

SUB-TEXT

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CONTENTS

05 **INTRODUCTION FROM THE SUB EDITORIAL BOARD**

07 **INTRODUCTION FROM THE POSTGRADUATE EDITORIAL GROUP**

08 **THE 'EMMINDED BODY': ENACTING DRAWING AND MUSICAL EXPERIENCE**
OONA WAGSTAFF

12 **USING TASSEOGRAPHY TO CO-DESIGN TEXTILE ARTWORKS**
BECKY DODMAN

16 **UNDERSTORY**
TIM GUNDRY

20 **A SUBJECT OF KNOTTING**
FRANCES STANIFORTH

25 **CONTRIBUTOR BIOGRAPHIES**

WELCOME TO **SUB** JOURNAL THAT SHOWCASES AND PUBLISHES THE DYNAMIC INTERNAL RESEARCH BEING UNDERTAKEN BY THE POSTGRADUATE COMMUNITY AT PLYMOUTH COLLEGE OF ART. **SUB** IS A PLATFORM FOR THE CRITICAL RESEARCH BEING CONDUCTED WITHIN AND THROUGH THE POSTGRADUATE CENTRE.

SUB PUBLISHES EXEMPLARY WRITING AND VISUAL ESSAYS, CREATING OPPORTUNITIES THAT EXPLORE THE POTENTIAL SPACE ABOUT PUBLISHING. IMPORTANTLY, OUR JOURNAL PROVIDES AN ALTERNATIVE PLATFORM FOR POSTGRADUATE STUDENT PRACTICE THAT IS NOT BEST DEFINED WITHIN AN EXHIBITION CONTEXT. THIS FIRST PUBLICATION HAS COME ABOUT THROUGH ACADEMIC STAFF AND POSTGRADUATE STUDENTS WORKING TOGETHER TO DEVELOP A CRITICAL INTERDISCIPLINARY SPACE TO PRESENT AND DISSEMINATE RESEARCH.

SUB PROVIDES A VEHICLE FOR COHESION AND SYNCHRONICITY BETWEEN INTERNAL RESEARCH COMMUNITIES AT PLYMOUTH COLLEGE OF ART, BY CONNECTING THE THEMATIC OF THE FOUR STAFF RESEARCH GROUPS, INTO THE DEVELOPMENTAL LEARNING EXPERIENCE OF THE POSTGRADUATE STUDENT. THESE RESEARCH GROUPS ARE: MAKING LEARNING, SITE MEMORY AND ARTEFACT, ART + SOCIAL ACTION AND MAKING FUTURES.

WE HOPE YOU ENJOY READING, THINKING AND EXPLORING THIS FIRST PUBLICATION OF **SUB** JOURNAL.

SUB Editorial Board

Jonathan Blyth
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WELCOME TO THE INAUGURAL EDITION OF **SUB**, AN EXCITING NEW COLLABORATIVE INITIATIVE BETWEEN STUDENTS AND STAFF AT PLYMOUTH COLLEGE OF ART.

A BRAND NEW VENTURE THAT SEEKS TO OPEN UP A SPACE FOR THE DISCUSSION AND DISSEMINATION OF CONTEMPORARY CREATIVE THOUGHT, WRITING, AND MAKING, AMONGST EMERGING AND ESTABLISHED PRACTITIONERS, ACADEMICS AND MAKERS.

THE JOURNAL AIMS TO PROVIDE A PLATFORM FOR POSTGRADUATE STUDENTS, ALUMNI AND STAFF TO SHARE THEIR RESEARCH TOPICS WITH EACH OTHER AND THE WIDER COLLEGE AND ACADEMIC COMMUNITY, THROUGH USING A RANGE OF CREATIVE AND EXPRESSIVE WRITING GENRES TO EXPLORE AND ADDRESS KEY AREAS OF CREATIVE CONCERN WITHIN LEARNING, ACTIVISM, SOCIAL JUSTICE AND NOTIONS OF PLACE. THE EDITORIAL BOARD COMPRISES OF STAFF AND STUDENTS WHO HAVE THEIR OWN RESEARCH PRACTICES OR WHO ARE DEVELOPING THEIR RESEARCH PROJECTS WITHIN THEIR MA PROGRAMMES AT PLYMOUTH COLLEGE OF ART AND ARE KEEN TO SHARE THEIR THINKING AND MAKING THROUGH THIS JOURNAL.

SUB AIMS TO SHOWCASE A DIVERSE RANGE OF WORK FROM WRITERS AND MAKERS WHO OFFER ENGAGING INSIGHTS INTO THE THINKING, PROCESSES AND OUTCOMES OF A VARIETY OF CREATIVE PRACTICES. RANGING FROM THE HIGHLY CONCEPTUAL TO THE SOCIALLY ENGAGED, FROM THE MINIMAL TO THE MATERIAL, **SUB** WILL SHOWCASE THE RESEARCH BEING UNDERTAKEN BY STAFF AND OUR POSTGRADUATE COMMUNITIES, WITH CONTRIBUTORS SUPPORTED BY ACADEMIC STAFF IN THE DEVELOPMENT OF THE PUBLICATION.

OVER THE COURSE OF SEVERAL ISSUES, **SUB** WILL INVITE NEW WRITING, CENTRED AROUND COHERENT SETS OF THEMATIC CONCERNS, THAT WILL BE PUBLISHED IN BOTH PHYSICAL COPY AND IN AN ONLINE FORMAT.

FOR THIS INAUGURAL EDITION, **SUB-TEXT**, THERE IS NO SET THEME, NO BOUNDARY, IT CONTAINS AN ECLECTIC MIX OF RESEARCH, GIVING A FLAVOUR OF THE WIDE VARIETY OF TOPICS BEING RESEARCHED BY STUDENTS AND STAFF AT PLYMOUTH COLLEGE OF ART.

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Joseph Dodd	Oona Wagstaff
Nicholas John	Lucia Yonge



THE ‘EMMINDED BODY’: ENACTING DRAWING AND MUSICAL EXPERIENCE

Oona Wagstaff

This text offers an oblique overview of one of my current research themes, that brings together the practices of drawing and music, to investigate the role of thinking through the body, and how we may make meaning through both image, text and sound. My recent, practice-based drawing research has uncovered the multiplicity, ambiguity and indeterminacy of drawing, as a profoundly thinking, feeling and sensing discipline, capable of thinking in many *different* ways, alongside the apparently ineffable mystery of music, and its capacity to provoke profound affect. In light of Deborah Harty’s (2015 p.51) assertion that ‘drawing is phenomenology’, the question arises as to how my embodied experiences of drawing and music may generate thought, feeling and action in another viewer or listener. My concern therefore lies with the philosophically disputed territory of the relationship between mind and body, self and world, visibility and invisibility, and silence and noise.

These rhythmic, three-dimensional drawings took the drawing line off of the two dimensional surface into space. When pushed, they rock in different time meters and occupy an indeterminate, in-between space, wherein a participant is invited to consider their own relationship to space, time, sound, silence and language. Without recourse to geometry or traditional perspective, placing these works into space forced me to consider my own corporeal relationship to the objects that I had made and the way that both ‘I’ and ‘they’ appeared to my senses through both linear and musical time. Like fragments from an ongoing conversation, fallen into space and about to move or make sound, they may allude to musical instruments, speech sounds or handwriting. The softness of the wood contains a thickness, length, weight (tone), tempo and rhythm that is central to its presence and in their ambiguity, indeterminacy and through metaphor, the intersubjectivity of our experiences of three-dimensional space and time becomes felt.

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Fig.2. Plywood drawings (2019), Oona Wagstaff

MERLEAU-PONTY THEORISED; IT IS OUR BODILY INTENTIONALITY WHICH BRINGS THE POSSIBILITY OF MEANING INTO OUR EXPERIENCE BY ENSURING THAT ITS CONTENT, THE THINGS PRESENTED IN EXPERIENCE, ARE SURROUNDED WITH REFERENCE TO THE PAST AND FUTURE, TO OTHER PLACES AND OTHER THINGS, TO HUMAN POSSIBILITIES AND SITUATIONS. (MERLEAU-PONTY 2004, P.9)

In writing this, Merleau-Ponty (2004) posited that we cannot separate objects from their way of appearing to our senses 'that objects were always a combination of mind and body' and that 'space consists of different regions and has certain privileged directions; [that] are closely related to our distinctive bodily features' (Merleau-Ponty, 2004, p.43). In this way, we generate experiential metaphors that will be combined with our other experiences, at subconscious and unconscious levels to form multiple interpretations.

When considering how intuitive and imaginative thinking is implicated in this work, we remember that imagination, intuition and inspiration are three creative processes, identified by Steiner and Goethe that are not tied to representation, belief, truth or action but to a synthesis of internal thinking processes, identified by Paul Klee, that may manifest through drawing and musical experience, at largely below the level of conscious awareness, to make visible or audible, something entirely new.

In moving amongst my drawings, one may experience a latent energetic, rhythmic or sounding potential, that is in dynamic tension with lived space, and as an unfolding oscillation of line and form through time. Due to their scale and the softness of the wood, they invite touch; a correspondence, communication or conversation and because they could also be construed as small human size, they may also become anthropomorphized whilst the experience of the work may become an emergent conversation between Self, Other and World (Merleau-Ponty, 2002).

When considering meaning making therefore, I would argue that although these abstract artworks are ambiguous, indeterminate or metaphorical, and render all meaning attached to them unstable, they simultaneously act as containers for latent human movements, sounds, thoughts and emotions and lead one to question the indeterminacy of *Being* itself.



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USING TASSEOGRAPHY TO CO-DESIGN TEXTILE ARTWORKS

Becky Dodman



Fig 1: The Tea Leaf Reading Process - Tea drunk - Tea analysed - Tea Reading Documented - Colour palette chosen - 3 designs Created.
Rebecca Dodman Wainwright 2020

MALEVICH.... BELIEVED IN 'ZAUM' - MEANING 'BEYOND REASON' OR 'BEYOND THE MIND' - A SUPRARATIONAL PROCESS BY WHICH CONNECTIONS COULD BE MADE THAT TRANSCENDED THE LAWS AND LIMITS OF THE EVERYDAY WORLD (BRENSON 1986).

The focus of this project is the invention of a new generative participatory design process that uses Tasseography. It is a ritualistic, participatory, performance process that implements a new set of generative tools that promotes a shared language between myself and my participants resulting in a collection of co-designed abstract textile artworks.

Exploring the suprarational, transrational and relational (Bourriaud 2009) within my practice, it is an exploration of the designer-client relationship firmly situated in collaboration and joint decision making. This approach to design focuses on shared knowledge during the tea leaf process to arrive at a design outcome that explores an individual's spirit and wellbeing.

Between October 2019 and April 2020 I have worked with 39 participants, considering the idea of future, community, togetherness, and spirit (Bamana 2015).

Divination has been, and is used as a visualisation, narration and interpretation method to create a sense of 'self' and future self (Tedlock 2001). The tea leaf readings are used as a generative process.

A... process [that] does not 'reinforce how things are now' or 'conform to cultural, social, technical and economic expectation'... [but] focuses on the creation of tools that nondesigners can use to express their dreams (or fears) for the future (Sanders 2007).

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Fig 2: Dom Moore, Capturing the Generative Participatory Design Process. Rebecca Dodman Wainwright. Dec 2019.



Fig 3: 3 Designs created from tea leaf reading and abstraction. Rebecca Dodman Wainwright 2020

Tasseography, and tea leaf reading is a method of divination that uses intuitive skills, to read signs and symbols within a tea cup (Fenton, 1987). As one of my participants alluded to, it is similar to cloud watching, and the tea leaves can make familiar, or unexpected shaped objects within the tea cup. As Beuy's wrote in 1973 'Every living being is an artist' (Mingwel, 2013), and through this process I seek to give participants, who specifically have no art or design training or assumed prior knowledge, the support to explore idea generation, symbol analysis and colour within one 'sitting'. The participants are encouraged, through the performative aspect of the interaction, to suspend belief, embrace the 'mysterious', and work intuitively with me. The aim, to create a collection of textile works that focuses on positive wellbeing through colour, texture and form (Gallagher, 2011).

The tea leaf reading design process gives participants the space to embrace the lesser known aspects of themselves, removing preconceptions of what they may like designed for them, to design with them, encouraging them to explore an infinite number of ideas through a set of stimuli. In so doing I have wanted to focus less on the illustrative, representational self, and focus more on the abstract part of ourselves. We can't explore our future selves without placing ourselves in the now ... we 'act'

within the tea leaf performance 'now' ... for our future self. I want us to explore our spirit (Lind, 2013), through attentive, purposeful expressive colour use. Each participant will have a tufted art work created for them, and will be displayed as a collective. I aim to develop a collection that explores how we can view our individual independent self as us.

On entering into the process participants engage with the socially connective act of making (Gauntlett, 2018). Central to the process is the newly illustrated and written tea leaf dictionary I have created as a key tool to the generative process; a user generated colour palette (from a broad set of colour choices), and a multi media collage approach to design that uses foam, felt, painted papers and coloured papers. The process can be summarised as follows (see fig 1):

Participants sit for a tea leaf reading.

Signs, symbols and shapes are seen in the tea. These are written/ recreated in a design journal.

The signs and symbols are analysed in the Tea Leaf Dictionary, and pleasing shapes within the illustrations are chosen by the participant and illustrated in the design journal.

The participants, based on the number of signs and symbols seen, choose their colour palette (around 10-20 colours).

Abstract shapes are cut from the colours/papers/mediums chosen and three design plans are created. These are emailed to the participant (with the tea leaf reading).

Participants choose the design to be sampled in Embroidery (small 'psychedelic soul gardens 14 x 17cm); a Hacked 1980s Knitting Machine (reducing the design to a two colour design) and finally as a larger full coloured mixed media Tufted and Tapestry art work.

The tasseography generative participatory design process establishes a ritualistic interaction, creates an air of intrigue, subverts the act of drinking tea, while synchronously facilitating a transparent, readable and inclusive approach to design.

The tasseography textile method of participating allowed the thirty nine participants to individually envision their future product – their bespoke textile art work; enabling them to represent their own abstract selves to others. From the three design plans from each 'sitting', one is being realised into embroidered, tufted and tapestry woven prototypes.

Using the idea of Zaum's "meaning 'beyond reason' or 'beyond the mind' - a suprarational process by which connections could be made that transcended the laws and limits of the everyday world" (Brenson, 1986). I want to weave people's futures, to embrace the amorphous ridiculous while concurrently acknowledging wider esoteric interpretations of signs and symbols, such as Helma Af Klimt's (Almqvist, 2020) codex of design and exploration of esoteric ideas, and Ithell Colquhoun's surrealist approach to Taro Colour (Hale, 2018).

These mediums have given individuals an opportunity to express their inner voice through the energetic artworks. The developing textile work is giving me a focus of producing abstracted textile art works in a meaningful and tangible way despite alluding to the nonsensical. My visual language is developing in a new, and as I see it a folkloric and childlike way, my participants, still reflecting my love of colour across three key textile mediums – tufting, weaving and embroidery.

Sample developments are underway and textile previews can be seen on Instagram at [@beckydodmandesign](https://www.instagram.com/beckydodmandesign), aiming to encourage participants to see their artworks develop and evolve through the making process.



Fig 4: Tea Leaf Dictionary, Rebecca Dodman Wainwright 2020.

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Tim Gundry. 2017

THE TERM UNDERSTORY DEFINES THE UNDERLYING LAYER OF VEGETATION BETWEEN THE CANOPY AND THE FOREST FLOOR, A DISTINCTIVE ECOSYSTEM THAT EVOLVES UNDER THE SHADE OF THE TREES. THIS IS A PROJECT ABOUT THE PHYSICAL SPACE OF THE FOREST BUT ALSO SOME OF THE NARRATIVES THAT HIDE WITHIN.

UNDERSTORY

Tim Gundry

Understory represents the culmination of an 8 month project undertaken in the Tamar Valley, primarily based around the river Tamar, which separates the counties of Devon and Cornwall, and is an area of particular historical and cultural significance. Occupied for centuries, particularly during the industrial revolution when it became one of the most excavated and economically exploited landscapes in Europe, the significance of the area's mining history is recognised in its listing as a World Heritage site. Redevelopment in the 20th century, with large sections of the land being devoted to forestry and agriculture, has contributed to the Valley's designation as an Area of Outstanding Natural Beauty.

The transition from past industrialisation to the apparent beauty of the present was one of the factors that initially drew me to the Valley. With a fairly loose agenda I set out to explore the post-industrial landscape, considering concepts of space, place, and time. As a landscape photographer, walking is an integral part of my practice. The sense of place is derived from long periods of time spent alone, unhurriedly wandering and observing to reveal the complexities and subtleties of place being explored. Interested in the Romantic notion of the sublime, I walk and meditate in search of an aesthetic experience of nature, that is immersive and transcendent.

My walks in the Tamar Valley led me into the woodlands and forests that cover large swathes of the area. Mining has been replaced with forestry and the dense plantations are a complex environment, rich in history and in a continual state of transition,

both through natural process and human intervention. Although classified as Areas of Outstanding Natural Beauty, these are anthropogenic landscapes – constructed, shaped, transformed and managed by human activity that continues to alter the ecology of the space. This is particularly evident in coniferous forests that typically support far fewer insects and birds, producing environments with compromised botanic and zoological diversity. Whilst these forest plantations have a distinctive beauty, they are in some respects, dead spaces, the relative absence of birdlife making them eerily still and quiet. I became drawn to these spaces and increasingly interested in the nature of this forest and my own experience of it.

The forest is an integral part of British culture and one that is arguably ingrained in our psyche. From a time when much of the British Isles were covered in a vast and dense forest, our ancestors lived among the trees, seeking refuge, creating communities, cultivating and eventually exploiting the natural resources. These are environments that have been shaped by human activity for thousands of years. They are a meeting place for nature and culture, and not just on a physical level. Forests feature heavily in many of our myths, legends and fairy tales. They are culturally constructed places of magic, mystery and enchantment where beauty can become dark and foreboding.

Time alone in the forests of the Tamar Valley, often in the very early morning and late evening, frequently aroused such feelings of unease. The miles of deserted logging trails and the industrial ruins and disused quarries lurking in the gloom have an eerie and sometimes ominous quality. Inside the rationally minded adult there remains, it seems, a child who is still frightened by the supernatural realm of the forest.

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Tim Gundry. 2017

In *Das Unheimlich*, *The Uncanny*, Sigmund Freud refers to the experience of uncertainty, a psychological state rooted in childhood fears of solitude, silence and darkness. These are the ‘infantile anxieties from which the majority of human beings never become quite free’ (1). Over time this sensation became an integral part of the work, and I made repeated visits to particular locations, frequently confronting the childhood fears,

walking the forest at night. The result became a personal project that seeks to explore the liminal space between the physical experience of the landscape, and the feelings and fears within. The forest became a meeting point for the Sublime and the Uncanny, providing an aesthetic experience of nature that was both beautiful and at times unsettling.

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Tim Gundry. 2017



Tim Gundry. 2017

THE MILES OF DESERTED LOGGING TRAILS AND THE INDUSTRIAL RUINS AND DISUSED QUARRIES LURKING IN THE GLOOM HAVE AN EERIE AND SOMETIMES OMINOUS QUALITY.



Fig. 3. Knotting (2020). [etching and mixed media]. By Frances Staniforth.

A SUBJECT OF KNOTTING

Frances Staniforth

I SUGGEST THAT IN A WORLD WHERE THINGS ARE CONTINUALLY COMING INTO BEING THROUGH PROCESSES OF GROWTH AND MOVEMENT... KNOTTING IS THE FUNDAMENTAL PRINCIPLE OF COHERENCE. (TIM INGOLD, 2016 P. 4)

My research is propelled by the belief that art empowers and gives voice; personally, socially and politically. I am interested in the unique dynamic in making art within a socially engaged practice. My attempts to unravel and analyse the myriad strands relating to dialogue, exchange and agency of materials has led to what, in my mind, became 'a profusion of knots'. In Ingold's *On Human Correspondence*, he employs the metaphor of knotting to describe his theory of social life (Ingold, 2016). In the field of human relationships and interactions, Ingold argues, our 'lifelines comprise a meshwork, in which every node is a knot' (Ibid, p.4). This discussion explores how Ingold's perspective of 'knotting' has informed my research and enabled me to establish a method by which to acknowledge and critically reflect on the 'meshwork' of interactions within socially engaged art. I will describe a project which is constructed and developed from within, by the participants themselves. A project which does not have prescribed objectives or a time scale. I am interested in developing an evaluative method by which to nurture this open ended and fluid process.

In February 2020 fellow artist Joseph Dodd and I initiated a long term art project. We called it *Reveal*. Globally millions of people have had to leave their country for political reasons, or the devastation wrought by war (UNHCR, 2020). Jennifer Ayala and Mayida Zaal (2016 p.2) examine the powerful role that art can play within participatory action research, and emphasise how 'those most affected by a social issue should be key players'. Asylum seekers are socially and politically disempowered and living in a state of limbo and uncertainty. The intention is to create a space within Plymouth College of Art for a small group of refugees and asylum seekers to find expression through art.

The participants bring a diversity of cultures from Azerbaijan, Burma, Syria and Iraq, and a wealth of skills and personal narratives. We, the facilitators, and other students who may join us, offer our skills as artists. So here the knots are formed in our commitment to creating something together. Ingold (2016 p.3) believes that 'giving and receiving, wherein lives are rendered answerable to one another, is the very impulsion that keeps it flowing'. There is dignity in this. I see it as imperative to maintain this reciprocal balance, a tensile state within which we give and receive.

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With this in mind; below are examples of my reflections after two art sessions. The following work was undertaken at Plymouth College of Art, in the Illustration Department on 21st February 2020, 10.30-12.00 with a group of six. Our intentions were to open up a dialogue about the participants' journeys, using a map of the world.

As a conversational starting point one of the participants suggested we decorated a large global map. It had no text. Journeys and places were traced with fingers and marked with light pencil. Snatches of experiences were shared with the same lightness. The map delineated geographical and political boundaries. It was a diagram of their journeys, but also of our own physical demarcations, limits and political positions. Internal and external borders began to blur as we talked so that new connective knots began to form. This next session on 28th February 2020, 10.30-12.00 was also in the Illustration Department with a group of 6. We focused on tactile sculptural drawing methods using a selection of household pots.

One participant said, "Teach me something! Teach me to draw!" So we explored clay jugs and bowls through touch. Soft charcoal was held with delicacy before it crumbled into dust. Marks were smoothed, erased and layered in spiralling contours. Through drawing there were no limits to our inner landscapes, thoughts and memories. Lines meshed us together within a fragile sculpture.



Fig.1. Love has no Borders (2020). [pencil crayon]. By Anar Huseynov.

As an artist, I believe that self evaluation is a constant, and apposite when facilitating art with others. As a facilitator, there is an element of strategic positioning which requires more than just noticing; it enables me to gain insights into the process of exchange. Lucy Alford (2020) explores a poetic state of being which she names 'intransitive attention': it is a way of being alert, yet without a specific focus or objective. This is similar to the 'attentionality' which is upheld by Ingold (2016) as one of the vital elements within his correspondence theory. Ingold points to the French derivation *attendre*, meaning 'to wait', which infers an act of 'attending to', or 'abiding with' someone. In this context here, it is a way of paying attention to Ingold's statement that 'knotting is the fundamental form of coherence' (2016 p.4).

The method of *intransient attention* as described by Alford (2020), enabled me to recognise the potency of random ephemeral moments within the dialogic exchange. It is a form of attention that Ingold (2016, p.14) describes, as one which can 'be caught or captivated, pulled in one direction or another, or sometimes in several directions at once'. It is an attentiveness which casts light on the complexity (and knots) which are developed through creative collaboration and sharing. The project is specific to asylum seekers and refugees, and through a growing 'meshwork of knots' a space is created, within which the unique narratives of the participants can find expression through art, so that the theory can become action.

The current social isolation imposed by the Covid 19 outbreak presents a challenge for the project as to how it may continue, and when the group can return to the college. At the time of writing emojis fly to and fro, in order to keep this seedling venture alive. We will find inventive ways to continue to grow the project.

Acknowledgements to Anar Huseynov and Farat Alkhazali for their permission to publish their work. We are indebted to Dr Stephen Felmingham for his inspiration and support in this venture.



Fig. 2. Landscape (2020). [charcoal]. By Furat Alkhazali.

LIST OF FIGURES

- Fig.1 Anar Huseynov, 2020, *Love has no Borders*, crayon and pen on paper, 70 x 110 cm.
- Fig.2 Furat Alkhazali, 2020, *Landscape*, charcoal on paper, 42 x 60 cm.
- Fig.3 Frances Staniforth, 2020, *Knotting*, Intaglio & relief print & guitar wire, 19.5 x 14.4 cm.

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OONA WAGSTAFF

MA DRAWING ALUMNI

Oona Wagstaff's oscillating, three-dimensional line drawings draw together her graphic and musical practices to explore how drawing and music 'think'. By taking the graphic line off of a two dimensional surface, Oona's research explores notions of Being in rhythmic, musical, time and space and is inspired by artists and musicians from the Bauhaus. Oona holds a first-class BA (Hons) degree in Painting, Drawing and Printmaking, and a distinction in MA Drawing from Plymouth College of Art, and will shortly begin Doctoral research at Loughborough University.

BECKY DODMAN

MA TEXTILES ALUMNI

Becky Dodman is a textile designer based in South West England. Her work combines new technologies with traditional craft to produce thought-provoking knitwear and textile collections. Becky works across fashion and bespoke craft disciplines, engaging with each part of the making process to produce psychedelic, energetic artworks.

Becky is a Lecturer on the BA (Hons) Textile Design, Plymouth College of Art.

TIM GUNDRY

MA PHOTOGRAPHY ALUMNI

Tim Gundry's photographic practice is concerned with using photography to explore the social and cultural histories of the South West of the UK and how these become inscribed on the landscape. He is an active member of the Association for Photography in Higher Education and is currently working on a pedagogic research project involving the curation of academic texts to improve student engagement with critical and contextual studies. He is Senior Lecturer & Subject Leader on the BA (Hons) Commercial Photography, Plymouth College of Art.

FRANCES STANIFORTH

MA PRINTMAKING ALUMNI

Frances Staniforth is a visual artist who uses layers of media and methods. She has focused on investigating the boundaries within the process of making art and sharing meaning, which has culminated in an artwork which also functions as a shadow-theatre. Frances holds an Honours degree in Philosophy, an MEd and an MA in Art History focusing on the work of Giacometti. Besides her own exhibitions, Frances runs workshops for people of all ages. During her MA at Plymouth College of Art, Frances instigated and led the community project 'Art and Memories' at Lee Moor and a long-term project with asylum seekers.



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PRACTICE-LED RESEARCH WITHIN LEARNING, ACTIVISM, SOCIAL JUSTICE + NOTIONS OF PLACE

SUB-MERGE
SUB-TEXT
SUB-JECT
SUB-LIME
SUB-SCRIBE
SUB-MIT
SUB-CONSCIOUS