://www.warhol.org/lessons/warhol-and-basquiat



Question Two (200-300 words)

Compare and contrast an example of collaborative practice with that of group work in further detail. Identify some of the key characteristics, and differences between each.

Collaboration involves a shared effort where team members actively contribute, communicate, and synergize their skills and ideas to achieve a common goal. Collaboration involves sharing a collective interest in the the final objective, and a greater degree of interdependence. In arts practice, this has been demonstrated in practices such as the collaborative duo. This includes artists such as Gilbert & George, and Langland's and Bell, and wood and Harrison who work through common goals and negotiate this through the third space. Further collaborations, involving more members, continue to negotiate, similarly to the third Hand, exploring the gaps between two, three, four or six members…. the final piece(s) reflects a synthesis of their ideas and techniques. (see Boss Morris). In this example, members seem to blurs individual authorship, with the members fully integrating their efforts to create a collective work.

In contrast, group work tends to be more concerned with the division of tasks; roles, responsibilities, and duties. Here, designated to individuals who already have specialist knowledge or experience in a particular area, they become separate elements within a bigger plan - In a design context, dividing a project into segments, assigning each segment to a different designer or team, and then bringing these pieces together later. In arts practice, the common thread could be a shared concept, theme, or exhibition space, but the individual artworks retain their distinctiveness. (Morph Collective). In this example the individual authorship of each artist seems distinct. Each artist has a particular style or trait that is unique to them, despite the works also holding well together under one name.

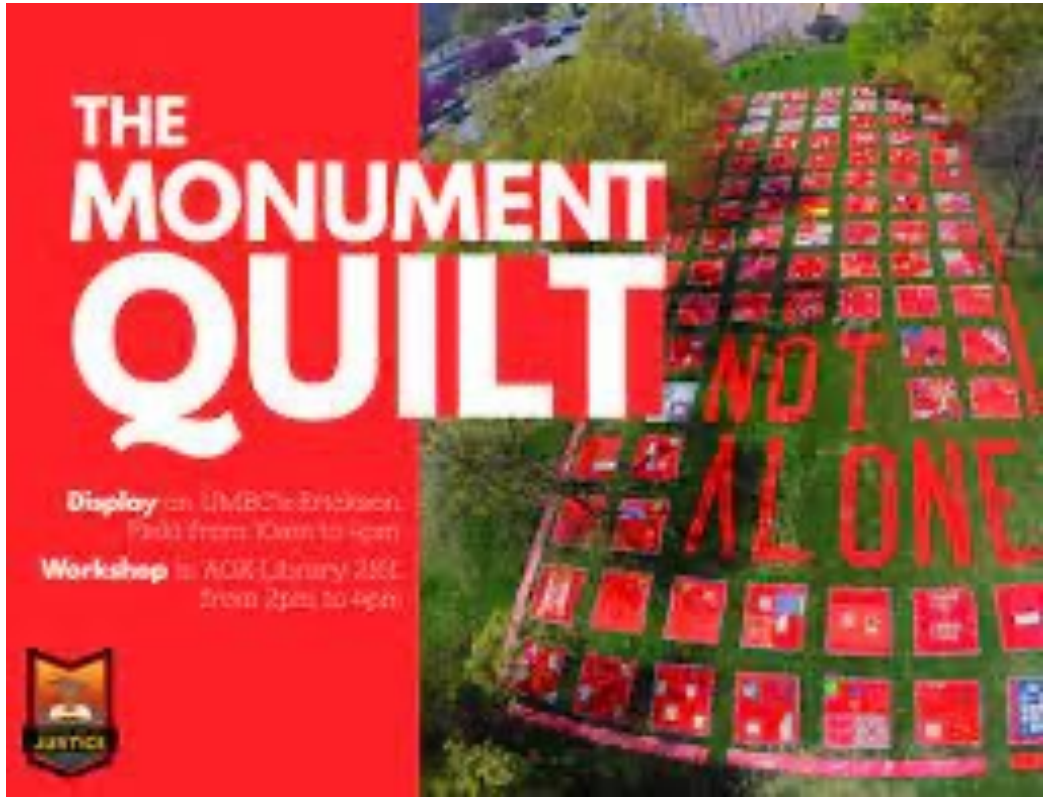
Morph Collective

Morph Collective is a multifaceted design studio raised on collaboration, founded by a collection of graduates from the Netherlands in 2018.

The diversity of profiles makes this collective a laboratory for experimentations that tackles contemporary design challenges.
https://www.itsnicethat.com/articles/morph-collective-design-190220



Other examples - Collaborative feminist art projects





The Monument Quilt:
Created by the activist collective FORCE: Upsetting Rape Culture, the Monument Quilt is a collaborative art project that consists of thousands of stories from survivors of sexual violence. The quilt is displayed in public spaces to create awareness and support for survivors.

Other examples….. Aurora Trinity Collective, Ncheta, Collective Group work or Collaboration?



Artes Mundi, Swansea & Cardiff
Aurora Trinity Collective, Ncheta, Collective cultural and personal remembering,
Glynn Vivian Art Gallery
See:
https://www.glynnvivian.co.uk/whats-on/aurora-trinity-collective-ncheta/

Question Three (200-300 words)

What associated theories or practices did you consider for your collaboration. Which of these did you apply? Please provide a brief overview of this theory, and explain how you have applied and interpreted it in your collaborative task. (i.e - practical methodologies and theories relevant to collaboration such as design led thinking, or working with the concept of palimpsest).

This encompasses many practical methodologies including bricolage, assemblage theory, feminist theory, and new materialism.

Bricolage within this research is adopted as both a collaborative method and methodology which draws on historical, cultural, and social contexts in order to make new contemporary (art) works. The French term

'bricolage' was first introduced by the social anthropologist Claude Levi Strauss (1964) as a make-do and mending method, using what is "to hand'. Bricolage is considered from both a practical and philosophical perspective as part of contemporary culture, developing the idea that,

> *"Bricolage is the central cultural style of the postmodern [characterised by a continual flow of images] a juxtaposition/montage, paradox, ambiguity and the blurring of the boundaries of genre, style and history*." (Barker, 2004: 157)

Utilising this method collaboratively has enabled us to activate bricolage, texting the possibilities between analogue, and digital work, and textile method combined with other materialities.

Denzin and Lincoln provide a further relevant analogy between the bricoleur and the quilt maker (Denzin, N and Lincoln, Y, 2005) which refers to a patching together of disparate elements to make something new.

Entanglement is underpinned by (feminist) theories including the work of Karen Barod, Bracha L Ettinger, and Donna Haraway, whilst ‘diffraction’ (Barod) in contemporary feminist theory, “is often employed figuratively, to denote a more critical and difference-attentive mode of consciousness and thought” (Geerts, E. & van der Tuin, 2016, Butler, 1993; Barad, 2007).

Question Four (200-300 words)

Demonstrate how you have applied (practical/visual) aspects of collaboration to your own collaborative task. Show examples in practice that demonstrate this application, for example, by providing an overview of the practical methods used in the collaborative work, and /or, identify particular parts within this process which demonstrate the success/and/ or failure within the collaborative act.

The possibility to assemble contemporary ideas and work out of the very matter from which it originates demonstrates how ‘work’ and ‘everyday life’ oscillate between ‘situations’ and generates bodies of collaborative practice through a range of materials and methods.

Utilising entangled/ diffractive methodology, as introduced through new materialist philosophies Barod, Haraway, Jane Bennett…..

I would refer back to my ideas in the beginning slides in relation to the portfolio and presentation …..

Question Five (200-300 words)

How successful do you think your collaboration has been,

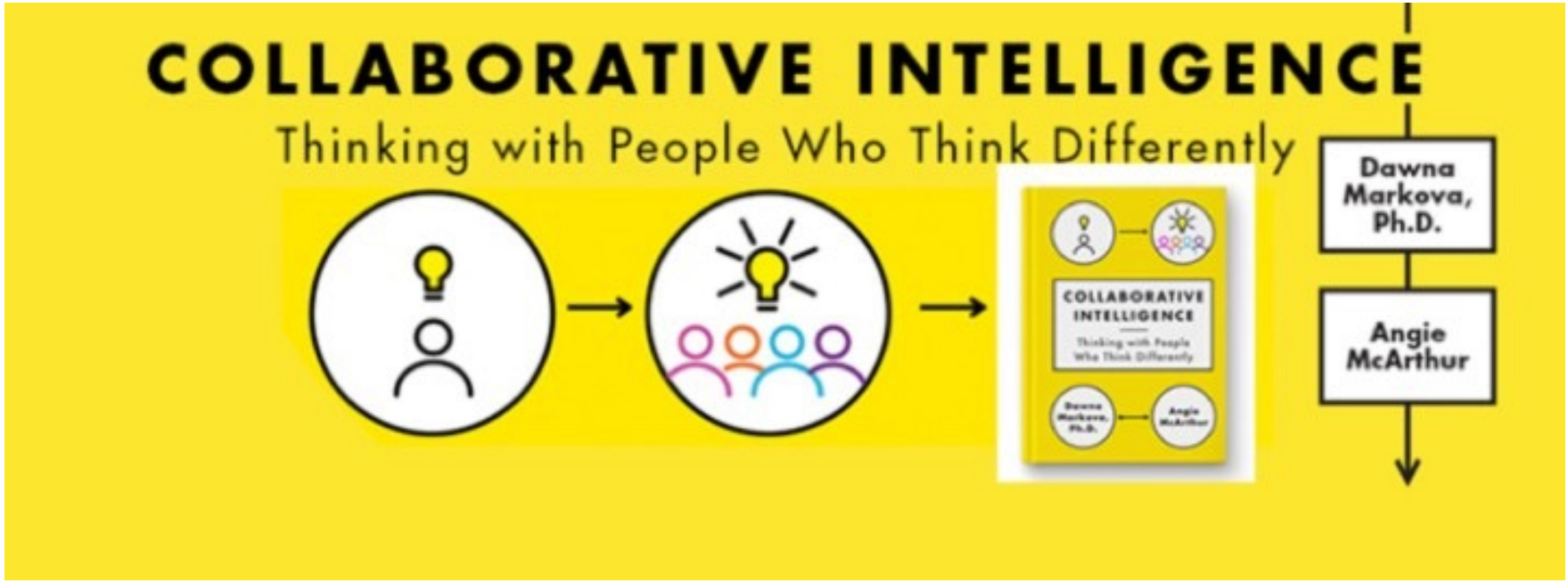
1. in relation to innovation within visual/practical outcomes.
2. Development of an aesthetic approach – for example towards poetic outcomes. What technology, methods or materials have you used to demonstrate this.

in relation to professional practice in partnership with others. (i.e managing aims and expectations, planning and teamworking).

You could demonstrate how you have developed processes in combination, or how you have subverted the use of a medium such as film, or how you have engaged with audiences. In terms of aesthetic, explain what was intended here, or perhaps what materialised (unexpectedly) that you have either embrace or altered.

Collaborative Intelligence,
a psychology of how we think and do

“We have no choice but to think together, ponder together, in groups and communities. The question is how to do this, how to come together and think and hear each other in order to touch, and be touched by, the intelligence we need.” — Jacob Needleman



Excerpt From: Dawna Markova. “Collaborative Intelligence”. Apple Books.

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