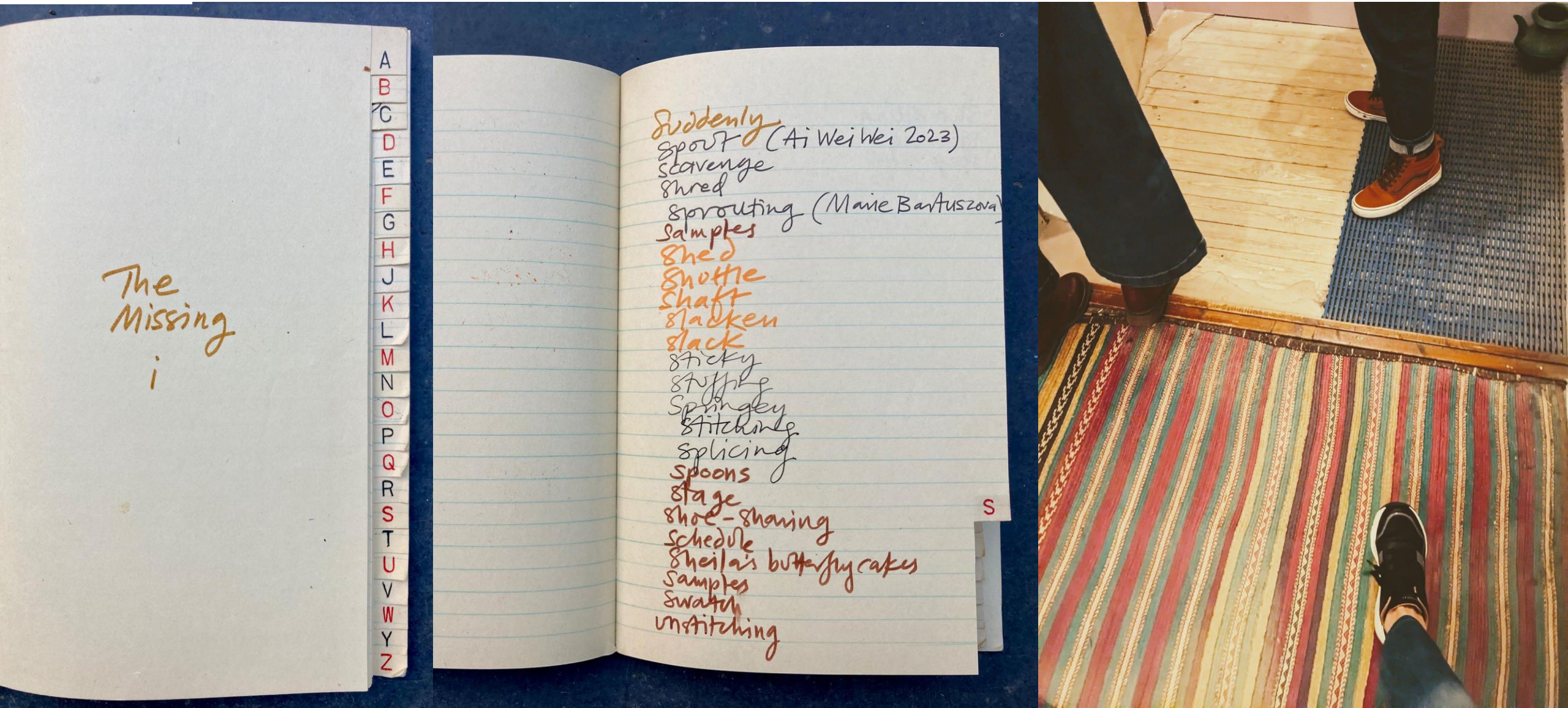


The Missing I - Theory informed Collaboration.



A taxonomy of key terms

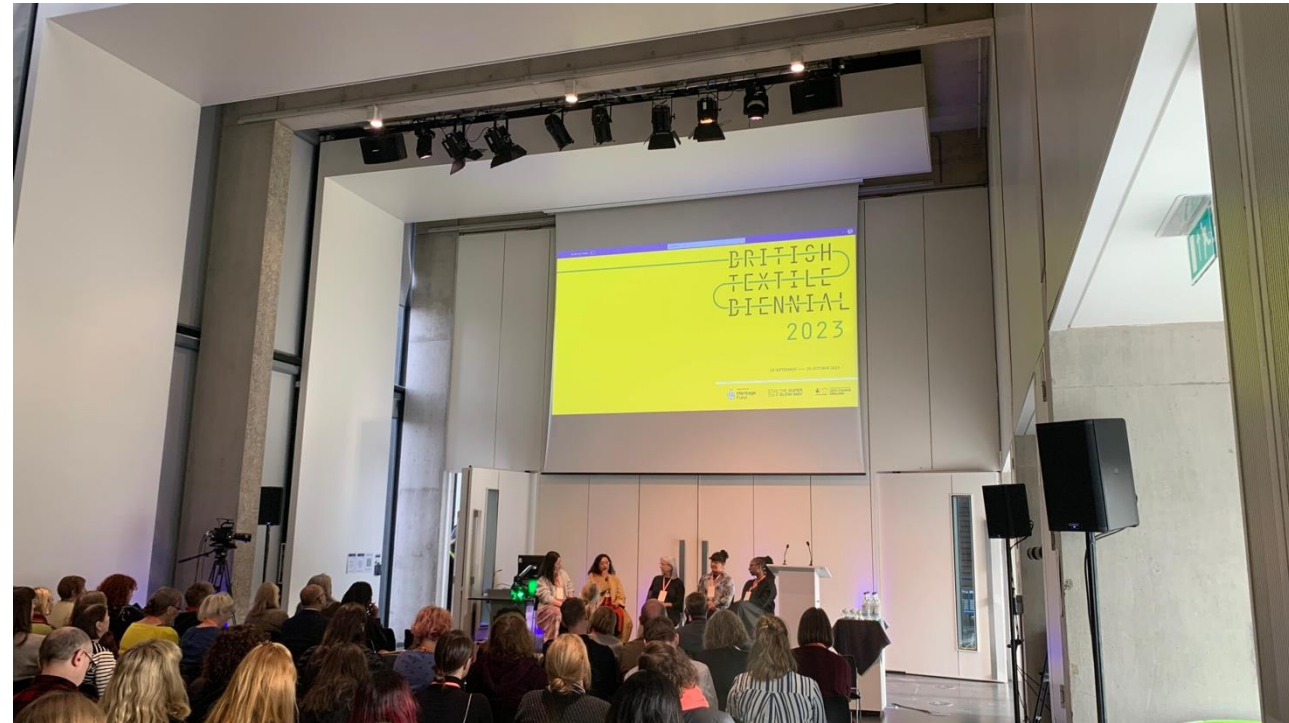
Tuesday 17 — Wednesday 18 October 2023

Textile and Place Conference 2023

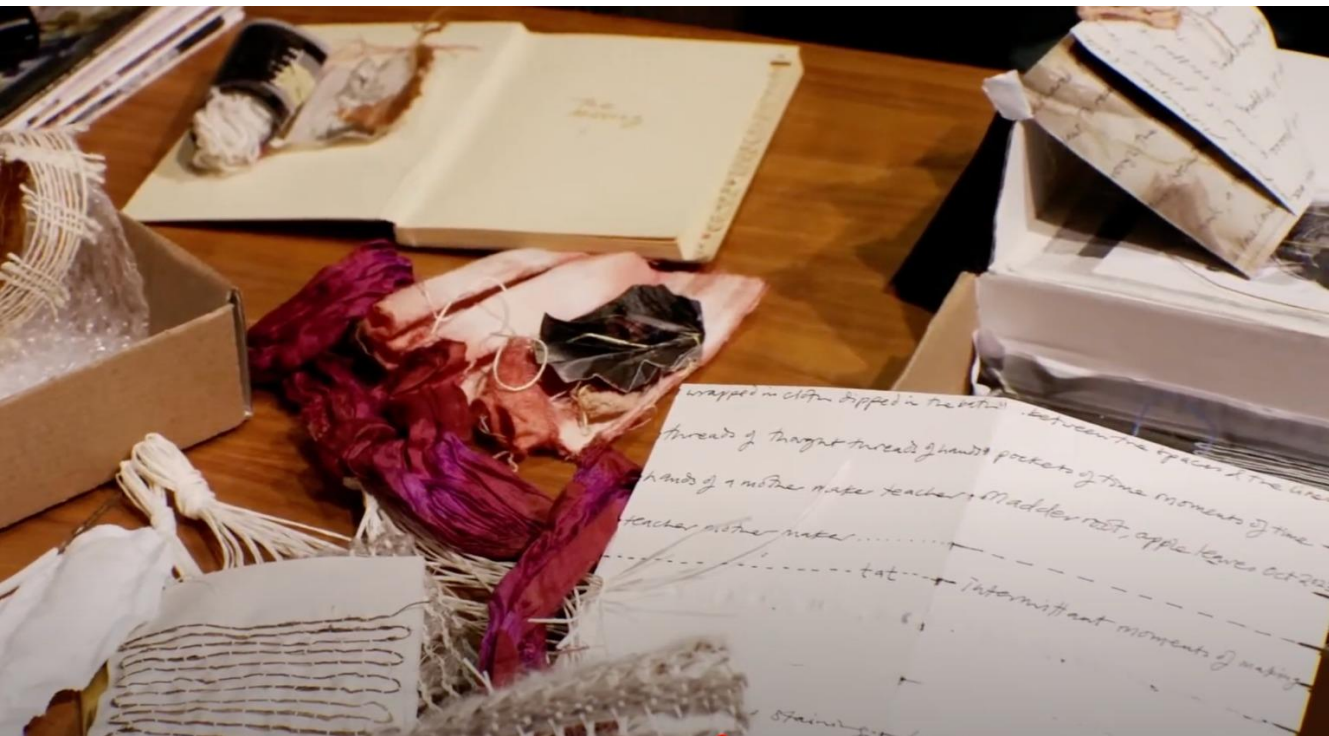
<https://www.art.mmu.ac.uk/events/2023/textile-and-place-conference/>

— **Collaboration in Conversation:** focusing on collaborative and community forms of making. The conference will question the regenerative potential of textiles as both a material and practice, exploring how textiles are taken from the ground and how they are returned to it. Through presentations and panel discussions we will explore how we can learn from our traditions to reimagine our future and question how textiles can act as a medium for challenging exploitative nostalgic narratives and contribute to a more resilient culture.

It will then explore textile as an expanded field to consider how it describes and maps specific places but also connects with broader notions of space that we inhabit through digital and non-places.



Collaborative Presentation Style - TaT



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.

talk.
tactile is fundamental to our
progression.

Two
Research trips per year. ^{Nelson's} ^{possessions} ^{of a} ^{thief.}

We are interested in the
expansive potential of textile

ethical considerations -

~~that~~ ~~from~~

the acquisition of materials
the found | forged | given.

Language of the
nature | interested | the precarious + precious
of found materials

tactile material making.

~~Develop~~ Intentions

+ textile talk
words are a
catalyst making.

We are interested in the path
of a single thread (not)

Exploring relationships between
people, nature, matter + form (NB)

Through dialogue sampling
we will produce responses.

We will collaborate through
material ~~exchange~~ exchanges
+ sketchbooks encounters

We will work in flux
exploring each other's ideas +
materials.

We will meet in person once
a month to ground our ideas
intentions.

20 - minute recording from Manchester – version 2
<https://youtube.com/live/Zc8hfYco9yU?feature=share>



Craft Hub EU Conference in OsloMet

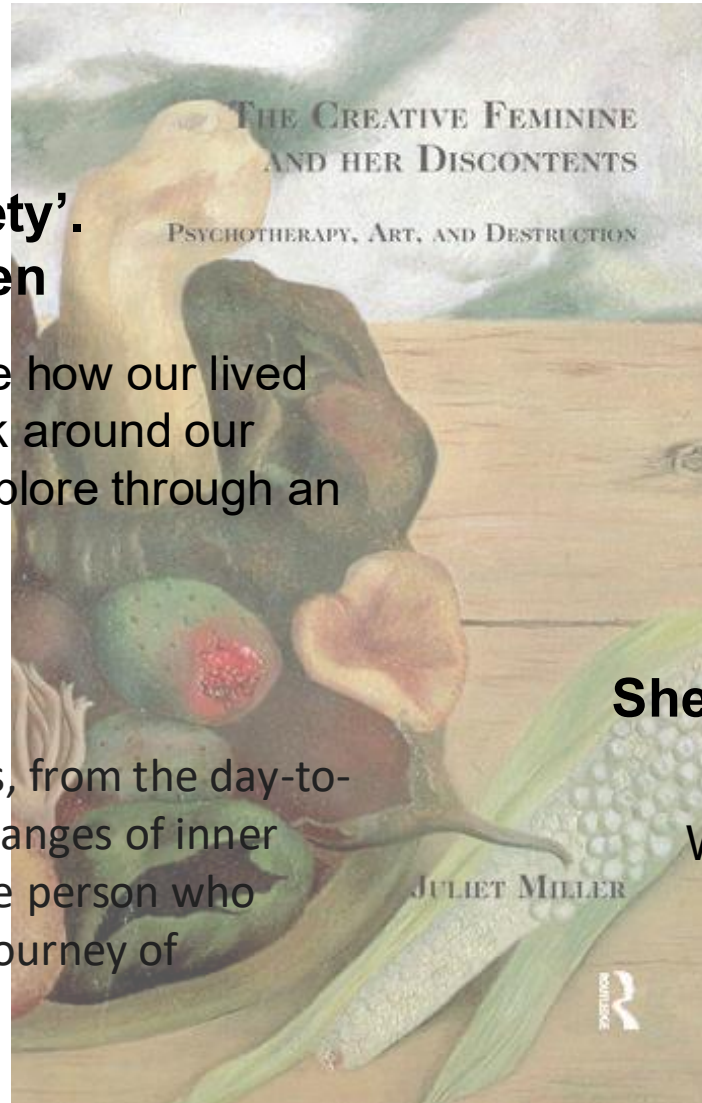
Traces of Making 'Transformation: Effect and affect of craft in society'. Catherine Brown & Shellie Holden

Through our practices, we demonstrate how our lived experience enables us to develop work around our theme 'Traces of Making' which we explore through an 'Aesthetics of Making'.

As Juliet Miller suggests,

A life lived creatively comes in many forms, from the day-to-day pleasures taken in the rhythms and changes of inner and outer worlds to the artistically creative person who needs to create and make things as both journey of discovery and a reason for living.

(Miller, 2008:3)



**Aesthetics of materiality –
a collaboration in the making.
Shellie Holden: Sian Lester: Imogen Mills.**

Will be to explore our ongoing collaboration in the making, as we work across three distinct practices related to natural dying, weaving and stitching methods.

“while the life - histories of the three women were momentarily entangled in the conversation, the activity in which each was engaged involved a different use of the line, and a different relation between line and surface. In her writing, the first was inscribing an additive trace upon the surface of the page. The second had a hank of wool beside her, but as she worked, threading the wool through her fingers and picking up loops with her knitting needles, she was turning the thread into an evenly textured surface. For the third, the embroiderer, the surface was prepared, as indeed it was for her friend the letter – writer. Yet like the knitter, she was threading her lines and not tracing them” (Ingold, T: p53).

The Red Cave Project - a Virtual Online Pandemic Collaboration between Susan Mathews and Tessa Salt, 2021-22

Our starting point was the childhood game 'Chinese Whispers', we began by asking ourselves how we could re-create the game digitally. We decided to work with the longest place name in Wales:

Llanfairpwllgwyngllgogerychwyrndrobwlllantysiliogogoch



ST MARYS CHURCH IN THE HOLLOW OF THE WHITE HAZEL
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Susan Matthews, initial response
'Llanfairpwllgwyngllgogerychwyrndrobwlllantysiliogogoch'.
Felt tip pen on paper, 2022



'Graphic Scores' by Tessa Salt, February 2022

The Red Cave is a project about language and communication, what gets 'lost in translation', both literally and figuratively. What are the limitations of language, in what ways does it deteriorate? How do messages get muddled, twisted, altered, misinterpreted and distorted?

Newbia (2004) in The Urban Dictionary defines 'Lost in Translation' as follows:

- 1) When something is translated into another language, and sometimes translated back into the original language, and because of differences of the languages some of the original meaning is lost.
- 2) Whenever someone re-does something in a new medium (for instance, a movie based on a book) and, due to differences between the mediums, some details and the original meaning is not present'.

a thief in the night...

What next.....

The project which could be developed both digitally and in person.

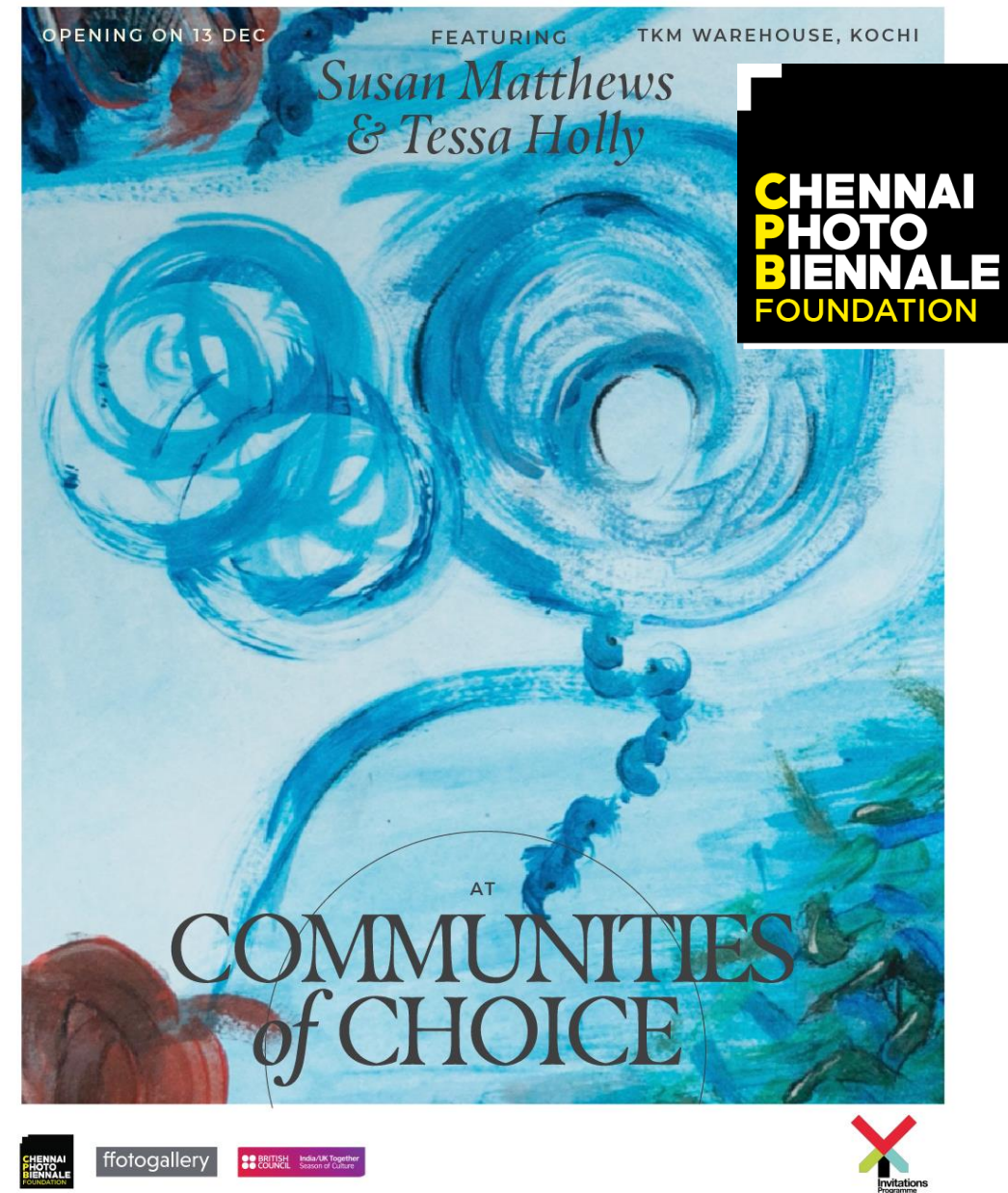
It could be run as a series of workshops with different community groups and is transferable to multiple locations and cultures.

It is a project others could add to and develop further; it has potential for great inclusivity.

It could be written up as a project then handed over the others to develop in further directions.

It's not an ego project, it is a creative exploration, and a starting point for countless future possibilities, connections and collaborations.

In conjunction with ffoto Gallery, Cardiff, and Chennai Photo Biennale, Indiammunities-of-choice/susan-matthews-and-tessa-holly



<https://chennaiphotobiennale.foundation/cpbx/projects/co>

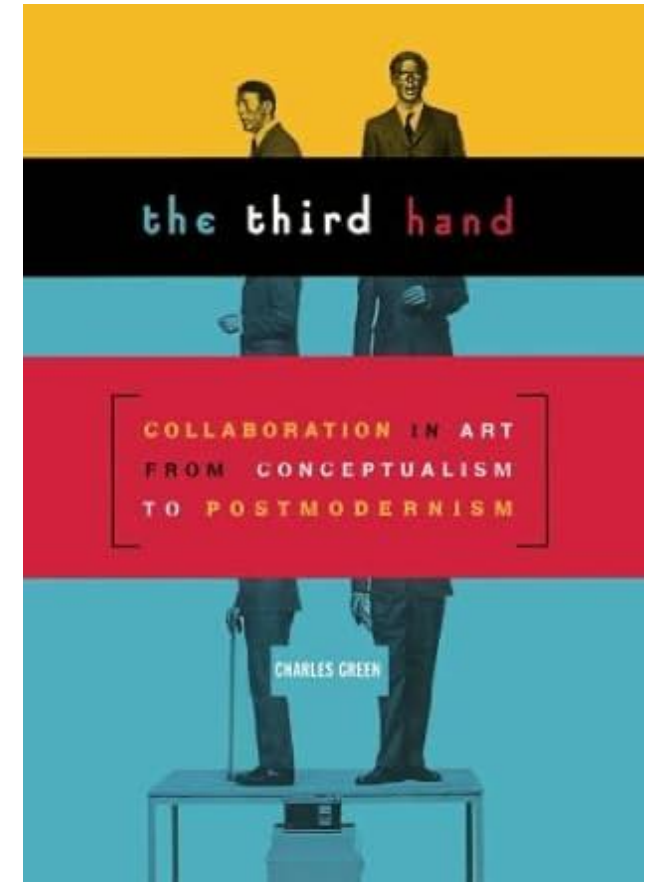
Question One (500 words)

Explain, in your own words, how you have attempted to work as a ‘composite whole’ in your collaboration. How does this differ from an individual practice or indeed that of group work (which varies from collaboration). How did you contribute to this dynamic?

Collaboration involves a shared effort where team members actively contribute, communicate, and synergize their skills and ideas to achieve a common goal. It involves

“a deliberately chosen alteration of artistic identity from individual to composite subjectivity”. (Green, C, 2001)

Tat provided a discursive, and playful space (we talk and laugh a lot) where we share and develop concepts and processes utilising existing skills whilst developing new ones. Through shared making, our individual aesthetic, mark or identity is no longer evident.....



The task grows gradually above the individual, who finally hardly remembers who initiated this or that part of the idea, as all their thoughts resulted from mutual stimulation (1943, 80).
Walter Gropius, Bauhaus



Shared Process - participatory process, and practice, analogue making and digital projection, mixed media, and experimental process and curation. .

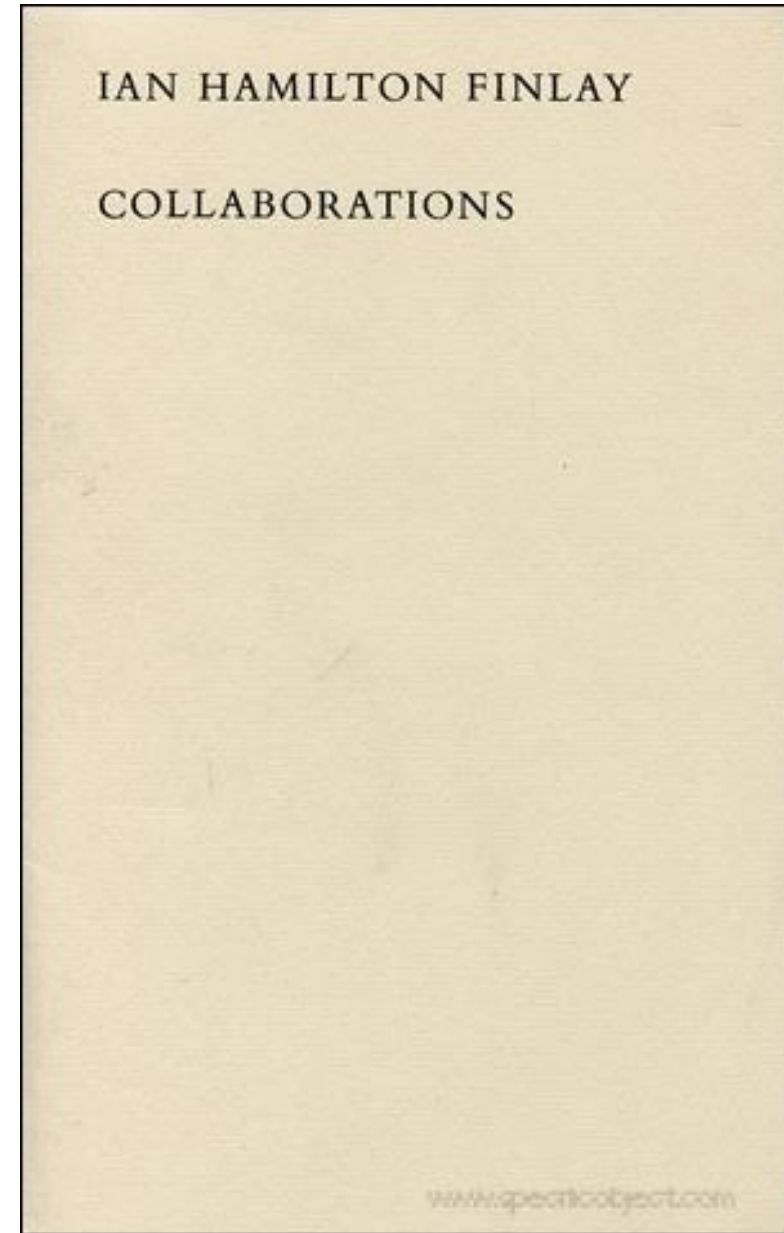
Ian Hamilton Finlay

Frank Stella

How does this differ from an individual practice or indeed that of group work (which varies form collaboration).

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.

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 artist. 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)



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 & Bell, and Wood & 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.



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



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 installation. 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 they have not been named in the work. This work also relates to mythology, folklore, religion, philosophy, and natural history.

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>



Collaborative Practices – processes and concepts



Group Portfolio - Material Exchanges: contextual research, experimental film and samples



Consider the difference between group Work and collaboration – example below

- Group work typically involves individuals working together on a task. Each person may have their own specific part to complete, which is then combined into a final result. In group work, the focus might be more on dividing tasks among members. Collaboration, on the other hand, emphasizes a deeper level of engagement. It involves a shared effort where team members actively contribute, communicate, and synergize their skills and ideas to achieve a common goal. Collaboration often involves a more fluid exchange of ideas and collective problem-solving rather than just dividing tasks.
- Group work often refers to dividing tasks among individuals, while collaboration implies a more unified and interactive effort towards a shared objective.

Making a collaborative drawing



Experimental Drawing Process





“Artistic collaboration
is a special and
obvious case of the
manipulation of the
figure of the artist, for
at the very least
collaboration involves
a deliberately chosen
alteration of artistic
identity from
individual to
composite
subjectivity”
(Green, *The Third
Hand*, 2001: x).

Hewitt and Jordan, Collaborative Drawing, 2001



The rhizome is a non-hierarchical network – an effective analogy for collaborative practice.

Question Two (500 words)

Outline ways in which you have developed practical aspects of the collaboration, including methodological approaches to enable to you all to extrapolate experiences and skills to a common good. Explain how this has changed your way of working or process, and whether you felt this was a benefit or a loss to the creative process.

We deconstruct the format of presentation in favour of a live 'unboxing' event where we share our material exchanges with the audience. We make short films as a way of 'docu-making'



Our 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.

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

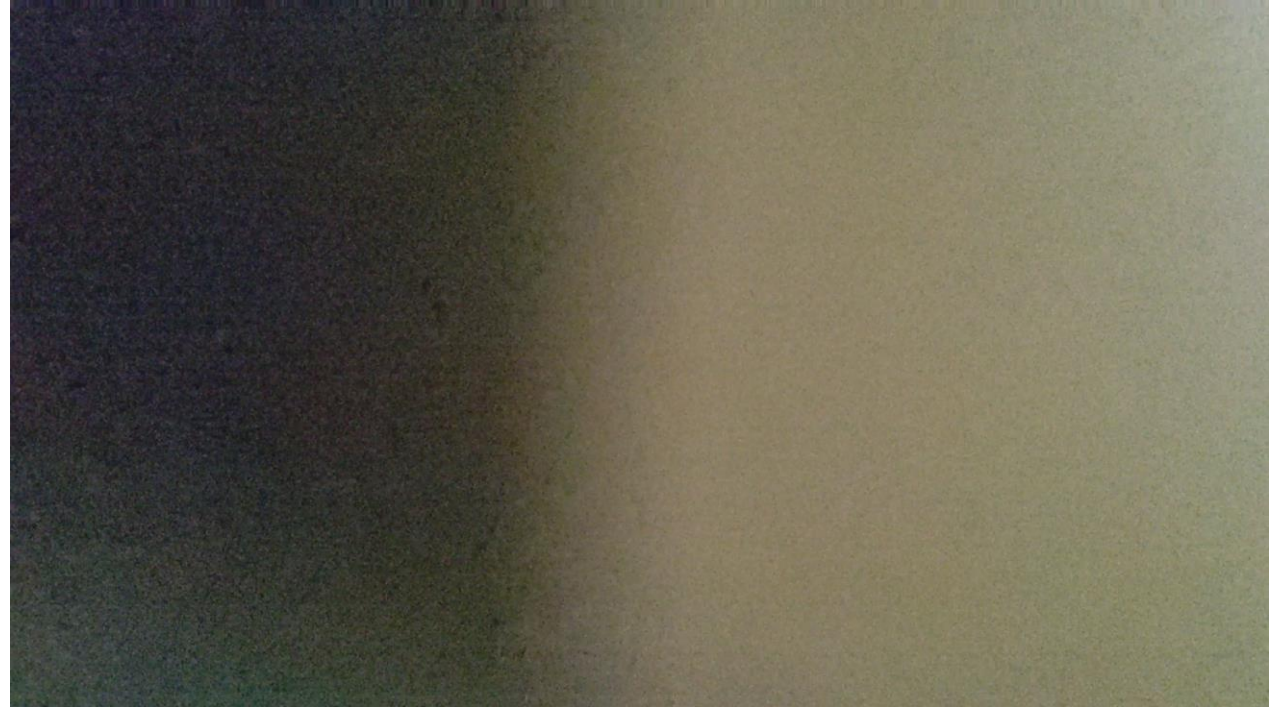


Participation, coupled with contemporary art, digital culture and digital media can also explore the

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



Through collaboration 'Sticky' and 'knotty' provide analogies 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.

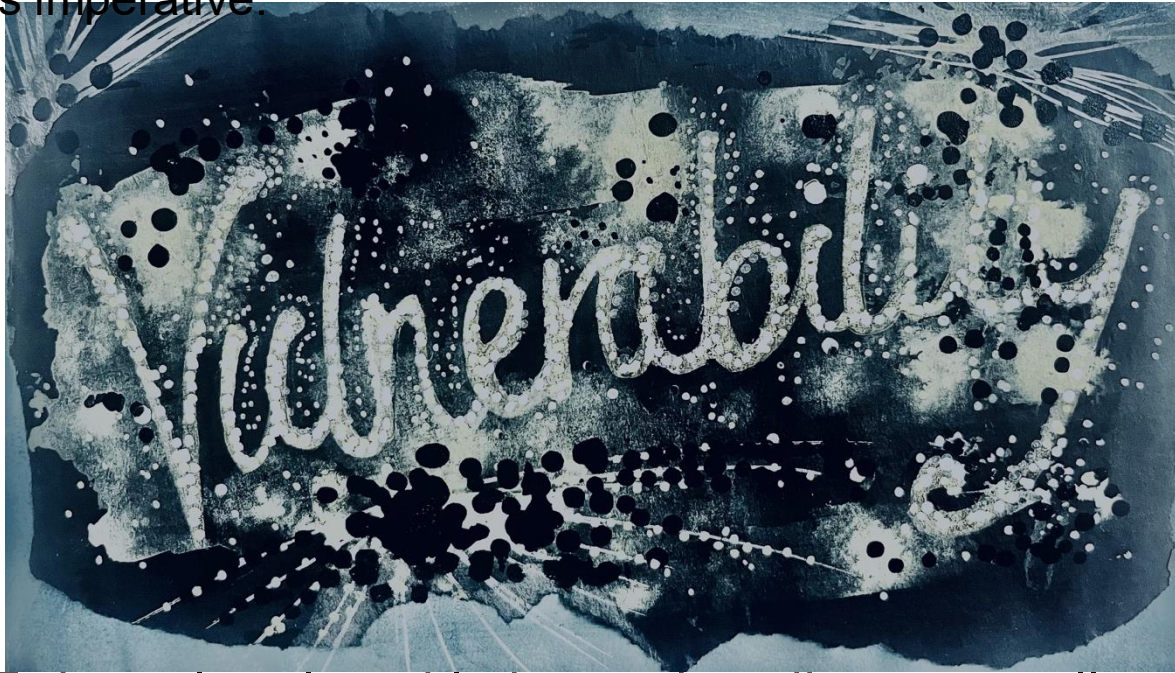


Lockdown Fuzzy Film, 2020 (thought experiment)

Stuck with Us, Artist References

Ulay & Abramovic

Their work demonstrates total trust in the other person. This can be linked back to our theme of vulnerability in the sense of physically being in a vulnerable position and vulnerable in our work with each other. Having trust in the group is imperative.



To be truly vulnerable is to exist adjacent to collapse or obliteration. In that place we can feel extraordinarily alive and receptive to all sorts of things creatively and spiritually ... (it is a place) teeming with potential... the more time you spend there the less worried you become about how you will be perceived or judged and that is ultimately where freedom is ... Vulnerability is essential to spiritual and creative growth... being invulnerable means being shut down, rigid, small....(the creative process brings) enormous strength through vulnerability... being open to whatever happens, including a sense of shame.... (brings) an incredible freedom' (Cave, N, p.40, Faith, Hope and Carnage).

(...)disciplinary method

INTERdisciplinary



Multiple academic fields interacting

TRANSdisciplinary



Multiple academic and non-academic fields interacting and co-mingling

MULTIdisciplinary



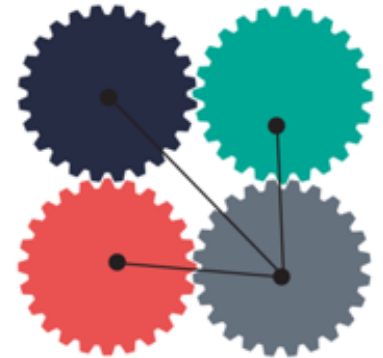
Several academic fields adjacent to one another

INTRADisciplinary



Entirely within a single academic field

CROSSdisciplinary



A single academic field used as a lens to understand other academic fields

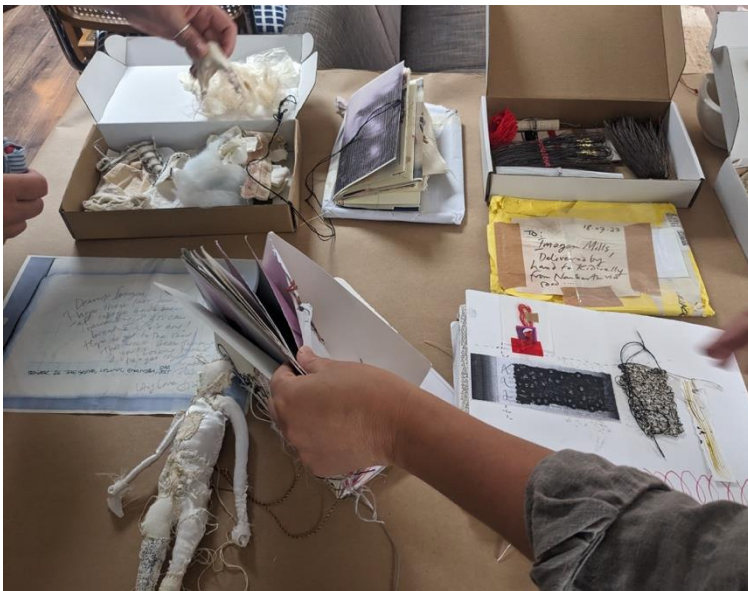
<https://www.maine.gov/doe/learning/ll/what#:~:text=Interdisciplinary%20instruction%20relies%20on%20multiple,talents%2C%20backgrounds%2C%20and%20values>

An interdisciplinary approach in arts practice can involve integrating multiple academic fields. Interdisciplinary work relies on multiple content cogs working together to develop knowledge, problem-solving skills, self-confidence, and self-efficacy, whilst bringing together various learning styles, diverse cultural and social backgrounds, interests, skills, and values.

Question Three (500 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/a theory and explain how you have interpreted it in your collaborative task.

The Women's Postal Art Event – Monica Ross, 1975–79 (Second Wave feminism), was an historical reference which helped to shape the context for our postal art project



Re- turning is a new materialist concept described by feminist theorist Karen Barad as: “slow scholarship’, re-turning and re-turning to the ‘same’ data, creating ‘thicker’ understandings – multiplicities of realities [...] Re-turning to data is always from a new relational present – a ‘thick-now’, where each moment comprises a superimposition of all moments (Barad, 2017b). (Karin Murris and Weili Zhao, p111: 2021).

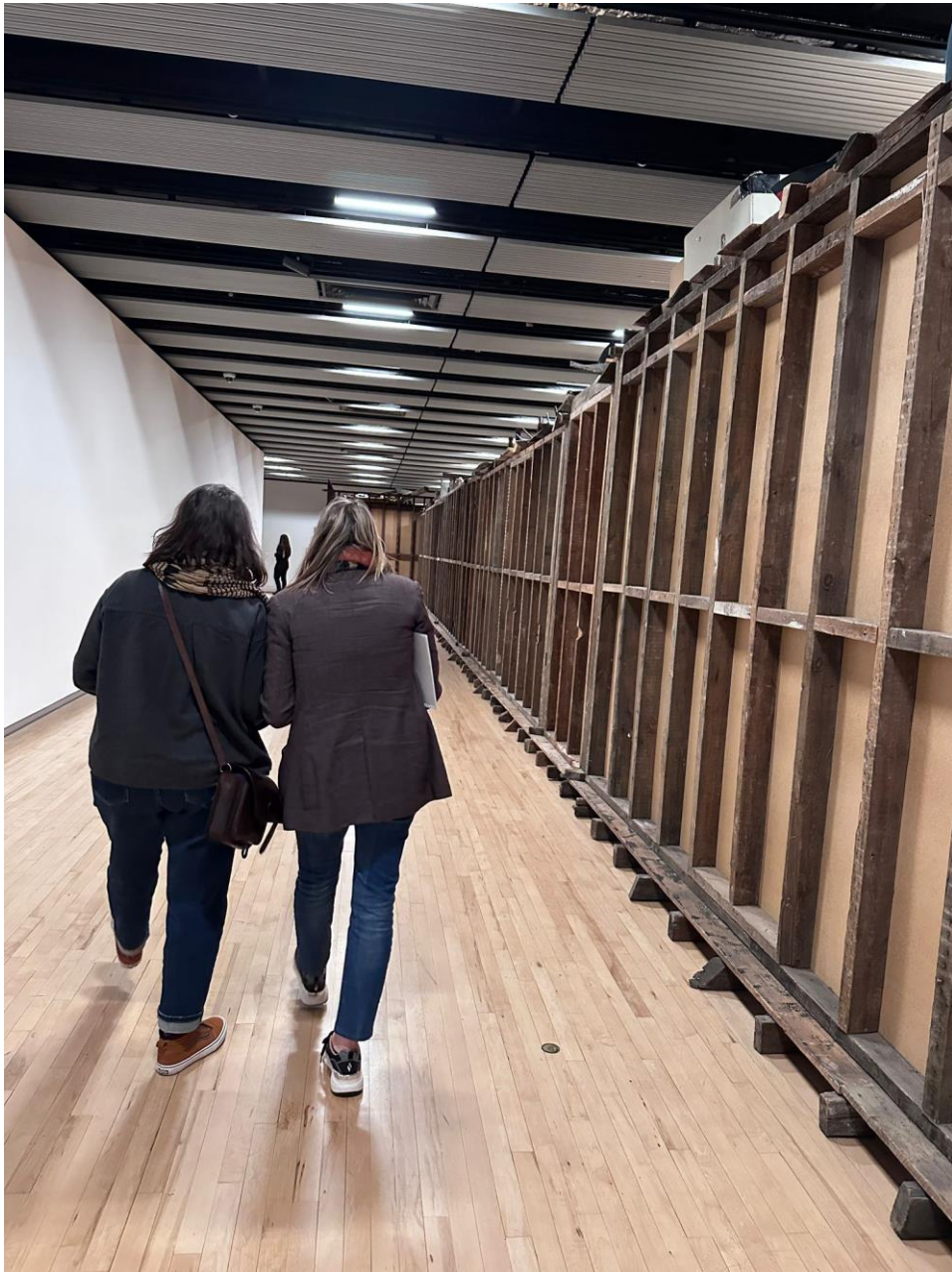
The collaboration approaches textile through a range of materials and mediums, situated within arts practice, and feminist discourse.

It acknowledges post - growth economics as ethical and ecological method. This aligns with (aspects) of feminist new material theory, enabling us to consider the aesthetic-ethical dimension for thinking with and through textiles.

For this collaboration, the concept of 'diffraction' and 'intra-action' (Bennett, J, Braidotti, R, Barad K and Haraway, D) have both had an important part to play, offering case study example of textile in the wider world, as micro political activity and event.

Since Feminist New Materialism also emphasizes the processual, responsive and reflexive over end outcome, methodologically, but also philosophically, this has also become a contributing factor in the making process.





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).

Inter- action v Intra - action, a new materialist concept.



To be entangled is not simply to be intertwined with another, as in the joining of separate entities, but to lack an independent, self-contained existence. Existence is not an individual affair. Individuals do not pre-exist their interactions; rather, individuals emerge through and as part of their entangled intra-relating. —Karen Barad, Meeting the Universe Halfway

Question Four (500 words)

Evidence collaborative artists, designers or practitioners that have informed or influenced your collaboration. These might include examples from lectures and presentations but also those derived from other fields, interdisciplinary or transdisciplinary networks, or that you have researched additionally.

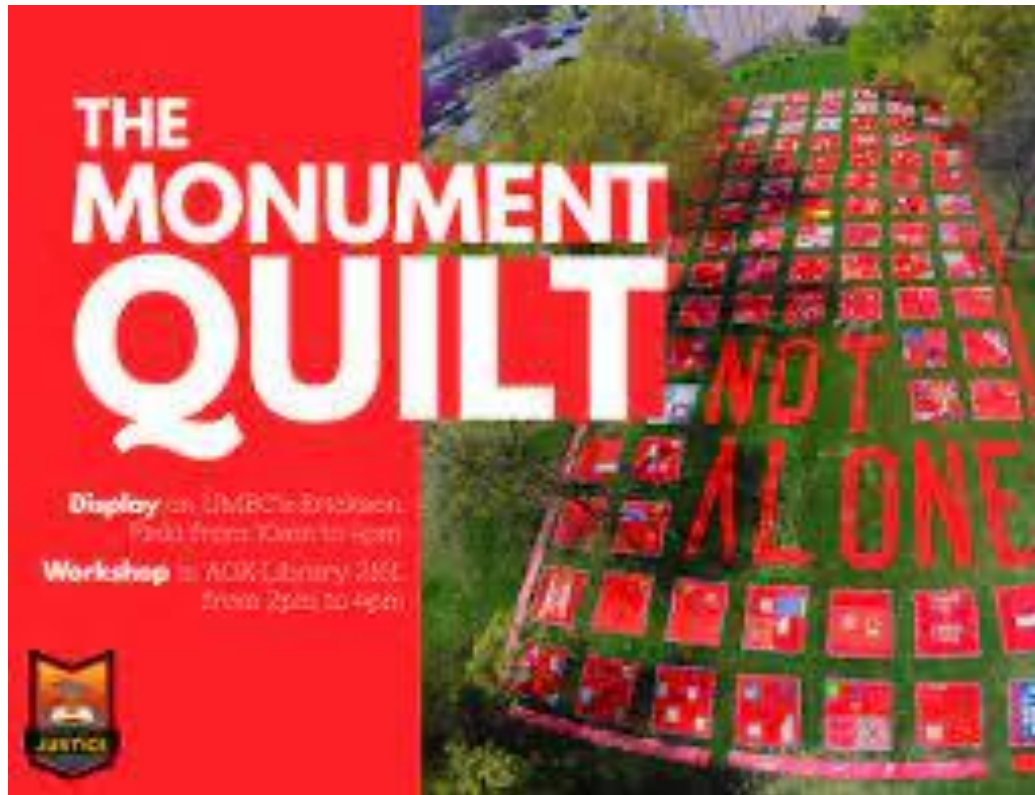


Coleman, Rebecca; Page, Tara; and Palmer, Helen, eds. 2019. *Feminist New Materialist Practice: The Mattering of Methods. Special Issue of MAI: Feminism & Visual Culture, MAI: Feminism & Visual Culture, Summer(4). [Edited Journal]*



Cecilia Vecuna, Tate Modern: 2022, Venice Biennale; 2022

Collaborative feminist art projects –collective, social, participatory, activist



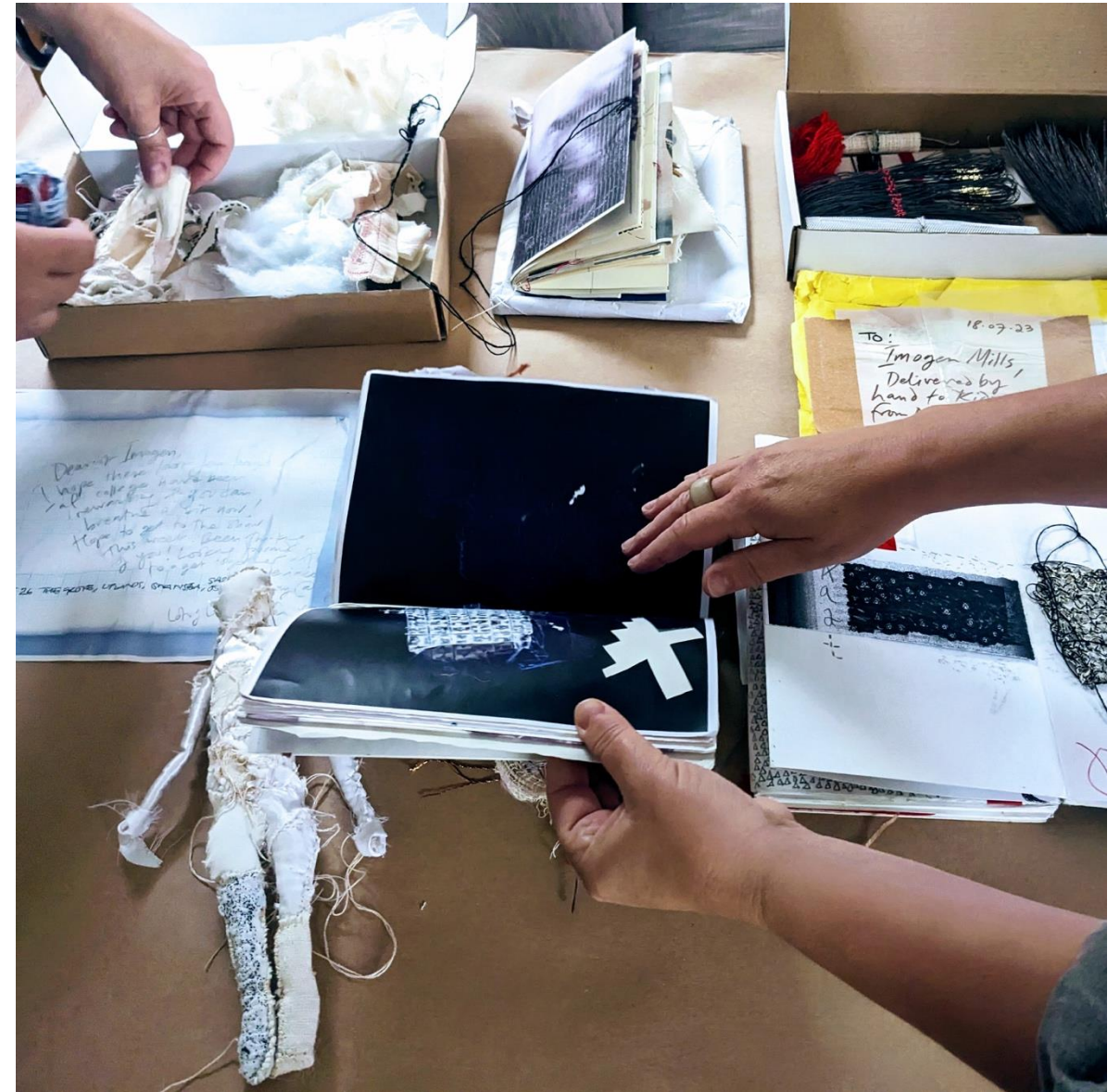
The Monument Quilt:

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.

Question Five (500 words)

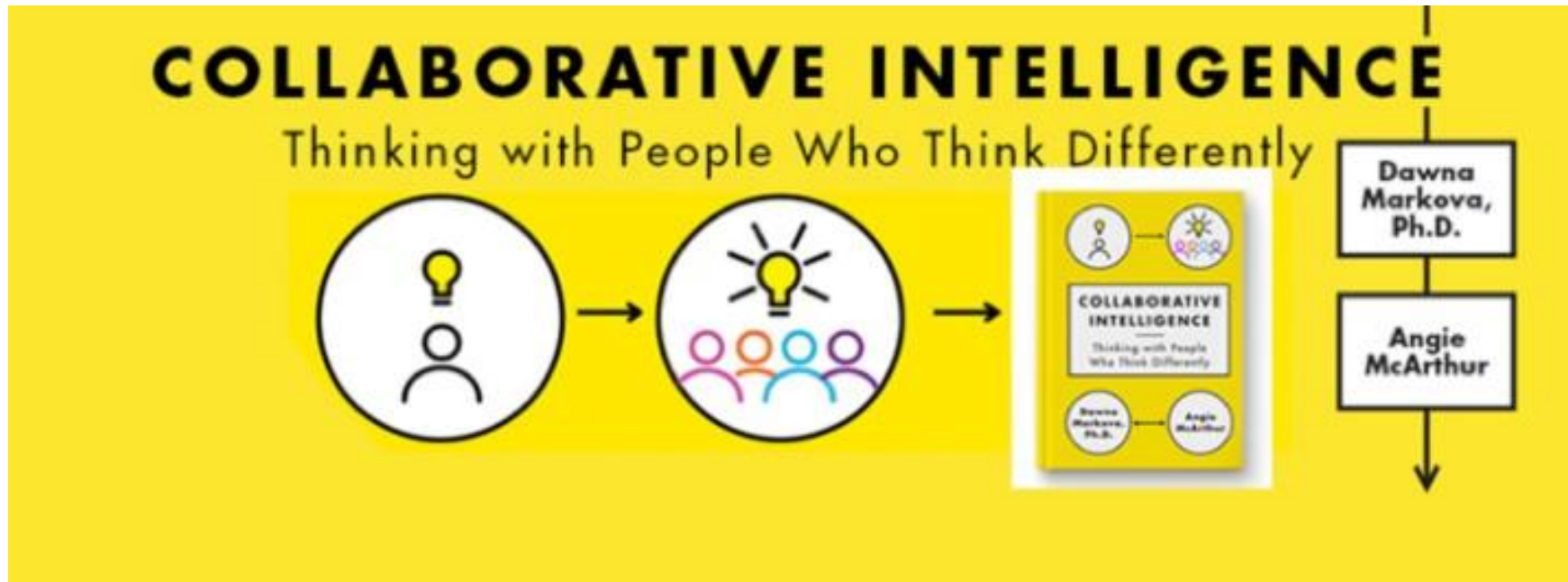
How successful do you think your collaboration has been, in relation to

1. Innovation.
2. Visual/aesthetic development.
3. Relevance to context.
4. Professional Collaborative Partnership.
5. Finally, what ways might you develop this work in the future, and what time frames/ conditions might it demand.



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.

Example of Bibliography (handbook and other sources).

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Markover, D. & McArthur, A. (2015) *Creative Intelligence: Thinking with People who Think Differently*. New York, Spiegel & Grau.

Hackman, JR. (2011) *Collaborative Intelligence: Using Teams to Solve Hard Problems*. San Francisco, Berrett-Koehler Publishers.

Things to consider before hand - in.

- Group name
- Overarching Theme
- Presentation 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 Folder
- Individual Questionnaire – OneDrive Folder
- 20- 30 mins Teams Presentation (Friday 12th Jan).

END