Precarious Practices

Artists, Work and Knowing-in-practice

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Declaration

I declare that I have composed this thesis myself and that it embodies the results of my own research. Where appropriate, I have acknowledged the nature and extent of work carried out in collaboration with others included in the thesis.

Maureen K Michael

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Abstract

This study presents a new perspective on work practice in conceptual art. Using ethnographic evidence from five visual artists, the study used a combined visual arts and practice orientated perspective to explore the materiality of their everyday work and the sociomaterial practices shaping it. Close scrutiny is given to the forms of expertise embedded in this through concepts of knowing-in-practice and epistemic objects. Emerging from the findings is clearer understanding of how an arts-based methodology might enhance knowledge about artists' knowing-in-practice.

Popular representations of contemporary artists often ignore the realities of precarious work. This is reflected in the professional education of artists with its concentration on studio-based activities and emphasis on the production and products of artmaking. This study reconfigures and reconceptualises the work of artists as assemblages of sociomaterial practices that include, but are not limited to artmaking – so providing a different representation of the work of artists as a continuous collaboration of mundane materials.

The study identified seven sociomaterial practices, defined as movement-driven; studio-making; looking; pedagogic; self-promotion; peer support; and pause. As these practices are subject to ever-changing materialities, they are constantly reassembled. Analysis revealed hidden interiors of underemployment and income generation to be significant factors embedded in the mundane materialities of everyday work, revealing resilience and adaptability as key forms of expertise necessary for the assembling of practices. Further, the arts-based methodology of 'integrated imagework' created ways of visually analysing the materially-mediated, socially situated nature of knowing in practice, and demonstrated how relational concepts relating to knowing-in-practice might be better analysed.

Findings indicate how the professional education of artists – particularly the way the workplace of the studio is understood – could be re-envisioned to support the fluidity of contemporary artistic practices. The studio itself is a form of knowledge – ever changing –

forming and being formed by the practices of artists. Adopting this view of studio-based education would be a radical departure from current studio-based pedagogies in contemporary art education. Further, resilience – the capacity to sustain practices that are emergent and constantly unfolding – becomes a form of expertise central to the professional education of artists.

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1 Introduction

I have always been a little bit confused by contemporary conceptual artists – which might be surprising given my art school training and career in art education. I will explain. I went to art school to become an art teacher. The majority of my art school cohort wanted to become artists but not in the traditions of painters or sculptors. They wanted to be part of the avant-garde, to make art, not for the money (they said), but because they were compelled to. I remember that the conceptual art of their student days compelled them to do things like nail Brussels sprouts to a door; suspend 2000 biro pens from a ceiling; or cascade ten metres of blue velvet down a mountainside stream. At the time I never understood how the vegetables, stationary and fabric became art but others seemed convinced and I adopted a bemused ambivalence, as I suspect they did towards me. After the giddy excitement of final year exhibitions and graduation I went off at last to become a teacher and they went off to set up artist-led galleries, make art in derelict buildings, and host exhibitions in their rented tenement apartments. Many travelled the world visiting other artist-collectives and invited their new artist friends back to their home city of Glasgow.

This was the 1990s, a time of thriving budget airlines and better welfare benefits making it just about possible to subsist and work as an international, nomadic but 'Glasgow-based' artist. The movement of artists in and through this post-industrial city created an artistic energy previously associated only with the London art scene, and it later became known as the 'Glasgow Miracle'. This was a term coined by the international curator Hans Obrist in 1991 but has been used since to explain the preponderance of Turner Prize winners and nominees living and working in the city. It was also a time when the 2014 winner, Duncan Campbell, was completing his Master of Fine Art (MFA) at the Glasgow School of Art and establishing himself amongst an artworld peer group of international standing celebrated in survey exhibitions (*Alan Dimmick*, 2012; *Generation*, 2014) and television documentaries (*Glasgow: The Grit and the Glamour*, 2012; *The Maverick Generation*, 2014).

In the meantime I was earning a salary trying to persuade reluctant teenagers that art was a useful form of knowledge that had relevance to their everyday lives. I tried to entice their interest with the mental health issues of dead artists (the life and work of Vincent Van Gogh is popular in school art education); experimentation with the 'effects' of charcoal; and the discipline of observational drawing. I took little interest in the work of my artist contemporaries until one of them came to speak with my pupils. This artist did not draw or use paint but made videos and films; he had won big money art prizes but looked a bit ordinary; he had had his picture in the newspapers but the pupils did not know who he was; and like most of the pupils he lived in a tenement and sounded the same when he spoke. In other words, his celebrity and non-traditional artist status made some sort of sense to the pupils, and to top it all off – he made art about football. As far as these teenagers were concerned, working as an artist made complete sense. Living artists, particularly contemporary conceptual artists, made sense to my pupils and awakened for me a curiosity in what these artists actually were doing.

But as I said, *my* understanding of conceptual artists' work was still confused. Whilst the pupils' enthusiasm challenged my ambivalence, my scepticism had not waned towards artists' work as a form of knowledge that I could teach. I could not teach what I did not understand. However I knew that *something* about the art they made and the ways in which they worked captured the imaginations of otherwise disinterested pupils – I just did not know what that was.

Years later, and no longer teaching school pupils, I began to understand what those pupils had understood instantly: the artwork does not define the work of the artist. Their fascination for that particular artist extended beyond the football-related artworks and was entangled with the tenement studio he worked from, the materials he used, and the way that he spoke. In these terms, the work of the artist seemed both ordinary and exotic. The artistic expertise that resonated with the pupils was not a genetic or miraculous talent for drawing and painting but a prowess for mundane, familiar practicalities. I began to wonder

about what actually made the work of artists. This curiosity led to greater confusion. If artwork does not define the work of an artist then what is the content of art education? Further, if artwork does not define the work of an artist then what does 'professional development' for artists mean? My own work with art students, teachers and artist-educators became a strange hinterland where I was no longer convinced by longstanding beliefs about artists' expertise and I lacked a certainty and vocabulary to describe what was missing.

This study is my opportunity to delve into the ordinary and exotic entanglements of everyday conceptual artmaking, to give a vocabulary to the mundane and familiar of artistic expertise – to add to the understanding of what conceptual artists do and know. It is an important study because this expertise is largely invisible and without explanation in studio art education that claims to 'prepare(s) students for working as artists in the contemporary world' (The Glasgow School of Art, 2012, p.30). Work that cannot be fully explained cannot be fully understood. Work that is hard to understand is hard to support (Tims and Wright, 2007) and hard to teach. Drawing on ethnographic approaches my study performs a fine-grained analysis of everyday conceptual artmaking. In other words, I identify *practices*. The term 'practice' is however problematic. Practice is a loose term, like 'artist', 'studio' and 'work', that suffers from overuse in the artworld and the world of art education. In consequence these terms are often used uncritically under the guise that their meanings are simply a matter of interpretation. Whilst interpretation is important, it is necessary to know through which perspective (theoretical, methodological or practical) interpretations are made. Only then can the terms be critically engaged with. For this reason I have turned to sociological perspectives on practice to inform my critical engagement with everyday artmaking.

Because the work of artists is a practical and therefore observable accomplishment I have devised a visual methodology of 'integrated imagework' that gathers the observable mundane practicalities of everyday work. My methodology brings together visual methods

that variously document, analyse and interpret the work of artists as practices. These methods take the form of photographs, drawings and digital collages. Visual and aesthetic properties of these methods are used to explore the relational nature of practices. The methodology is thus an arts-based methodology.

Research context and rationale

The work of the artist is more than the making of art. The everyday work of artists includes maintaining a studio, attending exhibitions, and developing systems of peer support. This work consists of resource planning, project management, administration, travel, storage and archiving – all involving decisions about and through physical places, digital technologies, modes of transport, and arrangements of space. This is work that is highly mobile and blurs boundaries between workplaces, between home and work, and between the different roles enacted by different places. All of this highly material work I have termed 'everyday material practices'. Further, these practices are performed amidst precarious working conditions of unpredictable art markets, low incomes, unregulated employment conditions and ill-structured possibilities for career advancement. In Scotland, for instance, artists' annual incomes average less than £5,000 (Simpson, 2014), which includes those awarded prize funds. This 'precarity' (Gill and Pratt, 2008) is further explored later but it means that much of what constitutes professional expertise is contingent on a variety of unknowable circumstances and cannot be learned in advance. Precarity and precarious working are everyday features across the cultural and creative industries but are particularly evident in the everyday work of established artists and have been the topic of recent parliamentary debate (HL Deb 19 Jan 2015).

Significant professional expertise is therefore developed not only in relation to artmaking but also in relation to the materiality of often mundane everyday work. I use the term 'professional' to acknowledge the professionalisation of visual art (through formal qualifications and membership of professional associations whilst accepting that there are many entry points (including amateur) into the world of visual art (Smith and McKinlay,

2009). The education literature about artists' education defines expertise as acquired knowledge of artmaking processes, products and aesthetics (Efland, 2002; Eisner, 2002) and shows little understanding of the professional expertise performed in everyday material practices. This invisibility of everyday material practices matters to artist education because a limited view of the work of an artist impoverishes what Elkins (2001, 2012) has described as an already under-theorised studio art education. In consequence significant aspects of professional expertise are excluded from artist education which leads me to the first reason for this study. A fine-grained understanding of *what constitutes* everyday professional work and expertise is necessary in order to contribute to the practices and policies of artists' career-long professional development.

Key reference points for a sociological understanding of the everyday work of artists are the artworld studies of Becker (2008) and Thornton (2009). Becker's *Artworlds* indicated an important change of direction in sociological analyses of art away from the artwork and artist and towards 'the patterns of cooperation among the people who make the works' (Becker, 2008, p.xxiii). These 'patterns of cooperation' are the eponymous 'artworlds' and Becker explains that his 'worlds' are full of all sorts of different people doing things that cause them to pay attention to one another. In other words, the artworlds are 'networks of cooperating people' (Becker, 2008, p.375) and the things they do make up the conventions of their respective artworlds. This doing includes sourcing the materials and personnel necessary for artmaking, successfully exhibiting and circulating artwork, and being responsible for those key editorial decisions involved in making works of art. For Becker, the patterns of cooperation are networks of busy people with the artist at the centre.

Where Becker's analyses spans artists of different artforms, Thornton's (2008) ethnographic study is concerned only with the world of visual art and its different contexts amongst which are the art school assessment of student artwork, known as the 'crit' (critical review); the 'prize'; the international biennale; and the artist's studio. Thornton's narrative account of the socio-economic workings of the international artworld demonstrates the significance of

personal networking and social capital. However, Thornton's focus is on the human relationships and the circulation of artworks. The day-to-day activities of the artist are noticeably absent from her account. There is no mention of the administrative tasks of email, invoicing, accounting and filing tax returns; tasks that are very often undertaken in the home. Similarly, the processes of project management, tendering and writing funding applications seem to have no place in this account of the artworld but they are nonetheless very much part of what most artists have to deal with in their everyday professional work.

Research aimed at revealing the material and contingent nature of professional work, education and expertise has invested in radical theories of practice described by some as post-modern, post-social and post-human (Hager, 2011; Hager, Lee and Reich, 2012; Fenwick and Nerland, 2014). The term *sociomaterial* (Fenwick, 2010) incorporates the material world (including non-human) in explanations of social phenomena like work and practices. This is not simply the acknowledgement of material culture but a willingness to understand the active function of materials in creating the social world - often in ways that are non-discursive. 'Sociomaterial sensibility' describes my attitude towards the subjects of my study. In this study I am making efforts to understand the function of materialities in practices as well as that of human activity.

However, the radical nature of these *sociomaterial* perspectives is limited by research methods that rely on discursive representations of professional practices and expertise. A consequence of this is incongruence between the relational non-discursive materialities of practice-based studies and the linear discursive representations of those studies. To mitigate this incongruence, some of these theorists have used examples from the visual arts to explain and illustrate theoretical concepts of social relations (Latour, Hermant, and Reed, 2004; Law, 2004; Latour, 2010). Visual art theories and practices offer a range of methodological resources useful in the study, analysis and interpretation of relational concepts. Thus the second aim of this study is the development of an arts-based methodology of integrated

imagework leading to visual representations of self-assembling practices: the methodology is coherent with the messy entanglements of practice, materiality and expertise.

Overview of the study

This is an arts-based ethnographic account of everyday practices and expertise involved in contemporary visual art. It documents sociomaterial practices of five contemporary visual artists working in the field of conceptual art. I used visual methods of participant observation and photo-elicitation interviews with arts-based analytic approaches (researcher-created drawings and digital collages) in order to preserve and analyse the relationality of what artists do.

The five participants are visual artists with established careers spanning a minimum of 20 years. By established I mean that they have a recognised presence in the world of contemporary art made visible in various public exhibitions and publications since the early 1990s (see Lowndes, 2010). They are all alumni of the Glasgow School of Art (GSA) and they all work in the city of Glasgow, Scotland. These parameters provide group coherence for the study, but they also pertain to work-related aspects significant in everyday work: city town-planning and infrastructure, stage of career and personal/family responsibilities, and links with formal education (professional development).

This study thus has three purposes. First it seeks to understand the everyday working activities of artists as practices, and second to articulate forms of professional expertise in those practices. Third this study seeks to extend social science methodologies for the study of professional practices to include an art-based methodology of integrated imagework. These are the research questions that have guided my study:

Research questions
1. What sociomaterial practices constitute the everyday work of visual artists?

2. What forms of expertise are embedded in these practices?

3. How might an arts-based methodology help to examine artists' knowing-in-practice?

Background

To inform this inquiry I have focused on a series of related topics: defining artists' work and its precarious nature; the importance of a studio as a place of work and its significance in artistic education; and finally, forms of artistic knowledge. In exploring these topics I explore contemporary representations of visual artists and provide background necessary to later sections of the thesis. In this opening chapter I refer to texts from the social sciences and in Chapter 2 I include examples of contemporary visual art.

The work of artists

The everyday work of visual artists can be understood in different ways as a form of employment, its precarious nature and its relationship with a workplace particular to the artist – the studio. In the first instance I use 'work' to mean simply the ordinary and everyday activity that accomplishes what it is to work as an artist. In this slightly awkward phrasing I am trying to open up a definition that includes mundane practicalities not always associated with popular representations of what artists do. When I use the word 'activity' I mean nothing more than action; and I use the word 'everyday' to mean those actions which might be very deliberate but so taken-for-granted that they are unremarkable. In using the word 'work' I keep sight of labour and effort but remain mindful that this is not a study situated in the sociology of work. The next section considers different discourses through which artist's work is discussed.

Designating artists as 'workers' is a relatively recent notion (Oakley, 2009) and it is a challenging concept because their 'work' can be described in terms of labour, vocational enterprise and learning. As the production of goods for sale that generate an income, artists' work can be thought of as a form of paid labour with particular employment patterns (Throsby, 2007; Abbing, 2002; Renger, 2002; Throsby & Zednik, 2011). As a creative process that results in cultural artefacts, artists' work can also be thought of cultural labour (Menger, 1999; Hesmondhalgh, 2007; Oakley, 2009), cultural production (Bourdieu, 1993);

and creative labour (McKinlay and Smith, 2009) which some have cautioned against calling 'immaterial labour' (Gill and Pratt, 2008).

Moving away from discourses of work as labour is the idea of bohemian entrepreneurship (Eikhof and Haunschild, 2006) where artist's activities are driven by an 'art for art's sake' commitment but combined with a small-business approach to earning an income. Often the description of work seems not concerned with discourses of labour or business at all but with forms of activity that constitute being an artist in the artworld: cooperation amongst networks of people (Becker, 1982); the role of auction houses, art fairs and international exhibitions (Thornton, 2008); and the circulation of artworks (Strandvad, 2012). Such artworld activities actually encompass different discourses/logics of art, market and enterprise. Thornton's (2008) ethnography of the worlds of contemporary art describes not one world of work but several worlds of work: the places of studio (some artists have more than one studio), art school, and exhibition; and the activities of art school crit, curator studio visits and art fairs. In this she describes the *simultaneity* of different worlds of work: these worlds and workplaces co-exist. There are boundaries that separate these worlds meaning that artist's work is often compartmentalised into the studio or into the exhibition gallery.

Such understandings of multiplicity, simultaneity and boundaries infer workplaces where fluidity is essential, that involve moving between and carrying stuff to and from different places. Conceptual artists travel between their different workplaces; they create places of work at home and in shared workshops. Thornton does not attend to the consequences of this fluidity and movement. This would involve specific attention to the material worlds of their studies and how materialities are helping or hindering this essential fluidity. However, other important understandings involve education perspectives that describe artists' work in terms of experiential and aesthetic learning (Eisner, 1997, 2002; Elkins, 2001; Efland, 2002). Understandings of art, aesthetics and learning flow through the activities involved in developing artistic techniques across a range of media. For this study the 'work' of artists

includes everyday practical accomplishments, which does not preclude ideas of labour, bohemian entrepreneurship or fluidity but allows each to be at play in the study.

What these descriptions and understandings share is the precarious nature of work whether that is in terms of income levels, working conditions, market forces or the contingencies of the imagination. Indeed the figure of the artist is held by some as synonymous with the experience of precarity (Gill and Pratt, 2008).

Precarious work

Precarious working refers to the unpredictable, unstable and insecure working conditions shared by many who are self-employed in cultural work (Oakley, 2009). Some might argue that precarity need not be a negative aspect of contemporary work. Flexible, freelance hours, itinerant and adaptable modes of working, control over creative outputs, flexible income levels and freedom from career structures all invoke a notion of the bohemian creative and are posited by some as benefits of working in the creative and cultural sectors (Florida, 2002). Government policy around the work of artists is framed in terms of the creative industries (including the arts and culture) and typically heralds creative work and creative workers as drivers of economic growth (Scottish Government, 2011; Creative Scotland 2011; European Commission, 2010) although some have argued that reduced university budgets for arts subjects and reduced budgets for arts and cultural bodies sends something of a mixed message in terms of government support for the creative industries (Reid, Albert and Hopkins, 2010). Nonetheless the work patterns of creative workers are portrayed as models for flexible forms of working that better suit unpredictable economic climates (Florida, 2002).

However, another strong view is that this autonomy and independence are only illusions (Menger, 1999) and the words 'flexibility' and 'freedom' simply disguise the highly contingent and unstable nature of creative and cultural work. This is evident in the propensity for unpaid work and unpaid internships as an entry routes into the creative

industries (Ball et al., 2010; Siebert and Wilson, 2013) that disadvantages those without private means of support.

Government policy seems to carry both of these interpretations with three strands of thinking. In one strand, policy documents point to the creative industries as one of the most rapidly growing sectors of the economy. These industries, their workers and models of working are thus deserving of specific attention in terms of what can be learned from them in order to ensure continued economic growth. In another strand however, the same policy documents acknowledge the precarious nature of work and employment patterns in this field revealing that a significant amount of work is unpaid or hidden. Such findings challenge the foundation of claims for economic growth. In simplistic terms, of course, economic growth is likely and more rapid if the content is created for free. A third strand of thinking lies with higher education and graduate employment in the creative industries. In this area there is an increasing skills gap discourse that is being used to socialise graduates into accepting limiting, if not exploitative, work practices as normal. Creativity and creative practice is presented as an upbeat 'ideology' and a lifestyle choice that creative graduates deliberately pursue (Ball et al., 2010, p.70). The inference is that because graduates have chosen careers in the creative industries then the precarious working conditions of higher rates of self-employment, unemployment and underemployment are these individuals' responsibility (Menger, 1999, p. 545). A cynical view might suggest this to be a convenient means of perpetuating an economic system where cultural products are created and circulated without proper remuneration to the originating artists. In any case, it is fair to point to the responsibility of artists' education to be more clearly aligned with the policy for creative industries.

To some extent the idea of the 'bohemian entrepreneur' (Eikhof and Haunschild, 2006, 2007) reconciles creative autonomy with nomadic and changeable working conditions but does not capture anything of the 'pathologies of precarity' (anxiety and depression) prevalent in cultural working (McRobbie, 2011). *Artistic precariat* (Bain and McLean,

2013, p.97) better describes artists and the insecure nature of their work and conditions. Bain and McLean show the effectiveness of artists' collectives in negotiating precarity and suggest that these collectives are essential for sustaining the cultural sector. Visual artists especially experience higher levels of self-employment, unemployment and underemployment (Renger, 1999) and the current economic recession has diminished previous employment opportunities available to artists (Jones, 2009). Artists must also work subject to the additional uncertainties and vagaries of art markets. Precarity characterises art markets (Caves, 2000; Smith and McKinlay, 2009) and its vagaries are such that it is impossible for all but a few to generate a living wage from the sale of their artwork (Abbing, 2002; Throsby, 2007).

In Scotland, despite the preponderance of Turner Prize winners, the majority of visual artists earn less than £5,000 per annum with less than 2% able to generate an income over £20,000 (far below the median wage in Scotland which was £26,472 in 2013) (Simpson, 2014). Jones (2009) reports that employment prospects for artists have diminished with the impact of the economic recession in 2008. The portfolio of income-generating opportunities across teaching, commissions, funding awards and residencies has been reduced as academic faculties, local authorities and funding agencies have reduced spending in response to the financial crisis. Artists persist in making art not because of monetary rewards but because of the promise of social and cultural capital where the rewards are tied to credibility and professional recognition amongst one's peers at home and abroad (Abbing, 2002). Unfortunately neither credibility nor professional recognition guarantees any form of career advancement and the increased security that usually brings in the world of work.

Advancement in the artworld is not a consequence of further training or qualifications but an effect of favourable critical review, gallery representation and patronage – aspects over which the artist has little control. The self-employed nature of artistic production means that artists need to generate and fund their own opportunities for professional development. Their self-employed status also means that they must insure themselves against the effects of

accident and illness. This applies to all self-employed but where a self-employed plumber, nurse or lawyer might subcontract and substitute another qualified person to 'cover' their work (whilst on sick-leave or holiday for example) the same cannot be assumed for artists. Only the specific and individual artist can make the key editorial decisions that shape an artwork. Even if many other people are involved in the artmaking process, as is the case with much conceptual artmaking, that which distinguishes artistic production is the key editorial decisions made by the individual artist.[1]

Supporting the work and professionalism of artists in Scotland is the Scottish Artists Union (SAU). The SAU has a current (2014) membership of 1,106 visual artists and represents its members on matters of pay, conditions, contracts and public liability. A key benefit of membership is its public liability insurance (SAU 2014) - a legal requirement of all self-employed artists working with organisations and the general public. There is a tension here in the role of the SAU as a guild-like association with an emphasis on services to artists and its role as an organising union with an emphasis on representation and activism (Helms, 2011). However, the SAU is a mechanism through which the precarity of artists' working conditions can be illuminated and scrutinised.

The artist's studio

A further context for this study is the artist's studio. The studio is an important place for artists. It exists as a place of production (Blazwick, 2012) and intense contemplation (Thornton, 2008) and is often depicted in terms of retreat and sanctuary (Amirsadeghi, 2012). The most popular representation of the studio is perhaps that of the attic room with a lone painter, easel and north-facing windows: this is indeed the case for many artists (Fig, 2009). However, for many contemporary artists, especially those working in the field of conceptual art, the studio is not limited to a single location but can include many places and contexts. The multidisciplinary ways of working in conceptual art mean that artists may

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[1] Setting aside the deliberate subversion of this in the work of Andy Warhol for example and 'The Factory' of the 1960s.

need access to a variety of specialist workplaces (for example, dark-room, printmaking workshops, metal and wood workshops) challenge the idea of the solitary artist creating art in a single workspace. Contemporary conceptual artists often engage in what has been called 'post-studio' practices (Renfro, 2009, p.165) where their art is not created in the studio at all but is entirely performed in relation with an audience, or entirely constructed on site and in situ. Such post-studio practices persist in the everyday work of established conceptual artists and challenge the basis of western art education where the studio is considered a distinctive pedagogic space (Elkins, 2012).

Studio art education

Studio art education refers to formal programmes of studio-based study in the disciplines of fine art, design and architecture. Contemporary studio-based programmes in higher education are designed to prepare graduates for work as professional artists (Glasgow School of Art, 2012; Bridgestock, 2013). Artworld successes of art school alumni are used as proof of the effectiveness of this professional education (Reid, 2003). Histories of western studio art education involve pedagogic models of instruction and participation that reflect different, not always coherent, perspectives on knowledge and expertise (Miles, 2005; Romans, 2005; Hardy, 2006; Hickmann, 2008; Elkins, 2012). Contemporary studio-based learning and teaching draws from three broad periods of studio art education: the 19th Century Academy; the Bauhaus; and 'the current condition' (Elkins, 2012). Briefly, the model of the 19th Century Academy was premised on mastery of a talent. The focus of teaching was the development of skills and techniques with media. Learning occurred through practise and *imitation* of 'master' works. The Bauhaus model of the 20th Century was premised on creativity as a democratic principle. The focus of teaching shifted from imitation of mastery to a questioning of media. Learning was understood through experimentation and *invention*. Contemporary, current condition, studio art education is premised on an attitude of criticality. Teaching is directed neither towards skill nor mastery or material but to 'practice'. Learning in the terms of the current condition is understood as

an amalgam of technical mastery, experimentation and criticality with a focus on how something is *done* (process) rather than the finished end product.

Broadly these three periods of art education reflect three different attitudes to learning and knowledge. The first, an acquisitional attitude reflected in the mastery of skills, understands art knowledge as something that can be transferred from one person to another (through imitation) and then possessed. Second, a materially-situated attitude reflected in the questioning of media, reflects understands art knowledge as located in the manipulation of materials. Third, this situated understanding encompasses the contemporary attitude of criticality with its understanding of art knowledge as socially constructed (or deconstructed) and therefore a form of participation. The 'current condition' of studio art education is characterised by traces of all three periods: talent, skill and imitation remain in evidence but with varying emphases on creativity, materials and invention, along with criticality, practice and deconstruction (Elkins, 2012).

Artists, knowledge and learning

There is a tendency in studio art education to discuss knowledge in terms that 'cannot be logically clarified, but somehow can still be called *knowledge*' (Elkins, 2012, p.45, italics in original). Elkins writes extensively on art education and art theory and his work offers some critical contemporary insights as to how knowledge and learning are understood in relation to artists and what they do. His publication '*What do Artists Know*?' (2012) is an edited collection of seminar discussions on topics of art education, artist professional development and artist's knowledge. In these discussions knowledge is explored in relation to the production and product of artworks with the artist at the centre of processes of artistic knowledge production. Philosopher Roy Sorensen explains one view of artistic knowledge as 'aesthetic cognitivism' meaning 'the claim that art can give us substantial knowledge' (Elkins, 2012, p.39). Knowledge in this sense is understood as something that can be produced and received; it is in some way a commodity that is portable. Elkins' colleague, Frances Whitehead argues that this is 'known' knowledge (Elkins, 2012, p.52) in that it has

a shared vocabulary. She uses an example of watercolour paintings of now extinct plants to explain: the medium of watercolour has a vocabulary of colour and form that can be understood to describe plant forms (Elkins, 2012). However, Fotiadis (2012) in his critique of the seminar discussions draws attention to the limitations of such a static understanding stating that does not acknowledge the hybrid and emergent character of artistic knowledge. Referring to 'Latourian wisdom' Fotiadis (2012, p.145), describes knowledge as 'constituted in collectives' of human and non-human entities and that there is a great deal of work involved in this constitution. Further with the theory of Bruno Latour (2000), Fotiadis notes that it takes a good deal of work to maintain the established and accepted conventions of colour and form, process and materials that constitute the 'known' knowledge of watercolour painting.

For me this is a turning point in the book's discussion and in discussions of art education more broadly. With his brief interjection Fotadias shifts attention from knowledge as something embodied in the artists (in their minds and actions) to the work that materials do (the non-human entities) in constituting knowledge. However, this change of direction is not pursued elsewhere in the discussions. This is surprising because so much of the educational theory surrounding artists and artistic knowledge concerns experiences with materials. At the heart of art education and the creation of artistic knowledge is the experience-based learning advocated by education writers such as Dewey, Eisner and Greene. I come back to these writers towards the end of Chapter 2 but they share a commitment to the aesthetic experience of materials and this is an important marker in the thesis: materiality is a core practical and theoretical resource from which I draw in order to understand both knowing and practice. Sullivan (2009) touches on this when he describes artistic knowledge as created in the relationship between artist, artwork and viewer. This relationship has a material dimension that includes the media of the artwork but also the materiality of artists' actions, the viewer's actions of looking and the physical environment within which the artwork is exhibited.

When speaking of materials and materiality I include the media of artmaking such as paint, paper, wood, metal and digital technologies; but also included is other artistic clutter. Tables, white walls, floor spaces and plan chests all come to mind, but so do buses and trains, coats and bags, boxes and cupboards; online tax returns and workshop booking forms. These materials inevitably have a part to play in the work of artists.

This view of materials is informed by my time at art school trying to make clay do things. It took me four years to discover that I could not make the clay do anything rather it was making *me* do things. The properties of clay and the environment that it exists in determine what it is willing to do, and in turn what I was able to make. Clay that is damp when fired is likely to shatter in the kiln as the increasing temperatures heat the moisture faster than the clay. Clay that is very smooth is easier to work with but will shrink and has little strength. Clay that contains grog (clay already fired and crushed to the texture of sand) will support itself but will tear at your skin if you try to 'throw pots' with it. At the end of four years of art school the clay and I agreed to a truce of tile-like forms and carved finishes that I framed in a very non-clay exhibition. Learning the *materiality* of clay - how it is actively involved in what is done - was perhaps the greater part of my art school accomplishments. So when, in this study, I speak of materiality I mean substances and properties with the capacity to act in the social world of artists.

Theoretical resources

The inherent relationality between artist and materiality is described in art theory and criticism through the interrelationships of artist, artwork and viewer (Bourriaud, 2002; Bishop, 2005; Sullivan, 2005). However, my interest in the relationality of work, materiality and the learning of expertise is better described through the field of professional education. Here there are writers who attend specifically to materialities and their capacities to influence, constrain and affect social phenomena such as education, learning and professional expertise (Fenwick and Edwards, 2010; Fenwick, Edwards and Sawchuck, 2011; Hager, Lee and Reich, 2013; Fenwick and Nerland, 2014). Their sensibility towards

materialities acting in the social world is termed 'sociomaterial'. It is a sensibility in evidence with much of contemporary practice theory – a body of literature exploring the social world as composed of practices that is *doing*, where these practices have close associations with materiality (Schatzki, Knorr Cetina and von Savigny, 2001).

Understanding artists' professional practices with a sociomaterial sensibility means that expertise and learning emerge as effects of practical and material arrangements. In particular I am drawing from Gherardi's (2001) term 'knowing-in-practice', which she explains as understanding how knowing emerges in materially-mediated actions. This is useful for my study because it makes explicit the relationship of knowing to practice. Knowing is not, as often described in studio art education, a 'thing' to be passed from master to student, but is contingent on doing. Further, I am interested in what the 'knowing' is. In other words, what are the forms of expertise; the strategies created; the roles enacted in these practices; and how did the artists come to learn them? With these questions I want to branch out from establishing knowing-in-practice to considering how it might be stimulated or evoked.

As a way of branching out I look to additional theoretical concepts. First, I look to the concept of 'epistemic objects' (Knorr Cetina, 1997, 2001). Epistemic objects are characterised by their constant unfolding and state of becoming (Knorr Cetina, 1997) which seems useful in trying to make sense of material practices that emerge in the ever-changing artist's studio.

In developing my enquiry I also draw upon two resources from actor network theory (ANT): assemblage and symmetry. Assemblage is a gathering metaphor that acknowledges the contingent relationality of my three core analytics (materialities, practices and knowings). Law (2004) describes assemblage as a process of

> recursive self-assembling in which the elements put together are not fixed in shape, do not belong to a larger pre-given list but are constructed at least in part as they are entangled together. (Law, 2004, p.42)

The 'elements put together' are those of materiality, practice and knowing, or in the terms of this study, the studios, desks, lunches, and books are gathered together with practices in ways that perform different forms of knowledge, such as experiential, tacit, procedural and instrumental.

Symmetry is a way of thinking about, and explaining, things in the same terms. It means that the terms by which something is explained cannot be determined in advance of the study of that thing (Latour, 2005). In this study symmetry is applied so that no form of materiality is privileged over another, including the materialities of persons. Given the importance afforded to materiality so far (in my own experiences with clay and in the daily work of artists) symmetry seems a natural sensibility appropriate to this sociomaterial study.

Two final theoretical resources useful to the methodology study are borrowed from Law, who writes about 'other' and 'manifest absence' in *After Method: Mess in Social Science Research* (2004). 'Other' refers to elements that are deliberately obscured (othered). I use the term in relation to my methodology of imagework to acknowledge and describe elements of the social world that my photographs, drawings and digital collages leave out, obscure, or erase. Other is different from 'manifest absence' which is Law's (2004) term to describe that which is absent but implied. Othering is similar in some respects to 'black box' – meaning something that contains elements that no longer need to be considered (Callon and Latour, 1981) – when something becomes taken for granted or assumed that it can be described as 'black boxed'.

Methodology

I have termed the methodology 'integrated imagework'. Simply, this means that each method was image-based and designed to work together and in ways that made sense to the sociomaterial perspective of my theoretical resources. My methods were to observe and photograph work-related activities in the studios and other workplaces; to interview each artist (using selected photographs) about their daily routines, workplaces and objects; and to

photograph other examples of work-related activities (exhibitions, talks and seminars). In addition to observational photographs and interviews I developed five other visual methods: temporary collage; photo-traced line drawings; digital collage; vignettes; and visual essays (summarised in Table 1 on page 103,). The analysis included compositional analysis (Rose, 2007) of individual photographs, drawings and collages; and a form of arts-based criticism termed 'create to critique' (Sullivan, 2005, 2008b).

This is an unusual methodology for social science research not because it uses visual methods but because they are grounded in my own artist and education training. In this sense the methodology draws both from art-as-research (Sullivan, 2005, 2008a, 2008b; Hannula, Suoranta and Vadén, 2005; Macleod and Holdridge, 2009; Jagodzinski and Wallin, 2013) and arts-based approaches to educational research (Eisner, 2002, 2008; Barone, 2008; Barone and Eisner, 2012; Cahnmann-Taylor and Siegesmund, 2008)   In Chapter 4 I explain how the observational photographs and drawings work as analysis. The vignettes of Chapters 5 and 6 each emphasise different aspects of visual analysis and interpretation.

Significance

The significance of this study rests in its contributions to educational understandings of artistic professional practices and in its advancement of arts-based methodology for the study of sociomaterial practices. The original contribution to knowledge is a reconceptualisation of the work of artists as sociomaterial practices and artistic expertise as an effect of those practices assembling. This suggests radical reimagining of studio pedagogy with a shift of emphasis in professional studio art education from artmaking to the studio as the object of knowledge. Furthermore, the study advances an innovative methodology of integrated imagework for the study of sociomaterial practices where arts-based methods of drawing and digital collage are shown to analyse and depict the relationality intrinsic to practice-based theories.

Structure of the Thesis

Chapter 1 has introduced my personal motivation and rationale for the study in the field of education outlining two main issues. First, despite the fact that the work of artists includes, but is not limited to making art not enough is known in education about what constitutes that work and its inherent professional expertise. Second, methods for studying professional expertise as relational phenomena tend to separate and categorise when what is needed are methods that can hold relationality intact. These two issues have been set against considerations of artists work, studio art education and artistic knowledge. Further, they have been articulated as three research questions asking what sociomaterial practices constitute artist's everyday work; what is the professional expertise; and how might an arts-based methodology help analyse knowing-in-practice?

Chapter 2 reviews contemporary representations of the work of artists using examples from television and fine art. An artist's work is shown to be an individual and studio-centred endeavour of artmaking. Expertise is centred on the acquisition of technical and conceptual skills that can be demonstrated in artmaking; studio-based, co-operative and sociable; precarious but essential; unhindered by everyday work; and the subject of artists' artmaking. Chapter 2 gives the background context for research questions 1 and 2.

Chapter 3 reviews theories of practice and explains the three co-constituting concepts at the core of the study: practice, materiality and knowing. With this sociomaterial conceptualising the chapter articulates analytic resources of knowing-in-practice (Gherardi, 2009), epistemic objects (Knorr Cetina, 1997, 2001), assemblage and symmetry (Latour, 2005; Law 2004). The chapter concludes with a consideration of the limitations of methods used in studies of relational phenomena.

Chapter 4 explains the arts-based methodology of 'integrated imagework' where researcher-created images are integrated into the different stages of the study and integrated with the theoretical sources. It was designed by drawing from ethnographic approaches to include

arts-based forms of data collection, analysis and interpretation. It consists of seven visual methods that begin with observational photographs that subsequently used for photo-elicitation; temporary collaging; photo-traced line drawing; digital collage; vignettes; and visual essays. This integrated imagework is presented as a way to explore the selection and 'materialising' processes of analysis in research, and the mediation of representations in these processes. This chapter concludes with a discussion on the ethics of full disclosure and visual research.

Chapters 5 and 6 analyse the materialities of artists' work and interpret the findings in the form of vignettes: interpretive compositions of text and images. The stories of the vignettes tell of mundane everyday materialities. Photo-collages and photo-traced line drawings give form to the visual analysis and reveal mundane materialities to involve multiple and simultaneous material activities.

Chapter 7 marks a shift in the thesis from materialities to practices and expertise. Re-reading materialities as practices the chapter addresses the first research question and identifies seven sets of practices that assemble in the everyday work of visual artists: movement-driven, studio-making, looking, pedagogic, self-promoting, peer-support and pause. The analysis also looks across these practices – at their connected exteriors and hidden interiors – to further explain the complex nature of everyday work and expertise. From these practices the second research question is considered by exploring expertise as forms of knowing-in-practice that emerge as effects of practices assembling; and by using epistemic objects to explain the expertise that unfolds in the materialities of the studio.

Chapter 8 revisits each of the main threads of the thesis and draws together its explorations and discoveries. The seven sociomaterial practices are summarised in terms of material differences and similarities. Resilience is brought together with the studio as an epistemic object to describe the ways in which forms of expertise are embedded in the practices. The methodology of integrated imagework is considered in terms of its effectiveness in

understanding knowing-in-practice. The chapter draws together ethical issues surrounding the use of named consent in visual research and considers the overall limitations of the study. In the final section, the chapter considers implications for practice in studio art education and sets out the broad scope of a future research strategy. The chapter closes with reflections on the study as a whole – the importance of the particular concepts, contexts and methods – and the personal learning involved.

2   Artists at Work

Introduction

The aim of Chapter 2 is to work through specific examples and explore in greater depth the question 'what do artists do?' This is an important question because models of art education and professional development funding are based on it. As stated in Chapter 1, a more nuanced examination of what artists do as everyday work can help understand how their learning and expertise comes into being, and how best this development might be supported. Here, drawing from the media of television and visual art, I review contemporary representations of artists' everyday work.

The chapter is divided into three sections. The first is concerned with different visual representations of artists' work depicted in the television documentaries, particularly the series *What Do Artists Do All Day* (2013); and in the artwork *Solo Scenes* by the artist Dieter Roth (1998-99); the second explores *Solo Scenes* with theoretical ideas about practice, materiality and knowing – using the artwork to introduce some the intricacies of these ideas; and the third explores the artist's studio not as a place of artmaking but as a place where artistic knowledge is created. Each section foreshadows questions of theory and issues of methodology which are explored with greater detail in Chapters 3 and 4.

Artists at work: television documentaries

Contemporary representations of artists at work are informed by and depict popular understandings of what artists do.   Newbury's (1999) explanation of photographic representations also applies to television programmes: that they 'both draw from and contribute to a social and cultural imagery that is part of a broader public dialogue about society' (Newbury, 1999, p.21). The medium of contemporary television often frames artists within narratives of creative genius (e.g. *Glasgow the Grit and the Glamour,* 2012); bohemian celebrity (the annual televising of the UK Turner Prize award ceremony); or

reclusive workaholic ('Norman Ackroyd', 2013) and place artwork and the making of artwork at the centre of attention. Rather than dismiss media portrayals as distorted and superficial I use such representations as a means of examining contemporary society's views of what artists do in their everyday work. I have selected three examples: two television programmes from the BBC4 series *What Do Artists Do All Day?* (2013) depicting the work of artists Norman Ackroyd and Cornelia Parker, respectively; and the artwork *Solo Scenes* by conceptual artist Dieter Roth (1997-98). The documentary on Norman Ackroyd is useful to this study because it presents to the public a particular view of a contemporary printmaker – printmaking and print studios feature in the work of the participating artists. As conceptual art is the main artworld paradigm of the artists participating in this study then the documentary of Cornelia Parker is useful in terms of its introductory insights. *Solo Scenes* is used because it is an example of an artist's own interpretation of his everyday work, a self-portrait, or perhaps a 'self-work-portrait'. In this way *Solo Scenes* offers methodological insights for the exploration and depiction of artist's work.

The BBC 4 documentary series *What Do Artists Do All Day?* (2013) is described as providing 'intimate, observational portraits of leading artists, revealing unique insights into their working lives and creative process' (British Broadcasting Corporation, no date). With camera close-ups and narrator voice-overs *What Do Artists Do All Day* is a fly-on-the-wall style of documentary that suggests to the viewer that what they are seeing is the *real* work of artists not that scripted and performed by actors. Featured artists explain things as if speaking directly to viewers - leading the audience to believe they are seeing something unmediated and usually private.

The documentary on Norman Ackroyd follows the activities of the artist in the course of a single day. Ackroyd specialises in the printmaking technique of etching. This involves various materials and the processing of metal, acid, flames, varnish, ink, printing beds, and paper. Apart from a lunchtime visit to a nearby café Ackroyd's working day is shown as contained in what he describes as his 'etching factory' (the two floors beneath his loft

apartment). The whole morning is taken up with one process – aquatint; and he works throughout the afternoon on another process before returning upstairs to 'home'. Glimpses are caught of a studio assistant but for the majority of the programme, Ackroyd is alone talking to camera. The audience is presented with a view of an artist who is self-contained, mostly working alone, who seamlessly moves between domestic tasks and work tasks. Even the visit to the nearby café integrates with work as his lunch decisions are made in relation to ongoing etching processes.

The programme devoted to Cornelia Parker is slightly different in that other people feature in the documented scenes. Parker is an installation artist who works with various mixed materials and media. The programme shows her working day to involve travelling by car between studio, home, materials suppliers, and the site of an installation. She is shown taking photographs of brick work that fascinates her, in discussion with gallery personnel, creating a detailed drawing, speaking on a mobile phone; and talking with her husband in her studio – whom she introduces to the camera. The audience is also introduced to Parker's daughter as they walk round an exhibition together and attend an opening. The programme shows Parker and her artmaking processes but also shows the other people, transport, locations and materials that inhabit her working day.

Although each programme depicts the artists as almost entirely oriented towards making art they give glimpses of other things – rituals of food and family interactions for example. These other things are presented as if without difficulty or problem. In this sense the viewer's expectations of the unhindered artist-genius at work are affirmed.

Of particular relevance are two television documentaries about the peer group and artworld contexts of the participating artists: *Glasgow: The Grit and the Glamour* (2012) and *Maverick Generation* (2014). These also depict artmaking in studios but not in the fly-on-the wall style of the BBC 4 documentaries. They are more 'tourist-guide' in style as the presenter, from the upper deck of an open-top double decker bus, explains details to camera:

the tenements artists have lived in, the bars they visited, and the bus routes they followed from home to art school and studio. In this way the buildings, streets, warehouses, galleries and art school of a city become part of what represents what artists do. The city becomes important in the representation.

The City of Glasgow, its bohemian Cultural Quarter, The Glasgow School of Art and its histories of Avant Garde art are all significant urban aspects of the work of the participating artists. The city is certainly significant in the study but for some it is already 'miraculous'.

The phrase 'the Glasgow Miracle' mentioned in the opening chapter is often used in the media to describe Glasgow's transformation from post-industrial city to vibrant international hub of contemporary art (Glasgow School of Art, 2014; Jeffrey 2014). The miracle is reportedly evidenced by the high proportion of international and prize-winning artists who have chosen to live and work in Glasgow rather than other artworld centres such as London or New York. As it is currently used the phrase is associated with the commercial and professional success of a small group of artworld elite but its origins lie with the international curator Hans Ulrich Obrist who used it to describe the camaraderie and generosity of spirit that characterised the city's artists in the early1990s. The phrase has become a marketing slogan for Glasgow School of Art student recruitment and tourist visitors alike: a 'Glasgow Miracle Walking Tour' will help you 'uncover public art, architecture and design to reveal Glasgow's remarkable creative generation' (Glasgow School of Art, no date).

Since 2005 a third of Turner Prize[2] nominees have been alumni of the Glasgow School of Art with winners in 1995, 2005, 2009, 2011 and 2014[3]. This year three of the four nominees are GSA alumni including the winner, Duncan Campbell, who also happens to have been a participant of this study. The Glasgow Miracle is part of what contextualises this study.

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[2] The Turner Prize is an annual contemporary art prize presented to a British artist under the age of 50
[3] GSA Turner Prize winners in 1995 (Douglas Gordon), 2005 (Simon Starling), 2009 (Richard Wright), 2011 (Martin Boyce) and 2014 (Duncan Campbell). The announcement of the 2014 winner post-dated the final activities of data collection and analysis for this study.

In these television representations the work of each artist is depicted as set apart from everyday life and focuses on the details of artmaking. Turning now to the artwork *Solo Scenes,* I explore how one artist chose to depict their everyday work *as an artwork*.

Artist at work: Solo Scenes (1998-99)

I share my analysis of *Solo Scenes* by the artist Dieter Roth because this representation of an artist at work was (during my original encounters with it) unmediated by television directors, voice-overs and editing. The artist Dieter Roth was both the subject and the director of the video footage in *Solo Scenes* thus it represents an artist's view of work. Of course, the everyday work depicted in *Solo Scenes is* mediated (by the art materials and processes of its production) but these are Roth's decisions and are part of what makes this work methodologically interesting.

1 *The monitors of Dieter Roth's artwork 'Solo Scenes'* [Digital photograph]

I first encountered *Solo Scenes* during the early stages of this doctoral project and I admit that I found it a powerful work. Its hulking physical structure and humble aesthetic content intuitively made sense to me and eventually helped make sense of what might constitute, and be constituted by, everyday work. The artwork *Solo Scenes* is a video installation. It takes the form of 128 black monitors stacked on three sets of purpose-built shelving [Figure 1]. The black box-like monitors are arranged in a grid pattern and unedited, continuous loops of video footage show the artist at work. *Solo Scenes* is a year-long video diary, a work of self-observation created during the last year of Roth's life (1997 -1998). He created the work by placing video cameras in his studios and allowing them to record both his presence and his absences. The camera acts as Roth's immediate audience.

Installation art infers a particular relationship with the audience. The audience's experience of the artwork is considered to be part of what makes it an artwork. It is an immersive and experiential artform into which the audience physically enters (Bishop, 2005) and where audience participation is its 'essence' (Reiss, 1994).

The various loops of video footage show a range of activities: reading, writing, speaking on the phone, labelling files. At any given time different monitors might show Roth mopping the floor, washing dishes and hanging up laundry. On yet other monitors Roth can be seen sleeping, using the toilet and returning from a shower. In one particular 'scene' Roth can be seen coiling metres of blue plastic tubing (or hose). He is coiling it in his hands, his head tilted to one side. He is wearing a blue dressing gown, and he is shown walking out of the camera's view. None of these activities affirm the trope of the artist-genius at work. In this sense *Solo Scenes* confounds the television viewer's expectations of the artist at work. There is no evidence of artmaking, no narrative voice-overs and no talking head interview to aid the viewer's understanding of studio work. But *Solo Scenes* is not a television programme – it is viewed in an art gallery – the context of viewing is different and the work can be read visually.

Visually, I am confronted with a grid pattern of black monitors. These rows and columns of black boxes are repeated in the three banks of shelving installed across the gallery space. Played on a loop each video repeats the same scenes again and again. Repetition and multiplicity are visual motifs in *Solo Scenes*. Palettes of browns, blues and greys are repeated across the different monitors. The grid format, the looping of images and the recurring palette are a visual tactic of copy and repetition (Neil, 2006) that serve to reinforce the repetitive and multiple natures of the studio activities depicted. These are activities involving floor mops, toilets and blue dressing gowns – the material world of Roth's studio.

The form and materials used in the construction of *Solo Scenes* have a deliberate purpose. It is deliberate that the audience is simultaneously confronted with all 128 monitors of moving images. It is deliberate that the sound quality is audible but that no single audio rises above another. It is deliberate that the monitors are all within viewing height. The whole installation is designed in relation to the aesthetic experience of the audience. This relational aesthetic (Bourriaud, 2002) is important to the form and content of contemporary installation art. What Roth creates is not so much an artwork but a situation with the audience (Bishop, 2012). In response to *Solo Scenes*, the audience comes to learn about subverting conventions of the self-portrait. The construction of *Solo Scenes* educates the audience to 'look' (Becker, 1982, p. 64).

Returning now to the 128 monitors of *Solo Scenes* I ask, what does this artwork show to be the everyday activities of the artist? This is not a systematic content analysis rather it is a critical interpretation, a kind of compositional analysis (Rose, 2007) of the type described later in Chapter 4. The monitors of *Solo Scenes* show the artist engaged in a variety of activities. The artist is often shown sitting at a table reading, writing, sorting through papers, labelling video cassettes, speaking on the telephone or drawing. His movements are slow, heavy and considered – their pace invites me to pass them by and look instead at the surrounding material world: a glass of milk; a shawl, bathroom and bed. Ordinary materials composed as part of the everyday activities of an artist.

Of course with self-observation comes self-censorship. There is much that Roth has not included. Described as a 'tour de force of self-presentation' (Kuspit, 2004) I find it equally interesting to consider what Roth has chosen *not* to present of himself to the audience. For example, I find myself wondering why he is not showing me any obvious artmaking. Law's (2004) concepts of 'manifest absence' (that which is implied but not shown) and 'othered absence' (that which has been deliberately removed from the depiction) are useful here. There are very few, if any, instances of drawing or painting which a viewer might expect to see in the daily activity of an artist. It is not the case that Roth does not draw or use paint: brushes, pens, paper and inks are still in evidence. Rather he has chosen *not* to draw or paint for the cameras he knows to be there. Drawing and painting, the traditional signifiers of an artist, are absent, implied but not shown. Indeed I am surprised to find myself a sense of lack – a lack of vitality, a lack of well-being. Where is the strength of the man who has constructed these monumental towers of 128 television monitors? Why do I ask myself this question? It is as though I feel the artist to be absent. This lack may be deliberate. Perhaps Roth wants to attend to this absence and he wants the audience to share in this experience.

Othered absence is different. Othered is that which has been deliberately omitted, obscured or, as Lee and Stenner (1999, p.105) put it, 'made dead'. The monitors are labelled with the different studio locations (Basel, Reykjavik, Vienna) but they do not show the travel between and the packing, unpacking and repacking; nor do they show the people left behind or the people who welcome his arrival; there is hardly a glimpse of architecture, landscapes, or street scenes – there is nothing to distinguish the place of one studio from another. The locations of the studios seem almost to be made dead.

In these different visual representations of artists' everyday work there are similarities and differences. *Solo Scenes* depicts work as an artist perceives it; the television programmes depict work as a director perceives it – these depictions are mediated through different forms of expression and by different viewing experiences. In both forms of representation the physical and material space of the studio is made important. It is a lone space not shared

with others. Materials and processes are studio located (exclusively in the cases of Roth and Ackroyd- less so for Parker) and only Parker is shown to be working with spaces and people beyond the studio walls. The mundane domesticity of making coffee, pausing for lunch and integrating domestic tasks into the routine of the day is evident in the depictions of Roth and Parker. But there are things missing.

Not seen in Ackroyd's world are the people and other places of his artworld. He mentions, but the programme does not show, the gallery curators, critics, collectors etc., and his studio assistant who packs, frames and displays work around the studio. Entirely absent from all three depictions are the tasks of administration and finance that are a part of self-employed work: funding applications, project proposals or the writing of artist's statements. The artists seem to be presented as separate from these tasks but are they made manifest absent, traceable in the material environment of the studio? Or are they othered and deliberately obscured?

With these examples we know that the everyday work of contemporary visual artists is variable in terms of artform and cannot be assumed to be located in a fixed workplace. We know that although other people are likely to be involved in their everyday work, artists tend to work largely on their own and in private. Further we know that 'stuff' is important to what they do and their workplaces are also storage spaces for this stuff. What I want to do now is introduce these representations to some theoretical ideas that I think can extend what we know about what artists do. The shift that happens here is from doing as an independent activity, to doing as an activity inseparable from the stuff and knowing. Roth's *Solo Scenes* demonstrates that artists are not always artmaking. This causes me to consider what is defining the term 'artist'.

Artist, Practice, Materials and Knowing

The terms 'artist', 'practice', 'materials' and 'knowing' are slippery terms. Common sense usage assigns so many nuanced definitions to each term that a shared everyday understanding of each term cannot be assumed. Further, in the context of this thesis, each of these terms is used in very specific ways, drawing from sociological theories that are not everyday. The second and third sections of this chapter explore these terms by weaving the examples above (but particularly *Solo Scenes)* with selected theoretical literature.

Artist

The term 'artist' lacks clear definition (Bauer, Viola and Strauss, 2011) and suffers from the vagueness that McKinlay and Smith (2009) associate with the related term 'creatives'. Hesmondhalgh (2007, p.5) proposes the term 'symbol creator' for those people who create artistic works. He explains that the terms 'art' and 'artist' are weighted with ideas of genius and that their outputs and processes would be better described as 'symbolic creativity'. Symbol creator seems a term far removed from the bohemian lifestyle evoked in the television programmes of Ackroyd and Parker, and in Roth's artwork, but the connection between the doing and the identity of an artist is clear. Becker (2008) suggests that there is a

> …perfect correlation between doing the core activity and being an artist. Conversely, if you are an artist, what you do must be art

> (Becker, 2008, p.18)

However, *Solo Scenes* seems to confound this definition. *Solo Scenes* is an artwork. Following Becker's logic that the artist is 'defined as the person who performs the core activity without which the work would not be art' (Becker, 2008, p.24) the person who created the artwork is an artist. But the artist in question, Roth, is using *Solo Scenes* to show an apparent lack of observable artmaking. It seems to me that the activities of *Solo Scenes* (for example, eating, sleeping, travelling, and talking) define this particular artist. That Roth, Ackroyd and Parker, are artists is not in dispute. Rather what these examples from popular culture show is that it is not the artwork that defines artists but their activities.

However, these activities are not always about making art. Particularly in Roth's visual account, there is very little activity distinguishable as artmaking. This creates something of a tension with Becker's widely held means of defining artists. If the activities of an artist are what define the role, but those activities are not obviously about making art, then what is it that artists do? I find myself, and this question, stuck in a vocabulary-rut of 'doing', and 'activity'. Common sense uses of these words can refer to nothing more than action – they do not necessarily help me to understand the social interrelations involved in work. I want to explore this vocabulary but in ways that open up rather than close down understandings of what artists do. This next section introduces three concepts that are the main signifiers for this study: practice, materiality and knowing.

Practice

The concept of 'practice' as sourced from social science theories (Schatzki, 2005; Gherardi, 2009; Nicolini, 2011) offers a means of conceptualising what artists' do that could include, but is not restricted to, artmaking. The concept of practice is explored further in Chapter 3 but for the moment it is enough to borrow from Schatzki's (2001, p.3) definition of practice as 'materially mediated arrays of doings and sayings' and introduce immediately the interrelationship of materials and practices. Artists often use the phrase 'my practice' as a homogenising term that refers interchangeably to different artistic techniques and media *and* to the body of work that they create. This understanding of practice is familiar to the artworld but is very much centred on the processes and techniques of making of art. Using a particular materially oriented concept of practice enables me to move beyond artworld assumptions but without losing the artworld materialities.

The material nature of artists' practice

The material nature of artists' practice(s) is explored with a description of the studio as represented in *Solo Scenes*. Literature from the sociology of science (Latour and Woolgar, 1987; Knorr Cetina, 2007) is used to discuss this material-studio relationship as a fixed physical location, as a distributed or dispersed entity, and as a culture.

When an audience encounters *Solo Scenes* they gain glimpses of three studios each in a different country: Iceland, Switzerland and Germany. The interiors of each are similar despite the different locations. Without the descriptive labels on the monitors it is difficult to discern one studio from another – they are 'seen' as one studio. For this reason, when I write of 'the studio' I am referring to an amalgamation of all three spaces.

Roth's studio is organised with walls, floors, and windows that define bedroom from kitchen, from bathroom. It is inhabited with beds, tables, chairs, and sinks, made variously with wood, plastic, paper, metal and glass. These materials define the layout of the studio and the different activities that can happen there. The activities of the studio interact with its materiality. This is significant. When Roth shows reading, writing and drawing as studio activities, the books, spectacles, pens, pencils, reading lamps, and table-tops (or bed and pillows) are shown as inextricable from those activities. The activity and the materiality are entwined. However, as Roth shows this materiality repeated in different locations and at different times then the studio is no longer a single place but a multiplicity of places, activities and materials. In this sense, the studio is dispersed amongst different physical locations but homogenised through the repetition of activity and materiality evident in the videos. This dispersal might fragment the studio if it were not for the entwined activity and materiality that continues in transit between the studios. Roth's son recounts in anecdote how passing through Swiss Customs would bring the material nature of Roth's artist-activity to the fore:

> We were in Vienna: we had a studio there for some weeks. We were going back to Basel and we had to bring it back. It came to Customs and they said 'What is in there?' and Dieter said, 'Trash'. There was just one suitcase after the other full of rubbish. This was a big problem for them – bags of trash. If they had seen it now (the artwork) they would have 'got it' but at this stage it was not filed, it was not in a nice show. They thought this was absolutely ridiculous; these people are idiots – going through Swiss customs with suitcases full of rubbish. - *Bjorn Roth*[4] (parenthesis added)

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[4] Extract from interview with Bjorn Roth made to accompany *Dieter Roth: Diaries*, The Fruitmarket Gallery, Edinburgh, 2012. Transcribed by M K Michael in Log 61 (27 August 2012)

The material nature of the studio, defined in the structure and stuff of the physical space, is inextricable from the activities of the studio but does not depend on a fixed location. There are similarities here with ideas from science and technology studies and the significance of the laboratory, its materials and the activities of scientists. At this point I make a connection between practices, materialities and knowing because the activities of scientists relate to the construction of scientific knowledge. Latour and Woolgar (1986) draw attention to the 'black box' of the laboratory, the taken-for-granted ways of doing things, as a crucial site in the construction of scientific facts. Their ethnographic study showed that the material nature of laboratory processes is inextricable from their formation into scientific facts. Knorr Cetina (1983) also draws attention to the laboratory in the creation of scientific knowledge but differs from Latour and Woolgar in her perception of the laboratory as more than a fixed space. Where Latour and Woolgar's networks of materiality (human and non-human actors) are always framed within the singular context of the laboratory, Knorr Cetina extends the laboratory to accommodate a notion of 'culture'. Such a positioning infers a more dynamic means of constituting knowledge through materials and activity – where material aspects (or 'objects', using Knorr Cetina's vocabulary) are afforded the capacity to enculture knowledge. The laboratory is thus freed from the fixed location of a sterile room and is instead a culture of knowledge or as Knorr Cetina (2007) frames it, an 'epistemic culture'. They are explored in Chapter 3 but are discussed in a preliminary way here to set out the material significance of the studio and its relationship with knowledge.

The materiality of the studio and its significance to artists' activities now includes the notion of a culture of knowing, or epistemic culture. In these terms, the studio is now a site of practices. The next section explores an expanded notion of studio as a site of practices in relation to knowing. It does this by drawing further on those practice-based approaches anchored in organisational studies (Gherardi, 2009; Nicolini, 2011; Schatzki, 2005) and science and technology studies (Knorr Cetina, 2005; 2007).

Studio as a site of knowing

I now want to shift the focus of discussion from the actions and materiality of the individual artist to a focus on practices and their relationships. As previously discussed, artistic practices bring together activity and materiality but these need not be fixed to a single place. So if the example of *Solo Scenes* is appealed to once more, what has changed? The change is in switching my focus from what Roth is doing to a focus on those actions and materiality *as practices* and the relations between them. Instead of listing the activities of reading, writing and drawing and explaining that these activities are entwined with the materiality of books, spectacles, paper and furniture, the focus looks to what that entwinement can explain. Influenced by the work of Gherardi, Nicolini and Schatzki, then what can be explained in that entwinement is the knowing that resides there. Taking the view that 'knowing is always a practical accomplishment' (Nicolini, 2011, p. 604) then knowing and practicing are held in equivalence and the studio is a necessary site for their study. Therefore the focus that I now take forward is the relational equivalence of practice, materiality and knowing as constituted in and by 'studio'.

This relational equivalence is found in Knorr Cetina's (1997) 'sociality of objects' in a way that is useful to understanding how knowing manifests in object relations of materiality and practice. Knorr Cetina's account of an object-centred sociality resonates with what has been explored through *Solo Scenes*. Her descriptions of lack and libidinal wanting (Knorr Cetina. 1997) characterise aspects of Roth's everyday practices and *Solo Scenes* can be interpreted as a means of articulating those aspects of artists' expert knowledge. *Solo Scenes* illustrates the studio as an object-centred sociality. As the studio exists in many different places at the same time then the object-centred sociality is distributed, constantly changing in response to material and temporal circumstances. Adopting Knorr Cetina's notion of lack and corresponding structure of wanting enables the studio to be construed as an object-centred sociality where the sociality is dissociated from, but not alienating of, human groups. The capacity for dissociation is useful because despite this interrelationship of activity and

materiality, not everything about the studio is about bringing together, rather it is often about separation, editing and distancing. The studio, as a site of knowing practices, is not always concerned with connectivity or the bringing together of practices but can also be interpreted as a site for disconnecting, separating and oscillating in and out of relations.

In summary, practices may be understood as entwinements of activity and materiality within which knowing is enacted. Activity, materiality and knowing have been positioned as equivalent in a tripartite concept of practice with the material relationships (of the studio) foregrounded. With more detail I now consider how the practice approach can illuminate knowing as situated in artists' material practices.

Practice and knowing: a material relationship

There are different practice-based ways of thinking about artists' knowing with varying emphases on material relationships. Knowing can be understood as aesthetic and experiential drawing on the writing of Dewey (1934), Greene (1994), and Eisner (2002) – all three highly influential writers in the fields of education and art education specifically. Knowing can also be understood as reflective and critical in terms of the reflective practitioner (Schön, 1983, 1987). A third way to understand knowing is as situated and participatory drawing from work on situated learning (Lave and Wenger, 1991) and communities of practice (Wenger, 1998).

Knowing as aesthetic and experiential

Dewey (1934) presents a way of talking about knowing using terms and notions that resonate with *Solo Scenes*. Describing art as experience, as 'a process of doing or making' Dewey anticipates the relational aesthetics of *Solo Scenes* with the notion that the artist 'embodies in him the attitude of the perceiver as he works' (1934). Dewey argues that whereas science states meaning, art expresses meaning. As an expression of meaning *Solo Scenes* presents knowledge of studio-based work as expressed by the media Roth selects

(video, rather than film; moving images rather than still, for example) and mediated by Roth's anticipation of the audience's experience of it.

Experiential and aesthetic dimensions of knowing are taken up by Greene (1994) who insists that only by attempting to put experience into words does knowing become apparent:

> If I had the opportunity, I would insist that every teacher (like every student) should have an opportunity to work with at least one medium to mold, to carve, to detail, to embody feelings somehow. No matter what the degree of insufficiency, the very effort to say how it was, how it is, by means of words, to transmute a startling perception into an image, to express a feeling through an arrangement of chords, somehow brings us into the heart of the artistic-aesthetic. We may not succeed. We may not complete what we want to complete. But we know in some measure; and we rediscover what it is to move beyond, to question, and to learn.
>
> (Greene, 1994, reproduced in Diaz and McKenna, 2004, p.26)

This particular quotation is powerful in that it gives words to the abstract non-discursive way of knowing that is aesthetic experience – I have always found this difficult to explain. Second, her recognition that *trying* to give words to a non-discursive material and embodied engagement is a way of knowing.

The claim that not all knowledge is reducible to language is taken forward by Eisner (2008) who echoes Greene's appeal for experiential understanding and empathy: '(e)xperiencing a situation in a form that allows you to walk in the shoes of another is one way to know one aspect of it' (Eisner, 2008, p.6). Here Eisner refers to knowing *about* something through an aesthetic and arts-based experience. He writes of 'situations' where tasks and materials are designed to facilitate learning – again knowing (understanding) comes through experience (Eisner, 2002, p.47). Although Eisner writes of material engagement and aesthetic experience as important means of knowing (whether that is the emotional experiences of another or the aesthetic effects of paint for example) the location of knowing for Eisner is located in the mind of the individual.

Similarly, Schön's (1987) 'reflective practice' positions practical experience as a means of understanding. Here knowing is understood as reflective, critical and situated in the

activities of practice. Schön's term 'reflection in action' (Schön, 1987) describes a participatory form of knowing: reflection demonstrates an active participation with practices. Theories of experiential learning such as those of Dewey, Greene, Eisner and Schön have been very influential in the field of education, and more specifically, art education. These are theories that have relied upon the notion of the practitioner's reflection on actions as a way to improve performance; and as a way to critically appreciate the norms guiding one's decisions and actions. These theories set the individual at the centre of practices and at the centre of knowing.

Whilst the writings of Dewey, Greene, Eisner and Schön argue for the value of engagement with materials and the role of past experiences in the construction of knowledge, they stop short of foregrounding materialities as active participants in the construction of knowledge. My intention is to introduce a perspective where the materiality is foregrounded in aesthetic experience.

The artist David Hockney, curious about the skilful gestural renderings of Old Masters drawings, explored the use of the *camera lucida* 'a prism on a stick that creates the illusion of an image of whatever is in front of it on a piece of paper below' (Hockney, 2001, p.28). Creating hundreds of pencil portraits with this optic Hockney proposed that the detail of the quick and gestural drawings of the Old Masters were not simply the consequence of talent and genius but were aided by the lens-based projections of the camera lucida. Essentially Hockney suggested that the Old Masters traced their drawings rather than observed directly from life. The point here, other than the rewriting of art history, is that this new knowledge (that Old Masters such as Ingres used technologies in observational drawing) developed from Hockney's aesthetic experiences of the challenges of drawing from life, his knowledge of different mark-making materials and the bodily movements necessary to create gestural animated portraits. Hockney's experiential understanding of the materiality involved in such drawing caused him to question the materialities involved in the practices of Old Masters.

Others have argued that the aesthetic and experiential dimensions of knowing are an effect of what materials are actually doing in the construction of knowledge. In this regard I turn to those who are making the case for knowing not only as experiential and aesthetic, but as necessarily involved with materialities.

Strati (1999) develops an aesthetic dimension of knowing in practice in his observations of roof-making practices. He observed that the necessary sensory, experiential knowledge of roofing was gained only through the acts of *doing* roof-making. For example, when making decisions about working on a roof it is necessary to take note of the weather, temperature and climate as these all affect the activity of the roofer and the properties of the roofing materials: wind, rain, extremes of hot or cold all affect how a roofer can behave on the roof and also affect how tiles, cement and wood respond. Interestingly, and in relation to Greene, Strati also observed that these sensorial aspects of the practice knowledge become explicit when teaching others how to do roofing.

What Dewey, Greene and Strati all give voice to, is that knowing can be understood as aesthetic experience. In this regard *Solo Scenes* is an expression of aesthetic experience (Roth's experiences, his knowing, of studio work) but as a work of art it is also an invitation into aesthetic experience and knowing. By virtue of its public exhibition, *Solo Scenes* invites audiences to experience something of Roth's own knowing of his studio work. *Solo Scenes* performs this invitation in a number of ways. First, it is exhibited – a clear invitation to be viewed, looked at and made sense of. Second, the use of television monitors and moving images unambiguously invite a 'viewer' into the artwork. Third, the barely audible sound begs the audience to attend more closely and to stay a little longer. *Solo Scenes* is a representation, a stand in, for Roth's knowing of studio work. Roth depicts himself engaged in ordinary activities entangled with material properties, in other words he is depicting his material experiences of daily studio work. In creating *Solo Scenes* Roth's experiential understanding of daily studio work is made visible in the videos played on 128 monitors. To communicate this experiential understanding Roth uses aesthetic and visual strategies. His

attentions to levels of sound, camera angle, speed of video, space surrounding the installation – these are all sensory attentions that indicate a knowing in the practice of making *Solo Scenes* that moves beyond the underplay of the senses in practice (Nicolini, Gherardi, and Yanow, 2003)

Knowing as situated and participatory

Lave and Wenger's (1991) 'communities of practice' (CoP) is now a well-established way to theorise the situated and participatory nature of knowing in practice. The CoP perspective emphasises knowing in practice as a 'gradual process of fashioning relations of identity as a full practitioner' (Lave and Wenger, 1991, p.121). The core CoP concept of 'legitimate peripheral participation' describes the developmental process of moving from newcomer (apprentice) to full practitioner through increasing participation in the practices of a given community.

In terms of *Solo Scenes* this expectation of participation presents something of a problem. Roth depicts himself as non-participatory and without community. The studio activities that *Solo Scenes* presents are very much isolated from other activities and of other people. Roth shows himself working alone. Does this mean that CoP cannot explain the knowing in practice that *Solo Scenes* enacts? However, *Solo Scenes*, as situated in a gallery of contemporary art, could be argued as a visual and material statement of participation in the community of contemporary art practice; a community that includes curators, gallery owners, collectors and critics. But in this view *Solo Scenes* acts as proxy for Roth's participation, which is perhaps not how Lave and Wenger intended CoP as their theorising is centred on practitioner relations with each other rather than on practitioner relations with material objects such as artwork. Lave and Wenger's examples are rich with materiality. From the prenatal massages and home visits of the Yucatec midwives to the navigational equipment, ships and anchors of the naval quartermasters it seems that legitimate peripheral participation has as much to do with material participation as with practices. However there are important limitations in Lave and Wenger's analysis of materiality in action and

knowing, and in their concepts of 'community' and 'participation', which will be taken up in the next chapter.

Summary

From this critical engagement three particular observations can be made about the everyday work of artists. As materials *and* activities are involved in this work then both need to be taken into account when studying this work. The terms 'activities' and 'doing', in their common sense use, can refer to nothing more than action and do not adequately accommodate the material nature of what artists do. Studios are significant sites of everyday work but they cannot be assumed to be a fixed place or destination. In these observations the broad concepts of artist, practice, materiality and knowing are relational: the identity of the artist is tied into everyday activities; these activities are entangled with the material world; and knowing is accomplished in this practical and material entanglement. The methodological concerns rest in the paradox that afflicts the study of social phenomena conceived as relational and mutually constituting: how can relational phenomena such as artists' practices become visible and analysed without diminishing the relationality that holds the practices together? Similarly, how can the fluidity of the studio become visible and analysed without deconstructing its characterising flexibility? The visual strategies, tactics and elements found in *Solo Scenes* offer a means of making such relations visible. In Chapter 4 I take such visual and aesthetic strategies into a *methodology of imagework* designed specifically for the study of sociomaterial practices. But first, in Chapter 3 I present the specific theoretical resources that underpin this study.

3   Theoretical Resources

Introduction

Artists' everyday work is not limited to artmaking. It involves both materials and activities that transcend traditional definitions of what an artist does. In order to explore this it is necessary to find ways of looking that do not default to those traditional ways of defining and categorising artists' work. Exploring the work as sociomaterial practices is one way of opening up and reconceptualising how that work might be understood. Where Chapter 2 introduced key theoretical concepts through the artwork *Solo Scenes*, Chapter 3 examines these ideas in greater detail positioning them amongst particular theories of practice. Practice, materiality and knowing are explained as the co-constituting concepts at the core of the study.

The chapter is structured in four sections. First the broad scope of practice theory is set out and concepts of habitus and communities of practice are explored in artist-related contexts. Then the significance of materiality is considered and a sociomaterial perspective is introduced. The concept of site ontology (Schatzki, 2005) is considered for its usefulness in understanding wider material contexts of work and symmetry (Latour, 2005; Law 2004) is explained as a particular way of valuing the material constitution of practices. In the third section concepts of knowing-in-practice (Gherardi, 2009) and an object-centred sociality (Knorr Cetina, 1997, 2001) are explored as a means of foregrounding artistic knowing as materially situated in the multiple environments that constitute the 'studio'. Finally, consideration is given to how these individual concepts might come together and different gathering metaphors are explored.

Practice Theory

The concept of practice was discussed briefly in Chapter 2 but here the concept is explained within attention to a set of theories that give the concept its theoretical underpinnings. There are nuances in how different theories use the concept of practice; these nuances have implications for how the term might be used in a study of an artist's work. The following explores these nuances.

Practice theory is not a single cohesive theory (Schatzki, 2001). Rather than a single system of grand cultural theory it is a 'family of theories' (Reckwitz, 2002. p.244) with a particular understanding of what constitutes the 'social'. This understanding is located in a distinction between 'practice' and 'practices'. The former Reckwitz describes as 'merely an emphatic term to describe the whole of human action' (Reckwitz, 2002. p.249); and the latter is described as

> a routinized type of behaviour which consists of several elements, interconnected to one another: forms of bodily activities, forms of mental activities, 'things' and their use, a background knowledge in the form of understanding, know-how, states of emotion and motivational knowledge

> (Reckwitz, 2002, p.249)

Reckwitz draws attention to the shifted status of each of these (body, mind, things, knowledge, discourse, process and the agent) in constituting the social: mind and language are decentred and things, practical knowledge, bodily movements and routine assume a central role. Within the parameters of this study, when I speak of practice theory I mean those ways of understanding social phenomena where things, practical knowledge, bodily movements and routine assume a central role.

Despite a diversity of practice-oriented theories there are commonalities shared across different approaches to practice. First practices *constitute* social life. In other words the social is not something that already exists; it comes into existence through the *doing* of

practices. Second, practices are *materially mediated* in that they are always accomplished in relations with materials. Third, practices are *situated* meaning that they are accomplished in specific (material) everyday contexts. Practices then are materially mediated activities situated in everyday contexts and constitutive of social life. Further, they can be recognised through their repetition *and* specificity, making them 'relatively stable' (Gherardi, 2010). Understood in these terms practice can be used in empirical investigations as a way of seeing social phenomenon (the social). In understanding the social as constituted by material practices it no longer makes sense to see the social world as external to, or separate from activity: they are mutually constitutive. Such a practice approach accommodates multiple, non-linear and complex explanations of social life.

With this richness of choice in mind, in the subsequent sections of this chapter I focus on those perspectives, concepts and metaphors that are most useful to an empirical study of artists' practices. The first section examines the concepts of habitus and field (Bourdieu, 1977, 1992) with reference to two empirical studies exploring social and material aspects of Avant Garde music (Prior, 2008) and the conservation of modern art (Rubio & Silva 2013). I then consider legitimate peripheral learning (Lave and Wenger, 1991) and communities of practice (Wenger, 1998) through a study of Alaskan Inuit design (Reitan, 2006). From explorations of each of these theoretical positions I shift to discuss the significance of materials and materiality in practice, and a sociomaterial perspective of activity and learning which is attracting interest among social science researchers. The discussion then moves to related issues of the specifics of site ontology (Schatzki, 2005) and the sociality of objects (Knorr Cetina, 1997).

Habitus and field for the study of practices

Bourdieu made significant contributions to the concept of practice as a focus of study, and any discussion of practice theory needs to acknowledge his influential ideas. Key works such as *Outline of a Theory of Practice* (1977) and *The Logic of Practice* (1992) reveal not

so much a consistent theory of practice as a theorizing of his core concept of habitus. Understood as a social network of those who know, through practical understanding, the 'rules of the game', habitus describes much of what other theorists take to be part of practices (Shove, Pantzar & Watson, 2012, p.4). In close relation to the concept of habitus is that of 'field'. Field is a network of relations between agents within a specific domain and thus the term 'field of practice' – where the world of art is a field of practice.

Bourdieu's theory of field has become useful to those contributing to what some have called a 'new sociology of art' (Zangwill, 2002; de la Fuente, 2007; Bottero and Crossley, 2011). For example, Prior (2008) uses the theory of field to explore the socio-economic relations of contemporary music styles. Prior (2008) applies Bourdieu's theory of field to analyse a contemporary music style called 'glitch …characterised by sonic fragments of technological error' (Prior, 2008, p. 301) and composed 'as a series of micro incidents – bleeps, cuts, clicks and pulses -rendered by digital techniques and tools' (Prior, 2008, p. 306). Prior adapts Bourdieu's model of cultural production to reveal how, with its marginal position in the music world, glitch reproduces categories of privilege and class: playing to educated audiences in classical venues. In remaining faithful to Bourdieu's theorising, Prior admits that the technology at the very heart of glitch could only be viewed as symbolic rather than agential resources. He suggests that what is missing from his Bourdieusian analysis is 'the texture of technology… the multifarious modifications and translations that technologies afford' (Prior, 2008, p. 313).

Rubio and Silva (2013) explain changes in fine art conservation practice through the theory of field. They encountered difficulties similar to Prior with their study of the ways in which the physicality of contemporary artworks 'redefine the dynamics of competition in the field of contemporary art' (Rubio & Silva, 2013, p. 163) and they seek to extend the concept of field to address Bourdieu's failure 'to explore the possibility of considering objects as genuine agents within the field' (Rubio & Silva, 2013, p. 163). Rubio and Silva study the work of the conservation laboratory of the Museum of Modern Art (MoMA), New York,

and find that, far from being stable entities, artworks are constantly changing. The constantly changing artworks make demands on the professional practices of the conservators. Using a case study of the conservation practices surrounding the 1962 Claes Oldenburg work *Floor Cake*[5] Rubio and Silva demonstrate that the changing materiality of the artwork transforms the relations of the field that is professional fine art conservation practice.

> In the case of Floor Cake, its maintenance required the reorganization of conservation boundaries within the lab as well as the implementation of new practices of collaboration. Floor Cake thus illustrates how relations with the field cannot be understood outside the temporal trajectories of the physical artefacts through which these dynamics take place and unfold over time.

(Rubio & Silva, 2013, p. 170)

Both of these studies encountered limitations in Bourdieu's theorising of practice. Although the theory of field and habitus point to practices as fundamental to social life, they are practices performed by the individual person with little account taken of the role of the materiality in social life. For Prior (2008) and Rubio & Silva (2013) the materiality of the respective artworks affected the practices of the field, rather than the practices of the individual composers and conservators. In summary, Bourdieu presents habitus and field as theoretical concepts for the study of practices of cultural production. Prior (2008) and Rubio & Silva (2013) have used these concepts to expose socio-economic circuits of production and conservation in the social worlds of contemporary music and contemporary visual art. However, field and habitus offered little vocabulary with which to explore the role of materiality that I have argued is central to the practices of contemporary conceptual art.

Communities of practice

Communities of Practice (CoP) is a model of situated learning useful in studies about *becoming* a practitioner. As discussed in Chapter 2 it was first articulated in Lave and Wenger's (1991) classic study of the social worlds of tailors, midwives, butchers and

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[5] *Floor Cake*. Claes Oldenburg, 1962. Synthetic polymer paint and latex on canvas filled with rubber and cardboard boxes, 58 3/8" x 9' 6 1/4" x 58 3/8". Museum of Modern Art, New York.

recovering alcoholics and it examines how newcomers *become* members of these specific identifiable communities through a process they termed 'legitimate peripheral participation'. In an example drawn from design education Reitan (2006) used the concept of CoP to explain the formation of Inuit embroiderers and the aesthetic development of Inuit design. This involved practices of learning how to embroider traditional Inuit patterns onto traditional garments. Reitan found that although the embroiderers were all part of the craft community the degree of their membership was determined by their level of practical skill and competence within a particular Inuit aesthetic. Embroidery work was returned to 'newcomers' to be redone if it did not meet expected standards of stitching or if the design strayed from traditional visual elements. Deviations were tolerated only as slight, almost imperceptible changes to the overall design. With this observation Reitan used the community of practice concept to explain the preservation of Inuit design even as it changes. However, this idea of preservation can be interpreted differently. Preserving the continuity of Inuit design can be interpreted as the community reproducing historical routines and hierarchies, and closing down opportunities for change. The focus on what the community is doing detracts from other influencing factors that might be at play like the availability and costs of certain threads, colours or fabrics. This wider ecology is understood as external to the community but is nonetheless a significant influencing factor.

One of the persistent critiques of CoP is that it tends to treat practice, practitioners and knowledge as fixed by a single community and 'is somewhat limited in examining the actual interplay of community members, objects and ideas' (Fenwick, 2010a, p. 232). Thus Gherardi (2009) has advocated a change of emphasis away from focusing on the 'community' of practice to 'practices of communities', and so challenges the problematic CoP notion of the bounded community as a container of knowledge. Practices of community also confronts the idea that the community pre-exists its activities and suggests instead that a community is an effect of the activities – a community exists because of the activities – it cannot exist without the activities.

Limitations of socio-cultural approaches

The concepts of habitus, field, and community of practice offer useful theoretical resources for the study of artistic practices. They are not, however, without their limitations. When Prior (2008) attempted to integrate the role of technology into his account of the cultural production of contemporary music (specifically, 'glitch') he found that Bourdieu's theory of field could only describe the technology involved as 'an instrumental 'badge' or a 'thing' that secures and reproduces' (Prior, 2008, p.313) rather than what the technology could make possible. Similarly Rubio and Silva's (2013) study established that the changing materiality of deteriorating artwork was transforming the field of conservation practices but the theory of field had no means to account for the influence of materiality on these transformations. These limitations are reflective of criticisms of socio-cultural practice theories in general. The strong human orientation directs attention to what people are doing but obscures the view of what the materials are doing. Thus there is limited attention to the materiality of social life and situated actions.

Bourdieu is not against materiality but Rubio & Silva (2013) argue that he does not allow for the possibility of materials as *constituent of* the social field. Thus an ontological distinction appears to be made between the material and the social. This separation is problematic, as Prior and Rubio and Silva have shown, because it means that the social world of art can only be constructed as person-person relations where the materiality of the artform is of little or no consequence. So while practice approaches thus far conceived offer a useful starting point for my theoretical frame, the limitations encountered compel me to ask more specifically, what type of practice framework can accommodate a sociality that is at once human, non-human, action and materiality? To answer this question I move away from seeing the practices of social life as relations between people to seeing the practices of social life as relations that include people, activity and materiality: sociomaterial.

Materials, Materiality, Objects and Things

> Materiality includes tools, technologies, bodies, actions and objects, but not in ways that treat these as 'brute' or inherently separate and distinct from humans and designers. Materiality also includes texts and discourse but not in ways that over-privilege linguistic, intertextual and cultural circulations

> (Fenwick, Edwards, and Sawchuck, 2011, p.vi)

Sympathetic with the current materiality direction of this practice discussion Fenwick, Nerland & Jenson (2012) above offer a description where the materiality of social life is both tangible, as in the artwork *Floor Cake*, mentioned at the beginning of this chapter; and intangible, as in changes to conservators' practices at MoMA (Rubio and Silva, 2013). The elusiveness of an intangible materiality prompts me to pause and consider the differences, if any, between materiality and materials in the proliferation of stuff, objects and things of practice.

Pink (2012b) studied practices of domestic energy consumption (an invisible practice like practices of knowledge or learning) by paying attention to how people cooked in the home and what their leisure activities were. By observing the materialities of the home Pink was able to describe energy consumption as a set of practices rather than a fuel tariff. Yaneva's (2005) study of architectural design practices observed the ways in which the materialities of scaled models influenced the work practices amongst collaborating architects and consultants. She observed that the scaled models were collaborating with cameras, digital software and architectural drawings, collaboration that she termed a 'material dialogue' (Yaneva, 2005, p.867). In an earlier study Yaneva (2003a; 2003b) addressed museum practices through attention to the materialities involved in the installation of a conceptual artwork. By attending to the ways in which the main component of the artwork (a bus) changed, and was changed by materials such as walls, flooring and lighting Yaneva identified key moments when the 'bus' became an artwork – it did not enter the museum as an artwork but became one only through many material relations. Similarly Herrero's (2010) study of art auctions observed that the materiality of the auction catalogue, its quality

of paper, design layout, and image quality, 'trained' buyers in the use of catalogues and thus ordered their behaviour as prospective buyers of art. In these examples, tools, technologies, and materials are not separate from practices but they are active in creating practices.

For a discussion of materials and materiality in relation to ideas of practice (particularly artistic practices) I turn to the work of anthropologist, Ingold. Ingold is not so much a practice theorist as an anthropologist-philosopher who studies skilled practitioners and what it means to make things. The intricacies of Ingold's thinking are important to this discussion of materials and materiality because he is concerned with how materials can act in the world. He does not however afford symmetry to the material world but his descriptions of how materials are in relation with the social world are useful in moving away from materials being separate from human activity. Influenced by ideas of 'matter flow' and 'becoming' in Deleuze and Guattari (2004), Ingold frames practice as human-centred material activities that are intervened by natural forces and frictions. When he writes of materials he means 'the stuff that things are made of' (Ingold, 2010b, p. 94). Ingold lists examples of such 'stuff' citing Hodges (1964, p.9): 'pottery, glazes, glass and enamels; copper and copper alloys; iron and steel; gold, silver, lead and mercury; stone; wood; fibres and threads; textiles and baskets; hides and leather; antler, bone, horn and ivory; dyes, pigments and paints; adhesives; some other materials' (Ingold, 2011, p.20). What is immediately apparent in this list of materials is the elemental, natural and found nature of the stuff. These are materials with an archaeological, physical, observable presence in the world, each with properties that yield differently to practitioner hands and technologies of making. For example, what can be made from clay, and its subsequent purposes, is very different to what can be made from threads and its subsequent purposes: a cooking pot is unlikely to be crafted from threads. However, Ingold is adamant that practices of making are not about 'the imposition of form upon the material world by an agent with a design in mind' (Ingold 2010b, p.91).

In an argument that Ingold reiterates in other publications (Ingold, 2010a; 2011) he critiques contemporary discussions of art and technology that reproduce a hylomorphic model of

creation: a form intentionally created by something with agency, onto something without agency (in other words, human imposition upon inert materials). Ingold critiques the assumptions of agency and argues that 'the forms of things arise within fields of force and flows of materials (Ingold, 2010b, p. 91). With this critique he proposes a model of creation with ontology 'that assigns primacy to the processes of formation as against their final products, and to the flows and transformations of materials as against states of matter' (Ingold, 2010b, p.92). In particular, Ingold is arguing against the agency of objects – a recurring concern where materials and practices are brought together.

For Ingold agency is something possessed by people: only people have the capacity intentionally to 'act on objects in their vicinity' (Ingold, 2010b, p.94). To illustrate his point Ingold describes the experience of making and flying a kite – an experiment he undertook with university students. 'Using fabric, matchstick bamboo, ribbon, tape, glue and twine, and working indoors on tables, we each made a kite' (Ingold, 2010b). He describes how the assembled kites were inert objects until, that is, they were taken outside whereupon 'they leaped into action, twirling, spinning, nose-diving and, occasionally, flying' (Ingold, 2010b). The kite explains Ingold, could not of itself, exert agency and fly. The kite could only fly when currents of air intervened with both the materials of the kite *and* the actions of the person holding the kite strings. Ingold distinguishes the inert *object* of the kite, lying as a fait accompli on the table indoors, from the lively movements of the *thing* that is the kite-in-the-air. The inert object has become a thing because the thing of kite-flying is where air currents, human activity and material properties are all entwined and 'going on'. Neither the kite nor the human flyer are endowed with agency, rather they are each 'energised by the flow of materials, including the currents of air, that course through the body and, through processes of respiration and metabolism, keep it alive' (Ingold, 2010b, p.96). So how does this description of kites flying help explore differences between materials and materiality?

For Ingold, remember, materials are the stuff that *things* are made of. We know from his description of the kite flying that its designation of 'thing' is only when it is a kite-in-the-air

(not a kite on the table). What makes this a thing of the kite-in-the-air includes the various materials: fabric, matchstick bamboo, ribbon, tape, glue and twine, but also active participation of the person holding the kite and the intervention of currents of air. What makes the kite-in-the-air cannot be reduced to the materials of the kite. What makes the kite-in-the-air must include bodily actions and natural forces.

Ingold is very clear about his vocabulary of objects, things and materials. Objects are without life with nothing going on; they are inert artefacts, a fait accompli. Things are places where several goings on become entwined, goings on that include natural forces and human activity – 'things are in life, rather than life in things' (Ingold, 2011, p.29). Materials are the elemental stuff that things are made of. Things, materials and human activity enmeshed with natural forces and frictions constitute Ingold's social world. As for a definitional difference between materials and materiality I suggest that materials are distinct categories of physical substances (extending beyond Ingold's elemental list to include man-made materials and digital technologies). Materiality becomes a term descriptive of a physical presence that includes bodies, forces (the materiality of the wind is not a physical substance in the same manner as the kite, but the materiality of the wind – the currents of which can be seen in the movements of the kite). The definition of object is revisited the later section 'sociality of objects'.

Various conceptual tools have been created by contemporary thinkers with a sociomaterial perspective towards practice. Metaphors such as bundles (Schatzki, 2001), actors (Latour, 2005), things in life (Ingold, 2011) aid the sociological description of practices. However, there are three particular concepts that assist in accounting for those practices as constituent of social life: 'site-ontology' (Schatzki, 2001, 2005, 2012), 'knowing-in-practice' (Gherardi, 2006, 2010) and a 'sociality of objects' (Knorr Cetina, 1997, 2001, 2007). In the next section I introduce each of these three concepts (and associated metaphors) and suggest their usefulness for the study of artists work practices.

Sociomaterial perspectives for the study of practice

The term 'sociomaterial' describes the equivalence given to the material world (including non-human) in explanations of social phenomena like work and practices. I understand 'sociomaterial sensibility' to describe my attitude towards the subjects of my study: that I am making efforts to understand what materialities do in practices as much as human activity. In terms of practice theories, sociomaterial sensibilities are clearly articulated in the approaches of complexity theory, cultural historical activity theory (CHAT), and actor-network theory (ANT), and they are gaining theoretical purchase for the educational study of professions and professional practice (Fenwick, Edwards & Sawchuck, 2011). The theoretical resources used to support this thesis are not drawn from any one theory but they reflect similar sociomaterial sensibilities. For clarity, the definition of sociomaterial adopted for this thesis is a perspective that views social life as performed into existence through material practices.

This material attention marks an ontological shift away from a human-centric view of practice. A human–centric view of practice is illustrated in socio-cultural studies such as Lave and Wenger's (1991) 'legitimate peripheral learning' where human practitioners (and their minds) are at the centre of practice. In these theories only people are afforded with the capacity to act in and on situations; and the rich materiality involved is relegated to background context rather than active participant. The consequence of this relegation is that explanations of practice are without the material detail necessary to their performance. A material attention, or disposition, is a deliberate attempt therefore to counter this human-centric bias and incorporate materials more appropriately in accounts of practice. Further, a sociomaterial disposition is not 'anti-human' and it does not focus on materiality to the exclusion of people. At its most radical it is characterised in Latour's (2005) concept of *symmetry.*

Symmetry as a sociomaterial value

A study that adopts symmetry agrees that '*the same kind of explanation or account should be given for all the phenomena to be explained*' (Law, 2004, p. 164). In doing so then such explanations can be explored in relation to each other and more importantly, in relation to the phenomenon being explored. In other words, the explanations are relational. This is quite different to an approach where explanations are generated from outside the phenomena and produced as 'stand ins' for understanding. Latour (2005) cautions that symmetry is not about reconciling a human and non-human binary but it 'simply means *not* to impose a priori some spurious *asymmetry* among human intentional action and a material world of causal relations' (Latour, 2005, p.76, italics in original). In other words, symmetry is an attitude of equivalence and open-mindedness that one adopts towards all the elements of practice. Knorr Cetina's (2001) explanation of the displacement of the human from the centre of social descriptions could be read as an example of the consequence of symmetry, although she does not use that term herself. For this study of work practices and artists it means that what the artist is doing is no more or less significant to what the materialities of the studio, for example, are doing; each must be given even attention. The levelling of '*difference between human and non-humans*' (Brown and Capdevila, 1999, p.38) is important to the sociomaterial ethos of the study and how the methodology articulates with the theoretical resources. However, symmetry and its adoption within a theoretical framework is '*one of the hardest things to keep hold of and operationalize*' (Fenwick & Edwards, 2010) but it is deliberately adopted within this study to create a value that ripples through the methodology, the analysis and subsequent representations of the research endeavour. With this equivalence in mind I turn next to explore specifically how materials, materiality, objects and things can constitute social worlds.

Site-ontology

Site ontology is a way of exploring the influences that (temporarily) define a practice. It is, for Schatzki (2005, p.468), '*a type of context*'. For Schatzki (2005), practices are '*organised*

human activities of doings and sayings' (Schatzki, 2005, p.471). Site ontology is his means of describing a wider ecology of which given practices are a part. This concept envelops his signature idea of the '*practice-arrangement bundle*' (Schatzki, 2005, p.475) which he describes as making up social life. Arrangements are the material entities that people manipulate or react to and they include '*human beings, artefacts, other organisms, and things*' (Schatzki, 2005, p.472). Together these practices (human) and material arrangements are bundled together forming constellations of practice-arrangement bundles. These human activities are organised through three practice phenomena: understandings of how to do things (knowhow), rules, and teleoaffective structure (desire, aims) (Schatzki, 2005, p.472). The practice-bundle and material arrangement are mutually constitutive and are the core of Schatzki's (2001) theorising,

Social life is described as a nexus of these practice-arrangement bundles and the nexus exists within a particular context, which Schatzki terms 'site ontology' (Schatzki, 2005, p.471).

> The thrust of site ontology, consequentially, is that human coexistence inherently transpires as part of a context of some sort. This thesis, in turn implies that a certain type of context is central to analysing and explaining social phenomena.
>
> (Schatzki, 2005, p.467)

Therefore, a site is a type of context. Nevertheless, Schatzki is careful to explain that he does not mean some kind of fixed location that exists separate from a practice. He explains that a 'site is inseparable from that of which it is a site' (Schatzki, 2005, p.468) and that this is what makes it so interesting – that the site is constituted by its practices. A significant site within which the social world of artist's work transpires is the studio. Following Schatzki's logic, the studio-as-site is constituted by its practices; and the inverse would follow also, that the practices of the studio constitute its site. These practices can be explored through the organising actions of the three practice phenomena: the knowhow, rules, and teleoaffective structure that govern practices of the studio. The material arrangements, as the 'set-ups of material objects' (Schatzki. 2005, p.472), would include the people, and things of the studio.

Adopting this framework my analysis asks what, in terms of knowhow, rules and teleoaffective structure, are the organising actions that make up artistic practices? Second, who are the people and what are the things of these actions? I turn to the example of contemporary visual art practice described in Chapter 2. A Schatzkian analysis might explain Dieter Roth's artistic actions as organized by understandings of how to record video film, file tax returns, and complete funding applications. These actions are also organized by implicit and explicit rules evident in the limitations of digital video and editing software, rules of income tax liability and correct accounts processes, and eligibility criteria for funding applications. The actions also are organized by a teleoaffective structure that embraces ends such as good critical reviews, solo exhibitions in high profile galleries, earning a living, and funding awards/commissions. Paraphrasing Schatzki (2005, p.472), to say that artistic actions are organised by these matters is to say that they express the same understandings, observe, contravene or ignore the same rules, and pursue ends and projects included in the same structure of acceptable and enjoined teleologies.

This analysis continues with a consideration of the material arrangements: the set-ups of material objects of the actions of artistic practices described above. The digital technologies, sketchbooks, accounts ledgers, application forms and guidelines, production assistants, editors, accountants, tax officers, and funding administrators – are all part of the material arrangement related to the bundle of artistic practices. In addition, the artist and the editors, accountants, and tax officers also coexist by virtue of the layouts of studios, offices, email communication, websites. Such layouts, networks and artefacts are material arrangements. Therefore human coexistence in this 'slice' transpires as part of, not practices alone, but also material arrangements as well. The site of coexistence among artists and the others described here is not practices on the one hand and material arrangements on the other. Rather it is a mesh of practices and arrangements in which artistic practices are carried out and determinative of, but also dependent on and altered by, particular arrangements: 'all

human coexistence inherently transpires as part of practice-arrangement meshes' (Schatzki, 2005, p. 473).

Despite a sociomaterial disposition, Schatzki's social world is distinctly human. The materiality of the practice bundles is incorporated because of their mediation of human activity rather than their capacity to act on or influence human activity. The materiality of practices is not afforded capacities beyond being associated with human activity. Schatzki's theorizing is useful to the extent that practice-bundles offer a strong visual metaphor in order to bring practices and materialities together and site ontology offers a means of speaking about the different contexts constituted by practice-bundles and material arrangements. However, this theorising does not help me to understand how the practice bundles and material arrangements are holding together. This is important to the study because of my interest in professional knowing. Professional knowing is something that has been explored as emerging from material practices and it is this idea of 'knowing-in-practice' that I turn to next.

Knowing

There are different ways to understand the term 'knowing'. Chapter 1 introduced specific forms of artistic knowledge and the ways in which these forms were understood – as something that could be passed on, located solely in the mind, or emerging out of specific circumstances. This section takes forward the situated aspect of such explanations but in a way that explains its inextricable relationship with practices.

Knowing-in-practice

I use Gherardi's concept of knowing-in-practice to explore professional knowing as the expertise embedded in artists' work practices. Gherardi explains that

> practice is the figure of discourse that allows the processes of knowing at work and in organizing to be articulated as historical processes, material and indeterminate.

(Gherardi, 2000, pp.220-221)

With this interpretation expertise is not a transferrable object but is a situated material activity mediated by a plurality of artefacts and institutions (Gherardi, 2001). The use of the active form of the verb 'knowing' communicates the ongoing nature of the expertise, whilst the hyphen draws attention to the necessary and inextricable link with practice. Whilst this is similar to Schatzki's practice-arrangement bundles I enjoy the dynamic tension implied in Gherardi's phrasing. Visually the phrase 'knowing-in-practice' looks like a balanced and equitable arrangement where each side of the 'in' is necessary to the other. Further the ambiguity that the phrase sets up in terms of the human and the non-human is particularly appropriate. If practice is materially mediated then knowing cannot reside with only the human mind: it must be shared in some way with the mediating materials. Further, any changes in the materiality of a practice mean changes in the knowing situated there – but the changed knowing only becomes apparent in the doing of the practice. Consequently, the knowing of knowing-in-practice cannot be assumed to be human knowing, nor can it be known in advance – it is, as she says, 'indeterminate' (Gherardi, 2000, pp. 221).

This indeterminacy opens up the possibilities for understanding how expertise in artist's work comes into being. Expertise, and the learning of expertise, becomes instead materially-situated. This is not to say that the human mind, cognition and intellect are suddenly vanished from all understanding of learning and expertise. Rather learning is understood to occur through active participation with materials and as such can be considered an effect of materially-situated practices. Think of the aesthetic experiences described by Dewey (1934), Eisner (2008) and Greene (1994) where learning takes place in participation with various materials, not only those related to art. This is a very significant way of describing artistic processes of professional knowing that is not limited to artmaking. Knowing-in-practice, and the learning of expertise have an affinity with aesthetic sensory experience (Strati, 2010), particularly useful in understanding expertise of artists, and mirrors the experiential learning theories of Dewey, Greene and Eisner discussed in Chapter 2. However, given the situated nature of this knowing and its affinity with aesthetic and

material experiences Gherardi (2001) raises a concern in terms of methodology. She states, 'the problem is how to keep all these elements in alignment, given that order is not given but is always an emergent process' (Gherardi, 2001, p.137). Chapter 4 takes up this concern.

So far I have located the practice theme of this chapter in the concepts of site ontology and knowing-in-practice. These concepts help to account for artists' practices in terms of situated contexts and in terms of their professional (expert) learning. The discussion of these concepts also signals a key change from artists' practices to artists' knowledge practices, or to borrow from Gherardi, the *knowing practices* of artists. In adopting knowing practices (interchangeable with practices of knowing) I allude to the on-going and constituent nature of knowing for artists: that it changes, and is changed by practice context. However, as described above, the concepts of site ontology and knowing-in-practice remain problematic for the study of artists in the following respects. Each concept assigns an asymmetrical association to the artist and materials where the activity of the artist is privileged over the materials. This means that the significance of the material world of the artist remains consequential rather than central to how artistic knowing comes into being.

Second, and in part as a consequence of the first, the emotional involvement on the part of the materials cannot be accounted for with these concepts. Schatzki's (2012) concept of teleology is directed towards human desire and although material arrangements play a part in satiating desire they are not in themselves desiring. Gherardi also attends to emotion only in terms of human motivation. The centrality of materiality to artistic knowing cannot be over-emphasised here because it involves not only a practical relationship of knowhow but also an affective, emotional relationship. Neither of the aforementioned concepts accommodates the symmetrical aspects of multiplicity and emotion of artists' material practices of knowing. For this I look to the object-centred sociality imagined by Knorr Cetina (1997) and the associated concepts of epistemic objects, epistemic cultures and machineries of knowing.

Sociality of objects

I am drawn to Knorr Cetina's (1997) concepts of the sociality of objects (also known as object-centred sociality) because artists' work revolves around and is infused with 'things'. Some of these things, like art materials and studios, are at the centre of daily work; they are part of the social fabric that is work. Object-centred sociality is 'an expanded conception of sociality that includes (but is not limited to) material objects' (Knorr Cetina, 1997, p.9). It is a sociological concept that evolved from Knorr Cetina's ethnographic studies of science laboratories (1981) and frames her subsequent research into global financial markets and market trading (Knorr Cetina, 2001, 2007; Knorr Cetina & Bruegger, 2000). The essence of her argument is that social relationships need to be reordered around objects of knowledge in order to accommodate the proliferation of object-centred expert knowledge and culture in everyday life. She argues a thesis of Objectualization where 'objects displace human beings as relationship partners and embedding environments, or that they increasingly mediate human relationships, making the latter dependent on the former' (1997, p.1).

Introducing her thesis of objectualization Knorr Cetina makes the observation that categories of things and their attendant environments have an increased presence in the social world and 'major classes of individuals have tied themselves to object worlds' (Knorr Cetina, 1997, p.1). The central claim of the thesis is that experts' relationships to objects can be theorised 'more through the notion of a lack, and a corresponding structure of wanting, than through positive ties and fulfilment' (1997, p.12, italics in original). Articulated in 'Sociality with Objects' (1997) and revisited throughout subsequent publications (2000, 2001, 2007) this notion of lack is a central component to Knorr Cetina's thesis. For me this is intriguing because intuitively it resonates with what literature and experience tells me about artists' emotional relationships with object worlds. Nonetheless, this explicit object-orientation is a departure from the asymmetrical ideas of practice-arrangements (Schatzki, 2001) and knowing-in-practice (Gherardi, 2006) and warrants closer attention.

Epistemic objects

Objects that Knorr Cetina refers to are, for example, constructs such as the detector of a high energy physics experiment (2001) or on-screen financial trading (2000). Knorr Cetina (2001) describes these constructs as epistemic objects (also known as 'objects of knowledge') characterising them by their changing nature, their incompleteness. The detector and the trading price on the screen are material instantiations of forms of knowledge but they are forms that are constantly unfolding – they 'are as much defined by what they are not (but will, at some point have become) than by what they are (2001, p.182). For example, the detector, as it is mobilised in the physics experiment, moves around the experiment in the form of calculations, prototypes, test materials and reports. All of these and more are *instantiations* of the detector. Even when the experiment is concluded, the detector is not finished because the scientists consider what it could have become in the experiment and what it could still yet become. Similarly, the financial market is a knowledge object for the market traders because its instantiations of prices, news, and information are not fixed but ever changing. The 'whole' that is the market is envisaged through screens and monitors where these prices, news and information are constantly revealing themselves (Knorr Cetina & Bruegger, 2000). Characterised through notions of unfolding, becoming, through what they are not, through lack – the objects of detector and financial market become objects of knowledge. Epistemic objects are such an important concept in this thesis that it is essential to consider more carefully the ambiguities of the word 'object'.

Ambiguities of objects

Knorr Cetina recognises Rheinberger (1992) as the originator of the term 'epistemic objects' (interchangeable with objects of knowledge/ knowledge objects). Briefly, Rheinberger meant by 'epistemic things' (his term) any scientific objects of investigation that are at the centre of a research process and in the process of being materially defined (1992, p.310, cited in Knorr Cetina, 1997, p. 10). Knorr Cetina's knowledge objects are in agreement with Rheinberger's epistemic things up until the point where Rheinberger excludes technologies

from ever being 'epistemic'. Here their debate around epistemic objects becomes polarized quite significantly. For Rheinberger technologies are fixed and bounded, incapable of the questioning, unfolding characteristics that define his epistemic things. Knorr Cetina however observed that the ever-changing information and news on the screens of financial traders was intrinsic to the how the financial market operated as an epistemic object. The market as an epistemic object is always in the process of being materially defined (Knorr Cetina & Bruegger 2000) and the traders continually confront this on-going structure of absence (in the sense that the market is never complete and so it is always left wanting). Technologies for Knorr Cetina could not be dismissed as potential knowledge objects instead she considers their potential as material *instantiations* of an object of knowledge.

In the earlier discussion of materials and materiality, I referred to Ingold's list of 'stuff that things are made of' (Ingold, 2010, p. 94). This is not a list of objects, nor is it a list of things; it is a list of materials – explicitly different from objects. Objects, for Ingold, are specifically things without life, inert and only become things when imbued with, or intervened by, forces such as currents of air. Knorr Cetina does not make the distinction between objects and things in the manner of Ingold. She does however distinguish between objects and objects of knowledge. Not all objects will be objects of knowledge. The distinguishing characteristic is the constant unfolding state of becoming, never finished or complete. Objects of knowledge with their 'capacity to unfold indefinitely' (1997, p.12) and 'continually 'explode' and 'mutate' into something else (1997, p.15) are a stark contrast to Ingold's list of things without life.

The theoretical resources discussed this far each have particular qualities to offer the emerging framework for this thesis. Site ontology suggests an interesting means of describing the way that the studio is constituted by its practices; and that the practices of the studio constitute its context. Knowing-in-practice is a means of moving observation and description of practice towards issues of learning in the moment whilst maintaining a sociomaterial perspective. The sociality of objects expands the conceptual space for

knowing-in-practice to include materiality as constituent to the knowing. Integrating practice, materiality and knowing with equivalence creates a theoretical frame where no single concept is privileged. What is missing from this frame is a means of understanding how it all gathers together.

Gathering Metaphors

Gathering metaphors offer ways of understanding how the materialities, knowing(s)-in-practice and epistemic objects are held together. The gathering metaphor selected in this theory section became very important in the methodology and subsequent analyses. I found this quite a challenge as the metaphor had to be theoretically significant and methodologically meaningful.

Network is an obvious candidate. It is a defining characteristic of actor-network theory (where the concept of symmetry is located). However I am one of those people, as Latour (1999, p.15) has complained, who too readily associates network with the connectivity of the World Wide Web. Further, the emphasis on connectivity is at odds with what I already know of artists who seem to make great efforts to disconnect.

Action net is more promising. Czarniawska (2004) uses the term to describe

> a compromise devised to embrace both the anti-essentialist aspect of all organizing (organizing never stops) and its apparently solid effects (for a moment things seem unchangeable and 'organized for good')

> (Czarniawska 2004, p.780)

She explains that action nets are more fluid, more temporary than networks, which suits the changing workplaces and circumstances that the artists navigate but the 'net' causes me difficulty. For me 'net' evokes images of catching, casting and trawling for something already formed – which is problematic given my valuing of symmetry: there is nothing preformed waiting to be caught.

Meshwork is a possibility. Ingold (2010) explains meshwork as interwoven lines, emphatically *not* interconnected points, rather it is characterised by 'lines of flow' and the pre-existing materiality of these lines is an important aspect of the meshwork. In a direct critique of ANT's 'network' Ingold (2011) explains meshwork as 'lines of connection' where the relation is *along the line* and not between the points. Further, in the movement along the line there is a 'becoming' of some sort. Whilst the feature of 'becoming' appeals to my sense of practices (and knowing-in-practice) involving some form of change, the condition of pre-existing material lines is again incongruent with the idea of symmetry.

Assemblage is my gathering metaphor of choice. Used to translate Deleuze and Guattari's (2004) *agencement,* the word assemblage argues Law (2004) needs to be understood with reference to its original French meanings. He explains that the French meanings for *agencement* imply tentative, uncertain and unfolding processes, not the 'state of affairs' more commonly associated with its English usage (Law, 2004, p.41). Law describes assemblage as a process of

> recursive self-assembling in which the elements put together are not fixed in shape, do not belong to a larger pre-given list but are constructed at least in part as they are entangled together.

(Law, 2004, p.42)

Qualities of tentativeness, uncertainty and 'becoming' resonate with the incompleteness of epistemic objects, and the indeterminate knowing of knowing-in-practice. There is however a tension here with a more common usage of assemblage to mean something that is fixed together. This is a useful tension that plays itself out in the methodology and subsequent arts-based analyses. When the assemblage loses it recurring and self-assembling nature *then* it becomes fixed and is no longer *agencement.* In this fixed state then things become 'black boxed' (Callon and Latour, 1982), meaning that indifference dominates and assumptions within the former assemblage go unchallenged.

What use for this study?

Bringing the focus back to conceptual artists I wish to consider likely knowledge objects in their social world and the usefulness of considering their relationships through the notion of lack. I will go on to consider how this theorising might attend to issues of multiplicity, mess and materiality.

My opening chapter situated artists' creative knowledge within the dynamics of the creative economy and explained how that knowledge is dispersed among everyday sociality. This leads me to identify a gradual sociological shift from sociality conceived as relations between people to sociality conceived to include relations with objects. This perceptual shift is indicative of 'post-social' developments where objects, such as knowledge processes and structures, have become embedded with social life and 'define individual identities just as much as communities or families used to' (Knorr Cetina, 2000, p.141). Concepts such as the knowledge society and the knowledge economy are indicative of this perceptual shift. Social relations are no longer person-person but person-object. Why is this of interest for this thesis? This claim re-orientates my perspective of artists' knowledge: from only cognitive and held in the mind, to object-related and held in the relation. Differently again, but making the same point with practice bundles and material arrangements (Schatzki, 2001): the knowledge practices of artists can be understood as their doings and sayings together with the material aspects of those doings and sayings. The bias is towards what the artists are doing; the materials are acknowledged as part of the relationship but they are secondary. Furthermore, with knowing-in-practice (Gherardi, 2006) although artists' knowing emerges in actions and materials of those actions, materiality is not denied but neither is it foregrounded. In each of these framings knowing is attributed to, or implied to belong to the person: person-centred relations characterise the knowing practices. In contrast, an object-centred sociality foregrounds the relationship (sociality) and invites consideration of how that sociality is formed *as an object*. What does this mean for the study of artists' practices of knowing? In the first instance it means that the sociality no

longer needs to be conceived as relations amongst persons as in Becker's (1987) study and Thornton's (2008) study of the art world. It means that sociality can be conceived as an object world around which the culture of artistic knowing turns.[6]

Object worlds around which the culture of artistic knowing turns

Knorr Cetina proposes that experts' relationships to objects can be theorised 'more through the notion of a lack, and a corresponding structure of wanting, than through positive ties and fulfilment' (Knorr Cetina 1997, p.12, italics in original). This resonates with recent literature in the sociology of the arts (Yaneva, 2003a, 2003b; Strandvad, 2010; Rubio & Silva, 2013) that speak of emotional attachments of excitement and desire inextricable from the expert knowledge embedded in the object.

Theorising artists' objectual relations 'more through the *notion of a lack, and a corresponding structure of wanting*' (Knorr Cetina, 1997, p.12, italics in original) brings a psychoanalytic human-centric perspective to bear on a sociality that Knorr Cetina had firmly established as object-oriented and materially defined. At first this seems incongruous: to usurp the human in one concept only to sabotage those efforts by re-centring the human in another related concept. However, this is to miss Knorr Cetina's point with object-centred sociality, which is not to deny the human but to 'dissociate the concept of sociality from its fixation on human groups' (Knorr Cetina, 1997, p. 15).

The object-centred sociality that preoccupies the artist is more likely to be found in the object world that is the studio. Chapter 2 highlighted the materiality of the studio not just as a fixed place but distributed over several places, constantly being changed by material and temporal circumstances. Adopting Knorr Cetina's notion of lack and corresponding structure of wanting enables me to understand the materiality of studio as an object-centred sociality where the sociality is dissociated from, but not alienating of, human groups. In this

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[6] This is an important point to which I will return later. Suffice to say that it marks a significant point of departure from the sociology of art established with Becker (2008) and that of the new sociology of art (e.g. Strandvad, 2010).

way I can begin to explore an artist's studio as an object of knowledge and to ask, how is this knowledge formed? What are the actors, what are the practices, what are the material instantiations? Answers to these questions might be found in the contexts explored in the opening chapter: the culture-led regeneration policies of the city council and the city transport structure might be lead actors in this sociality. So too the practices of negotiating time and practices of managing resources might be mundane but pivotal in this object-centred sociality. In these actors, practices and material instantiations the different worlds of the artist seem to coalesce. The studio worlds are an object-centred sociality. How might theorising the studio as an object of knowledge help me identify and describe the object-created emotional world of the artists' work practices? How do I account for the simultaneous material instantiations of rented studio, print workshops, photographic darkrooms, digital editing suites, living rooms and bags that constitute studio?

Summary

I have brought together specific practice theory resources for this empirical study of artists' practices. My sociomaterial perspective acknowledges the relationality of core concepts of practice, knowing and materiality. Specifically, I propose to use knowing-in-practice to identify practices; and object-centred sociality to understand artists' studios as object worlds around which the culture of artistic knowing turns. Values of symmetry and multiplicity embrace the possibility of materiality enacting artistic knowing across different practices. Assemblage is appropriated to describe how this sociomaterial world of practices gathers together. It is less a theoretical framework and more a theory assemblage (Law, 2004, p.42). It is a deliberate and careful gathering of means to give account of artists' knowing practices and make them visible.

4   A Methodology of Integrated Imagework

Introduction

The aim of this study is to identify sociomaterial practices constituent of the everyday work of visual artists and to articulate forms of expertise embedded in those practices.   To accomplish this, a methodology has been devised that combines methods and concepts from visual art and social science.   It is an arts-based methodology I have termed 'integrated imagework'.

In designing this methodology I was inspired by Van Maanen's (2011) description of ethnography as 'headwork', 'fieldwork' and 'textwork', which I have extended to include 'imagework'. I drew from Pauwels' (2010, 2011) 'Integrated Conceptual Framework' for visual social science research in planning the methodology and in order to avoid the ambiguity and theoretical confusion that Pauwels observes in much visual social science (Pauwels, 2011).   The effectiveness of the methodology was evaluated against Barone and Eisner's (2012) criteria for judging arts-based research. In particular, they focussed on three tensions in arts-based research originally identified in Eisner (2008):   the extent of referential clarity; the relationship between particular and the general; and the balance of aesthetic achievement with verisimilitude.

The chapter is structured in four sections. It begins with a rationale for my methodology of integrated imagework with its roots in arts-based research in education and art practice as research. This is followed with an outline of the specific methods used in the study. The third section describes the detail of the research design and the chapter concludes with the ethical implications for the wider study.

Integrated imagework: an arts-based methodology

Integrated imagework is qualitative research methodology that employs images as active and essential contributors to the research process. In the form of photographs, collages and drawings, images have been integral in my study to the collection of data, its analysis,

interpretation and dissemination. The images were generated by me and in the academic context of the study they are known as 'researcher-created' images. I used a variety of visual and arts-based techniques including photography, drawing and collage. As I will explain in detail further on, the study involved my taking photographs of artists – literally hundreds of images – in various contexts and activities of their work. Selecting photographs for analysis was a collaborative process with the participating artists. In analysing the photographs, and the relations among them I created photo-collages. I also made drawings of the photographs, experimenting with line, colour, emphasis and absence, as a way into analysing what they represented. In other words, I used the ways in which the images were made as forms of analysis, and I used the aesthetic content of the finished artefacts as a form of interpretation. For this study, integrated imagework consisted of researcher-created images where arts-based processes, products and aesthetic experiences were essential to my theoretical and methodological explorations. In these respects integrated imagework can be considered an arts-based methodology.

Arts-based methodologies are approaches to academic inquiry employing methods, techniques, and ways of thinking and modes of representation from the visual, performing and literary arts. They are approaches to research that 'exploit[s] the capacities of expressive form to capture qualities of life that impact what we know' (Barone and Eisner, 2012, p.5). Such approaches might include for example, drawing, painting and sculpture; music, drama and dance; poetry, fictional narratives and autobiography. Unsurprisingly these approaches are used in the study of the creative and performing arts (Smith and Dean, 2011; Biggs and Karlsson, 2012) but they are also employed to study a range of issues and questions across the social sciences (Barrett and Bolt, 2007; Knowles and Cole, 2008). For example, a two-act play to explore the dynamics of children's cancer wards (Bluebond-Langner, 1980); performance art to explore early years health and education programmes (Bagley and Cancienne, 2002); and photography to explore continuity and change in rural farming communities (Schwartz, 1989).

The rationale for the methodology of integrated imagework rests in my experiences of art education and the value of what the arts teach. I am interested in two distinctive but sometimes overlapping realms of methodology: arts-based research in education (Irwin and de Cosson, 2004; Cahnmann-Taylor and Seigesmund, 2008; Barone and Eisner, 2012); and 'art practice as research' (Hannula, Suoranta, and Vadén, 2005; Sullivan, 2005, 2008; MacLeod and Holdridge, 2006). These approaches share educational agendas including matters of curriculum, learning and teaching; and higher education research and the legitimising of the practice-led PhD in the arts. Additionally, they share an ontological persuasion of 'becoming' where arts-based methods are used to explore phenomena such as identity formation in professional education (Springgay et al., 2005) that resonate with the theoretical resources I have outlined in Chapter 3 (pages 44 – 71).

 I take a/r/tography (Irwin and de Cosson, 2004; Springgay, Irwin and Wilson, 2005) as an example to explain arts-based educational research. A/r/tography is an approach to research that foregrounds the multiplicity of roles and experiences evoked in arts-based educational research: artist, researcher and teacher (for example using poetry to explore issues of teacher professional development (Leggo, 2008); using visual art to explore academic researcher and artist identities (Springgay, 2004). A/r/tography has a theoretical foundation in the work of Deleuze and Guattari and their ontology of becoming (Irwin et al, 2008). The appeal to rhizomatic and unfolding metaphors makes this a useful methodology for education inquiry looking to understand the 'becoming' of education identities and roles; for example, how artists become teachers, how teachers become learners, and how gendered roles are performed in education spaces (O Donoghue, 2008). Given this orientation towards identity formation, much of the research takes the form of autoethnographic studies aspiring towards highly reflexive modes of study.

However, Springgay, Irwin and Wilson (2005) argue that such forms of arts-based research need to be considered methodologies in their own right rather than extensions of existing qualitative methodologies. To this end, the City of Richgate project (Irwin et al., 2009;

Beer, et al., 2010) has been used to demonstrate that arts-based methodologies can receive research funding (Canadian Research Creation Grant Program – SSHRC) and make significant contributions to the study of educational issues beyond teacher professional identities. In particular the project 'sought to create artwork that reflected and produced civic identity' (Beer et al., 2010, p.216).

Such approaches are attractive but not suitable for my study because the human subject is privileged and in particular the experience of the human is given centre-place: the person of the artist/teacher/researcher is literally what constructs a/r/tography. This is at odds with my commitment to symmetry. Further, although I consider it important to give voice to the artists' perspectives on matters of practice, materiality and knowing, I am not researching *their experiences* of these matters. That would shift the study into a phenomenological realm.

Looking critically across the educational agendas and ontological persuasions is jagodzinski and Wallin's (2013) perspective. This perspective has a critical concern with what an arts-based methodology *does* in the social world rather than what others think it means. This concern is a nuanced shift and it marks a critique and watershed with the education-related methodologies such as a/r/tography (Irwin and de Cosson, 2004), and participatory visual methodologies (de Lange, Mitchell and Stuart, 2007; Mitchell, 2011). jagodzinski and Wallin (2013) consider these approaches to be insufficiently radical to make any significant advance in the field of research methodologies, nor for advancing understandings of the phenomena that they explore. They explain that these methodologies of arts-based educational research are too entrenched in cognitive and humanist-oriented conceptions of methodology when the world they research is made out of autonomous objects and necessitates an 'object-oriented ontology (OOO)' (jagodzinski and Wallin, 2013, p.31). They cite Sullivan's (2005, 2008) 'create and critique' approach as closest to their own theoretical leanings towards Deleuze and Guattari. My methodology for this study adopts Sullivan's 'create to critique' but I do not dismiss out of hand the resources that arts-based

educational research has to offer. Much of what makes sense to me about arts-based methods is informed by my experiences as an art educator (which is of course informed by the disciplines of art and education), even as I discover that 'sense' is in tension with my commitment to symmetry.

In the field of education research, the case for arts-based methods in research is often made by citing the communicative and expressive capacities of the arts, and of images in particular. Capacities include the ability of images to communicate otherwise hard-to-grasp ideas, to capture the ineffable, enhance understanding and provoke emotional reactions (Eisner, 2002; Irwin and de Cosson, 2004; Sullivan, 2005; Barone, 2008; Weber, 2008; Mitchell, 2011; Mitchell et al., 2011). Images have these abilities because they 'can be more accessible than most forms of academic discourse' (Weber, 2008, p.46). The relationship between image and research usefulness is therefore accessibility.

Much as I have an affinity for arts-based approaches I have a difficulty with an assumption that images are inherently accessible by virtue of not being text or by being novel. Further, the presumption of accessibility is premised on an assumed visual literacy *shared* between image-creator, image and viewer: a presumption of a shared knowing of different forms of representation, cultural codes, visual metaphors and symbols. Second, novelty of representation (image rather than text) does not necessarily lead to accessibility. Images are no more or less easy to 'read' than text. If anything images are more open to misinterpretation rather than shared interpretation.

In this next section a different relationship between image and research is proposed. The late Elliot Eisner (2002) wrote of particular habits that the arts teach that I propose are useful to studying social life in general and form the basis for this rationale. They are closely associated with Eisner's (1991, 2013) ideas around connoisseurship and criticism, where connoisseurship is the ability to recognise subtle but significant differences and criticism is the ability to make those differences known to others. The habits that Eisner (2002) writes

of are acquired through visual art learning and teaching and they are imbued with different forms of relationality: attention to relationships; materials as a medium; aesthetic perspective; flexible purposing; and imagination. The drawing depicted in Figure *2* below is used as to illustrate aspects of these habits. The drawing was originally traced from a photograph and then digitally scanned. Later it was printed onto paper and colour was added with watercolour paint. This 'new' drawing was digitally scanned and it exists now as a digital file.

2 Exploring relationships between making, technology and mobility [Photo-traced line drawing with watercolour - digitised (Original size 21x29cm)]

Habits of visual art

Visual art teaches *attention to relationships*. Eisner explains that for the visual arts

a fundamental concern is creating satisfying and expressive relationships amongst the 'parts' that constitute the whole

(Eisner, 2002, p.75)

Whole in this sense does not mean complete or finished. The drawing above [Figure *2*] includes many unfinished lines but there is no sense that the table, for instance, will collapse because all four its legs are not drawn. The composition with lines and spaces creates an 'all-in-oneness' without prescribing every possible detail. Of interest to social science research is the discipline of noticing that this involves. The discipline of noticing does not mean the inclusion of every single detail but the discerning exclusion of most detail. An important aspect of how an image works as a research method is attention to what is excluded. To use the term 'editing' here would be misleading because it implies taking out, cutting, reducing – something that happens *after* a drawing is completed. I am more familiar with a kind of pre-emptive editing that happens *in the process* of making the drawing.

The second habit is *using materials as a medium.*

This doing represents a transformation of a material into a medium. Materials become media when they mediate. What do they mediate? They mediate the aims and choices the individual makes.

(Eisner, 2002, p.80)

Each material imposes its own transformative possibilities. Materials in this present context refer to the things of artmaking (for example, pencils, paper and paint). In choosing a fine-nibbed pen to create Figure 2 I create possibilities for thin smooth lines. The quality of lines is mediated by the choice of art material. Had I chosen charcoal then I would have created possibilities of smoky, smudgeable tones and shades of grey. In deciding to use one material over another a drawing entertains certain possibilities and denies others. What is important here in terms of method is that decisions about materials inform the analysis and interpretation: just as smoky tones are difficult to elicit from the hard edge of fine-nibbed pen, then in-depth answers are unlikely to follow from closed interview questions. The

choice of material (method) mediates the study's aims. For example, in the carefully drawn lines of hair (in Figure 2) these materials of black ink and pen 'convey my discoveries' (Eisner, 2002, p.80) that human still exists in the sociomaterial view – a point I often forget despite my enthusiasm for symmetry.

The third habit is *framing the world from an aesthetic perspective*. This links to the imperative expressed by Maxine Greene (1994) that in trying to describe aesthetic experience (seeing the world from an aesthetic perspective), our explanations might be inadequate but they will be *our* experiences - which may or may not conform to what has already been said. In this way an aesthetic perspective is a means to critique other perspectives. Eisner explains it as:

> Learning to see in the sense I am using the term here is learning to use a particular frame of reference. It requires in some cases a disregard for the label or function of the thing seen in order to pay attention to matters of form, that is, the way qualities are configured

(Eisner, 2002, p.85)

Disregard for label or function liberates social science research from predetermined categories. Without regard for labels, then, only matters of form – that which can be directly observed – are important. Further, as that form cannot be named in advance, the researcher cannot make assumptions about what it is. They must look at the constituent parts as brought together by that form. Disregard is, in this sense, positive and is about directing attentions to the relationships from which the form emerges. This is similar to Latour's (2005, p.27) reflection that there are no groups, only group formation. A tendency of social science research is to group things in terms of categories. It is not our responsibility, explains Latour (2005), to decide on what the social is (for an artist). Rather attention should be paid to the ways the 'group' is made of which the artist is a part.

The fourth habit is *flexible purposing*. Eisner (2002) takes flexible purposing from Dewey's (1938) *Experience and Education*. Flexible purposing describes the ability to change

direction and redefine aims as better options emerge: it is a willingness to treat ends and outcomes flexibly. The recursive self-assembling of Law's (2004) assemblages is reminiscent of flexible purposing. Materialities assemble and reassemble differently incorporating human unpredictability and shifting material properties. Assemblages are open to unanticipated effects that are sometimes welcome and sometimes troublesome.

The fifth relational habit is that of *imagination*. The arts teach imagination as interplay of human and materials. The capacity to think and represent things as otherwise, to be curious beyond what the world seems at first to present, these are important dispositions for sociomaterial research. O'Reilly (2011) explains that the imagination is not a retreat into the mind but an oscillating movement between different spaces (both cognitive and material) that is a process by which the world becomes understandable. For sociomaterial research, where materiality is part of what constitutes the social world, then imaginative leaps are required to shift our thinking out from the habitual comfort of human-centric understanding, in other words to unmake the social science habits that yearn for certainties, conclusions and special insights (Law, 2004).

I would like to add one further quality of visual art: that of 'all-in-oneness' (Eisner, 2002). This describes the capacity of visual art to present many ideas and interpretations all at once. Visual expressions such as the drawing of Figure 2 have the capacity to invite many interpretations at once. This process is aided by the level of 'referential clarity' that the drawing presents.

These five habits, originally articulated in the context of visual art education, were important for my methodology in this study and, I would argue, have a place in broader social science research methodologies. Why? Because they reveal relationships between parts rather than the parts themselves; materials as mediators of transformation and change; seeing the world without predetermined categories; and seeing unpredictability as desirable. I have shown how elements of what the arts teach resonate with a sociomaterial disposition. A

methodology premised on these habits is a methodology suitable for researching practices as sociomaterial entities.

Visual art research methods

The following section describes four methods for qualitative research that are based on visual art techniques, materials and theories.

Drawing as analysis and interpretation (mediating observations)

Drawing, and the process of tracing, is a key arts-based resource for this study. In its broadest definition drawing is mark-making. The process of drawing is a mode of analysis and the completed drawing gives form to that analysis. The term 'representational' describes this type of drawing – a figurative form where the drawing is understood to 'stand in for' that which has been depicted. Examples of such drawing in academic research can be seen in studies of anatomy illustration (Sawchuck, Woolridge, and Jenkinson, 2011) where lines are drawn in order to look like muscle tissue, bone and blood vessels; and ethnographic field drawing (Wettstein, 2011; Clarke and Foster, 2012) where lines are drawn to make an accurate record of objects found. However, such drawings are never exact replicas of what has been observed because the pencil or pen renders the object differently but not so differently that the object is no longer recognisable or useful as an authentic record. Anatomy illustration and ethnographic field drawings are good examples of 'referential clarity' a term that Eisner (2002) uses to explore the degree of recognition that an arts-based output elicits.

Collage as inquiry (a means of conceptualising)

The term collage is from the French verb *coller* meaning to stick. As a visual art method, collage is understood quite loosely as a means of bringing things together in a two-dimensional form. Butler-Kisber (2008) describes collage as 'found images' (for example, magazine cuttings, and photographs) purposefully composed to provide the basis for reflection on, and conceptualisation of research issues. This is a method of analysis and

interpretation which reflects very well Sullivan's (2005, 2008) method of 'create to critique'. This study uses principles of collage to bring together different texts into single compositions. In this way I use collage to give form to relationships and connections. The software Adobe Photoshop and the commercial online resource Photobox (www.photobox.com) are used to compose this type of collage.

Collage has obvious associations with assemblage: they both concern things coming together. However, an important difference is that where collage fixes things together either with glue (or with the Adobe Photoshop commands of 'merge-down' and 'flatten') assemblage retains its distinctive 'recursive self-assembling' (Law, 2004, p. 42) in nature where things can disassemble as easily as they reassemble. They are not interchangeable terms.

Create To critique

Another concept that informed my methodology was 'create to critique', the term Sullivan (2008) uses to describe 'painting as research' where academic inquiry takes place in, with, through and about painting. Sullivan argues that the act, form, idea and theory of painting variously combine towards a means of critical academic inquiry. Sullivan's argument applies equally well to drawing. He explains, 'the most crucial element within this inquiry process is the need to be able to create forms from which critical options can be addressed' (Sullivan, 2008, p.247). This is 'create to critique' in its most simplest of terms: that the act of creating an artwork provides a means of critical engagement. The engagement might be with the experience, process, medium or form of the artwork (or combination thereof). What matters for Sullivan is that this critical engagement opens up disciplines (of art, social science – whatever the focus) to critique, and therefore explores the ways in which an artform can be an interpretive space for critical inquiry. For the purposes of this study, 'create to critique' is adopted as part of the rationale that supports the methodology of integrated imagework. The researcher-created images generated in this study are created with the intention of being critiqued. That critique takes form in the analysis and

interpretation of photographs and is expressed through drawings and collages. In turn, these drawings and collages become subject to critique against other texts found in literature, interview transcripts and fieldnotes.

The result is a circular process of creating and critiquing that reflects well Eisner's principles of connoisseurship and criticism and is quite similar to the constant unfolding of knowledge described by Knorr Cetina and her epistemic objects (Knorr Cetina, 2005). A good starting point in the development of connoisseurship and criticism is through compositional interpretation.

Compositional interpretation

Compositional interpretation is a method of describing the appearance of an image in terms of content, form and production context (Rose, 2007). It has its foundations in art history and art criticism but is sometimes used in sociological analysis as an initial engagement with images in order to make meaning. Compositional interpretation blends connoisseurship with criticism to make meanings from visual and aesthetic elements of images.

Several things are taken into consideration including content and the visual elements of colour, composition, perspective, light and expression. Additionally, knowledge of the techniques of production is considered useful in so far as that might help to describe characteristics of the image. Particular attention is paid to the provenance of the image: where did it come from, to whom does/did it belong, who commissioned it, what was the socio-cultural context of the time, and how is the image viewed? Attention to each of these things contributes to an in-depth appreciation of the image as constructed by processes of production, historical contexts and modes of viewing, in other words, a cultural appreciation of the image. Rose's own criticism of this method is that it does not pay attention to its own practices (i.e. how the method is constructing the interpretation) but this can be addressed through a subsequent layer of critical reflexive analysis. Further, Rose explains that the method is also criticised for being 'too woolly' (Slater, 1998, p.233-4 cited in Rose, (2007,

p.59) and methodologically silent (Rose, 2007, p.59) in comparison to the perceived rigour of visual content analysis. However, content analysis is best suited to visual material of considerable volume when the analysis is concerned to find statistical patterns and relationships. It is not that content analysis does not involve qualitative interpretations because the meanings of statistical patterns and relationships are often generated through qualitative interpretation of numbers. Rather, content analysis does not deal with how meaning is constructed in relation with the image itself; it does not pay attention to its modes of production and its modes of viewing. As such reflexivity is essential to a critical visual methodology.

The volume of digital photographs generated in my study by the visual ethnographic approach might suggest the logic of a content analysis approach. Certainly there might be value in systematically coding and counting the artists' belongings evident in these photos, for example, as a means of identifying significant objects. However, the relational theories within which the study is composed seem incongruent with this type of separation. The ethnographic concern is with a fine-grained analysis that tries to keep the relationality in play. Further, the construction of the image (production, interpretation and audiencing), and how the image is acting on the research, is central to the theoretical disposition of the study.

Ethnography and ethnographic methods

As I was interested in seeing what is actually done in the doing of artists' work (Orr, 1998, p.439) including the places and things of this 'doing', then ethnography seemed an appropriate methodological resource. Ethnography, with its roots in anthropological studies of distant unknown cultures is sometimes defined through a 'so-called standard model of ethnography – the single-site, year in the field, one-tribe-one-scribe, objectivist, rather detached model' (Van Maanen, 2009, p.13). However, the wide disciplinary span of ethnographic studies, across 'anthropology, sociology, management theory, organization studies and cultural studies' (Neyland, 2008, p.1), provokes such a breadth of context that deviation from any prescribed model is inevitable. Indeed Atkinson et al (2001, p. 4) remind

us that ethnography has never been a solely positivist form of research and it has accommodated research sensibilities wider than pseudo-scientific objectivity. But Pink (2007) takes issue with Hammersley and Atkinson's (1995) classic definition of ethnography as 'a particular method or set of methods' (p.1). She suggests that ethnography described as a methodology, rather than a set of retrieval methods, would allow for a broader understanding of what counts as information and knowledge. When understood as 'a process of creating and representing knowledge (about society, culture and individuals) that is based on ethnographers' own experiences' (Pink 2007, p. 22), ethnography becomes an approach that embraces multi-sensory aspects information and knowledge. For example, sound, climate, environmental surface and texture all become legitimate sources of ethnographic material. The material and immaterial nature of human experience has a place in ethnographic studies.

 Van Maanen tells us that the complexity of contemporary social life is such that the phenomenon of networks 'may become the new *terra incognita* of ethnographic interest' (Van Maanen, 2010, p.233, italics in original) and multi-site ethnographies will become more common place. The postmodern turn had already signalled to Marcus (1995, 1998) to examine 'the circulation of cultural meanings, objects and identities in diffuse time-space' (Marcus 1998, p.79) and he spoke of ethnographic understanding changing from the single site perspective to a macro-perspective that is informed by following connections, associations and relationships across contexts and sites. Given that the artists' knowledge practices are not anchored to a fixed location but emerge in various places and spaces, it seems that 'multi-site' is a useful notion to pull into this sensitising concept.

Thornton's (2008) ethnography of the worlds of contemporary art and Nippert-Eng's (1995) study of integration and segmentation of home and work are of interest to me in three ways. First, they each use forms of observation and interview to describe not one world of work but several worlds of work: artworld places of studio, art school, and exhibition (Thornton, 2009); and the domestic worlds of home and the occupational worlds of a workplace

(Nippert-Eng, 1995). Second, both Thornton and Nippert-Eng describe the *simultaneity* of different worlds of work: the worlds of home and occupational workplaces do not cease to exist when, for example, an artist is in one and not another. Third, boundaries that separate as well as points of connection are often formed or reinforced in material objects. Thornton reports the exclusivity and separateness of the artist's studio and auction house but the role of the collector can move between both. Nippert-Eng explains the relative significance of personal photographs and sets of keys in separating and connecting home and work.

These insights of multiplicity, simultaneity and boundaries infer workplaces where fluidity is essential, that involve moving between and carrying stuff to and from different places. Neither Thornton nor Nippert-Eng attends to the consequences of this fluidity and movement. This would involve specific attention to the material worlds of their studies and how materialities are helping and/hindering this essential fluidity. Conceptual artists travel between their different workplaces; they create places of work at home and in shared workshops. The methods of observation and interview used by Thornton and Nippert-Eng go some way to gathering the fluidity and movement of multi-sited work. Ethnographic methods of 'participant observation' and interview are a means of gathering the fine-grained detail needed to make visible materiality and practice; and they invite interpretive modes of analysis with which the participants and I are familiar.

Participant observation

Participant observation, which is how I describe my involvement with each of the artists as I watched them at work in their studios, exhibition halls, kitchens etc., is a key characteristic of an ethnographically informed methodology. However, it is a slippery term. It involves the whole process of becoming part of a new social world (Emerson, Fretz & Shaw, 2001, p. 352) as well as coming to terms with a researcher identity that shifts between participant-as-observer and observer-as-participant. Hammersley and Atkinson (1995) speculate as to the usefulness of setting these terms as binary opposites when 'most field research involves roles somewhere between the two' (1995, p.107). Generally the term implies deliberate

close interaction 'with the people being studied and their natural setting' (Watson 2011, p.206) and it is this interaction that sets participant observation apart from observation alone.

Forsey (2010) points to the intellectual and ocular hold that the term 'participant observation' has over researchers and explores the assumptions about what has been reported as observed but which was more correctly heard. He advocates a 'democracy of the senses' in ethnographic approaches to research. This resonates with the multi-sensory approach advocated by Pink (2007, 2009) and recognises that what the researcher is participating in is not just the actions of something observable, but includes the subjective, experiential and emotional experiences that are situated in those actions. This behavioural inflection reminds the researcher that 'participant observation is not itself a method of research – it is the behavioural context out of which an ethnographer uses defined techniques to collect data' (Angrosino 2007, p.17)[7]. So participant observation is not so much a static tool for collecting information through successfully mimicking the behaviour of others, rather it is a multi-sensory disposition towards experiencing encounters in order to understand the experiences of others.

However, what is it that the researcher is observing? It is essential in the early stages of observation that 'open observation, recording and analysis are essential for the discovery of the new and unforeseen' (Collier and Collier, 1986, p. 167). This reflects the disposition towards anthropological strangeness from which much ethnography emerges: that in the first unfamiliar experiences of a new context, reactionary impressions point to hidden or even taken for granted aspects of that context.

Participant observation has its limits. As a stand-alone method it limits the data to the single perspective of the researcher. Other methods are necessary that include the perspectives of the participants. These other methods, other perspectives, serve to further inform that of the

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[7] Angrosino's use of 'collect' reflects his understanding that the data is out there in the world waiting to be gathered. However, this study is mindful of an epistemological stance that understands data as sociomaterial: it is constituted in the relations of social and material practices. As it is I who *sees* (gives meaning to) this constitution the data is subjectively created rather than found and collected.

researcher but more importantly, they often critique that perspective and lead to greater criticality of analysis and interpretation. Interviews with research participants are another such method.

Interviews

Interviews are often used, as I used them, to gain understanding of participants' insights and perspectives about the phenomena being studied. These can be highly structured with a pre-prepared list of questions; semi-structured with fewer questions acting as prompts and triggers for discussion; or unstructured where the interviewee leads the content of the discussion. I adopted a semi-structured approach to interviews with the participants and whilst I had questions I was interested in exploring (Appendix 1). I chose to prompt these questions with a selection of photographs that I had taken during the observation sessions. This is an interview technique called photo-elicitation.

Photo-elicitation (Harper, 2000, 2002; Rose, 2007) is a semi-structured interview technique that involves using photographs (or other images) as part of an interview. Termed variously as photo-interviewing (Collier, 1967), graphic elicitation (Bagnoli, 2009; Varga-Atkins and O'Brien, 2009), and autodriving (Heisley and Levy, 1991), it is designed to explore and share the significance of observations between participant and researcher. It is a technique particularly useful in participatory research projects (Park, Mitchell and de Lange, 2007; Mitchell, 2011). Given that the participants of this study are used to 'reading' images, I decided that this form of interview shifted the research dynamic into a realm that was the participant's area of expertise.

Taking into account the mobile nature of artists' work, I also used a more opportunistic interview technique – the 'go-along'. The 'go-along' is a mobile interview method designed to explore and share the significance of movement in everyday work practices (Kusenbach, 2003; Hurdley, 2010). In her study of urban neighbourhood living Kusenbach (2003) positions the 'go-along' as a means of gaining insight to participants' understanding of

physical environment. The nature of that environment is important to the likely success of the technique. Kusenbach's outdoor public context was such that two people chatting and walking along an urban road was unremarkable and did not detract from the conversation nor draw attention to it. However, when Hurdley (2010) used it in her ethnography of a university corridor she found that the intimate, closed and contained corridor spaces created ethical dilemmas of confidentiality and consent. People were reluctant to speak with her in these public places. Hurdley describes her eventual study as an 'unpeopled ethnography' (2010, p.517) where her focus became the materiality and use of the corridors than people's experiences. To be successful then the go-along needs to be unremarkable in the participant's setting. The technique does however raise the issues of researching work that happens not just in different places but part of the work is to move between those places –as is the situation for the participating artists.

Visual ethnography and photographs

A challenge of researching the variety and multiplicity of workplaces and materials involved in an artist's everyday work is finding the means to focus on individual aspects (for example, materials) whilst still holding the other aspects together (or 'in the frame'). I decided that adopting an image-based sensibility would help meet this challenge. I turned to what visual ethnography and visual studies of work could teach me in terms of methodology for the study of everyday work.

'Visual ethnography is an effort to understand culture by making it visible' (Harper 2012, p.11) and is commonly associated with still photography. Still photography concerns framing observations through a lens and creating a representation (the photograph) of what was seen. There are different ways of understanding what this representation means: as a truthful depiction; one of many possible interpretations; or an illustration of something described in text.

From the classic anthropological studies of Bateson and Meade (1942) and Collier (1957), photography is now so commonplace in social science research that a sub-discipline of visual sociology (Harper, 2012; Pink, 2007, 2012; van Leeuwen and Jewitt, 2001) now exists. A subtle distinction exists between photographs generated as part of a visual ethnography (Harper, 2003); those taken by research participants (Mitchell, 2011) where the content of the photographs is the subject of analysis; and photographs used as material culture (for example (Rose, 2013) focuses on how family photographs are displayed in the home). These distinctions often becomes blurred as photographs generated for research then become part of the material culture of the research project and are put to a variety of uses with different theories of representation.

As research documents of observed phenomena, the photographs might be understood as truthful depictions of 'experience captured' (Sontag, 1977, p.3). As interview prompts, the photographs become open to multiple interpretations. As illustrations, the photographs become imbued with particular meanings within a given textual context. Their provenance, mode of production, and viewing contexts all need to be taken into account but photographs easily move in and out of different forms of representation: truth, interpretation and illustration. With Schwartz (1989) I take the position that the photographs I make are not inherently meaningful but they are part of what enables me to create meaning. Their ambiguity is part of their appeal and in this next section I describe how that ambiguity is put to work in the service of visual studies of work.

Visual studies of work

The case for visual and aesthetic approaches to the study of work has already been made (Strati, 2000, 2010; Strangleman, 2004; Warren, 2008) but the following visual studies of work explore some of the aesthetic sensibilities involved when photographs are the primary source of data. These examples were helpful as I considered the role of photographs and photography in this doctoral study.

Margolis (1998) uses an archive of existing photographs and interview material to create a visual ethnography of the coal mining process. Margolis compared photographs of safe and orderly depictions of the coal mining process with workers descriptions of dangerous working conditions. He found that contrasting visual depictions with verbal descriptions created powerful expressions of alienation and negation of the coal mine labour process. This is ethnography *of the visual culture of the photographs* in the social context of coal mine labour.

A sociological review of a photography exhibition *The Office* explores the extent to which fine art photography might contribute to sociological understandings of work (Cohen and Tyler, 2004). Cohen and Tyler conclude that whilst a photographic exhibition necessarily prioritises the visual and thus neglects other sensory dimensions of work, they see such photographs not simply as raw data but as visual analysis. This is an important insight in moving forward with visual methodologies in the social sciences – that visual data invites visual analysis.

Photographic representations of working class lives are the foci of Newbury's (1999) study of workers in Britain from the mid-1970s to the early 1990s. In this examination he notes the complex relationship between photographer and viewer in constructing understandings of work (and working lives), he says that 'the photographers make visually available spaces with which they have an intimate relationship, but which the viewer does not' (Newbury, 1999, p.37). Providing privileged access for the viewer is an attractive characteristic of the documentary genre but Newbury points out that photographic representations are 'not transparent windows on the world' meaning that they do not reveal any 'truth' but are defined in relation to their own modes of production and in relation to other visual accounts. He draws attention to the important ethical responsibilities incurred when reproducing and circulating images.

Lewis Hine's photographs are the subject of Shales' (2011) examination of the value of work as a civic duty. Using Hine's photographs of construction workers involved in the building of the Empire State Building, Shales traces Hine's relationship with the commissioning organisation (Empire State, Incorporated), critics of the time and the publication contexts of the photographs. In particular Shales draws attention to Hine's decision not to name the construction workers he photographed and included in Hines' 1932 publication 'Men at Work'. This is of value to this study because of the ethical concerns it raises in relation to visual representations in social science research. Shales interprets Hine's decision for anonymity as placing 'the construction worker in a synecdochal relationship, turning men he knew into the representations of abstract values' (Shales, 2011, p.139).

Keeping with the context of the American Depression, but using artworks rather than photographs, Doherty (2006) explores visual art images to reveal different narratives of Depression era workers: the 'manly worker' and the 'beholden' worker. She concludes that the methodologies of visual art offer valuable qualitative descriptions of workers and workplaces useful to organisation and management research that tends to depend on quantitative data.

These visual studies of work used pre-existing photographs to explore sociological aspects of work and labour and they raise important methodological issues. For this study of artists these examples lead me to ask are the photographs part of the visual culture of work; do they act as an analysis of work; what are the ethics of photographic representations of workers and work; and what do photographs bring to a research study that other methods do not? These questions surface (and resurface) quite naturally in integrated imagework and they are indicative of broader issues of arts-based methodologies including representation, interpretation and trustworthiness. The third section of this chapter presents a detailed outline of integrated imagework and explains how various aspects of representation,

interpretation and trustworthiness have been incorporated into the methods and phases of the research design.

Research Design: A Detailed Outline of Integrated Imagework

This section outlines the research design, and provides more detail about the actual procedures I followed in gathering and interpreting information about the artists at work. I also provide a brief description of each artist. The names are not anonymised as a concession to these participants, who each insisted that they be identified in the thesis. This issue and other ethical considerations are discussed in the fourth and final section of this chapter.

Selection and recruitment

The five participants were recruited from my professional networks working from a short-list of ten to the five who agreed to participate. They each met my criteria of career level; artform; and education history. All five are 'established' artists with careers spanning a minimum of 20 years. By established I mean that they have a recognised presence in the world of contemporary art visible in various public exhibitions and publications since the early 1990s. Conceptual art is the artform to which they each subscribe meaning the idea is prioritised over the media. They are all alumni of the Glasgow School of Art (GSA) and they continue to work in the city of Glasgow, Scotland. These parameters impose a group coherence for the study, and present an opportunity to incorporate the significance, if any, of the city location; the relationship between stage of career and personal/family responsibilities; and links with formal education (professional development).

Participating artists

Roderick Buchanan (Roddy) is a filmmaker artist who creates moving image artworks and installations. His work explores ideas of individual and collective (national) identity through attention to team sports and marching bands. His recent exhibition, '*Legacy*' at the Imperial War Museum in London (and then the Royal Scottish Portrait Gallery in Edinburgh) placed

filmworks depicting Loyalist and Republican marching bands side-by-side. In the production of these films Roddy brings together a crew of camera and editing specialists whom he works with on location and in editing suites. For the most part, Roddy's main place of work is his tenement studio in the east end of Glasgow. Here he manages the day-to-day administration of on-going film and photography based projects and generates future projects. Roddy is a full time artist occasionally working as visiting lecturer.

Claire Barclay is a sculptor and installation artist who works with a variety of media often combining steel structures with elements of textiles, natural and found objects. Since her last major exhibition (Barclay, 2003, *Shadow Spans*) Claire has been revisiting drawing processes and materials exploring a new body of work. Claire works across several locations in the city of Glasgow depending on the nature of the process in hand. With two studios in her south-side tenement apartment Claire often works on textile or ceramics projects at home. For larger scale work with metal or wood Claire travels to the north of the city to her studio in the Glasgow Sculpture Studios. Claire is also a member of Glasgow Print Studios in the city centre where she will book screen-printing facilities and work on a body of printmaking work. Claire works full time as an artist.

Duncan Campbell is a filmmaker artist who uses archive material in the creation of moving image artwork. He works across socio-political issues creating films that explore subjects such as the political activist Bernadette Devlin, the DeLorean car manufacturing industry in Ireland, and cultural and economic colonialism. His main place of work is a city centre studio but the film nature of his work means that he hires large production spaces when necessary, collaborating with cinematographers, choreographers. His most recent artwork is *It for Others* (Campbell, 2013) first exhibited at the 2013 Venice Biennale and subsequently the artwork for which he was awarded the 2014 Turner Prize. Duncan works full time as an artist structuring his week amongst studio, library, filming, and production time.

Karen L. Vaughan is a conceptual artist who works across photography, printmaking and hand-stitched embroidery. Karen works across traditional boundaries of craft and fine art developing site-specific work in deliberately lesser-known and non-art venues. With a studio in her tenement apartment Karen often works from home but also works from a city centre studio building. From this central location Karen accesses specialist screen-printing and digital printing workshops (Glasgow Print Studios) and specialist dark room and exhibition facilities (Streetlevel photography gallery and workshop resources). In tandem with her ongoing exhibition project (*Halls*, 2012 -2014) she is currently developing a body of photographic work exploring ideas of isolation through the Scottish landscape. Karen is an artist who also incorporates project management and book-keeping (for other artists/arts organisations) into her full-time portfolio of artist work.

Christina McBride is a fine art photographer who works with landscape and is currently preparing images for a book based on her landscape photography in South America. She has worked with a breadth of socially engaged projects and was represented in *New Art in Scotland* (CCA, 1994) and in the first survey exhibition of women artists in Glasgow (*Studio 58*, 2012); Currently Christina is and this involves her working across a variety of workplaces. Christina does not have a studio space at home. She shares a studio space in a city centre studio building where she works on her folio of photographs in the editing phases of projects. Christina accesses dark room facilities at the Glasgow School of Art where she works part-time as a fine art lecturer and recruitment administrator.

Below are a summary of the observational fieldwork and a description of the individual methods used in this study. A summary of the data generated through these methods is available in Table 1 on page 103.

Observational fieldwork

The observational fieldwork involved a period of eight months (September 2012 – May 2013) during which time I observed all five artists in different places of work (relevant to

that particular period of time). These places of work varied for each artist but included their private studios (in their own homes in two cases); specialist printmaking workshops; specialist darkroom facilities; art school student studios, a cinema auditorium, a lecture theatre and a theatre rehearsal studio. The observation sessions were a matter of negotiation and invitation from each artist. I observed all five a minimum of five sessions: sometimes for only two hours or as many as nine hours: each artist determined the length of each session. I took photographs of objects and activities. I did not take photographs during darkroom sessions or filming session in case the flash or glow from the camera LED display affected activities and artmaking processes.

During this fieldwork I conducted a formal photo-elicitation interview (with photo-sets of 20 – 25 photographs) with four participants (example in Appendix 1). The fifth artist provided an informal interview a year later. I used the photographs to ask questions about daily routine, places of work, and what is not evident from the photographs. These interviews were audio-recorded and transcribed. From the photo-sets used in the photo-elicitation interviews, the participants selected four or five photographs that best represented their 'practice'. Several opportunistic conversations were also recorded and sections transcribed. On three occasions I attempted a mobile interview technique (the 'go-along').

As a form of 'member checking' I held two seminars open to all five participants where they were invited to critique, challenge and query my ongoing research. At the first seminar participants were invited to my studio to see photographs and drawings as work-in-progress displayed on the wall. The discussion was audio-recorded. At the second seminar I prepared a PowerPoint presentation using a selection of photographs, drawings and collages. All five participants had the opportunity to comment on draft versions of their respective vignettes and digital collages. With their feedback I corrected factual errors. I was not asked to change any of the text even though two of the artists found some of the content uncomfortable reading. In fact, they were emphatic that the content should remain.

Observational photographs

3 *Photographic documentation of my observations* [Digital photographs]

Digital photography was the principal means of recording my observations of objects, places and people involved in observable work. I directed my viewing attentions with the prompt 'what are the observable objects and actions of this scene(s)?' I used the same prompt to direct my written fieldnotes. Together, these two forms of recording created a resource of highly contextualised visual material for the development of my study.   Further contextualisation was later provided from the artists' perspective through photo-elicitation interviews. A total of 2072 digital photographs were taken during the observation sessions. At the request of the participants, three of these photographs were later deleted.

The digital photographs were saved in digital folders labelled with the artists' initials, the date of observation, and then numbered in chronological order.   In accordance with ethical approval these images were stored on the university computer system and in my own password-protected laptop.

Photo-elicitation

4 *Photo-elicitation in progress* [Digital photographs]

I selected 20 – 25 digital photographs for photo-elicitation interviews with each artist. The photographs were printed out in A4 (mostly single images, but sometimes a sequence of four on the one A4 paper). The interview took place following two or three observation sessions (about the mid-point in the period of observation with each artist) and in a place of their choosing (their studio or home). I selected the sets of photographs based on the research questions - trying to *see* materiality at work and what practices were emerging. The photographs served as prompts for the artists to talk about:

- daily routine
- the role of materials in everyday work
- anything unusual or that did not make sense to me
- activities not documented
- representations of their 'practice'

An example of the interview schedule is available in Appendix 1. During the interview (recorded with a digital voice recorder) I introduced the photographs in groups of four or five and invited the artist to tell me what was going on in each set. The extensive monologues in the transcripts reflect the ease and depth of detail with which the artists spoke using the photographs. At the end of each interview I invited each artist to select up to five images that best represented what they do. I took a photograph of their selections. This participant selection became the basis for subsequent arts-based drawings and collages. The photo-elicitation photographs became the core (but not exclusive) visual reference material for the ongoing inquiry. Certain images became 'visual motifs' of ideas centred on non-routine repetitions.

Temporary collaging

5 *Examples of temporary collaging* [Digital photographs]

Temporary collages are those arrangements of photographs, posters and post-its that I made throughout the analysis process. The purpose of temporary collages is to transition the images out of their documentary mode into tentative visual questions about relationships. The provisional and temporary nature of these arrangements encourages successive arrangements and helps avoid settling on particular combinations of images too soon. I used the 'slideshow' function of the Pictures Directory to view the contents of digital folders full of fieldwork photographs. From repeated viewings on my laptop, desktop and occasionally projected onto a wall, I developed a sense of objects and actions that were repeating or unusual in the folders. From these viewing practices I discerned what I have termed 'visual motifs'. The visual motifs were 'still lifes' that repeated across the visual documentation for each artist. These took the form of stacks and piles of stuff; bags and tables; and artists looking and recurred in the observational photographs and interview transcripts. To set these 'motif' images apart from the body of digital photographs I used a hand-drawn tracing technique and created line drawings.

Photo-traced line drawing
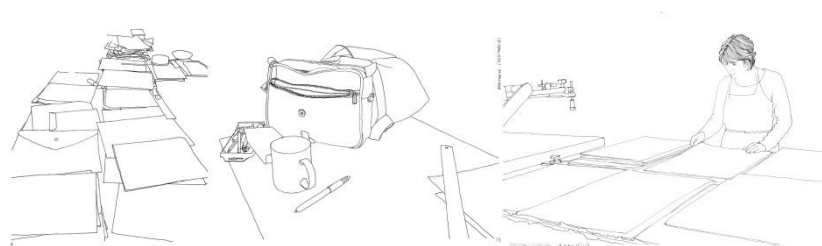
6 *Examples of photo-traced line drawings* [Digital scans]

Photo-tracing is the technique of creating line drawings from manually traced digital photographs. Its purpose is to perform a fine-grained analysis of what has been observed: the drawings attend to detail. In mindfully *not* tracing details the drawing creates spaces: the drawings attend to absences. In manipulating lines and spaces the drawings make connections visible: the drawings attend to relationships. Line drawing in this manner affords a clarity denied in the hyper-detail of the digital photographs. By virtue of being key points of visual reference, these line drawings became visual motifs: representations of sociomaterial entanglements (of stacks and piles of stuff; bags and tables; and artists looking).

These first line drawings (and the thinking that accompanied them) were the beginnings of 'analysis through drawing'. The analysis continued through a change in art media from fineliner pen to watercolour and brush.
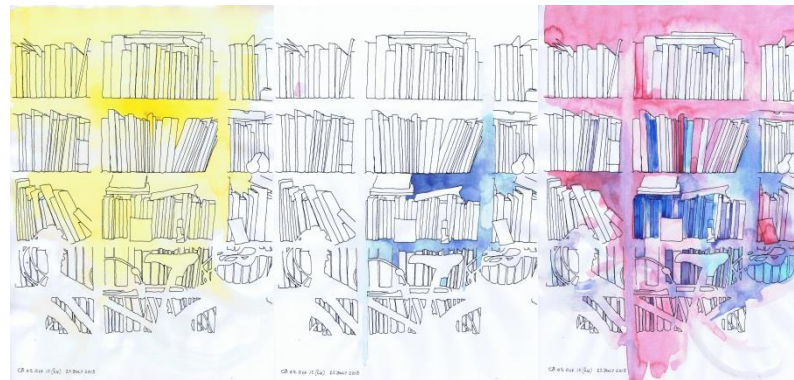
Figure 7 *Example of photo-traced line drawing developed with colour and repetition* [Digital scans]

I applied fluid colours onto prints of the line drawings. With the second technique I used colour to create associations or to 'colour out' relationships. These images were also subject to compositional analysis. Hand-painting with watercolour onto the drawing infers fluidity and movement: the drawings attend to influences.
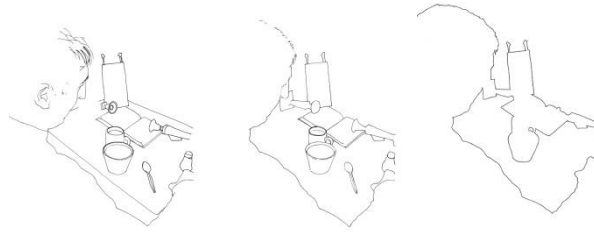
8 *Example of a sequence of photo-traced line drawings exploring relationships* [Digital scans]

The drawings above (again tracings from selected photographs) were made in response to images and ideas that I was struggling with but did not necessarily know why. I see now that I struggled for a long time with 'seeing' relations between animate and non-animate objects (human and non-human). For example, in trying to figure out relations between food and work I created a series of drawings of Roddy in the midst of his lunchtime routine (analysis explored on page 178). In another example I tried to figure out what was at play in the intense looking that the artists performed when confronted with artwork-in-progress by creating a series of drawings showing Claire selecting screen-prints (analysis explored on page 143).

Digital collage

9 *Examples of digital collages* [Digital photograph of 'Photobox' poster (left); Adobe Photoshop (middle and right)

Digital collage refers to the techniques of bringing different images together using digital technologies. This includes the use of online templates in the creation of posters and books with the commercial website Photobox (www.photobox.com); digital imaging software (Photoshop); and word processing and presentation software (PowerPoint and Word) in the

combining of images and text for academic posters, visual essays and visual presentations. Digital collage continues the process of analysis and interpretation.

10 *Example of digital collage created with Microsoft Word SmartArt* [Microsoft Word SmartArt graphic]

As the iteration of analysis progressed I became increasingly familiar with how the artists' words related with the photographs and drawings, and I began to see the connections between materials, places and doing. These connections were messy, layered and contingent – in stark contrast to the sterile aesthetic of the line drawings. To communicate the rich but ambiguous connections I explored two different techniques. First I used a technique of digital photo-collage using the software Photoshop. With Photoshop and its tools of cutting, pasting and layering different photographs I created the four photo-collages above as visual interpretations of sociomaterial practices. Second I changed art medium from fineliner pen to watercolour and brush. I applied fluid colours onto prints of the line drawings. With the second technique I used colour to create associations or to 'colour out' relationships. These images were also subject to compositional interpretation and critique.

Vignettes

Vignettes are a form of bringing images and text together in in order to present specific aspects of analysis. The vignettes structure Chapters 5 and 6. They are created from observational photographs, photo-collages and fieldnotes, and the participants' perspectives as situated in the interview transcripts.

The photo-collages are used in the vignettes as products of a visual and aesthetic interpretation. They are also the means to further interpretation as they artificially 'picture' sociomaterial relations. These pictures can be read and re-read (or mapped) with different theoretical perspectives. Using different aspects of practice theories (knowing-in-practice; object relations; and assemblage) I depicted a variety of recurring human and non-human relations (practices) and, importantly, the connections between practices. My thinking emerged *with* the collages *and* the practice theories, manifest in the writing of the vignettes chapters. Later, in Chapter 6 the photo-collages and drawings became a means of pushing the interpretation further to consider the strategies and modes of being (the professional knowing and learning) at play in the practices.

In this final phase I composed another digital collage that used both photographs and drawings. Adobe Photoshop was then used to reveal photographic details apparently beneath the drawings (titles of funding applications) and to include otherwise absent detail (the importance of the city map). From the collages I created writing; from that writing I created other collages.

Visual essays
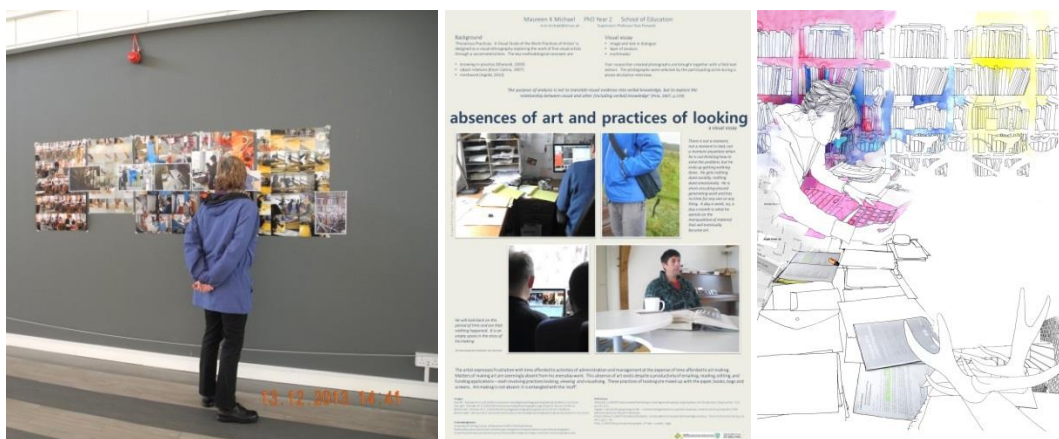
11 *Examples of visual essays: temporary exhibition* (left); *academic poster (*middle); *digital collage of line drawings* (right)
[Digital photograph (left); MS PowerPoint slide (middle); Adobe Photoshop (right)]

Visual essay is the term I use to describe the different forms of visual presentations designed to critically engage with audiences in a variety of dissemination events. Different forms of

visual essay are shown in Figure 11**Error! Reference source not found.**:   a temporary exhibition consisting only of images; an academic poster combining observational photographs, interview text and fieldnote extracts; an academic poster with no text.   The aesthetics of the photographs, drawings and photo-collages often trigged subjective responses that opened up spaces for theoretical discussions.

Dissemination took place throughout the research process and involved PowerPoint presentations, conference papers, poster presentations, visual essays, book chapters, methods workshops and artist crits. For each event I selected different images dependent on the stage of the research, the topic, audience, technologies and purpose of the dissemination event. For example for conferences early in the research (2011-12) I used images created in the exploratory study and the focus of my presentations was centred on how the practice theories could work with the visual images. In the latter stages (2013-14) I used images created through the methodology of integrated imagework and the focus of presentations was centred on how the methodology illuminated practices constituent of artists' everyday learning.

Summary of material gathered (data)

Phase of research	Method	Type of material generated	Connection to research questions	Form of analysis	Issues arising
Data Collection	Observation with digital photography	2072 Digital Photographs Written Fieldnotes covering 25 observation sessions	documentation of everyday work (observable materialities and activities)	compositional analysis visual analysis (visual responses created in the grid posters and photo-traced line drawings)	too much detail too many photographs = more 'othered'' than not some 'poor' photographs
	Photo-elicitation	4 Photobooks[8] 5 Sets of photographs (20-25/set) 4 Interview audio (9 hours) and transcripts[9]	understanding the artists' understanding of work and expertise validation of researcher interpretations of photographs	'thematic' (routines, things, workplaces) participant analysis	time-consuming wandering off-topic depth of detail 4 out of 5 only completed
Analysis and Interpretation	Photo-tracing	22 tracings scanned into digital format (jpeg)	relationships between doing, knowing and materialities	compositional analysis create to critique	what is not traced – deliberate absences?
	Temporary Collaging	Arrangements of photographs	what/how materials and activities 'assemble' in practices 'naming' the practices	'group' formation of materials	documenting slows down the pace of the method
	Digital Collaging	5 Photo-collage 1 composite Image (Photoshop) 5 Grid Posters (Photobox)	representation of the relationships between doing, knowing and materialities and what is 'grouped' by the group - recursive	compositional analysis create to critique	'fixing' flattening
	Vignettes	5 sets of image/text narratives	descriptive / interpretive accounts of materiality and practice holding together	create to critique	
	Visual 'Essays'	3 academic posters 1 visual essay conference papers PowerPoint Presentations	representation of relational practices	public critique: questions and feedback	Academic expectations

Table 1 Summary of data gathered

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[8] Photobooks were used to 'trial' the photo-elicitation interviews
[9] One artist suspended participation in the study and the photo-elicitation interview did not take place.
A subsequent informal discussion was recorded a year later.

Ethical Considerations

The study followed the ethical guidance of the British Educational Research Association (BERA, 2011) and the International Visual Sociology Association Code of Ethics (Papademas, 2009) and was granted institutional approval from the University of Stirling, (Appendix 4). The visual nature of this methodology raises certain ethical issues of anonymity, confidentiality, subjectivity and trustworthiness.

Anonymity

A key criterion for participation in the study was consent to use identifying information including participants' full names, images of artworks, titles of artworks, and recognisable features depicted in observational photographs. The reason for this is simple. The social science default to anonymity was inappropriate given the public availability of artists' identities, the public nature of their artworks, and the visual nature of this study. Anonymising an established visual artist means anonymising their whole 'brand' (Schroeder, 2005). The features of such a brand include not just a name, but a signature, works of art in the public domain, exhibitions, exhibition venues, websites, representing galleries and a plethora of publically available publications. Pseudonyms and blurred photographs would make invisible much that is unique about individual artists and bring into question the value of an ethnographic approach under such circumstances. Whilst there is precedence for naming artists and artworks in ethnographic research (Yaneva, 2003b; Thornton, 2008) these studies tend to focus on the creation and circulation of artworks – something that is destined for public exhibition. Additionally, these are not visual studies: their written text mediates possible interpretations and mitigates, to a certain extent, the possibilities for misrepresentation. The focus of my visual study however, was on 'everyday work' and I knew that this might include depicting work activities rarely intended for public viewing. This necessitated great sensitivity regarding the responsibility that consent to full disclosure brings.

Even with consent to full disclosure, other issues of anonymity emerged. For example, what form of consent to seek from people 'captured' in my photographs who were not formal participants, such as students in an artist's class or audience members at an exhibition opening? In most instances I sought verbal permission (at the time of the observations) from those other people and if this was not possible then I would use only those photographs where the people were unidentifiable (e.g. back of their heads, or as figures in the distance). In the different workplaces (studio complexes, libraries, art schools and specialist workshops) I sought permission from relevant personnel (line managers, estates managers). For the individual participants I put in place five strategies:

1. Opt-in consent form: participants had to deliberately opt in to the different aspects of consent (Appendix 5)
2. Image-by-image consent: participants signed off on every digital photograph and could request deletions
3. Ongoing consent: consent was confirmed at each observation session and feedback session
4. Participant seminars: participants invited to review and comment on how images and interpretations were being used in the study (13 March 2014 and 22 November 2014)
5. Previews of vignettes: participants were invited to review and comment on drafts of their respective vignettes for comment.

Confidentiality

Confidentiality is a commitment to protect the privacy of my participants, especially given their consent to full disclosure. This might seem like a contradiction but it was a matter of mutual trust. The commitment meant respecting the privileged access the artists allowed me. In practical terms it involved keeping personal information (addresses, phone numbers, and extended family details) private and secure even if it was publically accessible. It also meant limiting discussion of observation sessions to the individual artists concerned (and university supervisors). This was difficult given that the participants knew each other and

often asked about my observations of the others. In non-research social situations such catch-up chat would be effortless and unremarkable but in this academic research situation, it felt awkward and uncomfortable. Not until the second participant seminar, when I had had a fair amount of feedback from each participant, did I feel comfortable sharing my interpretations with them as a group.

Subjectivity

The success of the initial recruitment was due partly to my pre-existing relationships with the wider peer group of artists. Ongoing access to the activities and places of their everyday work involved careful brokering of relationships with my participants. This subjective 'closeness' might be an issue if I were making claims about the objectivity of the research. I do not make such claims. Instead I understand that I, as the researcher, am entirely part of this research process and my views are part of what constitutes my thesis. Rather than make excuses for this subjectivity I have tried to be meticulous about the form and processes of analysis so that the reader might follow the logic of my thinking and assess its credibility and trustworthiness.

Trustworthiness

My claims for trustworthiness are based on the following: multiple methods (observation, photography, interviews, closing seminars with participants); checking my interpretations directly with the participants; a programme of peer review of my developing interpretations and interpretive methods through conference presentations; maintaining a detailed record of the research process and choices in a research log (see example in Appendix 2) and in an analysis log (see example in Appendix 3); and frequent debriefings of my interpretative process individually with my supervisor and collectively with my peers at group supervision meetings. The five strategies for ongoing consent (and the photo-elicitation interviews) served as 'member checking': the participants could check my written and visual interpretations for inaccuracies and sense of authenticity. During the course of the study I presented emerging findings and analysis at several international conferences thus the study

was opened up to scrutiny and peer review in the fields of professional practice, education and learning; art; and visual methodologies. The trustworthiness of selected data, analysis and interpretation is demonstrated through these strategies.

Summary

The methodology of integrated imagework addresses Pauwels' (2010, 2011) concerns about visual research that is ambiguous in its relationship with theory and disparate in its approach to methods. The rationale draws clearly from art education but also incorporates a theoretical approach more closely aligned with fine art practice. The point around which the rationale gathers is the notion of aesthetic critique and its role as a form of analysis in qualitative research. Critique, in the terms of art education, is associated with connoisseurship and the capacity to discern and interpret relationships. In the terms of fine art practice critique is associated with the processes of creating and the capacity to account for that process. In both forms the aesthetic experience of the researcher is crucial to the analysis and is acknowledged as such from the outset of a study.

The methodology draws also from ethnographic traditions of observation, in particular approaches of visual ethnography that account for observations with still photography. However, whilst digital photographs constitute the initial 'data' photographs are only one of seven methods incorporating images in the methodology. These methods weave together established social science protocols (for observation and interview for example) with aesthetic forms of analysis located in fine art. Their integration with the theoretical concepts set out in Chapter 3 is made evident as the vignettes of Chapters 5 and 6 unfold.

The methodology is not without its challenges and the ethics of named participation in a visual research project raises interesting issues for confidentiality in terms of the participants but also the researcher. As a relative newcomer to qualitative research arts-based methodologies such as integrated imagework need to account perhaps with greater detail

their claim for trustworthiness and credibility – a determination to do so is evident in the analytic detail provided in the forthcoming vignettes.

5   The Materialities of Everyday Work

(Vignettes 1-3)

Introduction

In Chapters 5 and 6 I want to share what work can be seen if we pay attention to things other than artworks. These 'things' I have explored earlier as materialities and they include artefacts, environments and objects.

In Chapters 5 and 6 I share key insights from my observations in the form of vignettes: interpretive compositions of text and images that explore specific material aspects of everyday work. These vignettes incorporate interview data with visual data. Photo-traced line drawings and photo-collages are also included to give form to my visual analysis and draw attention to certain materialities. Material aspects visible in artworld conventions of audiences, private views, exhibitions, art students and prizes are shown, as are less visible conventions of artistic work: multiple job-holding, multiple work-places, underemployment, and precarity.

In developing my enquiry into materiality the concept of assemblage is drawn upon. It is a gathering metaphor that acknowledges the relationality of my three core concepts (materialities, practices and knowings) in a way that allows for their constant change. What I mean by assemblage is the 'recursive self-assembling' (Law, 2004, p.42) nature of materiality, practice and knowing. This definition resonates with the translation from the French *agencement* meaning a process that is tentative, uncertain and unfolding. There is something of a tension with the visual method of photo-collage where it appears as if I am fixing images in place in contradiction to the active and dynamic 'self-assembling'.

Using ethnographic evidence from the observation sessions (digital photographs and fieldnotes) and interviews, the vignettes give an account of materialities at play in the participants' everyday work. Digital photographs, selected by the participants, were used in

the analysis of materialities. This analysis resulted in the creation of photo-collages and photo-traced line drawings. These visual outputs are by-products of a visual and aesthetic analytic process.

The vignettes give an account of materialities in the participants' work activities (foreshadowing the practices discussed in Chapter 7). As the combined visual art and practice perspective is unusual in sociomaterial studies, the vignettes also give an account of the methodology of integrated imagework. Thus the vignettes are composed from written texts (drawn from fieldnotes and interview transcripts), and three different types of images: digital photographs, photo-collages and photo-traced line drawings. The three images on the next page serve as a general introduction to the first three vignettes [Figure 12]. How to 'read' these images is explored through the vignettes.

12 *Visual introductions to vignettes 1 - 3* [Digital collages (top left and right); digital photograph (bottom)]

The visual introductions to the first three vignettes [Figure 12] include the two digital photo-collages and one digital photograph below[10]. Although the vignettes are not themed by any category as such, they are each inflected with particular narratives and materialities. Stories of access are embedded in the weight of keys and numerous bags that one participant carries between different work spaces. Stories of storage explore the studio as a workplace and a repository of materials, or a 'materials dictionary' constantly archived and reproduced in the

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[10] I did not use photo-collage in my analysis of Duncan's work. I explain my reason in vignette No.3.

studio. There are also stories of looking – the most pervasive story and evident in all vignettes.

Paper piles and antlers (Vignette No. 2) explores the studio as a workplace but also as a repository of materials – a materials dictionary constantly being archived and reproduced in the storage and use of materials. In a seemingly tangential narrative I describe the materiality of an intense editing process but I use the photo-collage to draw attention to the significance of the materials dictionary as a resource in different enactments of looking.

Vignette 1: Keys, Bags and Negatives

13 M*aterialities of Christina's everyday work* [Digital collage]

This first vignette explores different things and environments involved in the day-to-day work of an artist who also works part-time as a tutor of Fine Art Photography. The materialities of this work are located mostly in institutional contexts. The participating artist featured in *Keys, Bags and Negatives* (Vignette No.1) is fine art photographer, Christina McBride.

Christina is an artist whose artwork has evolved out of conceptual and socially-engaged traditions of contemporary fine art photography. Past artwork has involved site-specific

installations and direct audience engagement. She rents a private studio in a city-centre studio complex and uses public transport to travel between home and studio. Christina supports her artmaking with part-time employment as an art school tutor (two days per week) with a department of Fine Art Photography (FAP) in an art school (Higher Education). Additionally, Christina works with the same art school as an administrator (one day a week). Amongst the benefits of this employment are extensive studio and workshop facilities where artist-tutors can pursue their own individual artmaking projects. Everyday work for Christina involves not only artmaking but teaching (and the accompanying administration) - often taking place in the same building.

14 *Two different forms of looking* [Digital photographs]

At the time of observation Christina was involved in the early creative stages of the development of a book depicting her photographs of South American landscapes. The book later proved to be a significant contribution to Christina's artistic and academic profile but at that time only existed in embryonic form. She had yet to select which photographs to include in the book. This vignette explores a moment in her process of selection. Captured in a particular digital photograph is a moment when Christina paused to look carefully at a single negative and decided whether or not to consider it for the book [Figure 14 left]. This

photograph was chosen by Christina as representative of her everyday work and she told me there are many such moments in her artmaking processes. It was such an intense moment that it seemed to be more than an interaction between her gaze and a negative. To me it seemed to bring together all sorts of interactions and, what is more, I had observed a similar intensity during student assessments the week before. Intuitively I understood there to be link between these two moments but Christina insisted that they represent two '*very different headspaces*' (CMcB Fieldnotes 22 Feb 2013, p.1) and she made conscious efforts to separate her artmaking from her teaching. The next section opens with a photo-collage exploring the importance of keys and bags involved in artmaking and teaching. It continues with a description of what all is going on with the keys, bags, the material environments and their interactions with Christina's activities.

15 *The importance of bags and keys in everyday work* [Digital collage]

Christina stands at an art school office door carrying three bags, a backpack and a bunch of keys. The heavy backpack pulls at her shoulders and her every day bag hangs heavily on her arm as she struggles to unlock the door. The struggle is harder than usual because her right arm is in a sling recovering from a shoulder injury. The door opens into one of three offices she uses whilst on campus. Across campus, in a former townhouse, is the FAP department and here Christina uses a digital key to open the front door. Once inside, she opens a series of padlocked doors and enters the second of her offices. In this office she stores boxes of

her photography artwork-in-progress (negatives and contact sheets) as well as paperwork relating to students and teaching. The department technician has left a large set of keys on one of the office desks for Christina. Keys are particularly significant things for Christina because she has to access many different locked doors:

> In terms of a typical day, the keys I always need to use would be the keys for the photography building; there would be the keys to the office in the main building; there would be the keys to my studio and my house. I would probably carry a key to the storage space.
>
> (CB Int 09 May 2013, p.1)

The weight of these keys and the access to working spaces are for the most part unproblematic to Christina: she has learned to accommodate these demands into her work time:

> When I'm working in the dark room I've always got to build in time for just the whole locking up and securing the place that I'm working in because there is so much concern around the security there… a hell of a lot of padlocks.
>
> (CB Int 09 May 2013, p.2)

It is only when something out of the ordinary provokes a different perspective, like a shoulder injury, that the extra effort, planning and disruption of locks and keys become apparent to her. However, once inside the FAP building, extensive darkroom facilities and photography resources are available and she often makes use of them on weekends and in vacation periods. Without students the building is one enormous studio for Christina.

Making sense of the looking

A critical stage of her photography process involves deciding which of the many negatives she will take into the darkroom to print [Figure 16] She explains, 'this editing process is so crucial– because this is where you are just beginning to identify what the work is' (CMcB Int 09 May 2013, p.5). Becker (2008, p.198) explains the importance 'editorial moment[s]' as key decisions that distinguish the artist from all others involved in the production of a given artwork. This act of looking emerged as a key feature of my observations – a critical

moment where certain things are visually discarded in favour of others. My interest is in finding out what occurs in this stage of looking: how are negatives selected given that groupings are not yet imagined? Is it related to other key features observed in Christina's work?

16 *The crucial editing process* [Digital photograph]

Christina uses the extra-large light-table in FAP to look at negatives. This is the first time she has looked at these negatives in what she calls 'white light'.   'It is', she explains, 'a crucial stage because you are just beginning to identify what the work is' (CMcB 09 Int May 2013, p.4). The 'work' she refers to has two meanings here. The work embodies her collaborative book project; and the 'groupings of images… that naturally sit together' (CMcB Int 09 May 2013, p.4). The groupings are the result of many selection moments.

Initially, the selection process requires Christina to discern intentional and unintentional aspects in the negative:

> Part of me has a certain understanding of what it is that I am looking for, but I have also done things that I hadn't intended and quite often it is much more interesting than what I set out to do. It's a really enjoyable process and it's an absolutely critical part of the whole process.

(CMcB Int 09 May 2013)

Here Christina explains that in the looking she encounters unanticipated aspects of the photograph, for example aspects of composition, tone, and light quality.   Surprises are unproblematic for Christina; the uncertainty of the selection contributes to her enjoyment. This notion of discovery continues into the darkroom where a whole set of other decisions are made in terms of cropping (deciding the frame/edge of the image); burning (darkening areas) and dodging (lightening areas). She explains her enjoyment of this process,

> [I]t's maybe about finding the image in the negative, you have the opportunity to make [a]whole set of other decisions in terms of how you frame it, making new decisions about where the edge of the image is – and that is quite enjoyable – and this is often the stage when you are actually trying to find the image within the negative – it's not always everything that you hoped.

(Int CB 22 Apr 2013, p.6-7)

Therefore, even though she decides to select a particular negative there are further decisions which 'find' the image; what Christina looks for is not immediately apparent. In saying that

she is 'reading the decisions', she implies they have a recognisable language. She explains she is looking for 'strengths' such as quality of tone, contrast, or distinctive motifs (for example, a tree) that coheres a group. Tonal qualities, contrast and composition are visual effects of earlier technical choices such as shutter-speed, aperture and framing. When Christina 'reads decisions' she discerns visual statements – yet the language of this decision-making is not easily translated into words. This decision-making is uncertain and unresolved at each stage of the selection process and, despite her nuanced reading of decisions her negative may not fulfil her expectations.

Extending Becker's (2008) editorial moment to include 'reading decisions' means that artists do not simply 'choose the materials they will work with' (Becker, 2008, p.2001) as if the materials (in this case, negatives) are neutral and ahistorical. Artists choose the materials they will work with in relation to their properties and how they will be useful to production of artwork. In other words the editorial moment is not simply a matter of deciding but an enactment of production literacies.

Absences

To the left of Christina are a bundle of contact sheets topped with yellow post-it notes, reminiscent of the boxes Christina uses to store negatives, contact sheets and prints [Figure 16]. Each box is thematised (by place, event, or date) and stored in her FAP office, home or studio – they move between different workplaces. From these boxes she makes selections of negatives for 'bodies of work'; returned to these boxes are the redundant negatives which still have potential. In her own words:

> many of the works at this stage end up getting edited out and being put back in the box. But then maybe in a year's time, in two years' time when I am making different work and I'm trying to finish off a series, and suddenly I'm thinking of another image I did two years ago and I go back to these boxes and suddenly it [the negative] finds a different context and it makes much more sense.

(Int CB 22 Apr 2013, p.5)

The boxes hold the visual continuity of her artwork, linking past, present and future illuminating the editorial moment as achronological. This interpretation has turned to the manifestly absent – that which is implied. This is to shift from the 'visible realities that can be acknowledged' to 'those realities that are also being enacted but are rendered invisible' (Law, 2004, p. 98), in other words, to shift from the observable to that which is Othered.

In Figure 16 I am reminded that the editorial moment is not something isolated from other factors in Christina's mind. *Every thing* is also at play. I therefore further interpret this editorial moment to make connections between things depicted and unseen materialities at play. I explore this interpretation later through photo-traced line drawings [Figures 17 and 18] and eliciting an analytic commentary from that process.

Returning again to the photograph of Figure 16, I notice a bunch of keys. These keys afford access to the department's extensive darkrooms, work spaces and resource cupboards. Christina explains their significance to her work: '…keys play a big part of my daily weight. It is quite a substantial number. I suppose it is because I work in so many places' (CB Int 09 May 2013, p.1). That the keys also relate to an issue of security is evident in the great number of locks, padlocks and keys which present themselves to Christina every time she wants to access the FAP resources outside of student-hours.

I cannot help but notice the white glare of the light-table. The fluorescent light makes it easier to view the subtleties of individual negatives but it is also possible to view many negatives at once, laying them out in large numbers. The glare of the light-table renders detail darker. Light, and its counterpoint darkness, are essential to photography and essential to Christina's looking: the play of tone, shadow and contrast create the surface image of a photograph; the exposure to white light, the safety of red light and the necessity of no light whatsoever are intrinsic to the chemical process resulting in a photograph. These different forms of light, made available by the FAP department, are crucial to Christina's artmaking. Without them the photographs could not be processed and printed.

The negatives, keys, boxes and light-table exemplify the materiality held in relation to 'reading decisions'. The negatives exist in relation to many others. Their storage in boxes is part of the system of looking and retrieval involved in grouping images. The light-table enables a clearer viewing of the negatives, but also co-constructs how the viewing happens. The keys paradoxically access and guard the equipment of FAP. Additionally, the keys and the acts of locking and unlocking need to be configured into the processes of artmaking.

When I try to digitally adjust the contrast levels (in photo-editing software) to show more of the background detail in Figure 16, the image becomes over-exposed, bleaching out detail in the foreground. In drawing attention to some aspects of Christina's looking, I have obfuscated others. However these details are still part of looking - what Law (2004) calls 'manifest absence', that which is absent but implied.

The nature of the relationship between looking and materiality is not yet evident. To explore this I use visual elements of pattern, composition, contrast and space, to uncover what holds looking and materiality together. Two photo-traced line drawings explore these visual elements and my commentary analyses their relations.

An interpretation of the editorial moment through drawing and its visual elements
My analysis is developed with two photo-traced line drawings [Figures 17 and 18] drawing attention to absences and specific details of presence.

17 *Analysis of an editorial moment* 1 [Photo-traced line drawing]

Rectangles repeat across the light- table.   These small   patterns of 'frames' are framed

further by layers of other negatives, other prints, boxes – the rectangle shape repeats itself

throughout the photograph.   These repetitions position the negatives in relation to other

negatives; her decision-making is in relation to other negatives, other prints, other decisions. The decisions are about those strengths she described - how the negatives look alone and in relation to others: the aesthetics.

18 *Analysis of an editorial moment 2* [Photo-traced line drawing]

The composition of the drawing directs attention to the relationship between Christina's posture and the object of her gaze. Her shape – head inclined towards the sheet of negatives, arms motioning to cradle them, hair tied back yet falling in front of her eyes - seems protective of the negative, of the decisions being made. Visually this makes sense for the words she uses to describe her relationship with a favourite image:

> See this image here? It hardly registers but it is one of my best, one of my favourites. Because you've got to really fight for the image, you've got to spend quite a lot of time just pulling things out. In the end I absolutely love this one. I think I had to fight so hard to get it and in the end…

(Fieldnotes CMcB 16 Mar 2013, p.4)

The C-shaped composition curving from her head, arms and hands dramatises the interactions of looking, light, negative and decision-making and, combined with her description, conveys a protective, emotional attachment to the photographic image and the process of its materialisation.

Then there are spaces organising the composition. The drawing illuminates empty shapes balancing the dense description of the outlining. The empty spaces are devoid of students despite the institutional teaching context of the space; they were not 'captured' in the original photograph. 'Empty' does not only refer to the moment of the photograph but its situation. Here, it is an institutional teaching space, not Christina's personal studio. The absent student materiality, their bodies, significantly alters the institutional space from a 'student-centred' place of pedagogy to a site of artmaking. Without students, the light-table is an object oriented towards Christina's photography. With students, even if covered with Christina's negatives, the light-table is an object oriented towards pedagogy. The absence of students affords a particular decision-making process.

The use of colour or tone in the drawing might stress one aspect over another (Rose, 2007) and so at this point in my analysis there is none. The white spaces between lines keep everything flat and even. The relationships between all shapes are treated symmetrically.

So what does this arts-based interpretation reveal about the relationship between the editorial moment of reading decisions and the materials that construct those decisions? The photo-traced drawings bring attention to repetition and allude to a body of artwork that is manifestly absent. The protective composition infers an emotional attachment between Christina and artwork. Positive and negative spaces of neutral white acknowledge a relation of absence. Reading decisions is thus performed into being with light, keys, boxes and negatives and the editorial moment is a source of emotional and aesthetic attachment.

The interpretation does not bring everything neatly together. The relation between institutional security and time available to work is not visible in the drawing, yet it figures explicitly in the resources upon which Christina draws in reading decisions. Security, connoting safe-keeping, is an example of otherness because it is 'pressed into absence' but it is nonetheless constituted by the time-consuming materiality of locks, padlocks, keys, unlocking and locking. The sociality constructed here is interesting because it constructs a form of control that is at odds with artistic freedom.

The next section of this vignette describes Christina's involvement in studio art education, specifically in the context of the 'critical review' (often known as 'the crit'). The link between this and the section above is related to the editorial moment.

The critical review

In the Glasgow School of Art, the critical review is understood as a student's presentation of artwork to their peers. It is the principle method of formative and summative assessment and characteristic of art schools' studio-based pedagogy (Elkins, 2001). The review discussed below was formative and feedback was informal, verbal and immediate.

19 *The art school 'crit'* [Digital photograph]

Reviews take place in student studios: a series of small rooms where three or more students have individual desks and wall space. Their personal belongings bags, books, clothes, towels, and drink cans have been heaped onto tables and chairs along with boxes and piles of paper to create space for the artwork under review.

Each 30 minute review follows the same pattern: students and tutors gather around the artwork and look at it; the student speaks uninterrupted for five to ten minutes and then students ask questions and tutors ask questions.

20 *Reading decisions in student artwork* [Digital photograph]

Whilst students speak, Christina looks at the work displayed across the wall. She has been standing amongst the student group but she steps closer, moving between the standing students, to look closely at the different parts of the artwork on display. She asks the student

a question and the reply seems to satisfy her because she moves on to another question. When we discussed what was going on in this photograph Christina said '*...in the teaching context, it's about trying to read decisions the students have made, and it's really about getting them to ask questions about decisions they have made*' (CMcB Int 09 May 2013, p.5). She elaborates that she wants them to understand that looking and editing are legitimate processes in artmaking

During the review, Christina looks at the artwork in different ways. Standing back, she observes the overall cohesion of the artwork. Moving closer she looks at the detail of composite parts, and in spoken dialogue she adopts a student perspective and views the work again. Christina's explanation of this process suggests it is the decisions materialised in the artwork, not the artwork itself, which is being assessed.

The review enacts the artworld conventions of the contemporary exhibition and exhibition audience. The artwork is displayed on white walls – the standard background colour in the display of contemporary art. It is displayed at eye-level, encouraging the audience to view the work standing. The initial viewing takes place in silence – another characteristic of the contemporary art gallery. However, the review actually takes place in conditions very unlike those of a gallery. Twelve people are crowded into studios usually accommodating three; the artwork under review is displayed on grubby walls pockmarked with holes, bits of masking tape and blue-tak; displaced objects are piled on the usual studio accoutrements to create space. Consequently the artwork is viewed and assessed amidst a clutter of things and bodies: to view the work it is necessary to move between people and accept an obstructed view. Despite objects and bodies being inseparable from viewing, they are entirely invisible as far as the assessment is concerned: they remain unacknowledged, nothing is moved around, and no-one is asked to move. Something else is being enacted here but it is invisible. In other words, what is being Othered? It is as if the institutional nature of assessment is being ignored in favour of an artworld convention. Following Law (2003) I ask what is invisible, uninteresting, and obvious in this enactment of assessment?

Christina's enactment of reading decisions assembled in the negative, her ways of seeing and prior artwork all work to produce her reading of student decisions (the assessment) but this work is invisible in the institutional form of assessment. The earlier descriptions of this assemblage suggested that Christina's looking at negatives was not simply a matter of an editorial moment but was an enactment of production literacy. This literacy is part of the assessment (Christina uses the phrase 'reading decisions' in both situations) but has no material presence. The 'crucial' aspect of artmaking, that also informs how she assesses student artwork, is invisible in her teaching.

The uninteresting elements are the discomforts of continual standing; the cramped and crowded viewing space; and the boredom of six hours of uneventful and uncontentious student presentations. More specifically, in relation to reading decisions – it is tedious that the detritus of the student studios obscures the artwork on display and that it, and the bodies of all those involved, must be circumnavigated to see the artwork. These discomforts and inconveniences are simply part of what the review is and they are unremarkable.

The 'obvious' pertains to the communal recognition that the review is necessary; that the tutors know how to assess; and that the student studios can be imagined as contemporary art galleries. All the students have prepared artwork for review and conventions of turn-taking are adhered to in the questions and answers: no-one challenges the requirement for formative assessment. The tutor's authority accepted without query. Everyone knows the grubby studio walls are a substitute for an imagined contemporary art space – their behaviours and positioning of artwork are intended to reproduce the white cube gallery experience.

There are clear links between Christina's reading of her own photography decisions and those of her students. This is not, however, a case of transferrable skills. Instead, the link is one of representation, but in different forms. The negative is a representation of decisions

made in the materiality of her lone darkroom working. Understanding representations is an expertise that Christina brings to her reading of student decisions.

A different story of looking

Reflecting on these editorial moments, I considered all that had transpired in them. The efforts of public transport, institutional policies allowing staff access to resources, keys she needed to unlock the many doors, the re-design of an Edwardian building (circa 1900) repurposed as a warren of Art School dark-rooms and teaching spaces – all of this materiality facilitated Christina's practice of looking. All of these things then so essential to her photographic work, but simultaneously intruded upon and interrupted her work.

I came to understand a limitation of the digital photographs used in my analysis: they fixed Christina to single moments and spaces, but depicted the same activity. There was a tension between the photographs and my thinking. Where the photographs isolated the looking I understood the looking to be situated amongst a great many things. The hexagon diagram [Figure 21] created in Microsoft Office Word SmartArt graphics offered an interim resolution. The diagram acknowledges the simultaneity of people, materials and action; contrastingly the photograph flattens and merges these entities to a single plane. This enables both words and images to be juxtaposed implying associations but not direct connectivity. The hexagon diagram brings together various elements important to these two material activities of reading decisions.

21 *Forming the 'group' that is Christina's work* [Digital collage: MS Word SmartArt Graphic]

Using the hexagon diagram signalled a shift in my visual thinking because it helped to make clear the intuitive approach to be used in creating the photo-collage of Figure 22 that features on the next page. This photo-collage included those photographs selected by Christina during photo-elicitation and a few others that resonated with my sense of Christina's work. Using the software Adobe Photoshop I created digital layers of different images; adjusting their sizes, cropping, duplicating, until I created a composition [Figure 22] that aims to depict the complexity of this work.

22 *An assemblage of looking* [Digital collage]

An assemblage of looking depicts different moments of looking amidst the materiality of Christina's art school work. It is a means of visualising what facilitates Christina's editorial moments. Drawing from the assemblage of looking then editorial looking can be described in relation to plethora of materialities.

Editorial looking involved in a photograph-in-the-making depends upon light, time, water and dust-free work spaces. The greatest risks to a photograph-in-the making are exposure to the wrong type of light and *artefacts* of dust settling uninvited on equipment, in chemical solutions and on exposed negatives and prints. Mitigating these risks are structural/integrated systems of light, water and air that make the processes of analogue photography possible. The lighting system brings different forms of light: the fluorescent white light, the red safe light, the black-out no light. The plumbing leads water, crucial to the photographic process, through pipes to taps, sinks, troughs and drains. The system of ventilation draws processing fumes away from work spaces and circulates clean air through dust-free, light-tight interior work rooms. A system of electricity is further designed to support the water heaters, clocks, switches and timers essential to the dark-room processes. All of this within workspaces repurposed from the interior of a four-storey townhouse. Christina's editorial moments of looking are made possible by the decisions, years ago, of a systems engineer.

Christina's immediate decisions in her looking are informed by memories of previous photographs and her ambitions for a book publication. I consider how this book is acting on these editorial moments of looking. Christina explains to me that the book is important to her profile as an artist-academic because it would count towards the 2014 Research Excellence Framework (REF) in the United Kingdom[11]. As such, it is not the book per se that acts here, but the funding mechanism that operates through the REF. Christina's selection of negatives is made not only against her own past photographic work, but is made also against outside influences of the research outputs of peers and institutions of Higher Education.

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[11] Research Excellence Framework: the system of assessing the quality of research in UK Higher Education Institutions (HEIs). The assessment outcomes determine funding allocation to HEIs. The HEIs submit the research outputs of their academics for assessment. For artist/academics working in HE Art Schools research outputs can include the products of their artistic practice (e.g., exhibitions, individual works etc., that can demonstrate 'impact'). http://www.ref.ac.uk/

When I assemble Christina's looking in this manner then I can see that it is 'thoroughly 'framed' by other agencies brought silently on the scene' (Latour, 2005, p. 195). For example, her decision to work at weekends and vacation periods is led by an institutional framework of timetables, semesters and holidays (decisions materialised in diaries, wall planners, mobile devices etc. and part of academic meetings, western calendar conventions, Christian festivals inhabiting Easter/Spring and Christmas/Winter breaks). Her publication focus is facilitated by institutional research strategies, themes and funding (materialised in institutional websites, digital repositories, and research seminars). Access to the photography resources is framed by those same research contexts but materialised differently through technician support, access to keys and padlocks. The practicalities of analogue photography are framed by systems of ventilation, plumbing, heating, lighting and storage. The possibility of getting to the art school is framed by timetables of public transport and the influence of the weather. In these examples, Christina's editorial moment seems like 'the terminus of a great number of agencies swarming towards it' (Latour, 2005, p.196). The visual art approach of the photo-collage makes this apparent and is an example of the consequence of 'symmetry' described by Law (2004, p.164) as 'the principle that the same kind of explanation or account should be given for all the phenomena to be explained' and by Latour (2005, p.76) as the consequence of '*not* impos[ing] some spurious *asymmetry* among human intentional action and a material world of causal relations'. The value of symmetry explains the sociological logic of composing different entities together in the digital collage.

The photo-collage brings a language of layering, blending, transparency, and erasing with compositional tools of perspective, scale, focal points and repetition: a visual language that is used to evoke looking as an assemblage rather than a category. Christina's looking is no longer depicted as a single instance but as an assemblage of several seemingly disparate or unrelated entities.

Summary

This first vignette, *Keys, Bags and Negatives,* describes the interplay of materialities involved in the enactment of editorial moments. Editorial moments involve reading production decisions embedded in the materiality of an emerging artwork. These moments are further embedded in the materialities of institutional issues of access, academic research and teaching. Photo-collages help to show the associations of independent, solitary artmaking activities with institutional materialities – related by different material manifestations involved in reading decisions. Photo-traced line drawings illustrate the absent spaces of the solitary artmaking – interpreted as the manifest absence of student and teaching

Vignette 2: Paper Piles and Antlers

23 M*aterialities in Claire's everyday work* [Digital collage]

It's important to point out to your reader that this is only a moment, or moments, in what an individual artist does; that they all work very differently. They work in all sorts of ways. In any given six months they might be working towards exhibitions involving lots of different materials and processes, but then in the following six months they might not have any opportunities. Your work then becomes about finding ways of working that are not reliant on the exhibition. The fact that we are having to find our own way is what is so interesting.

(Claire Barclay, Telephone conversation, 07 July 2014, giving feedback on a draft of this vignette)

This vignette tells two stories about an artist and her things. The first is a story about the storage of what she calls 'stuff' and how this storage, a 'display of sorts' constitutes a materials dictionary and a visual argument for the contingent nature of the studio (that it always needs to be ready without knowing what the next step or task will be). The second is a story about the stuff of looking: how the art materials, technologies, resources, and artwork interact with the act of looking to constitute a private and individual workspace in the midst of a shared membership workshop.

Artists are surrounded by things and they forever seem to be organising them, looking at them or ignoring them. These are not stories about an artist fighting for clear spaces – rather these are stories about the deliberate arrangements of stuff and the work of these arrangements in facilitating work. Looking is a central part of the work of an artist. It is a visual trope that began in the previous vignette of Christina and repeats across each vignette. With Claire, the next artist who is studied in depth, I explore the dissociation that occurs when editorial decisions involved in the act of looking are looped through materials and material processes.

First let me remind you about Claire and her situation at the time of my observations. Claire describes herself as a sculptor. She works with a variety of three dimensional media and processes to create site-specific installations. This necessitates a variety of specialist work spaces including a studio and membership facilities of Glasgow Sculpture Studios (GSS), a ceramic studio and general studio at home. Recently, printmaking has become increasingly important and she has been using the specialist screen-printing workshops at the Glasgow Print Studio (GPS). She combines her print-making interests with her ongoing sculptural work. During the period of observation Claire was not working towards an exhibition. She was experimenting with screen-printing processes and organising different work spaces.

Claire works in two dedicated studio spaces in her home; a rented studio space with access to specialist wood and metal workshops at the Glasgow Sculpture Studios (known hereafter

as the Sculpture Studios), and membership access to specialist printmaking workshops at the Glasgow Print Studio (the Print Studio).

Artists keep and organise lots of stuff

Making art requires material resources. As the studios and workshops of artists are places of making it follows that they contain the materials, tools, technologies and equipment needed in the everyday work of making art. Some of this is consumable (paint, paper, inks); some of it is generated and reproduced in the processes of making (e.g., artwork, photographs, and photocopies). Sometimes stuff leaves the studio. In the case of completed artworks, these are often destined for exhibition or sale. However, much of the stuff, including the artwork, *accumulates* in the workplaces and this accumulation affects what happens there. The observations of Claire offer an example of what this accumulation looks like and the relation it has with her places of work.

It is useful to consider further the reasons for the accumulation of stuff. The installation sculpture Claire makes employs a wide range of materials (for example, wood, steel, clay, glass, wool) and a wide range of processes (for example, powder-coating engineered steel, hand-thrown pottery, macramé) – each requiring a different set of specialist materials, tools and equipment. The development phase of an artwork involves Claire in archival research, reading books, and generating photocopies and pdfs. She experiments with techniques and materials creating paper sketches and samples. The development phase does not generate a single work of art. Rather it generates many instantiations – 'partial understandings' in Knorr Cetina's (1997) words materially manifest in the sketches and samples. Additionally, the 'site-specific' nature of her artwork determines that specially-made components acquire their artistic meaning only in relation to other components and the place in which they are all installed. This means that when the work is uninstalled, for example at the end of an exhibition period, the components are disassembled from the relations that gave them meaning as an artwork and they are returned to Claire. Disassembled, they return to components of wood or steel and are stored in one of her studios. As these components are

bespoke they are not useful to future art making. Claire explains that it is difficult to throw out something in which you have invested a lot of time and creative energy. In addition, Claire has been working with these materials and processes for over 25 years.

Periodically, Claire performs what she calls 'ruthless editing' of the stuff, usually following the launch of an exhibition, but still the material processes of the last 25 years has generated a '*weight*' and a '*burden*' of ever present stuff' (CB Int 22 Apr 2013, p.14). As this accumulates in the course of an artist's career it is of little surprise to find lots of stuff in the different workplaces. What is surprising is the way in which the organisation of this stuff acts on the workplace.

A materials dictionary

Claire's appropriation of storage as display reminds me of Latour and Woolgar's (1986) description of scientists' laboratory storage of racks of test-tubes and files of paperwork, which they termed a 'materials dictionary', (1986, pp.48-49). Latour and Woolgar noted the coloured labels, the differences between text and numerical labelling, the handwritten and printed forms – all part of an aesthetic system of reference and retrieval through which the scientists accomplished their work. For Claire, the display of storage is also about a means of referring to materials; about being able to find items at the required moments. The storage in each work space functions as one in a series of *materials dictionaries*, each distinctive to the specialisms to which they are dedicated. So, for example, the 'messy room' of her home studio is where everything print and clay-related is stored including inks, dyes, buckets, and squeegees, clay, potter's wheel, glazes and kiln. The main studio at home is where everything related to drawing and textiles is stored: papers, pencils, craft knives; fabrics, threads, sewing machines, paper patterns/templates.

24 *Previous artworks and sculpture materials stored in a studio* [Digital photographs]

Claire's studio at the Sculpture Studios is where large pieces of wood, steel, aluminium and antlers are stored - the same building as specialist wood and metal workshops [Figure 24]. The type of artmaking that happens in each of these spaces is defined by the materials and equipment stored there. Claire explains,

> … So, materials or things can come into the studio, the workshop, the gallery as one thing, but to me you know, you transform them in some way- but they are not completely severed from where they came. The material is interesting in that way because it is the thing that transforms into the artwork. You know, the storage, the machinery, the tools, the situation, the artist even, they don't transform whereas it is the material that transforms. The wood isn't just brought in and laid in the gallery packaged up, although I suppose some people have toyed with that idea – but for me there is a necessity to transform the things; part of the transformation is just juxtaposing them with other materials. So for me it is about this thing that is about potential.
>
> (CB Fieldnotes 02 Oct 2012, p.14)

The materials storage is what makes the different work spaces places of material reference, a point of gathering and configuring information.

25 Previous artworks and sculpture materials stored in a studio at home [Digital photograph]

During our interview (CB Int 22 Apr 2012) Claire offers insight into why aesthetic and accessible storage is about more than meticulous housekeeping and actually intrinsic to the way in which materials play their part in Claire's artmaking. Claire explains, 'Storage is a display of sorts. It is a reminder of what is available' (Fieldnotes CB 02 Oct 2012 p.1).

For Claire the possibility that materials are transformative makes them as significant as the tools and the artist in the creation of artwork. Their *relationships* are transformed through associations with other materials and the environment of their viewing. For example, in the photograph above (Figure 24, right) the white powder-coated steel mesh is seen in relation to the wall that it leans against, the boxes that are stacked in front and the antlers that sit beside it. In this environment the relation between these materials is that of storage. However, when the same white powder-coated steel mesh is seen in relation to stitched folds of red leather situated in a large open and airy space, as in the artwork *Ideal Pursuits* (Barclay, 2003), and then the relation between the mesh and the other materials is not storage but something else. By virtue of their display in a contemporary art gallery the relationship between these materials can be called art.

When curators write of Claire's artwork then it is the individual objects, their interrelationships, and the connections to other artworks (Bradley, 2009; Doherty, 2009), that is written about. For example, Bradley writes,

> Ultimately Barclay's objects dictate the context in which they may be viewed and understood: in their particular ambiguities they set their own frame of reference. Barclay's practice is often presented as responsive, her installations triggered by invitations to exhibit. However, her work is built around the small objects that are brought into being solely according to the dictates of her ideas, rather than in response to any outside agency.

> (Bradley, 2009, p. 12)

What is not made evident in this artworld view (what curators perhaps do not know about) are the incongruous groupings of materials dictionaries from which the artwork was sourced and from which it cannot be divorced. What I mean is that the artworld of Becker (2008) and Thornton (2009) is framed by its own conventions of seeing. The materials stored in Claire's studio are intrinsic to her artwork – this is not a new insight. However, understanding the nature of the *storage* of materials – is a different way of understanding their importance in everyday work.

Storage: a display of sorts

26 *Arrangements of storage in the studio at home and the sculpture studio* [Digital photograph]

Claire is very particular about the storage of stuff. She says that she understands the storage of her workplaces 'to the very back of each cupboard' explaining that she is aware of what

and where different materials are stored. In a revealing two-part statement she says that 'storage is a display of sorts. It is a reminder of what is available' (Fieldnotes CB 02 Oct 2012, p.1). As 'a display of sorts' the aesthetic is important. This is evident in the way that fabric is arranged neatly in stacks of colours; in the way that boxes of the same colour simplify the jumble of the tools inside; in the ways that books are arranged thematically by technique, artist, or topic. This storage of resources is organised visually in repetitions of colours, horizontal and vertical lines; and aesthetically, this storage is pleasing to Claire's sense of how her work spaces need to look. *Why* her work spaces need to be organised in such a manner is revealed in the second part of her statement, '(I)t is a reminder of what is available'. As Claire talked me through various materials stored on the shelves in the Sculpture Studio she recalled the different artworks that had incorporated them. As she touched the cans of spray paint for example, it wasn't the colour of the spray paint that she spoke about but the memory of the metal shape she was spraying. As she turned bottles of varnish towards her it wasn't the final finish of an artwork that she spoke about but her ideas with wood that she had not yet the opportunity to explore. As she lifted the antlers from a mesh of powder-coated steel she spoke of *Ideal Pursuits* (Barclay, 2003) an artwork exhibited ten years before. Each item stored in the studios had a connection with artwork made or yet to be made. The display of resources is as much an aide-memoire to past artworks, techniques and materials as it is a prompt for current thinking and future ideas.

Storage in boxes and bags
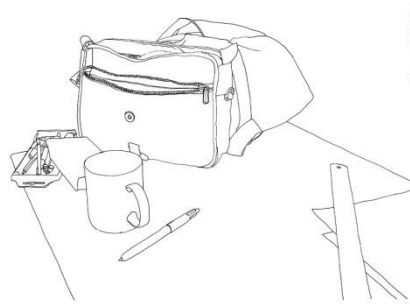
27 *Relationships of storage and movement* [Photo-traced line drawing]

Sometimes the storage is about ease of access to a familiar tool, or the right tool for the job in hand. For instance, Claire has 'wee kits' that are kept in the different workplaces relevant to the materials and processes she uses in each one. For instance, at the Print Studio she keeps a box of pencils, craft knives, compass and magic marker that are particular to her methods of making paper stencils for the screen-printing process. Similarly, in the work spaces at home Claire has different *wee kits* of tools and materials for working with silver, leather, and macramé. These kits are kept together in boxes so that she can easily and quickly work with the tools, materials and processes. She explains that this kit approach to storage helps to retrieve things when needed but also helps to manage the inevitable disarray that occurs in a period of intense working (CB Int 22 Apr 2013). Most kits are particular to specific workplaces but some will travel between the places. In the drawing above [Figure 27] I wanted to make visible the portability of the *wee kit* by drawing attention to Claire's everyday bag.

It appears quite unassuming in the digital photographs but the compact shoulder bag is her constant companion throughout the working day and between the different work spaces. In it Claire keeps her diary, phone, keys, purse and a cloth bag. Each of these items are important to her daily schedule in terms of planning, email, building access, subsistence and carrying additional items. Therefore, with the wee kits stored at the different workplaces and the bare essentials of mobile office working stored in the bag then Claire is able to coordinate her work across different places and times of the day.

Looking at stuff

Looking is central to what an artist does in the everyday work of making art. There are different forms of looking. As I mentioned earlier, moments of looking, in order to make choices, are what Becker calls 'editorial moments' during which 'all the elements of an art world come to bear on the mind of the person making the choice' (Becker, 2008, p.201).

28 *Subtle movements of pondering* [Digital photograph]

Claire looks down at piles of paper covering an expanse of work-top [Figure 28]. Half-an-hour previously, she brought a bundle of large sheets of paper to the clean work-top and began a process of looking, a process that ended with six different piles of paper; each paper a 'print-in-progress'. Claire tells me that she is selecting which of the prints-in-progress should be further developed during this booked session at the Print Studio. I am curious about how this incongruous act of looking achieves the right pile for printing?

Looking at the looking I see that it was an activity full of nuanced actions and not simply categorising in terms of existing shape or colour as each pile contained prints depicting a variety of shapes and colours already printed. It is worth examining more of the detail of these actions.

Claire keeps her gaze fixed to the print as she lifts and places it on one of the piles. She lifts another print, looks at it and then inserts it into the middle of a pile to her left. She lifts yet another one and holds it, hovering above two piles before placing it undecided directly across both. This process of lifting, looking and placing continues until all in her nearest pile have been reassigned amongst other piles. The whole process of looking and sorting was completed in near silence and took half-an-hour. Something happened in the looking that decided which pile each print was assigned to. That 'something' is not visible in the photographs or in my fieldnotes because it is part of Claire's internal decision-making process.

In interview Claire explained that the photographs captured the 'subtle movements of pondering' (CB Int 22 Apr 2013, p. 10) the purpose of which was to select specific prints ahead of the screen-printing activity. This involved the editing out of those that did not concern the colour or shape she intended to print during that session. She needed to assemble a selection of prints appropriate for development with another layer of colour and/or shape which could be achieved within the booked session. In order to edit out the prints 'you need to be able to look at them'. This seems an obvious statement to make but there is more going on here than an optical or ocular process; rather 'understanding what is seen is a thoughtful activity' (Yglesias, 2012, p.86) that involves a practical resource of space in order to see individual prints *in relation* to all the other individual prints. Claire explains, 'Ideally, I would have a massive space to lay everything out to look at in group*s*'. However, then she explains that the material properties of screen-printing work against this important pondering regardless of the amount of space available. She says,

> the ink is drying and you are having to make those decisions in a split second, so actually if you have more space the process kinds of limits it (the looking)

> (CB Int 22 Apr 2013, p.10)

So Claire's understanding of what the looking needs to achieve (i.e., a relational selection) tolerates/accommodates a contradiction in terms of how those decisions are reached (lack of

space to make/see relational decisions). Given this contradiction, how does Claire ever reach any decisions? It seems that she relies on an intuitive sense of what does not work:

> …you are trying to achieve a body of images that you think are working but there is no real logic to it. You are kind of relying on gut feeling and your gut feeling has probably got something to do with, for me and this work, with the shapes built up into these images: they only work when there is some kind of tension within them… …You know there is something there that makes one work and most of them not work; so it's a process of harsh editing because most of them don't work.

(CB Int 22 Apr 2013, p.9)

In her decision-making she takes the perspective of the print, the ink, the absorbency of the paper. This is similar to the intuition Knorr Cetina describes as happening in the work of science research where problem-solving 'is deliberately looped through objects and the reaction granted by them' (Knorr Cetina, 2001, p. 175). Knorr Cetina explains that this looping through creates a dissociation between researcher and work that momentarily interrupts that work. I find this a useful way of extending the analysis of Claire's looking. The notion of dissociation is useful because it foregrounds both a condition and an effect of the editorial looking. The condition is that it is non-routine in its repetition. One after another Claire looks at, and assigns to a pile, 60 prints. Each time she decides whether to edit out or select the print, but each decision is affected by the visual elements she sees in the print(colour, shape, composition) and its aesthetic relation with the other prints (both edited out and selected). As each decision is made then the pool of prints to which the next one must relate changes; and the relations of the decision-making cannot be routinized. This effect of this non-routine repetition is a disconnection between Claire and the piles of prints. For example, in making her selection Claire *edited out* the majority of prints. In other words, most of the prints were rejected and became distanced from the printmaking process, from the possibility of becoming art and from Claire - the artist. In effect, the selection of the prints was a consequence of disconnecting all other prints from the printmaking process. To note a disconnection between artist and artwork is initially counter-intuitive but helps

make sense of the decision making involved in the editorial looking. The decision-making is

accomplished in relation to an aesthetic of what does not work.

29 *The subtle movements of pondering* [Sequence of digital photographs showing the progress of photo-traced line drawing]

I have shown you various elements in Claire's editorial decisions: the visual elements of colour and shape; the material properties of ink and the sense of a body of artwork (past, present and future) to which the selected prints relate.

By this account Claire's looking is oriented towards a world of aesthetics where the looking effects aesthetic decisions. However, if I draw attention to other material aspects grouped in this assemblage then a different account is possible. With the membership and sessional booking system of the Print Studio then the looking is oriented to a world of work (labour) where time, equipment and materials are quantifiable resources of production that can be monetised. General access to the Print Studio requires an annual membership subscription; access to specialist resources (like the vacuum print bed favoured by Claire) requires the payment of additional fee in return for fixed pre-booked amounts of time (minimum of four-hourly sessions).

Summary

Because Claire's artwork is constructed with a variety of media that need specific tools and techniques then she works in different places, often with specialist resources. Working in multiple locations with many different materials means that those places accumulate a wealth of materials. There are times when the resources compete for ownership with the empty spaces and when the studio seems to be more a place of storage than production. Storage is something both fixed and changing – the different workplaces define in part the type of resources stored there but there is also blurring of these boundaries in the duplication of materials in different places; and in the physical movement of stuff between the workplaces. Further, the display of storage is a visual argument for the ready-to-hand nature of materials necessary in artistic practices. The studio is enacted through the display of resources and its work as a materials dictionary or reference point to past and future artwork. Finally, the decision-making of the looking is only ever temporary. As it is contingent on a number of changing factors then there is no guarantee that given the same materials then the same decisions would be arrived at: there is always the potential for transformation in

terms of how a print might progress. The materials are everywhere but they are not redundant. Their importance is conveyed through their storage. Claire's everyday work involves the curation of materials, the orchestration of their movements and her decision-making is dependent on them.

Vignette 3: Books, Dancers and Absent Artwork

30 *The making of 'It for Others'* (2013) [Digital photograph]

This vignette tells of three moments in the early production processes of a film-based artwork. These moments compose a conglomeration of books, ballet dancers and absent artwork as the participating artist, Duncan Campbell, is observed at work in a municipal library, a theatre rehearsal space and a lecture theatre. I now know this film as *It for Others* (Campbell, 2013). It was originally commissioned for the 2013 Venice Biennale and has subsequently won the Turner Prize, 2014. In a sense, this high profile public context sets this vignette apart from the others. During the period of my observations none of the other artists were working towards an exhibition. However, this contrast reflects the reality of work in visual art – that most artists are not in the public eye but they have peers who are.

Figure 30 encapsulates for me the challenges of my observations with Duncan: he was an intangible presence, always moving, always busy and, despite the generosity of his participation in this study, elusive.

The period of observations coincided with an increasingly busy and pressurised time for Duncan. Midway through the observation period I decided to withdraw from further observations. I believe this decision preserved our fragile research relationship and enabled Duncan's continued participation in my study albeit in a different form to the other participants. However, despite Duncan's continuing consent to be included in the study the pressure on his time and physical and emotional reserves meant that he was unable to commit to any form of interview until a year later (May 2014) when he was invited to offer feedback on the progress of the study. It is this informal discussion that informs much of the writing in this vignette.

Irish born video artist, Duncan Campbell is based in Glasgow and has been working full time as an artist for the past 25 years. He creates animated film collages combining archive footage with new film. The subjects of previous films have included the Irish political activist Bernadette Devlin and the car manufacturer John DeLorean. Duncan often develops the ideas for his films through extended periods of reading and archival research. It is my observations of him reading that I would like to turn to first.

A rhythm of reading

Duncan has been using the municipal library for years; he knows the rhythm of school year by the ebb and flow of school pupils and tends not to visit during the actual exam period (May – June each year). Otherwise, on a Monday Duncan comes here to read and write on topics related to his artmaking. His current interest is the art market and the commodification of cultural objects. The digital collage poster [Figure 31] shows Duncan reading the book 'Talking Prices' (Velthius, 2005) at one of his preferred reading tables. On the table are his constant companions: a coffee cup, phone and notebook. On the floor beside him is his backpack. The grid-structure of Figure 31 shows the repetition of his reading pose; the vertical lines of the reading table marking time across the grid; and the close-up portraits draw attention to his concentration but also to his aloneness. The grid reminds me of a comic strip but this one is narrating a very boring story – the content of

each box is relatively unchanged from top left to bottom corner. At this time the film *It for Others* exists only as a collection of notes in a notebook - notes informed by the weekly reading of books, a habit of research. These library visits are weekly routines in otherwise non-routine schedules of work.
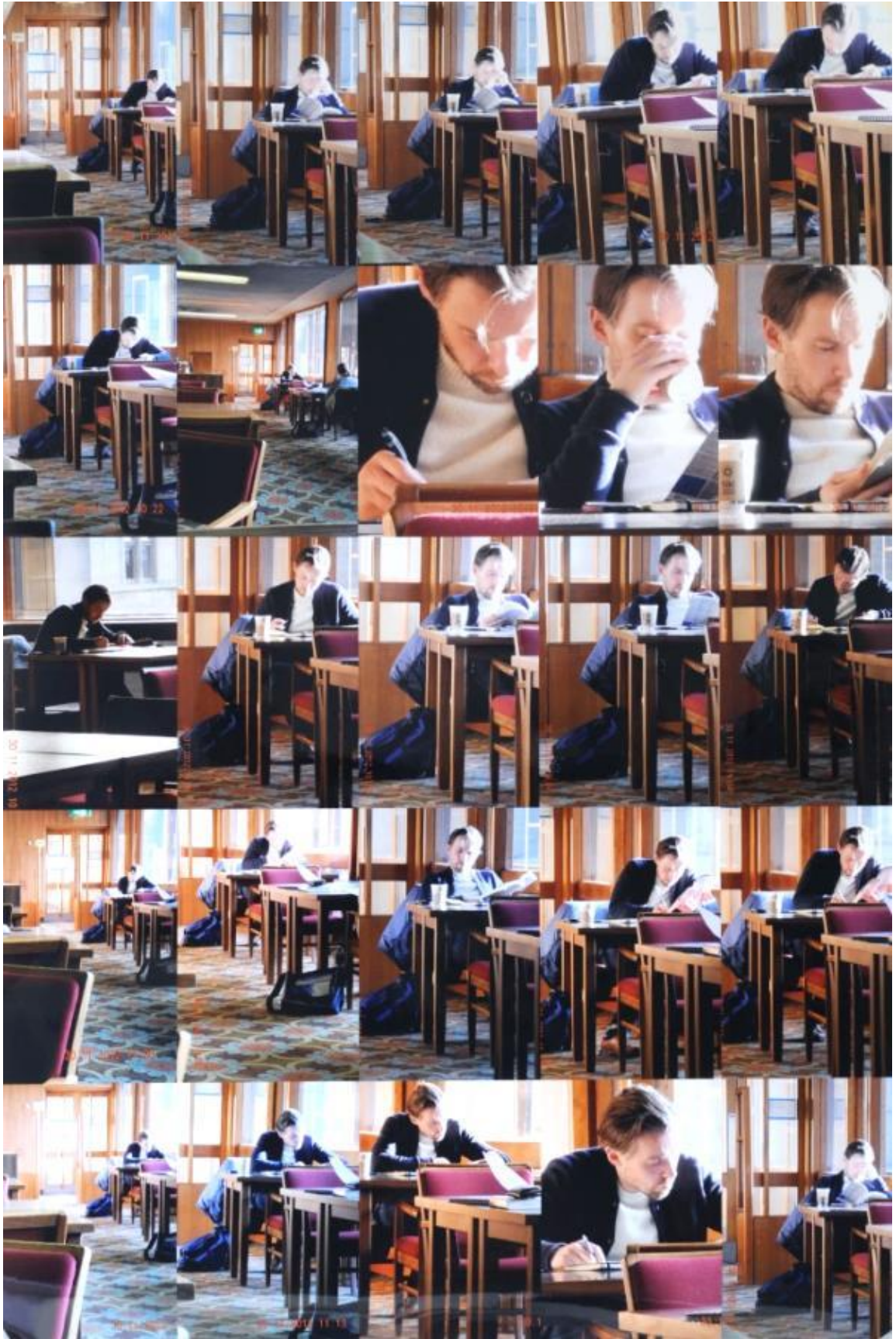
31 *Early research for the film 'It for Others' (2013)* [Digital collage poster - created with Photobox template]

A 'moving-sketch' moment

Filming is one of those non-routine but familiar activities of Duncan's everyday work. Since the time in the municipal library Duncan has decided that ideas in his notebook need to be animated and explored through analogue film. He later uses this 'moving sketch' (my term) to explain his ideas with a professional choreographer. But in the meantime, the preparation for this 'sketch' involves contracting a freelance cinematographer, professional dancers and assistants; hiring film equipment and a venue for rehearsal; liaising with the venue technical staff. Into this sketch a number of actors are assembled: artist; cameras; lights; rigging; Scottish Ballet; Creative Scotland; Tramway; choreography; cinematographer and technicians; commission fee and budget, the duration of the venue hire and the costs of hired equipment and freelance fees.

32 *Looking at the looking* (Digital photograph)

In the photograph above [Figure 32] Duncan is surrounded by some of the actors of his moving sketch. In his pocket is his phone and, out of shot, his notebook is resting on a chair. He is looking at a monitor that shows what the overhead camera is seeing – the white floor

of the studio. The seated dancers are looking at Duncan and the monitor. They are waiting for his direction. At this point in the production process *It for Others* exists as sequences of choreographed movements performed by dancers and captured on analogue film. It also continues to exist in the notes of Duncan's notebook but with each filmed sequence *It for Others* takes form as a moving image artwork. Stepping out of the story of the vignette for a moment I would like to consider a particular photograph [Figure 32]. Figure 32 is important because its composition demonstrates the layering of looking and mediation performed by different materialities. In the background, behind the monitor, are the cinematographer and assistant still setting up the lighting that will illuminate the choreography performed for the camera. In this photograph, this activity is literally 'behind the scene'. In the middle-ground Duncan stands looking at the choreographed shapes the dancers have just performed. The perspective of the white floor draws my attention to the white rectangle of the monitor and the standing figure of Duncan looking. His looking is mediated by the monitor and the overhead camera; my looking is mediated by the colours of black, white and flecks of red. In the foreground sit the two dancers dressed in their black rehearsal clothes. Against the white floor these black clothes mediate the ideas of the notebook as they transition into moving images. The later finished film depicts mathematical symbols choreographed in the black shapes of the dancers' bodies against a white background. In Figure 32 the dancers are also looking at the choreography displayed on the monitor but their looking is mediated by direction from Duncan. Standing back from this whole scene is me, the photographer. My looking is mediated by my camera and my concerns to 'observe'.

Filming is a familiar but still non-routine activity of Duncan's everyday work as a video artist. It involves particular forms of looking (similar to those explored with Christina and Claire) where he is making visual and aesthetic decisions mediated by particular technologies. Also like Christina and Claire, his acts of looking and aesthetic decision-making cannot be learned in advance. The actors that come together in the scene of decision-making are not fixed in place (despite what a photograph implies). The expertise

that is at play here is some kind of skill of relinquishing mediation into the materials of the scene – Duncan is directing certainly but the 'actors' are directing back… The play of black against white and light against shadows – these act back in what Duncan is seeing in the monitor and they affect the directions he gives to the dancers and the cinematographer.

An absent artwork

This final section describes a particular moment from a 'Scotland + Venice Primer' a seminar event designed to promote Scotland's contribution to the 2013 Venice Biennale. The moment concerned is embedded in the first of the photographs shown in Figure 33 below, the moment when I understood the work of Duncan differently.

33 *Promoting the 'brand' of the artist Duncan Campbell* [Digital photographs]

The primer involves materialities of particular organisations: the marketing brand created by the main funder Creative Scotland, 'Scotland + Venice', the commissioning agent 'The Common Guild', and the academic institutions of Glasgow University and Glasgow School of Art. The event is composed of corporate logos, posters, a visitor list, a lecture theatre, digital technology and people. It is a popular event that is open to the public but ticketed. The venue has already been changed in response to a high demand for tickets and the audience on the day consists mostly of art students, artists, academics and staff from the organising organisations. The audience also includes three other artists participating in this study: Roddy, Claire and Karen. They have come along to show support for a colleague and friend but also hoping for a chance preview of Duncan's latest film. Such a preview gives them, and the general public, a sense of the type of artwork currently supported and

promoted by the funder (Creative Scotland). The event is a curious mix of support and competition.

People are adjusting microphones and video-cameras and the lecture theatre seems full of people waiting for the event to begin. Everything is ready and with five minutes to go before the start the only element missing is Duncan.

Duncan arrives in the lecture theatre at exactly six o'clock. After some hurried hand-shaking he sits down at the front of the lecture theatre facing the audience. Projected onto the wall behind him are excerpts from previous films and the 'Chair' provides background information for the benefit of the audience. The audience view Duncan and the films together. Through the mediation of the Chair the audience asks questions and Roddy asks if Duncan can say more about his film for the Biennale. Duncan explains something about the death of memory and the misappropriation of cultural artefacts (Fieldnotes DC 16 April, 2013, p.7). These two artists continue their discussion at the end of the event [Figure 33, middle].

Missing from this primer event was the actual commissioned film. It was not yet finished and the event was essentially an interruption to its production. I thought of Duncan as its substitute exhibit: he sat at the front of the lecture theatre and his past films were projected behind him. It was as if Duncan 'stood in' for the unfinished film. The body of Duncan seemed made to represent something which did not yet exist. It seemed to me that this is often the case with artists; perhaps particularly conceptual artists like the participants of this study – that their work often involves being a 'stand in' for their artwork, a representation. Events like this, where the artist is on display as much if not more than the artwork, require a particular kind of performance on the part of the artist. I observed a similar performance at an exhibition 'private view' where another participating artist was as much on show as the artworks on the walls. I explain more of that in the next vignette but here I consider the

ways in which the materialities of lecture theatre, seating, projectors, video cameras and audience are helping to perform Duncan as a representation of his artwork.

The interior and furnishings of the lecture theatre perform Duncan as an object of pedagogy. Sitting at the front and facing the audience he is on display and is being explained by the 'Chair'. To help with this explanation examples are projected onto the wall behind Duncan. The assembled audience are being 'taught' about Duncan and his artwork. However, this is a particular style of pedagogy. It is didactic and authoritative – performed as if information is being transmitted and received into the minds of audience. Although there are questions at the end this is not participatory.

Summary

The three moments of production offer glimpses into everyday work for an artist completely immersed in the processes and timelines of making artwork for exhibition. The rhythm of reading and note-taking is how Duncan approaches new projects. The grid structure of the digital collage poster [Figure 31] communicates the rhythm of this activity but also the long period of physical stillness that it involved. In creating the 'moving sketch' Duncan is involved with an extensive array of equipment, spaces and people but in the moment depicted in Figure 32 all of these materialities are involved in layers of looking. Analysing the photograph compositionally brings attention to this layering. Additionally, it shows how one layer is not really separate from another but meshed into a single plane. In this interpretation there is no hierarchy of looking – Duncan's looking is not more important than say that of the dancers'. All are required if Duncan is to successfully complete his moving sketch. Duncan adapts his ideas in response to what he sees on the monitor and these adaptations inform the choreography asked of the dancers. The moment of the absent artwork explored Duncan as a representation of an unfinished artwork – a representation that was performed by the lecture theatre and audience as educative. Again, the capacity to adapt and be adapted by the materiality of the moment is a characteristic of the everyday work of this artist.

6   The Materialities of Everyday Work

(Vignettes 4 and 5)

Introduction

The previous vignettes shared stories of the material activities involved in different forms of looking, in maintaining materials dictionaries and in standing-in for absent artworks. Material activities continues to be the focus of the final two vignettes but with a specific emphasis on habits and things that often go unaccounted for simply because they seem so mundane, so ordinary as to be entirely insignificant. The more analysis and interpretation I performed with the observational photographs the more transfixed I became by certain images of habits. In these images I began to see not ordinariness but complex and deeply emotional everyday work.
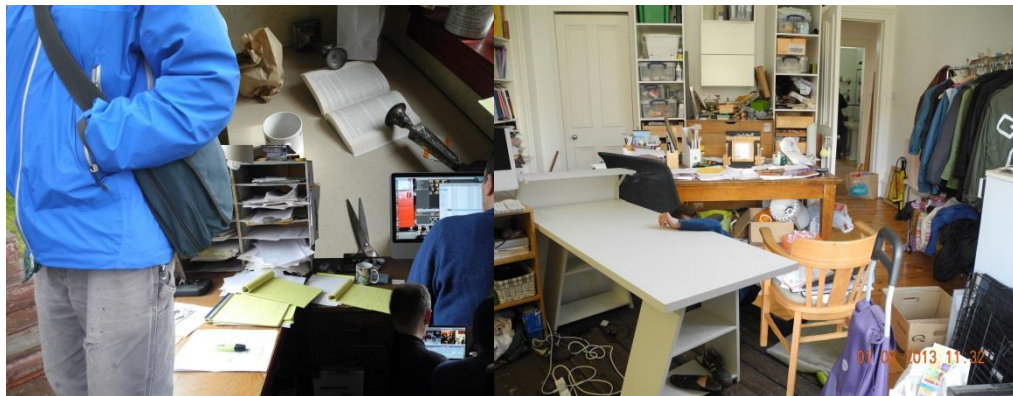
34 *Visual introductions to Vignettes 4-5* [Digital collages]

The two digital collages above [Figure 34] introduce the vignettes of this chapter. They include illustrations of mundane objects including desks, mugs and cabling. These objects constitute domestic materialities at play in the rituals and habits involved in everyday work. Through these materialities the following vignettes tell difficult stories of underemployment, of *not* being an artist, and of subjugating one's own artmaking in order to help in the making of other artists' artwork. To set the scene, Vignette 4 first explores relationships between established artworld conventions, like the exhibition private view and the film premier, and the ways in which artworks and audiences perform different aspects of the artist at work. In

this way we catch a glimpse of the work of exhibiting (an outward sign of artworld success) but it is in stark contrast to what work is like without the focus of an exhibition. Vignette 4 goes on to explore what everyday work without an exhibition looks like and the different materialities brought into play for one of the participating artists. Vignette 5, the final vignette, continues with the issues of the absence of an exhibition and show what work is like for another participating artist who works for other artists in order to support her artmaking.

Vignette 4: Sound, Soup and Paper Edits

35 *The materialities of Roddy's everyday work* [Digital collage]

With familiar artworld materialities of audiences, artworks and exhibitions this vignette describes some of the work involved in an exhibition private view as one participating artist, Roddy, mingles with funders, family and friends. Then, with less familiar materialities of paper edits, delicatessens and hourly rates, I show something of the uncertainty that occurs without the work of exhibitions. I explore the effects of this uncertainty through a changing relationship with a long-time collaborator and an unchanging lunchtime routine. Lunchtime is a bit incongruous as an artworld setting but I will show how it provides an important work setting for Roddy.

Let me remind you about Roddy in the context of this study. He is a full-time artist working with video, film and photography. He lives in the suburbs with his wife (also an artist) and their three school-age children. His studio is a tenement flat located near the city centre and a short train journey from home. His studio is composed of four differently purposed rooms: a production room; an administration room; an archive room and a kitchen. The period of my observations marked a transition from the close of two high-profile projects[12] to a period without further exhibitions or commissions. In Roddy's words, he was at that time 'underemployed' (Fieldnotes RB 21 Jan 2013, p.3). This vignette explores the materialities at either side of this transition. To understand the significance of these materialities in everyday work it is necessary to understand a little more of something that is quite ordinary in the arts in general - audiences. These next sections recap some of the ideas around audiences that I explored through Dieter Roth's *Solo Scenes* in Chapter 2. Specifically, I want to share the importance that the whole idea of audience holds for the participants of this study when they are making and exhibiting artwork in the field of contemporary conceptual art.

Audiences and conceptual art

Audiences are those who view the artwork, they are spectators and are essential in how a work of art comes to have meaning. An audiences' experience of a work of art, their appreciation of it, and how they choose to respond affects the meaning of an artwork as much as the decisions made by the artist (Becker, 2008; Berger, 1972). Becker, writing in 1982, explains that 'someone must respond to the work once it is done' and although audiences are the 'most fleeting participants in artworlds' (Becker, 2008, p. 214) without them there is no artwork. This is a particular view of the relationship between artworks and audiences and has been developed in the theory of 'relational aesthetics' (Bourriaud, 2002) an art theory that explains art as based on relationships between the artist and the audience (rather relationships between artist and artworks); the relationship is considered the artwork.

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[12] *Legacy* (2012) [Installation]. Scottish National Portrait Gallery, Edinburgh. 4 July – 16 September, 2012; *Keep Her Lit* (2012) [Film]. Commissioned by Creative Scotland

This theory has had a significant influence on the theorising and critique of the generation of conceptual artists from which this study's participants have been recruited. Suffice to say that these artists need audiences. Particularly for this study's participants, the audience (synonymous with viewer and audience member) is more integrated into the visual artwork than ever before. Their form of conceptual art, 'installation art', is an artform into which the viewer physically enters (Bishop, 2005); and where the viewer is considered necessary to the completion of the artwork (Reiss, 1994). Installation art is constituted *with* the viewer. Therefore, understanding how an artwork becomes complete through audience interaction is an aspect of the participant's everyday work. A good example of this interaction between audience, artwork and artist occurs during formal launches of exhibitions, termed 'openings' or 'private views', and in the case of a new film – 'premieres'.

A 'private view'

Private views are workplace events unique to the world of art and curious in the disparate materialities they bring together. In the private view of Roddy's exhibition *Legacy* at the Scottish National Portrait Gallery in Edinburgh, people, plinths and marble columns are brought together with artworks, parquet floors; and glasses of wine. The artist, curator, collectors, critics, gallery owner, funders, art students, friends and family all mingle in and around each other and the artworks on display. All of these people constitute the audience. They come with different expectations of Roddy and his new artwork; and they come with different experiences of the artworld and private views. The incongruous nature of this private view audience is normal in the world of contemporary art but nonetheless presents a challenge for Roddy (and any other artist) in terms of interacting with them and their expectations of him or her.

In the private view of *Legacy* some of the audience see my participant Roddy as a creative genius whom they want to congratulate. To others he is akin to a client - part of a gallery's income or an investment opportunity and they want to promote both their artist and their investment. To others Roddy is the guy next door, the brother, son or father and they are

there for moral and emotional support (and perhaps a little curious about what the 'work' is). To yet others, his peer group of fellow artists, he is the guy they went to art school with, have played football with for the past 20 years and sometimes made art with – they are interested in how this recent work situates their own position as artists-peers. In this sense they are his competition. The scene of the private view is set with spectators, clients, critics, and competitors mingling with the walls of portraits, plush carpet, parquet flooring, tartan-clad invigilators[13]. As Roddy moves around this set he is constantly encountering different expectations of different audience members. I am fascinated that all of this mingling is 'work' for Roddy. It seems so sociable and unlike the solitary studio-based work we have seen with the other participants. At first glance the mingling appears limited amongst people, but with a closer look, I can see that people are mingling with the artwork and its surroundings as much as they are mingling with each other. I am curious about what the work of this mingling is. A series of moments of mingling have caught my attention in particular and I want to explore them more carefully.

Moments of mingling
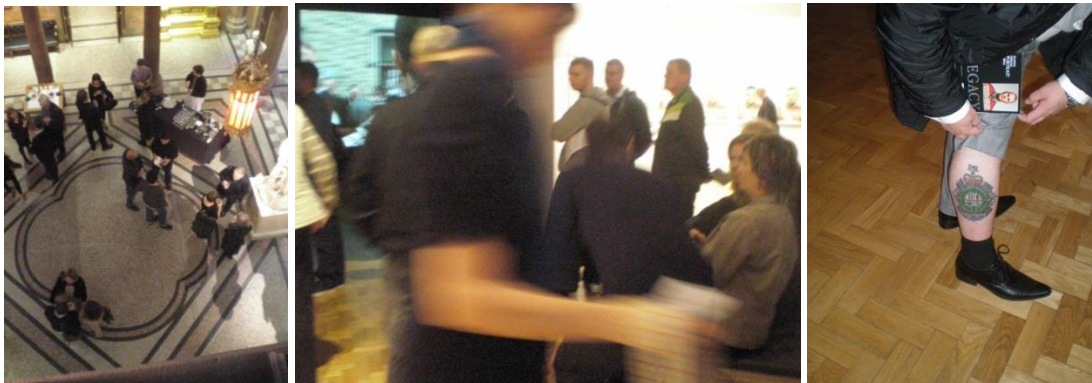
36 *Documentation of a 'private view'* [Digital photographs]

Downstairs in the main reception area Roddy is confirming dinner arrangements with the curator and the director of the National Portrait Gallery [Figure 36, left]. I knew from

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[13] The gallery in question is the Scottish National Portrait Gallery in Edinburgh, Scotland. The staff uniform for gallery assistants includes tartan trousers alluding to formal Highland dress.

Roddy that discussions during this type of dinner often lead to future exhibitions or commissions; which is why I was perplexed to see him excuse himself from the company of two key figures in the commissioning and programming of new work. From upstairs, in the *Legacy* gallery, rousing pipe and drum marching tunes from the installation's film *Scots Irish/Irish Scots* can be heard. To Roddy however, the sound is not right and he excuses himself from the artworld glitterati to make adjustments to the audio output. Sound is an important aspect of any film even in silent films (Monaco, 2000), but it is a very important part of this particular film-based artwork. To understand this importance it is necessary to know more of the relationship between the artwork *Legacy*, the film, and the people invited to the private view.

Legacy was commissioned by the Imperial War Museum, London, and is an installation of photographic portraits and two-screen film that considers the

> legacy of the Troubles in Northern Ireland through the stories of two Scottish flute bands… …Legacy has at its centre Scots Irish/Irish Scots, two films displayed simultaneously in a pendulum edit giving one side sound while the other is silent.

> (Scottish National Portrait Gallery, no date)

The film is screened in an enclosed area specially constructed in the middle of the gallery. On the wall surrounding the enclosure are large high definition photographic portraits of individual uniformed band members. I remember thinking at the time that it was as if the photographs had been guarding the film. To view the two screens of the film (the pendulum edit) the viewer has to enter the darkened enclosure. The volume of the music is such that it is impossible to hear someone speak – a bit like being right next to the bands as they march through open streets. The film is actually two films playing at the same time, each on a different screen but only the sound of one film can be heard. I found the effect quite disconcerting: the music of one band became the soundtrack for both films as if the politics of one band became the background for the other. This is perhaps the point of the film – that each band is not a separate entity insofar as the histories of both Loyalist and Republican

politics are imbued in their music and marching traditions. This foray into my interpretation of *Scots Irish/Irish Scots* is a bit of a detour. My point relates to the sensitivity surrounding the sound of the marching music. The original commission for the film *Scots Irish/Irish Scots* stipulated that the two bands be given equal representation with neither band playing over the others' music (Buchanan, 2011). The quality of the sound, its evenness and balance, is an essential aesthetic in the artwork's representation of the bandsmen, their histories and politics. As the bandsmen and their families have been invited to share in the private view, it is particularly important to Roddy that the sound of the artwork is perfect even if it means abandoning discussions with key artworld people.

In Figure 36 (middle) Roddy sits down beside his sister-in-law and chats with her, but all the while he is watching the bandsmen watch the film. He explained to me later that he was trying to work out if they had picked up any discrepancies in the sound and he was keen to spend time with members of both bands to find out. Later, I come upon Roddy with one of the bandsmen chatting not about the sound but about the importance of how the bands look. They are discussing the distinguishing features of uniforms, flags and insignia, and to prove a point, the bandsman shows me the insignia tattooed on his leg [Figure 36, right]. It seems Roddy's concerns about the sound were indeed shared by this bandsman (the music of one band seemed to sound quieter that the other) but the fact that Roddy had noticed it and tried to fix it immediately was appreciated. Certainly concerns of visual aesthetics were shared by them both.

In moments such as these different kinds of work are materially performed. The work of marketing and self-promotion are performed in the informal chatting between artist, curator and gallery director. In the adjustments made to sound, technical and aesthetic work is both performed but so too is the work of loyalty and trust. The sound of the artwork seemed to mediate this trust as Roddy stepped out of a scene that performed him as a successful artist (making dinner arrangements with the curator and director) in order to enter a scene that performed him as a technician (adjusting the speaker volume of the film soundtrack). Roddy

could have chosen to ignore the issues with the sound, or have said that technical issues would be addressed when the private view was finished. This would have been entirely acceptable and he could have continued chatting with people who are in a position to offer further exhibition opportunities. However, Roddy's interrelationship with the artwork and bandsmen compelled a different way of working. The moving images of *Scots Irish/Irish Scots* and the photographic portraits on the gallery walls enact Roddy as an artist amongst the bandsmen and his wider family. These various enactments of work are all are held together in the materiality of the gallery architecture, the audio technology, the private view audience and Roddy's interactions with them. My own sense of the evening was that it was a trial of trust that played out in Roddy's favour. The emotional and political contexts of the installation should not be underestimated and the fact that the bandsmen and their families acknowledged the artwork as fair representation was important to Roddy's future work with them.

As Roddy mingled with the various players of the private view he was interacting with different aspects of his audience – their expectations of him and his expectations of them. At the time of this study Roddy's understanding of audience was changing and this next example of the work of exhibiting illustrates this change.

Everyone I know in one room…
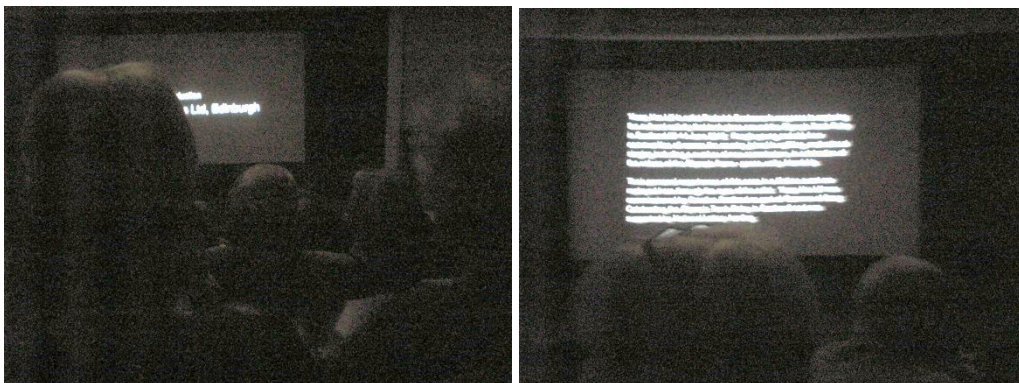
37 *Out-of-focus photographs showing the audience and closing credits of the film 'Keep Her Lit'* [Digital photographs]

The private view and premiere of the film *Keep Her Lit* (2012) took place in the Glasgow Film Theatre, an art-house cinema in the city centre. *Keep Her Lit* was directed by Roddy and commissioned by Creative Scotland to document the results of the 'Summer of Song' initiative[14]. The title of the film comes from a scene in the film where the Olympic flame appears to have blown out. My photographs of the closing credits are terrible in their lack of focus [Figure 37] but their fuzziness made me think about what is and is not easily seen. For example, the nature of the relationship between audience, artwork and artist is not immediately apparent in these photographs but it was a very particular relationship for Roddy. Now I'd like to tell you a bit more about this premiere the issue of audience that it raised for Roddy.

In the art-house cinema there is an air of anticipation. The waiting audience winds its way from the street, through the foyer and up the stairs to the doors of 'Cinema 1'. We have been queuing for over half an hour now and have been teased by sounds of singing from inside the auditorium. The materiality of this scene: the queuing upwards towards closed doors, the crowded bodies, their chatter, and the sounds of singing contributes to the sense of excitement. Finally the doors are opened and the crowd filters into the auditorium to take their seats. After a brief welcome from Creative Scotland, Roddy is invited to the podium.

'It's great to see everyone I know in the one room' says Roddy and the auditorium fills with laughter. Minutes later he has finished his introduction and has sat down. With the removal of the podium and the lights dimmed we all settle to watch the film.

Ninety minutes later the film ends with white letters on a black background acknowledging all those who helped in its production and the audience applauds. Personally I thought it was rather impressive to have an artwork around which not only its participants and funders gather but also your peers, friends and family. Roddy, however, was more reticent telling

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[14] The 'Summer of Song' was a Creative Scotland initiative where local authorities in Scotland were given a budget to generate a musical response to accompany the Olympic Torch Relay as it passed through their area.

me that it is a problem that this audience is composed of everyone he has ever known. As a contemporary artist part of what keeps you contemporary is that you are known by new audiences. What I thought was a throw-away remark, "It's great to see everyone I know in the one room", now becomes more intriguing. The premiere enacts what Roddy calls 'a sedimenting' of his audience. The detail lost in this cinema packed with audience is that *Keep Her Lit* is an artwork entirely situated amongst very particular audiences who enact Roddy interchangeably as artist, father, brother, uncle, husband, son, friend, colleague and entertainer. He, his artwork and audiences no longer perform Roddy as the new 'future' of contemporary art.[15]

As Roddy first explained 'sedimenting audiences' I thought he was referring to a plateauing of audience numbers meaning that the issue could be resolved with an increase in the numbers of people viewing them. This is only part of the issue: the most important aspect of the audience issue is that no-one is buying the artwork. In Scotland there is a very limited collector base for contemporary conceptual art (Lowndes, 2010). In other words, the issue is one of an uninterested market rather than the number of people viewing the artwork. The issue of an uninterested market is not new to Roddy, what is new is his frustration at not being able to affect change in the way that he used to:

> I can't go and reinvigorate myself somewhere which, perhaps when I was 20, you would go and live for six months in Belfast, go and live in another scene and generate a whole new kind of approach. I can't do that, so it is, consequently, harder and harder.

> (RB Int 21 Jan 13)

Roddy explains that when he was just starting out as an artist, and still later when his family were younger, one way to rejuvenate and extend his audience was through an artist's

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[15] In 2000 Roddy's film-work *Gobstopper* (2000) was awarded the inaugural Becks Futures Prize (£20,000). In the late eighties and nineties Becks were prominent corporate sponsors of UK contemporary art (Lowndes, 2010, p.305-6) and became known for highlighting promising new artists.

'residency'. For Roddy, residencies have been important to his processes of artmaking and have contributed to his nomadic sensibility

Residencies, or artist-in-residence programmes, are the provision of time and resources hosted by some kind of organisation (not necessarily an arts organisation organisation). Those that are highly sought after are well funded including a stipend, materials budget, accommodation, travel expenses and studio space. They are important in the work of an artist because they are an opportunity to focus temporarily differently on artmaking whether that is in terms of an inspiring new location, a time away from family responsibilities, a chance to develop new techniques and skills, and/or a time for reading, research and contemplation. This sounds idyllic but simple practicalities seem to undermine the idyll. For instance, Roddy was invited to participate in one month of the Cove Park Summer Residency Programme (2012) on the West Coast of Scotland. This included a fee of £1600, dedicated studio space and self-catering accommodation. However, because of family commitments during the school summer holidays he had to split the residency month over two consecutive summers. This was far from ideal but in the 2 x two-week residency he could suspend family responsibilities and focus on an extended period of reading. Roddy's experience of Cove Park might indicate that the value of the residency is not primarily in generating new work but in the opportunity to reposition himself as 'artist' rather than in constantly negotiating and navigating shifting roles.

To summarise this section, the private view and the film premiere are art world events that bring together sets of interactions between bodies, buildings and works of art in ways that constitute multiple assemblages. Audiences composed of artist, actors/participants, funders, family, friends are enacted by the architecture, the conventions of the private view, and the artwork, and the artist must learn to navigate/act enactments of client, director, investment, father, son and competitor. For Roddy a further issue is that of sedimenting audiences illustrated in the premiere of *Keep Her Lit* and to a lesser extent in the private view of *Legacy*. This issue was once resolved through residency programmes but with family

responsibilities rooting him to one place this is not currently appropriate. The issue of sedimenting audiences is further exacerbated by a lack of funds.

The need for fresh audiences and funds is Roddy's motivation to edit an existing film to support future funding proposals. In the time following these two openings Roddy had no available funding because artists are not always fully employed. Therefore, whilst Roddy had several project ideas that could be pursued the resources available to him in terms of money and opportunity were extremely limited during this period, a period of austerity-era cuts to local authority funding with knock-on effects in terms of available commissions and grants.

Underemployment and its work

Artists are not always fully employed. Periods of underemployment bring into focus the precarity of work conditions where shifting forms of employment are reflected in different terms: income, daily routines, creative processes and professional relationships. Periods of underemployment are those times when there is no exhibition to be working towards, no successful funding proposal from which to create new work, and no other work to fill the income gap. Roddy used the term 'underemployed' (Fieldnotes RB 21 Jan 2013, p.3) to describe his current work situation that is so very different to the busyness and success of *Legacy* and *Keep Her Lit*. He explained that the current work of the studio is largely administrative involving 'chasing work' – a phrase that seems to capture the elusive nature of funding at that time. This administrative 'chasing' has involved following-up unpaid invoices and preparing funding applications for new and ongoing projects. The paperwork for these proposals and projects is placed in piles at the side of his computer desk [Figure 38 left]. The processes involved in making funding applications take up a considerable amount of time and are a source of great frustration to Roddy. Without the focus of an exhibition or a commission there is an emphasis on this administrative type of work. Roddy finds time without artmaking almost intolerable and all his energy is invested in securing funding.

Most of this time is spent in what he calls the 'administration hub' of his studio and Figure 38 (right) depicts such a scene.
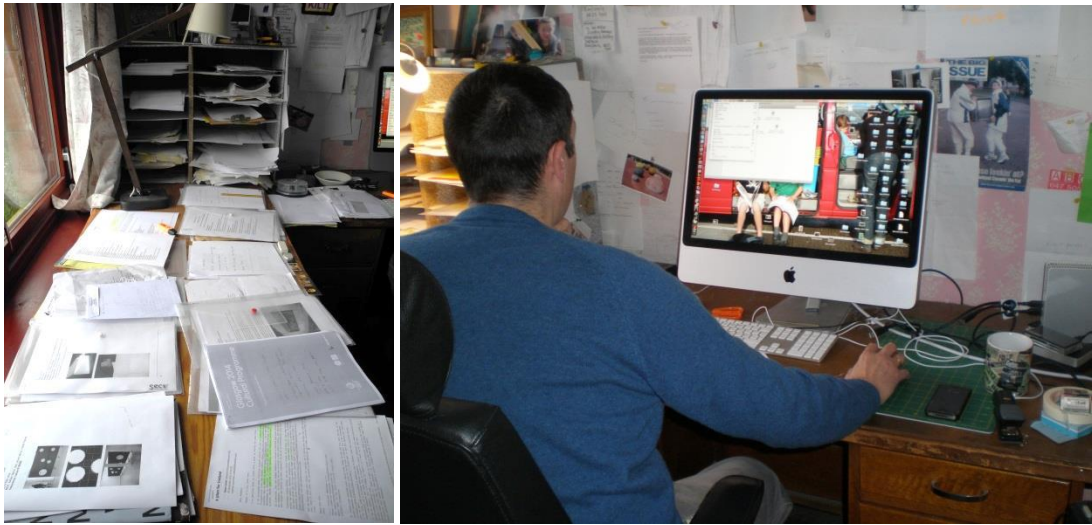
38 *Studio work* [Digital photograph]

Roddy prefers studio work that is project-orientated where 'things become much more real and you get a feeling of momentum in the studio'. He explains his current frustration saying that there is not a moment, not a moment in bed not a moment anywhere when is not thinking how to solve the problem but he gets nothing done. He gets nothing done socially, nothing done emotionally. He is short-circuiting around generating work and has no time for anyone or any thing. A day a week, no, a day a month is what he spends on the manipulation of material that will eventually become art. He will look back on this period of time and see that nothing has happened (paraphrased extract from interview RB 21 Jan 2013).

Exploring this description further I create the drawings below [Figure 39]. I want to understand more of what Roddy called 'short-circuiting' and I focus more deliberately in each successive drawing on the relationship between Roddy and the technology he is holding onto. With less and less information included in each drawing I consider how the studio and its contents as things that Roddy holds onto as he accommodates unpredictable circumstances.
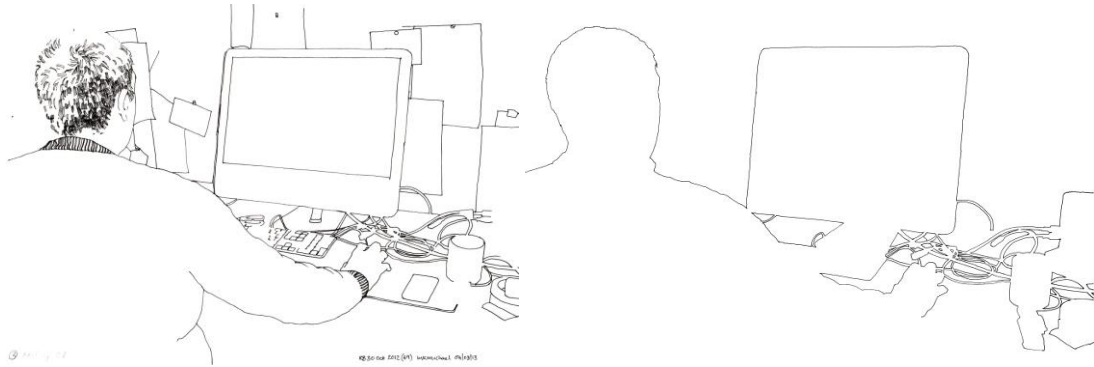
39 *Analysis of materialities of a studio* [Photo-traced line drawings]

Roddy must find ways of accommodating the various changing circumstances whilst also findings ways to change or mediate those circumstances. This next section of *Sound, Soup and Paper Edits* describes two examples of accommodating changing circumstances. The first is where Roddy adheres to a particular work routine and the second is where he adapts his creative process.

The work of adaptation in accommodating change

40 *Roddy working with his film editor* [Digital photograph]

Subcontracting specialist services is normal for artists particularly those working in highly technical media like filmmaking. In a filmmaking context the artist assumes the role of director maintaining full artistic control but delegating specific tasks to other specialists (for example, camera work and editing). It is not unusual for an artist to be assisted by the same group of specialists over a number of years. This is the case with Roddy and his editor. They have collaborated many times before. The editor is also a skilled camera specialist (cinematographer). However, just as working conditions have changed for Roddy, so they have changed for the editor. The editor no longer works from an editing suite where artists like Roddy would visit and work with him. Instead he is comes to Roddy's studio with his laptop – a change that Roddy describes as 'a wee bit more awkward' (RB Int 09 April 2013, p.8). Roddy pays the editor a daily rate (£200/day). At a time of reduced income Roddy is

investing time and money in a short film that he does not consider an artwork (it is an edited version), that may, or may not, lead to funded projects in the near future.

In preparation for the editor's visit Roddy has created a paper edit. The paper edit is a detailed list of times, frames and notes – a written transcript of decisions that need to be made in visual and filmic terms. Its purpose is to avoid working speculatively (a model that they would have used in the past) and focus their time and efforts with pragmatic decision-making.

The aim of this 'edit' is to create a short film from existing footage that can be used to generate funding interest for future projects.

> I have to review the paper edit and then he (the editor) will come into the studio here and edit but I have to be very, very prepared for him coming in because he is charging a couple of hundred pounds a day at least… You can't just work speculatively. It has to be the exact edit. Or then I have to go into a second day and it's too expensive. I have to get the paper edit just sort of perfect.

> (RB Int 21 Jan 13)

> In relation to this project, I was doing a lot more editing in advance to him coming along. But there is a mutual respect and a language that he uses and that I use that we've grown into – there is an understanding…I am the director of it so if I don't like an edit that he has performed then it just goes out. There's not ever any dispute about that. It's quite a tense relationship…

> (RB Int 09 Apr 13)

With these two quotes Roddy explains his relationship with the editor in terms of money and expertise but the relationship also shares a professional language and understanding of their roles in the production process of the film-making.

When Roddy looked at this photograph [Fig 40] he explained how his editing process has changed: as the editor's 'studio is peripatetic', then Roddy no longer leaves his studio but rather, the editor comes to Roddy's studio. As mentioned already Roddy describes this as 'a wee bit more awkward' in terms of the space and the technology available. The editor

works on software that is more up-to-date than what is available on Roddy's computer – the downside is that Roddy can only view the work in progress on the laptop screen and not the larger desktop screen.   There is a limited amount of space available in Roddy's administration room.   What could be interpreted as a close collaboration (from the photograph of Figure 40) is fraught with tensions. For example, Roddy is clear that he is the director not just of the film but of decisions that the editor might have made in his film. He states, 'if I don't like an edit that he has performed then it just goes out. There's never any dispute about that' (RB Int 09 Apr 13). With these words Roddy enacts Becker's assertion that

> the person who does the "real work", making the choices that give the work its artistic importance and integrity, is the artist, who may be any of a number of people involved in its production; everyone else's job is to assist the artist.
>
> (Becker, 2008, p.77)

Several things are important here. First, although the composition of the figures depicted in the above photograph might imply an artistic collaboration it is clear from what Roddy says that this editing process is not a partnership of equals. The partnership is mediated by the economic circumstances of both artist and editor and made evident in the paper edit. In turn the paper edit mediates their partnership replacing the speculative model of working that they enjoyed on previous projects. In this present model Roddy is the employer and is clear about the editor's role as his assistant in achieving the final edit. There is a hierarchy established in the relationship where Roddy's artist decisions are final, overriding those of the editor. This part of the assemblage has shown the artist as employer, commissioner, director – dependent on the technical expertise of others but not subordinate to it.

The lunchtime hiatus

41 *Visual introduction to the work of lunchtimes* [Digital photographs]

At about 12.30 every day Roddy stops what he is doing, changes his shoes, and makes his way to a nearby deli. It is a five minute walk and he takes the same route each time. As he enters the deli Roddy is smiling, he approaches the counter and says to the assistant, '*This is Maureen and she is taking photographs of me. Is it ok if she takes photographs of me buying my soup?*' He tells her that the taking of photographs is all part of his parole conditions so that his parole officers believe the deli is where he goes at lunchtimes. '*Are you joking*?' she asks. '*I'm not joking that someone is taking photographs of me, but yes, I am joking about the parole'*. He buys minestrone soup, two dry (unbuttered) rolls and a square of caramel shortbread. As we walk back to the studio we bump into a retired postman who used to deliver Roddy's studio mail. They chat briefly exchanging '*How are you doing*?' and catching up with what each other has been doing since they last met, and then we continue back to the studio.

Of course my presence in the deli changed Roddy's routine in what he would normally say but the joking shared between Roddy and the counter assistant seemed familiar and shared – this was a daily exchange of good humour. Similarly, the chance meeting with the retired postman was not contrived but convivial and suggested to me something of the local ordinariness of this routine.

Back at the studio Roddy changes his shoes and takes his soup, rolls and caramel shortbread into the kitchen. At this point I want to shift into a more visual story-telling using a key photograph [Figure 42] selected by Roddy during our photo-elicitation interview.

42 *Visual documentation of lunchtime ritual* [Digital photograph]

On the tiny table he arranges a mug of tea, carton of soup, two dry rolls and caramel shortbread and sits down. Amongst all these items is a book held open by two ornate candlesticks. Reading a book is part of Roddy's lunchtime ritual. The books read at this time are those he describes as

> the more difficult books, you know, the ones that are not appealing to read but you want to cover for research purposes

(Fieldnotes RB 08 Jan 13, p.3)

He is reading on a topic that is close to his political concerns and informs much of the themes in his ongoing artwork (e.g., another film he hopes to make the following summer). In all, this routine of deli, lunch and reading takes an hour. I am struck by the ritual of

leaving from and returning to the studio, and the monastic aesthetic of the reading table. I am intrigued by its central (midday) importance to Roddy's work day, intrigued further because he describes it as a '*hiatus*' (RB Int 21 Jan 2013, p.3) a pause in the actual work of the day rather than my interpretation of work ongoing. This hiatus is important to Roddy and whilst I see that it is part of his 'work' Roddy sees it as an interruption to work. This observation alone does not reveal what that importance is or how it relates to 'work'.

If, using Latour's (2005, p.195) invocation, I 'fathom for a moment all that allows' Roddy to interact with his ritual of pause, what unravels from this scene? Despite having a kitchen in his studio Roddy neither cooks nor stores food there, nor does he bring his lunch from home. He has created a situation where he always has to leave the studio at midday to buy his lunch. How much of this routine then is tied to the fact that the studio is located in a busy residential area? The proximity of the deli to the studio facilitates the ease and brevity of leaving the studio. In turn this is tied to town planning decisions in a previous century whereby Glasgow tenements were designed with rows of shops in their ground floor creating local amenities as the foundation for residential communities. Put differently, if the studio was remote from such amenities would Roddy still pause in the middle of the day to read his book and eat his lunch?

My observations of Roddy on residency at Cove[16] demonstrate that yes, lunchtime is still enacted as a ritual of eating and reading in places other than the city studio. Further, at Cove Roddy had to bring his own provisions and he describes the necessity to 'be prepared' with food as an unwelcome interruption to his working day. In this ritual of pause the bodily movements in and out of the studio, the streets, and the deli perform shifts in and out of work, urban and commercial spaces. Additionally, these movements involve verbal exchanges with deli staff and local residents performing shifts between artist to local

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[16] Roddy is invited to spend a period of residency at the artists' retreat known as 'Cove'. In return for a stipend of £800 Roddy spends two weeks in Cove on work of his choosing but with a commitment to interact with the other artists on retreat at that time.

resident. These bodily movements perform a change of shoes and outdoor clothes. All in all these bodily movements, made visible in the changing surroundings and different clothes, food and books, perform again different roles of artist and local resident.

Lunch-times are about more than a break for refuelling. They are not about the pleasure of food because Roddy chooses the same thing at the deli each day. They are not about the pleasure of reading because he chooses books that are particularly challenging. Lunchtimes are about the pause – the hiatus. The hiatus interrupts the work of the studio and enables Roddy to engage with a ritual that persists irrespective of the studio's income or level of activity. The studio work is legitimately paused at lunchtime and this enables Roddy to step out of the studio work (and his worrying about it) and focus on something that is differently (intellectually) challenging but still useful to his ongoing artistic/aesthetic concerns. The different types of exchange are important when fathoming all that allows/enables/legitimises the hiatus: the outdoor shoes in exchange of blue crocs; the banter in exchange for the photographs; the money in exchange for food; the information in exchange for information.

The hiatus becomes a site full of transactions that each affirms him as an artist, local to the place. This is particularly important to Roddy during this time of 'short-circuiting around generating work' because the hiatus is a mechanism that continues the work of the studio. This work (the reading, musing, formulation of thoughts and opinions) takes place in tandem with Roddy's physical stepping out of the studio. It is not the case that Roddy has tricked himself into working over his lunchtime; or that I am offering an explanation of some kind of 'social' that is not there. Rather, the book, the soup and the table; the reading and the eating bring together a still life that describes not a hiatus but a continuity of work amidst the precarity of studio work in economic uncertainty.

Summary

There is no neat conclusion to this vignette. What have unfolded are many stories shimmying about and around each other – the stories of audiences do not have a natural

coherence with those of hiatus or paper edits. However, all these stories tell of collaborations of material things (human and non-human) and in this sense they can be considered *assemblages* in the sense set up by Law (2004) and discussed on page 66. This section concludes with a review of those collaborations and their effects.

The private view is a collaboration of sound, volume, moving images, politics, bodies standing, families, tattoos, framed portraits, exhibition, and audience. The private view is an assemblage of these connected things but has also produced (acted to produce) anxiety, concern and discomfort. The work of the artist (guardian/policing the audience?) is an effect of this assemblage – artist as conscientious/anxious.

The premier is a collaboration of cinema seating, sound, moving images, podium, speeches, queuing bodies, sitting bodies, singing bodies, conventions of cinema watching, clapping, families and toilets. The connections of these things produce the premiere as an assemblage, but this assemblage also produces the work of the artist as father and entertainer.

The lunchtime hiatus is brought together in a collaboration of food, books, walking, time, kitchen, delicatessen, artwork, local people and their conventions of conversation. These things are each associated in different ways to produce the hiatus, but the hiatus also produces purpose, routine and continuity amidst uncertainty. The artist Roddy is an effect of these associations – artist as local.

The editing relationship is present in a collaboration of seated bodies, software, laptop, yellow legal pads, time, hourly rates, and film critique. The relationship is assembled in the connections between all of these things, but this assemblage also produces decisions, a final edit (trailer) and tension. The artist Roddy is an effect of these connections and collaborations – artist as employer and task-master.

Identifying these materialities is important because they bring attention to Roddy's everyday work even though this work does not directly involve artmaking. This material perspective is a direct challenge to Roddy's concern that during this time 'nothing happened'.

In each of these (micro) assemblages Roddy the artist is materially constituted in ways that evoke different roles: supervisor, family man, entertainer, local character, and director. Such roles infer relationships of custody, family, audience, neighbour and employer. The materialities collaborating in these relationships could be argued as somewhat mundane or obvious and certainly a far cry from artworld collaborations that are otherwise used to explore/define the work of artists (Becker, 1982; Thornton, 2007; Lowndes, 2010).

All these performances of roles, adaptations and routines involve finding ways of working through a period of underemployment. They are not methods to solve unemployment but they are important to how an artist learns to manage underemployment. As such, they should be surfaced. In paralleling text and photo-collages, the vignette of *Sound Soup and Paper Edits* is one way to bring this to the surface.

Vignette 5: Tables and Toby

43 *Materialities of Karen's everyday work* [Digital collage]

> I don't like that I am the artist's assistant. I am an artist. I'm not taking on any more work for other artists.

The artist Karen L. Vaughan reflecting on how this thesis represents her work as an artist (14

November 2014)

This final vignette explores materialities involved in multiple job-holding, specifically those involved in artist-assistant work and the movement that shapes the artist's working day. First I tell of the work of the materiality of the studio in the work of assisting and the ways in which that is enacted: as an artist assistant putting aside, but also drawing from, professional artistic expertise and knowledge, but it is an enactment that is invisible to the art it helps create. Second I tell of ways of interacting with a sessional workspace that are very different from those of the private studio and show the extent to which her working day is shaped by movement.

If you remember from Chapter 4 Karen L. Vaughan is the fifth of my participating artists. She is an artist who combines photography, screen-printing and embroidered textiles in the creation of installations and limited editions. Her artwork explores tensions between domestic and fine art contexts involving highly detailed and labour intensive hand-embroidery, and most recently analogue photography. She has several different places in which she creates artwork: a 'work-room' at home, a studio in the city centre, and sessional specialist workshops (including dark-room facilities at Street Level Gallery and print-making facilities at Glasgow Print Studio (known as the Print Studio).

Karen describes herself as a full-time artist but reluctantly concedes that it does not generate enough income to support financially her and her teenage son. Her working week therefore combines artmaking with bookkeeping for an arts organisation (for which she is paid £13.30 per hour); and freelancing for other artists (for which she charges £20 per hour). The time needed for these 'other' jobs is time not available for studio work and this is a source of contention for Karen.

During the period of observation the focus of her artmaking was a series of photographic screen-prints to which she devoted two 'studio days'. For the other three days Karen was working as an assistant to another artist and as a book-keeper for an arts organisation. The

freelance work of 'artist assistant' included project management, props-making, film-editing, and exhibition installation.

Assisting other artists

Working as an assistant to another artist is something many artists do. It often involves putting aside personal artmaking in order to support the artmaking of another. It does not, however, involve putting aside their artistic skills, knowledge and expertise   For Karen, working for other artists involves mobilising her own art resources. These resources include transport, equipment and studio space; but also her artistic skills, knowledge and experience – resources that are material and intangible. In the first part of this assemblage I show Karen as a central actor in this assisting work as she mobilises a variety of material and intangible resources for her assisting work. In the second part I show Karen's studio as a central actor in the accomplishment of assisting work. The digital collage poster on the next page [Figure 44] is used to introduce the repetitive but skilful basis of just one of many forms of assisting.

Karen assisting

44 *Assisting another artist - hemming banners* [Digital collage poster created in Photobox]

Karen assisting

Karen's assistance in the production of the film *It for others* (Campbell, 2013) is acknowledged in the end sequence of credits. However, the work of that assistance is vanished from the film itself. With the benefit of my privileged access, I know that specific props were completed by Karen.

In this instance of assisting Karen is hemming the ends of eight 15 metre fabric banners to the filmmaker's specifications. This work takes place in her studio. For Karen's assisting work to *work* then several material things/actants are brought into play. In describing the hemming process over the two days I indicate connections to time, car parking, sewing machine, tables, multi-block, coffee, helpers, notebook and mobile phone that constitutes and makes visible the work of artist's assistant.

The work of making hems

The work of making hems seems more like an involved problem-solving exercise than a simple technical process of sewing. Karen explains that usually there are five steps to making a hem but, given the limited time available, she decides to omit one of the steps (tacking). Even so it takes over an hour to make each hem and seems to involve much more than four or five steps. She makes a short incision with scissors and then rips the fabric from top to bottom. Ripping the fabric creates an edge that is straight and perpendicular against which she calculates the depth of the first fold. She consults handwritten measurements noted in her sketchbook but before she marks the first fold with a pencil and ruler she does a strange thing. She begins to lift various objects from shelves and measures them with her ruler. She does this several times until she finds what she is looking for – a can of spray paint. The can is laid on the fabric and the edge pulled over so that it is encased by fabric. Karen tells me that the hem needs to accommodate wooden poles and the spray can is roughly the same diameter as the poles. The measurements in her notebook are not the same as those needed for that diameter of poles. She phones the filmmaker to check. Minutes later she has the necessary information to continue with the hemming. With the first fold pinned into place Karen irons it to a crease and removes the pins, measures the depth of the

second fold, marks it off with pencil, pins it into place and irons it into a crease. If there was more time available then this is the point when hand-sewn tacking stitches would secure the folded fabric prior to machine stitching. Although the filmmaker had provided measurements and specifications, as Karen worked with the fabric, and considered the practicalities that the finished banner needed to perform, she discovered a discrepancy between measurements specified and measurements needed. A quick query with the filmmaker (her client) resolved the issue and the work continued. The point here is not that any of the measurements were incorrect but that Karen understood the purpose of the hemming to include the wider purpose of the banners: they needed to be held taut between two wooden poles hemmed into each end. The assisting work is not constituted by Karen alone but with the measurements, notebook, fabric, sewing expertise and mobile phone. The assisting work is not therefore a job of seamstress traditionally conceived but a form of material decision-making reiterated throughout the remainder of the process.

With the fabric pinned Karen lifts the sewing machine onto the table, brings over a chair and arranges power cables out of the way of the fabric. She sits down and feeds the fabric through the machine twice creating parallel lines of stitching. Removing the fabric she lifts the sewing machine down onto the floor and removes the pins. For the third time, the iron is switched on and brought over to the table and she presses the hem into place. The iron is switched off and returned to sit on its shelf and we pull out the whole 15 metres of fabric from its cardboard centre. We find the opposite end of the banner and we pile the excess fabric in soft folded layers and Karen repeats the hemming process for this second edge. When finished, we tape this edge back onto the cardboard tube and, with one arm inside opposite ends of the tube, we begin to roll the fabric on again, keeping it smooth and straight, twisting it in unison to draw the fabric around it. With all 15 metres back around the tube the fabric is then taped into place and we repackage the banner leaving it leaning upright against the studio wall. For each banner the whole process takes about one hour.

We repeat this process eight times over two days at the end of which the filmmaker picks up the banners from the studio and this instance of assisting is complete.

In these repetitions, where fabric and technologies are organised into a recognisable activity of hemming, it is tempting to assume that Karen's assisting is centred on the skills and techniques of sewing. However, with just a subtle change of emphasis, not away from what the artist is doing but to include what the fabric is doing, then more is revealed of the extent of knowing in this assisting The knowing is embedded in material relations with both the non-human and the human. Without attention to the material properties the knowing in the assisting is invisible. Think again of the film credit acknowledging 'assisting' and how everything about the assisting is invisible in that acknowledgement.

The invisible professional knowledge of the assisting work is what Starr and Strauss (1999) describe as 'articulation work' – work that is invisible but necessary. Think again of the materiality involved: technology usually kept at home (sewing machine, iron, and extra multibloc) carried in extra bags. Its transport to the studio necessitated borrowing a car, driving, parking and city centre car parking charges. This material enactment of mobility is an example of articulation work: work invisible to the hemming of the banners but necessary for the hemming to take place. In turn the assisting work of the hemming is invisible in the production of the film but it is part of what the production is. The knowing situated in this assisting is visible only when attention is turned to the materiality of the assisting. This assisting work is accommodated in Karen's studio – a place that also accommodates her artmaking. The materiality of the studio is significant to the multiple accommodations it affords.

The studio assists

Karen shifts in and out of artmaking and assisting work and the materiality of the studio aids this. With the rearrangement of work-surfaces (tables, plan chests, shelving and computer

desk) the materiality of the studio makes different processes and techniques possible. In preparation for the hemming work Karen had moved her chairs to outskirt of the room, dismantled her computer and placed it on the floor, and moved her desk into the centre of the room covering it with thick felt and a white cloth. The desk, now as a table, extended the area of the two stainless steel work surfaces and gave space to the metres and metres of fabric that lay there. Interacting with such changes, although deliberate, can be disorientating but Karen has methods to accommodate the disorientation. For example, when Karen arrived at her studio carrying the sewing machine and different bags she didn't know where to put them at first because she had changed the layout the night before. In order to orientate herself, in her words 'to get myself started' she stood at an area she calls the 'kitchen-corner', put ground coffee into a filter machine, switched it on and set two cups. As the coffee percolated she lifted the sewing machine to the desk-table, connected it with the multi-block and then to one of two power outlets. She then returned the sewing machine to the floor. Then she connected the iron to the multi-block and placed it on a book-shelf; two bags remained on the floor. By this time the coffee was ready and she poured into the two cups. Although her work-place was altered and the work of the day was not her own artmaking, the familiarity of the kitchen corner and the routine of making coffee seemed to orientate her to the changes.

It seems a small point to make, but this idea of mundane routine as a means to continuity is important when the work of the day keeps changing (as is the nature of the portfolio of jobs that constitute Karen's working day). The same point was made with Roddy's routine of lunchtime hiatus – that it actually provides a continuity of work amidst the precarity of changing circumstances. In Karen's case, different jobs entail material activities that often she cannot predict or anticipate. As these activities unfold then she must be responsive to what is required. Her embodied interactions with the materiality of the studio afford a capacity for adaptability. Simultaneously, this adaptability disrupts the routine of her artmaking. The un-changing nature of the kitchen corner, the routine of the coffee-making

materialise a continuity that is otherwise difficult to discern. The aesthetic of this continuity is also important to both artists. In the cases of both Roddy and Karen, the aesthetic of a domestic kitchen is visually striking in the observation photographs. Karen's kitchen corner is populated by kitchen artefacts: a blue gingham PVC tablecloth, coffee machine, toaster, and kettle. The aesthetic and functionality of this kitchen corner are important to Karen and she tells me that not only does her working space have to be comfortable but that she sees it as an extension of her home. Crockery, utensils and dry foodstuffs are stored in a manner similar to that found in her kitchen at home – their display is part of their storage. The relation here is one of aesthetics. The imagery of home traces between the places (and the forms of work) and is a deliberate trope in Karen's decisions of interior design in both places.

45 *Working at Home* [Digital photograph]

When working from home Karen's preferred work space is the kitchen table where she is surrounded by the paraphernalia of cooking and eating: cooker, sink, fridge, worktops and shelves; utensils, pots and pans, crockery, and glassware. I recall how much of this is

duplicated in her studio. The kitchen corner of the studio makes sense now that I see the kitchen of her apartment. As Karen understands her working space as an extension of her home then it makes sense that the comfort and aesthetic are carried from home to studio. What matters to Karen is not that the studio is an exotically different space but that it is extraordinarily ordinary (Haldrup, 2011). This ordinariness is materialised in the duplication of unsurprising kitchen artefacts and a kitchen aesthetic. Additionally, she says that it is important to her to be a self-sufficient as possible and for early starts she likes to make her breakfast (toast and 'good' coffee) in her studio. Routine, and the aesthetics of that routine are significant aspects of this vignette.

Returning to the analysis of the studio's work of assisting I note that the assistance is not finished even when the banners are picked up by the filmmaker. As soon as this happens the studio transforms for artmaking. The lengths of thick white felt and white cloth are folded and stored on a shelf. The sewing table is dismantled with the two trestle-legs and worktop repositioned in a corner of the studio. Karen decides on a new arrangement where the table is perpendicular to the wall; she adds a detachable shelf, sets down a lamp, connects her computer to the power supply, moves a chair to the table and switches on the computer. From one of the bags left lying on the floor she brings out two prints and a materials list for the sessional printmaking workshop (the print studio). The sewing table has become again her computer desk and her attentions return to her own artmaking. The infinite oscillations of table-desk-table show the constant making and remaking of the studio. The materiality of the studio assists Karen in her shift from assistant to artist.

46 *Adapting work spaces for different forms of work* [Digital collage]

In this photo-collage [Figure 46] I have brought together a photograph of Karen's studio desk with a photograph showing the table of her work-room (home studio). In bringing the photographs together I ask, what entities are assembled here? Desk and table are central figures; storage and clutter are central figures. Karen's activities are shown to be the rebuilding of a desk and, simultaneously (in the distant background), brushing her teeth. The activities of her family are implied in the textbooks on the table, the bicycle pump on the floor and the outdoor jackets hanging on the railing. The non-human entities are the storage, work-surfaces, cabling, homework/revision, recycling and clothing. The assemblage depicts the blurring of social boundaries between home and work. The material differences between studio and home are indiscernible.

In the physical efforts of dismantling, moving and reassembling the table into a desk; in the tidying away of iron and sewing machine and the reconnecting of computer there are embodied and technological changes through which Karen moves from assistant to artist.

The shift from Karen's assisting work to her artmaking work is part of this transformation. The transformation is from subordinate (i.e. the assistant) to artist mediated by the table-as-desk. Each materially embodied iteration of table-desk-table is constructing the artist and the assistant, its work emphasis subtly shifting in response to the practices of construction. Furthermore, the site explored here is not limited to the construction of the studio but includes the continually oscillating construction of the artist- assistant.

However, Karen's working day is ever changing and the shifts between artist and assistant are performed by the materiality of studio and its capacity to be both fixed and fluid. The aesthetics of routine are a significant aspect of this fluidity in particular a kitchen aesthetic confuses any perceived boundary between home and work/studio rendering the work of the studio as ordinary as the work of the home. This fluidity is most easily discerned in the unassuming work of the table/desk.

Work shaped by movement

Karen works in a variety of places. This is not uncommon for artists and there are reasons for this. First, multiple job-holding entails multiple workplaces. In Karen's case her book-keeping work for an arts organisation is based in a city centre office and her freelance assisting work is split between her studio and home. Second, artmaking often involves a range of media and specialist processes that cannot be accommodated in a single studio or space at home. Karen's interests in printmaking and photography mean that her artmaking is split between her studio, home, the Glasgow Print Studio and the darkroom facilities of Street Level Gallery.

Her working day can involve moving between combinations of these different places. The movement is not limited to travel between the places but also involves moving and carrying stuff. Moving easily between her studio and specialist workplaces such as the Print Studio involves two things for Karen: their proximity and knowing how to move within them. Moving within a workplace involves working in different ways and understanding implicit

rules depending on the different places. The sessional printmaking workshop (the same as that accessed by Claire) involves a way of moving about that is different to that of the artist's private studio and involves understanding unspoken implicit rules that affect the print production process. Moving between the places of work involves decision-making invested in time, distance, transport etc. In the latter half of this story I introduce Karen's pet dog, Toby, into the assemblage as a means of drawing attention to the work that is taken for granted in moving between workplaces (for example, transport infrastructure; Cultural Quarter regeneration; parks, bags and carrying).

Working within a place… Karen working at the Print Studio

As regards Karen's work at the Print Studio it is not the same as working in the private studio. The Print Studio work space looks like a studio but looks like an oversized studio: there is everything an artist might need but in multiple. Recall in Chapter 2 where the studio of printmaker Norman Ackroyd had one printing press, whilst the Print Studio has six. Where Dieter Roth worked at one table, the print studio has continuous benches. Unlike Ackroyd's studio that he accessed at any time and for any length of the time, the Print Studio plays host to a membership with access to facilities managed through a system of bookable sessions, combined with free access to other areas. Subscription membership affords access to the studio, its equipment, technical support and storage. Therefore, depending on what print technology an artist needs they may need to share equipment and work amongst other artists. This is obviously quite different to what they do in their own studios.

Working with screen-printing involves moving around the Print Studio in different ways from setting up and working in, to clearing up and storing equipment. First the different work zones (ink mixing, paper preparation and print drying) involve certain ways of moving, and the movement of certain things. Karen explains that she sets up an ink area close to the sink and she sets up a clean zone for the paper on a table close to the print bed (and away from both the ink and the sink). When mixing inks her movements (and the movements of the ink) weave, or dribble, back and forth between table and sink. Next there are the

movements involved in the actual printing. When printing, Karen's movements are between clean table, print bed and drying rack. Karen maintains a rhythm of printing (that avoids ink drying and clogging the screen) until the requisite number of prints are done. Then there are the movements of cleaning. Cleaning up at the end of the session is part of the professional etiquette of the print studio.

At the end of the printing session Karen releases the large wooden screen from the print bed and carries it to the screen wash room. Here she power-hoses it until the nylon mesh is completely clean then carries it through to a storage rack in the central studio space. She passes people, turning one way and then the other in a dance with the screen to let them pass. The screen is slid into its rack.

Karen stores her inks into her 'member's box' and carries it to the storage shelving only to discover that her space has someone else's box in it. She looks for another space, moving to different shelving to find one. She steps aside to let someone pass with a wet screen. The problem is that the print studio membership is a greater number than those who regularly use the facilities: a lot of the boxes are not in regular use but take up increasingly limited space.

These movements in the Print Studio are all very different from how Karen moves about in her own studio. In her own studio her movements are choreographed around a materiality that she has invited into the working space; in the Print Studio her movements are choreographed around shared spaces to which she does not have sole entitlement and her movements need to be choreographed around the movements of others. In material terms there are also differences. In her own studio she can rearrange furniture to suit her own work preference, in the Print Studio the furniture remains in one place. In her own studio, she does not have to be concerned with the effects of other artists' use of the materials (i.e. in splashes). In her own studio she does not have to be concerned with uninvited storage items – she is the only member of her studio.

Working between places…Toby the dog

In this next section I show the extent to which movement between places features in Karen's everyday work. I show the different resources that Karen draws upon in order to move around her different places of work. It is easy to make a list of such resources that would include transport, time, and money – this would not offer the most interesting insights. If I take the unusual step of considering the movement between workplaces through Karen's pet, Toby the dog, then I arrive at a different list from which unexpected insights are drawn. My rationale for such approach is rooted in Toby's frequent appearances in my visual observations of Karen's work and the significance that Karen attached to her work in terms of Toby. For example, at one point she told me that 'the dog dictates the day' (KLV Int 27 March 2013, p14).

47 *Moving between workplaces* [Digital photographs]

Focusing on Toby and how he asserts himself in Karen's movements between workplaces is a means of foregrounding all sorts of concerns that are otherwise taken for granted, not least the practical concerns of navigating distance and time. An example of such a movement is the travel between home and studio.

Home and studio are four miles apart and in good weather, with enough time to spare, Karen and Toby will walk from one to the other. This takes about one hour and fifteen minutes and means that Toby 'has been walked'; he has had the minimum exercise necessary. In poorer weather they take public transport which brings a different set of concerns. Karen has to

carry Toby on escalators, through turnstiles and on/off buses and trains. She also tells me that she avoids rush-hours because Toby tends to get crushed in the crowds. Taking Toby to the studio affects what she is able to carry there. A small rucksack can carry her diary and camera and leave her hands free to lift Toby on and off public transport. However, even when walking to work she takes the bare minimum because after walking with anything heavy for an hour and a quarter then '*your back is knackered*' (KLV Int 27 Mar 2013, p.14). In addition, taking Toby to the studio affects what she can do on the way there and back. Karen cannot enter shops with Toby (only hearing/guide dogs are allowed into shops in Glasgow) – so walking between home and studio is not an opportunity to buy materials, visit a library or do any food shopping.

Travel between home and studio is thus performed in different ways and involves the organisation/enactment of different resources: the geographic distance covered involves modes of transport; the weight/volume carried involves decisions of comfort in relation to practicalities. The effects these are evident in the pace and speed of travel, and the aches and pains conjured – all of which can be traced in Karen's description of how she orchestrates her day around Toby. A broad set of organisational resources have been mobilised in the movement between home and workplace. These include familiar resources of weather forecasts, journey times and transport routes; and the less obvious resource of embodied aesthetics (the weight of the rucksack and its physical discomfort). Emotional attachments all feature in moving from home to the studio.

Once *at* work then other considerations pertaining to movement come to the fore. Not all of Karen's workplaces are accessible to Toby. If the work (for example, artmaking or assisting) is located in the studio then Toby remains there with Karen. If the work is located in the nearby specialist and sessional dark-room or print studio then Toby is left in the studio and Karen interrupts her booked sessions every few hours to take him for a walk, feed him etc. Such interruptions to her work are permissible only because the resources of studio, dark-room and print workshop are in close proximity in the city's 'Cultural Quarter'. If

Karen is having a meeting in the Cultural Quarter there is one café where dogs are welcome. She has tried leaving Toby at home then travelling back and forth on public transport to walk him but this reduces her working time (especially the pre-booked dark-room and print-making sessions) and increases the money spent on travel.

48 *Othering Toby 1* [Photo-traced line drawing with watercolour]

Lunchtime is when Toby has to get walked and this movement from the studio and back is situated in a set of resources that is urban planning. Leaving the studio building Karen and Toby cross several busy roads, pass the Sheriff Court and the city mortuary en route to a

mini Arc de Triomphe; beyond this is a large open expanse of park with a river along one edge. Toby is unleashed but shepherded around a brisk 20 minute circuit of the park. Sometimes they walk a longer route but it is raining and cold and Karen prefers to get back to the studio. In total, the walk takes 30 minutes and they cover about two miles. Toby's walk navigates the grid of Victorian town planning into a softer planning of urban parkland. Toby's walk performs time as much as it performs distance. It maps out the time that is lunch-time and creates a change of scene in the working day that Karen uses for thinking, allowing prints to dry and breathes fresh air without the smell of printmaking inks and solvents.

49 *Othering Toby 2* [Photo-traced line drawing with watercolour]

Although Karen admits that Toby inhibits what she can and cannot do in a working day she

also says that meeting his exercise needs inspires an element of discipline and structure to

her day that she finds useful. The walk to the studio is as good a walk for Toby as it is for

her says Karen and it means that she 'just has to be super-organised' and plan for the time it takes. Movement characterises this organisation. The dog-centred orchestration of the day foregrounds a wide array of moving influences: the weather, the time available; the distance between home and workplaces; suitable modes of transport; duration of pre-booked dark-room or print workshop sessions; and what needs to be carried between workplace and home. Neither is Karen standing still: she is constantly travelling, lifting, and carrying – navigating at the same time the moving influences of weather, time, distance, etc. The navigation requires rigorous organisation of time and places planned in advance. Acknowledging Toby in this assemblage makes visible the influences/effects of weather, time, distance, transport, and baggage and so Karen's negotiation of them also becomes visible. It is an embodied negotiation evident in back-ache, speed of walking and weight of baggage. More importantly, the navigation of elements, architecture, town-planning and transport systems is situated very much in terms of mobility.

Summary

Moving between workplaces involves familiar materialities of time (timetables), distance (maps), weight (rucksacks) and transport (trains/buses), but including Toby in this account then moving between workplaces is shown to also involve materialities of embodiment in the discomfort (back-ache), emotion (whining), and aesthetics (fresh air, change of scene). Also what becomes apparent in these movements is less that they connect different places of work but more that the studio becomes a gathering point in a matrix of movement. The emphasis shifts from connecting everything up (through moving between the places) to the movements being gathered around the studio. So, the studio becomes a location from which Karen leaves and returns frequently throughout the day – not just for artistic reasons but for Toby reasons. Movement seems to enact a critical distance between different workplaces (or, as Christina called it different 'headspaces'). This critical distance is as important in Karen's artmaking as being in the one place. Bringing Toby into the analysis highlights various issues of transport and transporting, of the proximity of workplaces, of access to

green space in the city. Nevertheless, without Toby, Karen would still need to travel to and from workplaces; she may even walk alone around the park at lunchtime and she would still have to carry stuff around. The point is that this mobility shapes and textures her working day in ways that are beneficial as well as distracting to her artmaking.

A close and an opening

The vignettes are created from my observations of the participant's everyday work. They are not bounded by an a priori notion of 'art world' nor the distinctions made by that artworld. Therefore the insights revealed in the vignettes might seem at times unrelated to artworld conventions. That is the point. By observing what is actually brought together (remembering here, 'there is no group only group formation' (Latour 2005, p.27)) rather than looking for indicators of an artworld then more of what constitutes the work of artists is understood. A caveat to this is that as it was my observations that originally 'framed' these worlds, then I also am constituent of them (Law, 2004, 2009).

Patterning across the vignettes is a variety of practices, performed into existence by many different arrangements of materials and activities. These practices, discussed in detail in Chapter 7, oscillate in and around the main place of production – the studio.

Different threads can be pulled through these vignettes and different narratives would be pulled with them. The three vignettes of Chapter 5 are framed positively toward everyday work. The stories within them tell of artists closely involved with artmaking and whilst there are difficulties and challenges the overall tone is one of positivity. The two vignettes of Chapter 6 however reveal an absence of artmaking and the precarious nature of everyday work is in greater evidence. Subsequently the tone of these vignettes is darker, the writing more precious.

The vignettes tell of many practical accomplishments assembling the work of conceptual artists. Identifying these practical accomplishments matters because in doing so then the everyday work of the participating artists is shown to be a great many things that come

together and are held in place. These materialities could be argued to be somewhat mundane and certainly a far cry from those artworld materialities that are otherwise used to explore the work of visual artists. That is the point. In paying attention to ordinary materialities such as keys, bags and books and the relationships between them then it becomes possible to give meaning to the assertion that opened Chapter 5: the work of an artist is more than the making of art. In paying attention to these relationships work that would otherwise be invisible is illuminated. The work of reading decisions, as it materialises in editing and in assessing student artwork, is not visible in the respective artworks but in the relationships between very particular materials and activities of looking. The work involved in the storage of art resources and artwork is not immediately obvious in the artists' studios but becomes visible when attention is brought to their display and the ways in which this creates a space for work. The work involved in promoting an unfinished artwork is only visible by looking at its instantiations - materialised in notebooks or projected onto the body of the artist. Similarly, the work involved in exhibiting is not made evident by looking at the artworks on display but in paying attention to how the materiality of the exhibiting (for example, sound or architecture) is acting on other materialities like the audience or the artist. The work of underemployment is made visible not by noting a lack of employment but by observing what is being accomplished by materialities that persist despite shifting employment status. The work involved in multiple job-holding is not made visible in describing the various jobs but in drawing attention to the ways in which materials allow or obstruct fluidity between them.

The vignette *Sound, Soup and Paper Edits* explores rarely spoken about extreme roles that established artists perform in their work with audiences and collaborators and it brings to light the importance of daily routine in establishing continuity of work despite underemployment and precarious earning prospects. *Tables and Toby* shows the level of mobility involved in work that is necessarily multi-sited and against a backdrop of domestic and artistic responsibilities. Some of these responsibilities are enacted as assistant to other

artists. The materiality of the studio is used to illuminate the invisible work of assisting, work performed not only by Karen but by the fabric of the studio also.

So far the materiality of the assemblages has been foregrounded but materiality is only one of three analytics. The second, knowing, has been touched upon throughout, particularly in relation to the work of assisting. It is in a consideration of the third analytic, practice, that knowing will come to the fore. Although the assemblages are not meant to connect there are patterns that repeat across them. In each assemblage looking is shown to be central to much of the material activity (looking at screens, negatives, fabric, prints) but as the materiality has already shown, there is more going on in that activity than simple gaze – it is infused with visual literacies of decision-making that are inextricable from materiality. The idea of studio as *the* workplace is reiterated explicitly and implicitly but it is both a fixed place and a fluid construction of materials and activities – how that construction is enabled is important to everyday work. In relation to the studio is the whole issue of stuff whether that is in terms of storage and display (for example, the materials dictionary) or carrying it from one place to another. In different respects each assemblage deals with stuff as a significant issue in everyday work. Although much of what the artists do they do alone (for example, the crucial editorial moments) their relations with other people (artists, audiences, students, families) are constituent of each assemblage. None of the assemblages depict the artist as a single human entity: their everyday work is always in relation with others even if that relation is bound up with attempts to disconnect or dissociate (as in distancing from students when not in 'artist-tutor mode'. The amount of movement that the materiality (different workspaces; different specialist processes) necessitates is rarely manifest in accounts of artist's work but it is clearly evident in the assemblages, particularly that of Karen and Toby the dog. Looking, studio, mobility and supporting other artists (peer support) are patterned across these assemblages and it is these activities I would like to explore through the second analytic of practices.

In the next chapter I describe seven specific practices from the assemblages. The first five which look at movement-driven practices, practices of studio-making, practices of looking, pedagogic and practices of peer support are materially evident in the assemblages. The final two of self-promotion and pause are less evident but are, in Law's (2004) vocabulary 'manifest absence'. Further, as the analytic of knowing (which was in the methodology chapter) is situated and materially constituted in practices, then the 'practice' analysis will also articulate the forms of expertise situated in the everyday practices.

7   Practices and Expertise in Everyday Work

Introduction

This chapter pulls at the threads of the vignettes and draws together meanings related to practices and expertise. In the field of conceptual art, which is where this study's participants are located, contemporary art is often presented as the practice of artmaking. In the vignettes an alternative understanding unravels. The stories of the vignettes tell of mundane everyday materialities. Far from being uninteresting however, these materialities reveal everyday work to be processes of many practices not one. Further, these practices are not static or stand-alone activities but they are constantly forming and reforming as the artists move in and out of different material worlds – the practices constitute the social worlds of the artists. The task of this chapter is to 're-read' the materialities of the vignettes as sociomaterial practices and articulate one effect of those practices as professional learning. To do this I use three criteria of practices set out in Chapter 2: practices are materially mediated, situated and relatively stable. This is not a simple task because even though individual practices might be relatively stable, they are constantly in relation with others and in this way are always in flux. Nevertheless, a way to punctuate this flux is to name the practices and in so doing fix them, albeit temporarily, for the purposes of this thesis. Seven practices are named and explained; and I explore what it is that artists learn in order to accomplish them. Additionally, I look across these practices – at their connected exteriors and hidden interiors – to explain further the complex nature of everyday work and expertise. Chapter 7 marks a shift in the thesis from work and materiality to specific artmaking practices and the knowings situated therein.

As this thesis subscribes to theories of learning with practice at their core then positioning forms of expertise as effects of sociomaterial practices acknowledges the materially-situated nature of expertise. Such an acknowledgment disrupts the notion that artists' expertise is totally centred on making art, and suggests instead that it is embedded in many material practices, only

one of which is making art. My ways of understanding practices are informed by the theoretical resources set out in the methodology and are summarised as follows.

To re-read the vignettes I draw from Gherardi's (2001) 'knowing-in-practice' to describe expertise as it emerges in materially mediated actions. This is useful because it makes explicit the inextricable relationship between the professional knowledge of expertise and practice: knowledge as a practical accomplishment. However, and this may be a limitation of Gherardi's organisational analysis, it is not enough to see that there is knowing-in-practice, I want to articulate what the 'knowing' is. In other words, what are the forms of expertise; the strategies created; the roles performed and how did the artists come to learn them?

As a way of understanding materially situated expertise, strategies and modes of being I look to the concept of 'epistemic objects' (Knorr Cetina, 1997, 2001). This is used as a means of exploring ongoing adaptations and responses to material practices that emerge in relation to the artist's studio. The studio is often described as something fixed and static (Thornton, 2008; Fig, 2009; Amirsadeghi, 2012) but if interpreted as an epistemic object can be characterised as constantly unfolding and incomplete, resembling more the adaptive and responsive elements of the studios described in the vignettes. Further, the studio actually exists as a set of workplaces distributed across the city. Thus the 'studio' is generated through relations among a range of material objects, bodies, buildings and modes of transport into its spaces. In turn, this highly mobile materiality is constantly at play in creating the different studio workplaces.

In developing my enquiry I also draw upon Law's (2004) use of assemblage as a gathering metaphor that acknowledges the contingent relationality of my three core analytics (materialities, practices and knowings).

> So assemblage is a process of bundling, of assembling, or better of recursive self-assembling in which the elements put together are not fixed in shape, do not belong to a larger pre-given list but are constructed at least in part as they are entangled together.

> (Law, 2004, p.42)

The 'elements put together' are those of materiality, practice and knowing, or in the terms of this study, the studios, desks, lunches, and books. These are gathered together through practices such as looking, teaching and marketing in ways that perform different forms of knowledge, such as experiential, tacit, procedural and instrumental. When I use the word assemblage it refers to this particular understanding of how learning/expertise is brought together.

Not everything that is everyday work is a practice. From the literature explored in Chapter 3 I identified three criteria for discerning practices: relatively stabilised ways of doing things (these are not 'one-off' events); materially mediated (I can identify ways of doing things and the material world from which they are constituted); and they are sites of knowledge construction (where learning and expertise emerge). With these criteria as a point of departure in reviewing the practices of artmaking that I observed in this study, I identified seven broad practices that will be described in this chapter: movement-driven; studio-making; looking; pedagogic; peer support; self-promotion; and pause. All seven were verified by participants, who agreed that these indeed were significant to their overall artwork activity.

The chapter is structured in eight sections: one section for each practice and a section that looks across the practices exploring what connections assemble in the practices and what might be hidden in there. The first section explores *movement-driven practices* necessary in the practical accomplishment of everyday work organised across different places. These mobility practices include commuting and I draw from a mobilities paradigm (Büscher, Urry and Witchger, 2011) to show how the materiality of the commute performs different artist roles into existence. Further, I show how the materiality of travel between places performs the notion of a 'cultural quarter' into being and how such practices perform a critical distance necessary to the work of the studio. Finally, with this mobilities paradigm I show how the mobility involved in artists' residencies re-performs the artist in preference to other competing roles and is necessary for professional development.

Closely related to practices of movement are those of *studio-making*. These are practices that make and remake the workplace of the studio. The vignettes showed how the studio is not defined as a single fixed place of work and so *studio-making* includes those strategies that enable artistic work to continue between workplaces (for example, portable studio kits). My analysis of practices of studio-making considers how the materialities are involved in a constant process of facilitating different work spaces. Here I draw on Knorr Cetina's (1997) conceptualising of epistemic objects and I suggest that the studio is an epistemic object around which the expertise of the artist gathers.

At the core of the chapter is an analysis of practices of *looking*. Practices of looking are the material activities of visual decision-making. Such practices are ubiquitous to artists' everyday work and are prevalent across all vignettes. My analysis here is particularly concerned with knowing and not-knowing. I draw upon 'knowing-in-practice' (Gherardi, 2001) to show artistic expertise and connoisseurship as materially situated. Further, this expertise is also explored as 'not knowing' – a particular approach to decision-making familiar to artists.

Then I explore a set of *pedagogic practices*. Pedagogic practices are those material activities through which discourses of art and education unfold. Examples are found in artistic events such as artist talks and exhibitions - situations that are beyond the traditional education realms of schools and universities but where artists are performed into educators and learners by the materialities of auditoria, lecture theatres, seated audiences and galleries. Combined, pedagogic practices illustrate the nature of much professional development for artists – a vague apprenticeship model of informal, mostly self-directed and opportunistic learning of expertise.

The next set of practices, of *self-promotion,* is inflected with discourses of art and marketing. The materialities of exhibition private view and artist talk are reconfigured to show the expertise that is part self-promotion. In this reconfiguration I consider the temporary nature of knowledge generated in such an assemblage. If the material arrangements are what holds the knowledge in place then what happens when those arrangements change?

Finally, I analyse a set of practices that punctuate everyday work: *practices of pause*. Pauses include routines of coffee-making, dog-walking and lunch-breaks, and they act to re-orientate the artist in an unpredictable schedule and as time-out for reflection on artmaking. However, important as these anchoring strategies are there is something more intriguing at play and I take one particular example, Roddy's lunchtime hiatus, to explore a dissociative dynamic (Knorr Cetina, 2001) that seems to be essential in sustaining work in very precarious conditions.

Movement-Driven Practices

Like many in the contemporary world of work, artists live and work mobile lives (Elliot and Urry, 2010). The practical accomplishment of their work frequently involves travel and the transport of 'stuff' between workplaces. *Movement-driven practices*, a term borrowed from Büscher, Urry and Witchger (2011), are the material activities that accomplish this mobility.

The extent to which movement organised the participants' everyday work was a surprise to me and at times I struggled to keep up with the artists as they moved between places carrying various belongings with them. The many workplaces of studio, specialist workshops, art school, gallery, film location, exhibition site and home mean that travel and transport are a necessary part of everyday work. A plethora of these practices are evident in the vignettes including commuting, dog walking and residencies and can be described as forms of 'corporeal travel of people for work, leisure, family life, pleasure, migration and escape, organised in terms of contrasting time-space modalities (from daily community to once-in-a-lifetime exile)' (Büscher, Urry and Witchger, 2011, p.5). Movement-driven practices also include the materiality and doing of *not moving* such as sitting at a computer, reading a book, or pausing for lunch. Indeed, practices of pause have emerged as significant aspects of everyday work and I explore this set of practices in a separate section (see page 238). Movement-driven practices are important because they are necessary, labour intensive and they contribute to the creation of workplaces and the passages among them. Further, in relation to residencies, practices of movement are important because of their opportunities for professional development.

Because their work is multi-sited this mobility might be expected. However, there is a lot of work going on in each movement-driven practice that involves significant time and labour, much of which is unacknowledged by the artists as part of their work. Continual mobility exerts stresses and strains, both physically and emotionally, that tend to be ignored as working conditions. For example, in the commute to the studio Karen decides what to take into the studio based not on what she would like to take but on what she is able to carry in her bag or rucksack and still have hands free to lift Toby the dog on escalators, trains and buses. Similarly, Christina and Roddy each carry multiple bags on their respective daily commutes not because they enjoy carrying lot of bags but because the same resources (laptop, boxes of photographs and negatives, notebooks) are needed for work undertaken at home, art school and studio. The work of the bags is important because without them the artists are limited to carrying only those items they can hold in their hands. The effects of these practices become visible in bodily aches and pains and in the nomadic identity artists sometimes construct of themselves. As an educator I am thinking, so what? Most people, not just artists, need to move stuff around, is there anything intrinsically artistic about these movement practices and if so, what do I need to know about the expertise and learning that is being sustained here?

Commuting and transitions

Commuting is the time travelled between places of work. As the artists are commuting between workplaces they use various modes of transport including trains, buses, cars and bicycles. Often they walk, especially whilst in the city centre. During these commutes they are also using all manner of bags and baggage to move stuff between these places. The weight and cumbersome nature of bags and dogs slow down the mobile body. Commuting with things that need to be carried extends travel time. As the travel time extends then work time is reduced. In this sense travel time is understood as wasted time. If, however, I follow Watts and Urry's (2007) lead and interpret travel time as travel time *use,* then a different interpretation is possible, one that brings me closer to the learning that is taking place in movement-driven practices. The *use* of commuting and dog-walking lies in their work of 'transitioning' (Watts

and Urry, 2008): the artist transitions between different artist roles performed by different workplaces.

The commute is a time for transitioning between the places of home and work; and between the different roles performed in those places. For example, whilst at home Roddy is the dad with the big red van who transports the five–aside football team and their kit to training; and who happens to be an artist. Whilst at the studio however, Roddy is the artist making difficult decisions with limited finances and figuring out how to get the best value out of freelance collaborators; and he happens to be a parent. As Roddy travels by train from home to studio he is transported from home to work and the materiality of the journey performs different roles into existence. As the train pulls away from the railway station near home then the materiality that performs Roddy as Dad (family home, his sons and wife) is left behind and the tenements, deli, and studio spaces that perform him as artist draw nearer. The commute does not disappear one or other of these roles, rather the materiality of the transition performs one role more visibly, more present than the other.

Tables and Toby (Vignette No.5, p. 198) illustrates the materiality of transitions further. Karen is quoted saying 'the dog dictates the day' and she explained that much of her day is organised around dog-walking. Interpreting this differently Toby does not dictate the day as much as the transitions. In leaving the studio with Toby at lunchtime Karen physically disengages from work. The materiality of pavements, trees, paths, wind, and other dog-walkers invokes a transition into non-work. However, this is not a complete transition because the walk around the park provides an important time for Karen to reflect on the work of the studio, and that reflection invokes another movement – that of critical distance. In her work-related reflections, materially situated in a non-work environment, Karen is involved in a material and bodily disengagement that affords an emotional and intellectual distance and nearness to her work. This is not peculiar to artists with dogs. Achieving critical distance through physical and material disengagement is familiar to all of the artists and I explore it further in the later section 'Practices of Pause'.

Commuting is not time wasted but a passageway between performances of different roles. The materiality of the commute, whether that be sitting on trains or walking on pavements, creates visual, experiential and embodied cues of transition, but not transformation. It is not the artist that is changing from role to role; it is the different materialities that perform the parent, artist or administrator into existence. Also performed into existence is the city's 'Cultural Quarter'.

Performing the Cultural Quarter

The corporeal movement of artists performs the 'Cultural Quarter' into existence. Although artists work independently in their own studios, collectively in shared workshop resources, and internationally in terms of exhibition, there is a place of work, a geographic point around which much of their movement driven practices revolve and that is Glasgow's 'Cultural Quarter'. Formerly a market and warehouse district the Cultural Quarter is now an area where the arts and culture are the primary attraction (Brooks and Kushner, 2001). It is a city centre hub of studios, galleries, exhibition venues, specialist workshops, theatre, bars and restaurants through which artists, actors, musicians, office workers, students, tourists and residents move, and from which cultural products (visual and performing arts, hospitality and entertainment) are produced and consumed. Argued by some as 'a thin camouflage for gentrification' (Ross, 2009, p.32), Glasgow's regeneration strategies (Glasgow City Council, 2006) have nevertheless created a hub of artistic movement where artists, their materials, their artworks and their audiences are constantly on the move and it is this movement that creates the Cultural Quarter. To illustrate the different movement-driven *practices* of this point I take one example from Vignette No.5 *Tables and Toby,* specifically the mobility involved in Karen's freelance assisting work and her artmaking.

Karen's freelance assisting work involved the movement of eight fabric banners between her 'South Block' studio and the nearby 'The Briggait' studio. The close proximity of these two studio complexes was important to the effectiveness of the assisting work. The movement of freelance work through the studio is a good example of entrepreneurial discourses coming

together with art discourses. Assisting other artists is one way in which Karen supports her artmaking, and the studio is the site of both.

The technical direction of Karen's artmaking of printmaking and photography is in relation to the availability of specialist print workshops of the Glasgow Print Studio and the darkrooms of Street Level Photoworks. With the different technical resources available to her Karen has been able to extend her technical range in both print and photography media. The fact that these two specialist resources are within walking distance of her studio in South Block is an important aspect of how her work 'works'. The ease of movement between specialist resources is the primary reason she keeps up with the studio rent rather than trying to access those resources from her work room at home (KV Int 27 March 2012, p.8). This integration of assisting work and artmaking is made possible in part because of personal preference and in part because of the Cultural Strategy (Glasgow City Council, 2006). It is not just the creation of prints and photographs that is Karen's work in the Cultural Quarter. She often pops into galleries and exhibition spaces such as The Modern Institute and Transmission, notable venues outside of London (Lowndes, 2010), to catch up with the international scene of contemporary art.

The Cultural Quarter did not happen by accident but has been the result of deliberate cultural policy since the late 1980s (Glasgow City Council, 2006). The Cultural Quarter is certainly a key location for the artists' everyday work but it is movement-driven practices that bring this work into being. Similarly, through these mobilities the Cultural Quarter comes into existence. The buildings (The Briggait, Glasgow Print Studio, Street Level) constitute the Cultural Quarter but only in participation with the movement of artists, cultural products and audiences is culture created. Freelance assisting work and independent artmaking are not separate from the Cultural Quarter, they are assembled together.

Residencies and professional development

Being an 'artist-in-residence' or being 'on a residency' is something all of the participating artists have experienced and enjoyed and is particularly in evidence in *Sound, Soup and Paper*

Edits (Vignette No.4). Artist-in-residence programmes are subsidised periods 'of time and support for artists to focus exclusively upon their own practice' (Cove Park, 2014). They are a form of mobility that encourages cultural exchange (European Commission, 2011) and cultural production and they can be international as in the Banff Centre in Calgary, Canada[17] or more local as in Cove Park on the west coast of Scotland[18]. Residencies offer structured interruptions to the routine of everyday work. The interruption is in the form of change of place, people and/or materials. The change serves to make clear what is different from daily work and at the same time the residency is a continuation of the daily work of artmaking. Residencies perpetuate an idealised model of artists' work that is removed and separate from everyday life.

Geography and landscape (or cityscapes) are important aspects of the residency but most of all what the artists cherish is that they are removed from their everyday work and temporarily freed from daily responsibilities. There is a physical distance but there is also an emotional distance. The residency is a form of professional development for artists and this study's artists valued them for a number of reasons. These include, as a means to rejuvenate artmaking processes and audiences (Roddy, RB Int 09 April 2013); to make new collaborations (Christina, CMcB Int 09 May 2013); and to develop new directions and or techniques for artmaking (Claire, CB, Int 22 April 2013).

The experience of international artist exchanges and residency programmes formed part of the participants' education at the Glasgow School of Art and their early careers as emerging graduate artists. During the mid-1980s and 1990s international travel and exchange helped establish their careers and reputations as visual artists in an international art world. Travelling to other places, to other countries, is not just about the new experiences, it is about the 'imaginative travel' (Büscher, Urry, and Witchger, 2011) effected through talk and images.

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[17] The Banff Centre is an international centre located in Calgary, Canada. It hosts national and international artists (all artforms) and is renowned for its specialist facilities. Creative Scotland makes an annual competitive award for artists' residencies at the Banff Centre.

[18] Cove Park is an international centre located on the west coast of Scotland approximately one hour's drive from Glasgow. It has hosted national and international artists (all artforms) since 1999. http://www.covepark.org.

Roddy articulates the effect that the current elusiveness of such opportunities has on his sense of being an artist:

> I'm trying to chase down a job in Chicago so I'm in dialogue with them just now and I'm looking forward to trying to convince them that I need to go. Because I do, psychologically, need to go. I am missing all the travel that used to be a really big part of the work.

(RB Int 21 Jan 2013, p.4)

Mobility is an integral part of how work is constituted. Here 'work' means artwork and also the effort involved in making the artwork. The residencies create critical distance similar to that achieved in daily commuting and dog-walking but with a greater sense of seeing the world from afar (Szerszynski and Urry, 2006). This suggests a deliberate 'Othering' of their working conditions. In the sense that Law (2004) uses the term 'Othering', the residencies could be viewed as deliberately making everyday work invisible.

In these movement-driven practices of commuting, making a Cultural Quarter and residencies, what are the strategies, expertise and modes of being at play? In the corporeal practices of commuting and residencies there are simultaneous movements of dissociation and attachment. The embodied materialities of the daily commutes (including dog-walking and deli-visits) effect dissociation from work (studio work) in order to gain a critical distance necessary for studio work. The critical distance is in itself a form of attachment with studio work. Learning emerges as valuable strategies of travel time use where materialities of distance are purposeful for reflection, respite and recuperation (Watts and Urry, 2008). The embodied materialities of residencies effect dissociation from daily work responsibilities and temporarily suspend some of the daily transitioning (as parent or administrator for example). This dissociation also affords a critical distance necessary for the continuation of studio work. Perhaps more importantly the materiality of the residency - in its exclusion of other assemblages (such as home and children, administration, other projects requiring management) - permits a necessary re-performance of the artist rather than these other labels.

Learning as it emerges from embodied engagement with the Cultural Quarter is slightly different. On one hand, the collection of specialist workshops, studio complexes, theatres, galleries and small independent shops and restaurants seems to construct perfect conditions for a particular mode of being - the bohemian entrepreneur (Eikhof and Haunschild, 2007). The 'bohemia' of the Cultural Quarter offers material conditions where the business of artmaking (selling work, studio rent and marketing) can be accommodated into a bohemian lifestyle (constantly moving stuff around, different workspaces, blurring of private life and work). Everything about the Cultural Quarter, refurbished Victorian buildings, former warehouses now studios, independent traders and a thoroughfare of pedestrians and transport all serve to affirm this mode of being. In the daily commuting to and around this district the artist learns that this highly mobile, transient and temporal way of working is supported in the very architecture and town planning. This is a powerful and persuasive material force. The material movement-driven practices that afford the bohemian entrepreneur are part of an assemblage of town planning.

Movement-driven practices proliferate everyday work from the daily commute between home and work to the many micro-commutes within workplaces. These practices involve not only modes of transport but they bring aspects of cultural planning into being as people and enterprises both produce and consume the cultural products of artmaking (exhibitions and theatre performances for example). For artists in particular, movement-driven practices are associated with the 'residency' - time and space for artmaking protected by virtue of its physical distance away from everyday work. This distance works to keep otherwise everyday work invisible.

Practices of Studio-Making

Studio is an important word for artists with multiple meanings. Some of these meanings have already been explored in the thesis through the analysis of Dieter Roth's studios in *Solo Scenes*, in theoretical considerations of Schatzki's (2005) site ontology and its distinctiveness as a pedagogical space (Elkins, 2012). Above all the word studio has been viewed as a place of

artistic production (Blazwick, 2012), intense contemplation (Thornton, 2008) and retreat (Amirsadeghi, 2012). Such a view of the studio is one that looks from the outside, at a physical appearance materialised in the construction of a building, as an object that is complete, finished and encased by bricks and mortar. At this point in the thesis I want to offer a slightly different conception of studio as a set of studio-making practices. For the participants, who pursue multidisciplinary (sometimes collaborative) ways of working, 'studio' denotes many places and materials of production that exist simultaneously. Practices of making studio are those practices that enact that multiplicity and simultaneity.

The vignettes tell of studios that are rearranged to meet the needs of very different tasks: from sewing to project management or from tax returns to film editing. There are stories of portable studio kits that mean that studio work is not limited to a single place. Practices of studio-making are the material activities that create distributed and multiple workplaces. Practices of studio-making are ways of creating and recreating workplaces distributed across multiple sites. They are also the ways in which materialities perform the studio as different workplaces. Practices of studio-making involve ways of managing the unpredictable nature of working in shared and sessional work spaces and are a specific means of managing the multiplicity of the workplaces.

Practices of studio-making make and remake the place of the studio in response to changing demands. For example, piles of tax-related paperwork and funding-related proposals shift the studio from a place of artistic production to an accountant's office and administration centre. This shows how the studio is constructed by other actors (piles of paper, receipts, and online tax return forms), becomes an actor, and acts on the construction of other practices. The studio is an assemblage of actors, a 'scene in which humans and non-humans are fused together' (Latour, 2005, p.91). Remember the drawings of Roddy where his hand is seamlessly integrated with the studio technology [Figure 39 on page 174].

Also, practices of studio-making are evident where the physical environment of the studio room is changed to accommodate shifting work projects. An example from Karen's vignette of the 'table-desk-table' illustrates the adaptability of the studio in response to the assisting work of prop-making. The change of the table to desk signals a reorientation of the studio as a place of artmaking rather than the office of a project assistant.

Reconfiguring work spaces

As Karen's work involves multiple jobs then she is repeatedly adapting and reconfiguring the studio to accommodate both her artmaking (labour intensive embroidery and printmaking) and the different forms of artist-assistant work she undertakes (film editing, prop making, project management). This reconfiguration of spaces and objects happens at home also with the kitchen-table and laptop performing as an office, and the dedicated 'work room' performing as a multi-purpose room comprising study, print centre, recycling zone, and storage cupboard. These are workplaces that simultaneously perform different kinds of work – not all of them related to artmaking but all of them inextricable from everyday work. On the one hand, this movement and reconfiguration of spaces creates fluidity of work space, but on the other the purpose of the spaces is ambiguous. These changing spaces require furniture to be changed and moved around (recall the table-desk-table of the hemming work) and it seems that in all this changing about there are no boundaries between artmaking spaces and not-artmaking spaces. Artmaking cannot be assumed to be happening only in the studio nor can it be assumed to be *not* happening elsewhere. In amongst all of this moving around and movement of stuff Karen continues working. Importantly, however, she is not working *across* boundaries like the workers in Nippert-Eng's (1995) study rather there are simply different material reconfigurations of work.

Studio-making and knowing

In exploring what knowing is at play in practices of studio-making I have found the concept 'epistemic objects' (Knorr Cetina, 1997) useful. The studio is an epistemic object in so far as it

meets Knorr Cetina's (1997, 2001) explanation as something at the centre of a process of enquiry and materially in flux. She explains,

> Objects of knowledge are characteristically open, question-generating and complex. They are processes and projections rather than definitive things. Observation and inquiry reveals them rather than reducing their complexity

(Knorr Cetina, 2001, p. 181)

The studios described in the vignettes are very much revealed as evolving projections rather than a single place. Examples of this are found in the multiple terms associated with 'studio' including, 'studio work' as a definition of the individual and original artmaking; 'getting to the studio' where the studio is a destination; 'studio time' as time that is different, protected and bounded in some way. Other examples include, 'studio fees' an outgoing a drain on other resources, a tariff of some sort; 'studio practice' as a particular practical way of doing things that is different from non-studio practices. In these terms the notion of studio is projected as a destination, a temporality, job tasks, and commodity – but the studio is all of these things all of the times – and more which makes for its incompleteness and constant state of becoming.

Keys, Bags and Negatives (Vignette No.1) is interesting in terms of the epistemic nature of the studio. At the art school 'studio' refers to the allocated spaces in which students make art. Here the studio that Christina is part of is composed of material practices of pedagogy: tutors and students, the white walls and grey floors mimicking the white cube of the contemporary art gallery, student art work, tables, chairs, curriculum, assessment criteria etc. However, Christina speaks about 'the studio' as a personal, rented and shared space, separate from the art school, where she reflects upon her photography. This is a separate physical space from the art school but constructs material practices, particularly of looking with the negative, prints, boxes of photographs, white walls with masking taped photographs. However, she also speaks of her 'studio practice' which is not the work (or practice of the rented studio) but the work and practices of making photographs: her studio practice is known as photography. Thus, for Christina, studio is a notion that unfolds, on a daily basis, as place of teaching, thinking, and

making. The studio of Christina's world is not a solid wholeness, fixed in an attic or garret, but a shifting notion.

The studio as an epistemic object is characterised by its unfolding nature and state of incompleteness – it is constantly in a state of becoming. The different configurations are not representations of the studio but they are incomplete forms of it and in relation with it. Practices of making-studio involve reconfiguring work spaces in ways that convey the simultaneity of work that transpires in many places. Practices of making-studio are not boundary practices between different realms of work but practices that enact the multiplicity of work.

Practices of Looking

What I am calling 'practices of looking' are the material activities of the artist's visual and aesthetic decision-making. They are constituent of everyday work that is organised in visual and aesthetic terms. Artistic practices of looking are prevalent across the vignettes and involve activities such as editing, reading, sewing, selecting, and assessing. The capacity to observe, notice, perceive and then visualise in material form is essential to the work of art. It is a capacity that cannot be learned in advance (Elkins, 2001) but is based on a process of 'material thinking' (Bolt, 2010, p. 30). There are many influences on practices of looking: the interaction of technological, environmental and bodily artefacts (Goodwin, 1994); culture, with not one but many 'ways of seeing' (Berger, 1972); and the materiality of viewing (Tolia-Kelly and Rose, 2007).

The visual trope for this practice, the image of 'artist-gaze-object', is repeated in the digital photographs [Figures 14, 16 and 32] and analysed in the photo-traced line drawings [Figures 17 and 18]. Examples of this practice are found in the vignettes with selecting and reading the photographic production decisions; selecting and repurposing screen-prints; directing and re-directing dancers; or deciding the final edit for a film. These are all forms of editorial looking. Here I am interested in exploring the expertise and knowing of this practice.

Knowing-in-looking

Practitioners often know more about their work than they have the words to explain (Strati, 2010). The participants' uses of metaphor and description are an indication of their knowing in the practices of looking. When Claire says that she is '*relying on gut feeling*' and '*there is something there that makes one work and most of them not work*' (CB Int 22 Apr 2013, p.9) she is giving words to a practice performed without spoken language but is an embodied tacit knowing she describes as her 'gut feeling'. Another example is where intuition plays an important part in identifying the physical/geographic context for Christina's photography. She explains it is important '*not questioning too much, just trust the intuitive instant*' (CMcB 09 May 2013, p.4). When it comes to explaining her practice of looking that I observed at the light box, Christina clearly articulates the technical, visual and aesthetic decisions that she is 'reading' from the negative, and its production process, so far. But at the time, 'so many of the decisions are quite subconsciou*s*' (CMcB 09 May 2013, p.5). It seems then that the artists do not know in advance the decisions they will make regarding aesthetic and visual choices. The knowing in this practice of looking is one of 'not-knowing' and this seems evident in a quote from Christina describing what she is doing when selecting one negative over another:

> Part of me has a certain understanding of what it is I am looking for, but I have also done things that I hadn't intended and quite often it is much more interesting that what I set out to do.

> (CMcB Int 09 May 2013)

Not knowing is a familiar disposition for artists (Bogdorff, 2010; Elkins, 2008; Hamilton, 2010) and it is viewed as a positive disposition:

> Not knowing isn't ignorance. Not knowing is a permissive and rigorous willingness to trust, leaving knowing in suspension, trusting in possibility without result, regarding as possible all manner of response.

> (Hamilton, 2010) cited in Beinhart, Katy (2014) p.231

The practices of looking are shaped by materiality but also by a sense of what is not known, what is not seen. For example, Christina's reading decisions are shaped by light, transparency, knowledge of previous artworks but also aspirations for future artworks. The 'reading' therefore involves constantly evolving information moving between what is known and what is not. Christina learns to trust her intuition (her capacity for reading decisions) through past experience with the materials in hand but also past experience with the whole production process of black and white photography.

Christina's intuition aligns with Borgdorff's (2010, p.47) 'pre-reflective artistic actions'. Her reading of decisions is essentially a process of discovery that performs both tacit and embodied knowledge necessary in the processes of artmaking. The 'not knowing' has a particular function because it 'creates room for that which is unthought, that which is unexpected – the idea that all things could be different' (Borgdorff, 2010, p.61). This holding off of absolute decisions accounts for all of the negatives and prints kept in boxes that move around Christina's places of work. They are kept in order that decisions could be different, different choices could be made. In this way, not-knowing is a deliberate strategy to maintain the ambiguity and dynamic of the works. Knowing how to look and how not to know must be learned in situ with the materiality of the looking. Because the constitution of this practice is infused with changing subtleties (a different negative will evoke a different emotional response, demand different decisions of composition, and tone etc. that impact upon the development chemicals and processes) this is not a practice that can be learned in advance of its performance.

The expertise of not-knowing

If the practices of looking cannot be learned in advance how might this expertise come about? I think it is useful here to reflect upon studio art education and the modes of teaching that are used there. All of the artists have passed through accredited programmes of studio art education where the practices of looking are formalised. The story of the 'crit' in *Keys, Bags and Negatives* (Vignette No.1) gives some clues to the learning of looking. To help make sense of these clues a brief summary of studio art education is necessary.

Studio art education today is based on two versions of the master-apprentice model that defined French academies and ateliers: the master as instructor; and the master as model. The first implies pedagogic intention on the part of the master; the second implies no such intention but the responsibility of the student to attend to the master as model. The implication for learning with the master as model is that in watching an experienced artist a student will learn to perform practices such as looking. With the model of master as instructor then the experienced artist simply tells the students what practices of looking are and the student then practises the practice until they have mastered it. In Christina's practices of 'reading decisions' there is a technical expertise involved in photographic skills and processes of camera technologies, film processing and print development. The practices of looking combine this practical skilled knowledge with a tacit familiarity with past photographic work. These forms of knowledge are relational: they are dependent on each other in order to come into being. The practical knowing of chemical processes, shutter speeds and light meters is intrinsic to the practical expertise of composition, framing, and development times. This practical knowledge is a capability that can certainly be learned in advance but emerging in practices of looking are emotional demands that cannot be anticipated. The emotional engagement with the subject of the negative whether a tree, a landscape or a person, ties in with technical expertise of dodging and burning (developing techniques that sharpen and soften images) in order to evoke emotional responses in viewers. In the practice of looking a whole cast of expert and emotional players are assembled as resources in the decision making. The artist learns to assemble this cast time and time again.

Practices of looking are constituted in decision-making processes of artmaking. They involve a particular form of expertise that draws from previously learned practical knowledge *and* from emotional resources. The interplay of what is already known with emotional demands that are not known until the moment of decision-making (the editorial moment) suggest an expertise that is responsive and unknowable in advance.

Pedagogic Practices

Teaching is an important aspect of artists' everyday work. Artists learn from each other in formal and informal ways. Pedagogic practices are material activities imbued with intentions for learning. The contemporary model of western studio art education (master as model and instructor) sets in place a pattern of teaching and learning that repeats in other practices. Teaching, where there is a deliberate desire to set up circumstances for another artist to learn, is not a practice that this study's artists tend to learn in advance but is something all of them have been involved in with schools, community groups, and higher education. Teaching activities also can include informal scenarios of artist talks, and arguably, the exhibition is itself as a device for public pedagogy. This section draws further from *Keys, Bags and Negatives* (Vignette No.1) with a scenario of undergraduate tutorials to explore pedagogic practices and to consider how Christina has come to learn them. These practices are then explored in terms of artists' professional development and career progression.

Teaching is an important form of arts-related employment: it brings financial remuneration and access to institutional resources. The illustration of Christina's 'reading decisions' in her own photography processes subsequently mimicked in the institutional assessment of student work is an example of excellent pedagogic practice learned formally through teacher education programmes. However, Christina's teaching practices have not been learned through an accredited programme of teacher education (although she has recently embarked on part-time study for a Post Graduate Certificate in Learning and Teaching (Creative Practice). Instead Christina has learned the craft of teaching informally and 'on the job'. The job in this instance takes two forms: the job of making art and the job of teaching. These are not incompatible but neither are they entirely harmonious. Different discourses of education, academic research, and professional development are at play here with discourses of art. They are competing discourses in the sense that the artmaking pursued is directed by the institutional time available and the research expectations of the REF. The idea of the 'pedagogic turn' (O'Neill and Wilson, 2010) in contemporary art helps avoid a direct conflict between these two discourses.

In the next section I explain how the pedagogic turn in contemporary art provides Christina with a means of bringing conflicting discourses of academia and art together and maintain a complex set of practices (looking, making, and teaching).

Pedagogic turn in contemporary art

Contemporary conceptual artworks are infused with pedagogic ideas and ideals, so much so that the 'pedagogic turn' in contemporary art practice has been the subject of much debate and criticism (Bishop, 2005, 2012; Kester, 2005; O'Neill and Wilson, 2010). Characteristics of this are the proliferating education strategies and references (the seminar, lecture and classroom), and new interest in enrolling the audience as learning subjects of artwork.

In addition, the conceptual art emerging from the Glasgow School of Art during the late 1980s to mid-1990s had a 'socially-engaged' angle that identified with pedagogic purposes – where the realisation of the artwork was dependent upon community participation in a local issue (housing redevelopment, urban regeneration, poverty, inequality). The final artwork created might be a temporary installation of photography or film created by participating locals. The pedagogic intentions are not solely directed at the artist teaching the participants about the role of art in society but about the artist's engagement with participants as a means of teaching the artists about social processes of art.

The 'socially-engaged' artwork of Christina's early career is indicative of the pedagogic turn and included projects such as *Projecting the Gorbals* (1993). This is an art practice defined by its concern with social issues and participatory practices where engagement with local communities is an essential component of the creative process and output. During these types of projects, Christina has for a long time been involved in the processes of communication necessary for teaching. These types of projects bring together different skill sets of artmaking and organisation that characterise the idea of the artist teacher.

Christina is employed as a lecturer at the art school because she is an artist. Her teaching practices have been learned in part through her socially-engaged and participatory artmaking

practices. Accreditation of her role as an artist–teacher is achieved through formal study and the Post-graduate Certificate for Learning and Teaching (Creative Practice). Christina teaches because it subsidises her artmaking. Her artmaking subsidises her academic research. Her research contributes to the practice-based research culture of the institution.

The artist-teacher

The term *artist teacher* is applied to those artists who work in a range of educational contexts including schools and universities but also galleries, museums, hospitals and community education. In formal education, particularly secondary and tertiary education, the concept of the artist teacher is a burgeoning field of interest in art and design education (Irwin and de Cosson, 2004; Shreeve, 2009; Thornton, 2011). The growth of the Artist Teacher Masters Programme in the UK is indicative of the shift towards professional accreditation and recognition for the work of artists in education settings (Butterworth, 2012). This background information helps understand the meaning and significance of pedagogic practices in the everyday work of the artist – they are becoming professionalised.

In the field of art and design education becoming an *artist teacher* is a form of professional development for artists. In higher education the artist teacher qualification is gaining credibility partly because of the impetus to have university staff accredited with formal teaching qualifications but also because of the research agenda of higher education where the artist is not only a teacher but as a researcher also. The *artist teacher* as researcher provides a platform from which the artist, as practitioner-researcher, can integrate teaching and academic research through arts practices. In this way competing agendas of individual professional practice (artmaking), teaching commitments, and research obligations are seen to be compatible (Hannula, Suoranta and Vadén, 2005; Miles, 2005; Macleod and Holdridge, 2009).

An example of informal teaching is reiterated in the artist talk. Here, in the education materiality of the auditorium, screen, lectern and PowerPoint presentation, a pedagogic performance is played out – the artist performed as the possessor of artistic knowledge and the

audience as passive receptors of that knowledge. In the artist talk scenario the materiality of the auditorium, projection and Q&A act to invite the audience into a pedagogic performance. This is a view of pedagogy that presents knowledge as authoritative and contained within the individual and is in stark contrast with the complex material ways in which artists actually perform their knowledge. The contrast is what is interesting because it highlights a tension between outward-facing ways of presenting knowledge and the entangled situated and materially mediated ways in which that knowledge comes into being.

Pedagogic practices are material activities formalised in the institutional enactment of the artist-teacher and reflected in the 'pedagogic turn' in contemporary art theory that understood the social role of the artist as explicitly educative. Contemporary art theory and studio art education however enacts this pedagogy in ways that conflict with the ways in which the artists themselves create knowledge. In the formalised and institutional setting of an art school, pedagogic practices also enrol practices of looking suggesting the meshing together of practices.

This discussion is extended in the section 'Practices of self-promotion' where the pedagogy of the artist's talk is explored as a means of marketing one's self and artwork.

Practices of Peer Support

Practices of peer support are the material activities of cooperation and collaboration. Artists do lots of work without payment and much of it involves supporting their peers. This is the work of attending exhibition openings and artist talks. For example, Duncan's 'primer event' for the 2013 Venice Biennale was attended by three other participants in this study. The artists do not see that this is billable work. Indeed they do not see it as 'work'. The result is that the effort, planning and time (unbillable hours) has become invisible labour and unpaid labour in the everyday work of artists. Where does this tendency come from? There are three areas worth investigating: an art school ethos; an artist-led gallery; and an attitude of 'make-do-and mend' (Lowndes, 2010).

During the late 1980s and 1990s, when the participants of this study were students the staff of Environmental Art at the Glasgow School of Art promoted a particular ethos of collaboration. Two artists, David Harding and Sam Ainsley led the pedagogy and were interested in nurturing a sense of the social context in which art is made and circulated. The much cited mantra of students at that time was 'the context is half the work' (Latham and Stevini, 1965, cited in Lowndes, 2010, p.87). Harding and Ainsley were also responsible for the development of the first Masters of Fine Art (MFA) programme at GSA with a similar emphasis on socially-engaged conceptual processes of working. The ethos of Environmental Art and the subsequent MFA was built from a disregard for the established London-based gallery system and a lack of interest in traditional figurative artmaking (drawing, painting, printmaking and sculpture) in favour of art made primarily of concepts or 'dematerialized' (Lippard, 1973, p.vii). Further, and most importantly for my purposes here, the ethos of Environmental Art and the MFA was built upon ideas of co-operation and collaboration coined 'the Glasgow Miracle' by the curator Hans Obrist. The Glasgow Miracle does not refer to the number of Turner Prize nominees living and working in Glasgow but to the phenomenon of selfless generosity that Obrist experienced during curatorial visits to Glasgow throughout the 1990s (*The Glasgow miracle: Materials for alternative histories*, 2013). The artists he visited appeared not to be interested in their own self-promotion but in referring Obrist to other artists. This attitude of generosity and cooperation has been promoted in GSA promotional and recruitment literature (for example, The Glasgow School of Art, 2012).

Also, the notion of mutual support was developed in the influential artist-led gallery 'Transmission'. All five of the participating artists have been involved with Transmission as committee members or exhibitors. Transmission was, and still is, a passage point for early career artists into a world of contemporary conceptual art that was deliberately different from the gallery system that monopolises the international artworld. In its artist-led committee structure Transmission acted as a critique of the dominant artworld gallery system and depended upon public funding and the mutual cooperation of its members for survival. The

work exhibited there continued the conceptual and collaborative trend promoted at GSA, attracting international attention (thus Hans Obrist) and providing a platform from which its members could engage with the international world of contemporary art.

Further, the artists of this time are attributed with a 'make do and mend' attitude of resourcefulness and cooperation that Lowndes (2010) suggests protected them from the effects of the current economic crisis. I return to this particular point later. For the moment it gives evidence to a work ethic, and ethos of co-operation, mutual support, and collaboration that helps make sense of why the work of installing exhibitions and attending openings and talks is not seen as unpaid labour – it is simply part of what you do as a member of this group of artists.

So, these are three explanations for the tendency of these artists to support their peers without expectation that it is billable work. The ethos of their undergraduate or postgraduate education was deliberately skewed towards participatory art and democratic ideals. These ideals were reinforced in the artist-led committee structure of Transmission Gallery in the formative years as they began to establish themselves on the international art scene. The disposition of self-effacing generosity has been set into national and popular memory through the coining of the Glasgow Miracle in television, radio and newspaper commentary, and the promotional material of the Glasgow School of Art.

Therefore, the notion of co-operation united against a hostile gallery system and 'making do' combine towards a disposition that does not see the work of supporting other artists as unpaid labour. This disposition is more than art for art's sake it is art for someone else's sake. The explanation can be ameliorated if it is considered in terms of professional development. Going to talks, seminars and openings is a form of keeping up with what is going on in the world of art – not just the world of immediate peers but of international peers visiting and collaborating with Glasgow artists. However, practices of peer support appear to endorse a form of self-exploitation that the participants seem willing to model to their audiences (which include art

students). This raises an interesting question about the freedom of individuals to be exploited when it impacts on others (Siebert and Wilson, 2013).

Practices of Self-Promotion and Exhibiting

Practices of self-promotion are the material activities of foregrounding the artist's brand. I have brought practices of self-promotion and exhibiting together. The aim of exhibiting is to promote the artwork and the artist; the promotion of the artwork comes from the content of the exhibition and the events constructed around it. I found it difficult to separate the exhibition from the marketing activities/purposes. Marketing strategies that galleries use to promote exhibitions include advertising on organisational websites, art magazines, listings, mobile apps and social network strategies involving Facebook and Twitter. Content for these marketing strategies comes from the artwork in the exhibition but also from a pre-exhibition interview with the artists and sometimes from the artist talk. The artist talk is important because it provides content for the marketing strategies and becomes a form of networked communication and publicity. In addition, the artist talk is an opportunity for the artist to promote wider interests, issues and related artwork.

Artists and exhibitions

Working towards an exhibition is a defining characteristic of artmaking. Such work includes the processes of artmaking and the organisational planning of the exhibition itself. At its centre is the production of an artwork (or several artworks) and the materials-based processes used. Practices of exhibiting include material activities of audience engagement (artist talk, public workshops, and panel discussions).

How does the materiality of the exhibition generate particular forms of knowledge? This could be addressed through an analysis of the interpretation material provided by the gallery. In the labels, leaflets and videos then there is 'information' that the gallery (curator, marketing department) feels is important to provide. However, my interest here is not the subject content (e.g. identity politics embedded in the exhibition *Legacy*) but in the knowing-in-practice

situated in the shifting of artist roles observed in Roddy's interactions with audiences at the private view and film premier.

At the time of writing one of the participants, Duncan, was receiving considerable critical review in the newspapers as winner of the 2014 Turner Prize. Press articles promoted his nominated artwork *It for Others* (2013) but they also promoted Duncan the brand – 'film-maker' (Brown, 2014a), 'Dublin-born' (Brown, 2014a), 'Glasgow-based' (Brown, 2014b; Jeffrey, 2014) 'fallible' (Thorpe, 2014). This shows the importance of an exhibition as a means of bringing together all sorts of practices. During the fieldwork only Duncan was working towards an exhibition (2013 Venice Biennale). It is difficult to comment on the expertise and learning that Duncan employed during this time of critical scrutiny as this was beyond the scope of the study. However, it is possible to explore the expertise and learning of an earlier instantiations of *It for Others* in the form of a promotional event for the 2012 Venice Biennale, sometimes known simply as 'the artist's talk'.

The artist's talk

The role of art in society is arguably pedagogic: that there is something for the public to learn from works of art is fundamental to the public funding of national collections of art, and the continued public funding of contemporary art. The artist talk is an established component of the contemporary art exhibition and is pedagogic in its intentions: implicit in the materiality of the presentation is that there is *something to be learned*. It is an event that is included in the exhibition programme and is usually open to the public, posited as public engagement. Its purpose is to offer the public the artist's account of the work in the exhibition covering the making process, the relevant topic contexts and any personal insights that the artist wishes to divulge.

The artist talk is one of many methods of gallery interpretation and is designed to aid audience engagement with individual artworks and with the exhibition as a whole. Other methods of gallery interpretation include labels, text panels, leaflets, audio tours and webpages. The visitor

can also expect to find an area supplied with books, exhibition catalogues, video, press cuttings and critical reviews, and sometimes objects that contextualise the exhibition in terms of the exhibiting artist's previous work, the work of artists in a similar field and, and information about the topic of the artwork. For example, in *Legacy*, the interpretation material included catalogues and publications from Roddy's previous exhibitions. Conceptual art is particular in this instance because of the very abstract nature of the artwork where part of the point is that meaning is developed through viewing the artwork not through reading a label. The converse is of course that providing some interpretation helps the viewing engagement for those that seek it. The artist talk is an opportunity to hear what the artist's intentions were, how the exhibition relates to other artwork and other artists, and to ask questions of the artist.

In the Venice + Scotland Primer the notion of the artist talk was in evidence. The session was chaired by an academic and the majority of the audience were artworld participants (artists, art students, arts organisations, funding organisation). The lecture theatre and seating arrangement performed Duncan as a guest panellist. However, this same materiality can be interpreted differently. Duncan sat in the chair provided for him directly beneath the projected extracts of his previous artworks and influences. His previous artwork was projected onto him and the audience could view the corporeal body of Duncan project with his 'body of work'. In this materiality of auditorium, projection and audience Duncan had become an exhibit. At the end of the session then a question and answer session was opened up to the audience. Roddy asked a question relating to the ideas of colonialism explored in the Venice film and the international Biennale audience – did that audience have any bearing on Duncan whilst he was making the film?

The primer event was interesting for two particular reasons. Its materiality generated particular artist roles as panellist, oracle, critic and exhibit and showed inflections of academic, art and marketing discourses as a result. The materiality (projected film, the commentary of the chair, the audience questions and Duncan's answers) generated a particular kind of content knowledge. This was knowledge that seemed to form in the discussion of an unfinished (and

not yet seen) artwork mediated by a transitory arrangement of people, seating, technologies and questions. The arrangement is transitory because it only exists for the duration of the event. At the end of the talk, the projection is stopped, the people leave the auditorium and discussion has ceased. The knowing generated in that practice seems to exist only for the duration of the event. Does this mean that it vanishes?

The work that it was intended to promote was not yet completed. What was shown during the event were extracts of previous films and extracts of the 'found footage' that inspired *It for Others – Statues Also Die* (Renais and Marker, 1953._The chair provided commentary on these extracts to map a development in the artform (digital film) and mapping the development of intellectual interest (commodification of culture and art).

The participating artists find the idea of active self-promotion distasteful. The promotion of their 'brand' involves an intersection of art and advertising (Schroeder, 2005) and a deliberate commodification of their artwork. This commodification is at odds with the vocational disposition of the artists (Bridgestock, 2013a) and there are fundamental conflicts manifest in these practices which the artist needs to learn to navigate. Claire explains that there is a distinction between 'identities' and 'brand' that manifests itself especially if artists are under pressure:

> if artists feel pressurised, or vulnerable or there are too many restraints or whatever, then they kind of fall back on that 'brand' thing because you know 'well I know kind of what they are expecting and that's what I'll do'. Whereas it is much more progressive to do, to have freedom, enough time, enough resources, and a sort of interesting context to work with – and then something great and surprising and a little bit different will come out of that. But it will still have your kind of aesthetic within it. It's just that it might be, it might have pushed your practice on quite a bit. I suppose they are two kind of different things: a kind of identity and a kind of brand.   (CB Int 22 Apr 2013, p.11)

The term 'self-promotion' is perhaps disingenuous to the participating artists because they might acquiesce to the promotion of their artwork but keep the 'self' far from view. The term

self-promotion extends to those events that are thrust upon the artists rather than those that they seek out. The artist talk is one of those events.

Practices of Pause

Practices of pause are the material activities of deliberate breaks in the working day. Building structured breaks into work is an important aspect of the everyday work of artists. They are important forms of socialisation in the workplace and they are important to the creative process of artmaking (Csikszentmihalyi 1996).

Throughout the vignettes there are examples of the habit of pause, or as Roddy called it 'hiatus' (RB Int 21 Jan 2013, p.3): walking the dog, lunch-breaks and moments of silent looking. These moments of intermission in the business of the day are situated amidst the noise, traffic and architecture of the city centre; a local deli, some take-away soup and a book; piles of past artwork and light boxes. They serve as a change of scene, a time for reflection and a period of rest and they perform a dissociative dynamic where artists are able to reassemble their artist selves in preference to multiple other roles.

Necessary routine

When work is productive and busy then these pauses serve as a recuperative time out of everyday work and are necessary in the routine of otherwise mobile and changing work. Examples of this are evident in commuting, dog walking and making coffee. However, when work is not productive then the practices of pause take on a different significance. Through *Sound, Soup and Paper Edits* (Vignette No.4) this significance is explored.

Practices of pause – a dissociative dynamic

In this case of Roddy the pause of the lunchtime routine punctuates 'the problem' of underemployment that is taking up all of his time and energy. Through my observations and conversations a sense of what is a familiar work routine for Roddy is formed: extended periods of administration time (seeking funding and investment) interspersed with project management time (organising ongoing film production) and short bursts of 'the manipulation of material that

will ultimately be exhibited' (artmaking) (RB Int 21 Jan 2013, p.2). A level of uncertainty accompanies this routine because it is always subject to change. However Roddy has learned to accommodate uncertainty and, for the most part, he has perceived these work routines of administration and project management as unproblematic.

Work practices, when they are unproblematic (rather than strictly routine) tend to disappear. For an established artist like Roddy, work practices (those that culminate in exhibited artwork) have been largely invisible because the ongoing production of artworks has been relatively unproblematic. Much of his career has been populated with large-scale projects and Roddy has been fully involved in their project management and in 'the manipulation of material' (video and film material) that becomes art. With the momentum of large-scale exhibition projects Roddy has no time to notice his practices of pause and it is taken for granted and made invisible. The balance of time available to artmaking is however surprising:

> In terms of a week I would be lucky to get a day a week, I mean that is not an irregular occurrence, on my own practice. I mean I think it is closer to a day a month that I am working on actually the manipulation of material that will ultimately be exhibited.
>
> …so that's all pretty much the typical day. It is largely administrative and if I'm lucky, it can be managerial. If it's administrative then I am just trying to chase work. When it comes to management then things become much more real and you get a feeling of momentum in the studio and that's great. But I mean this sort of period it feels, you know, – you feel pretty vulnerable and I am underemployed so it is quite frustrating. I had twice, letters last week that I didn't get…

> (RB Int 21 Jan 2013, p.5)

In the second part of this quote, Roddy expresses feelings of anxiety that are different from the sense of 'not knowing' that drives the decision-making process explored in practices of looking. It is the nature of the artworld that artistic practices (the practices of making art) are driven by the search for the new and that this brings with it anxiety and frustration (Bolt, 2010, p.31). The knowledge base of conceptual art is constantly unfolding and conceptual artists, particularly those established in the field, have to keep learning. Those subject to artworld critique are those who, like the participants in my study, are developing the knowledge base of conceptual art.

The search for the 'new' means that these expert established artists are continually reinventing their practices of generating knowledge, but, as the vignettes have shown, against a shifting personal background that involves intergenerational family responsibilities and reduced incomes. Artmaking work practices are thus generated amidst uncertainty, doubt and anxiety, a point Roddy illustrates when looking at photographs showing a makeshift bed in the storage room of his studio:

> …I mean, there's my guilty pleasure [pointing to the photograph] my bed…I sometimes just cover my head and just hide from the world there…

> (RB Int 21 Jan 2013, p.3)

This anxiety is taken to its extreme during periods of underemployment when the work becomes less about the production of art and more about creating the possibility of the production of art. Practice in this sense seems to take on a wholly different set of meanings from those of everyday routine. How can I explain the work of artists as practices in a way that allows for the frustration and anxiety (negativity) – the precarious basis of artists work – when that work has become unproductive?

Roddy describes underemployment as 'the problem' which is commanding all of his attention:

> I've not a moment – not a moment in bed, not a moment anywhere when I'm not thinking about how to solve the problem. So you end up getting nothing done. You end up getting nothing socially done, nothing emotionally done, and you know and in terms of practical production your art… [silence].   (RB Int 21 Jan 2013, p.5)

I interpret the lunchtime hiatus as part of the 'dissociative dynamic' that comes into play when practices cease to be a procedural routine as in periods of underemployment. Roddy has experienced underemployment before but he is finding it harder to work through it. I asked Roddy how he would describe his practice:

> I'm finding this with a lot of things at the minute and it is something I've had the experience of before – when there's not enough work going on I become – I'm sure this is absolutely natural – I just retreat further and further into my shell. I feel I can't expand

or expound on anything. I can't even cope with a question like that because I just feel…; I'm short-circuiting around generating the work.

(RB Int 21 Jan 2013, p.5)

Roddy experiences himself as a conscious subject in relation to 'the problem' of underemployment and he draws on emotional resources that are entailed in 'being-in-relation to everyday life to help define and continue work.

In *Sound, Soup and Paper Edits* the routine of lunch-time hiatus is a mechanism that continues the work of the studio. It exemplifies the dissociative dynamic that occurs when practice is emotionally charged. The dissociation enables the artistic logic to persist even in conditions of underemployment. It is both a move towards and a pulling away from the work and underemployment. The other six practices are each explicitly practical in that they all involve *doing* something. Practices of pause involve *not doing* but this is still a practical accomplishment essential in sustaining the emotional work of the other practices.

Connected Exteriors and Hidden Interiors

Whilst there are undoubtedly many more practices that can be accounted for, each of the practices described above have significance for the participating artists albeit with varying degrees of emphasis. Furthermore, reading *across* these practices reveals something of how they are connected and what is hidden amongst these connections. The following sections addresses the interrelationships of practices – their overlapping and connected exteriors, and considers the interior aspects – forms of economic support and the pathologies of precarity (McRobbie, 2011) - that are often hidden from view.

Connected exteriors

The everyday practices and expertise of these artists are materially situated in the studio. The studio is particular in that its practices are highly mobile and are looped through the materiality of artmaking and of everyday routines and the reaction granted by them. These routines include the practices of commuting that trace passages between the different places of studio (private

studio, shared workshop, installation site) and the practices of looking that so define the learning of artistic work (reading decisions, not-knowing) and are enmeshed with practices of teaching and exhibiting. The observability, or visual traces of these practices externalises the connections between them.

The practices of commuting are looped through modes of transport, timetables and distance, and these respond in relation to availability, time, weather and finance. The reactions granted by these shifting materialities effect transitions between different workplaces and performances of different artist roles. In this sense they can be said to constitute the artist *as artist* (rather than the artist as parent or assistant-roles they are transitioning from).

Similarly, the practices of looking are looped through the object of looking (the artwork in progress) and the reactions of memory, light, transparency, the physical properties of media, the duration of a booked workshop session. The reactions granted by these shifting materialities effect a capacity to persist in a performance of doubt (not knowing). In this sense the practices of looking can be said to underpin the very purpose of the studio – the production of artwork. These looking practices of reading decisions and of not-knowing can be mapped with/onto the practices of teaching where the materialities of the teaching studio constitute the artist as master and as model and shows how the artist learns to navigate nuanced roles of constantly shifting power dynamics.

Taking material reactions into account then neither the practices of commuting nor the practices of looking are repetitions of fixed routines; rather they are differentiated practices that, in their very characteristic of being open to change, construct the epistemic nature of work. In this respect, artists constantly reinvent the same practices – commuting and looking are examples of this. This constant reinvention is what constructs the studio as an epistemic object.

Hidden interiors

At this point I want to explore respectfully a topic that only Roddy raised directly but all the other artists alluded to – the issue of earning an income through artmaking. The topic is

important because it is part of the context, or 'site' that influences artmaking practices (Schatzki, 2005). How artmaking earns an income is a difficult topic to explore with these artists. There are a number of reasons for this. There is a certain competitive tension amongst the group as they move in and out of periods of financial insecurity. Their whole attitude to artmaking is centred on the integrity of the art at the expense of billable hours; and there is an established silence around the hidden economy that supports artists. Finally, there is my own discomfort at knowing the financial difficulties of my peers and who are not anonymous in this study. However, these reasons are entangled with the practices already discussed. In order to understand the precarity with which those practices are assembled it is necessary to explore hidden interiors such as this.

There are a number of practical issues to take into account. Not many participants' artworks were sold during the eight months period of fieldwork. I know of three sold to private buyers during that time. These buyers approached the artists directly rather than through an exhibiting venue or representing gallery. Second, the buyers and the sums involved are confidential. As the buyers were not part of the study and the fact that the artists relinquished their own anonymity in participating made it particularly important that I respected situations they were uncomfortable with – I was not invited to observe client visits to studio. Third, all the artists were reticent to speak about the income earned from artmaking. This third issue may be related to a degree of competition amongst this peer group.

Competitive tension and financial insecurity

All of these artists have established careers in the international artworld. They have enjoyed 'moments in the sun' as Roddy puts it, where they have experienced artworld successes and financial reward. For some, this has been a recurring experience and for others less so. Lowndes (2010) describes the chronology of artworld successes that these five artists have participated in. From being contemporaries of the Environmental Art Department and MFA programmes, crossing paths in Belfast MFA and serving as committee members of Transmission Gallery – these five artists are documented variously at key points that established

Glasgow as an international centre for contemporary art (*Alan Dimmick: Photographs from the last 15 years of contemporary art in Scotland*, 2012). Roddy was the inaugural winner of the corporate art prize 'Beck's Futures' (2000); Claire was amongst the first artists representing the Scottish exhibition at the Venice Biennale in 2003; Christina was represented in the first survey exhibition of women artists in Glasgow (*Studio 58: Women Artists in Glasgow Since World War II*, 2012); most recently Duncan exhibited in the 2013 Venice Biennale and was the winner of 2014 Turner Prize.

These moments in the sun often come with financial reward. The nomination for Beck's Future's was £4000 and Roddy went on to receive a further £20,000 as winner. The Venice Biennale commission amounted to £10,000 and a Turner Prize nomination brings £10,000 to each nominee and a further £25,000 to the winner. It is tempting to think that these are large amounts of money and that prizewinning artists are well recompensed for their artmaking but this would be an error of judgement. Even a basic review of the costs incurred in making the respective prizewinning artworks reveals that material costs, subcontracting and overheads easily eats away at thousands of pounds and what remains, if any, might be considered the artists' fee or payment for the work (Abbing, 2002). To consider prize money as a source of income makes no sense in the economy of artists. The point about money received in this manner is that it is the result of jury competitions which are subject to the vagaries of taste and personal preferences. It is not a form of earning an income in the same way that a salaried worker or a self-employed worker is understood to earn (contracted work and conditions in return for a set salary; freelance work in return for billable hours). So while the prizes bring critical and media attention to the artwork and the artist the prize money obscures the labour intensive work involved.

These artists are all in competition with each other. They are part of the same artworld of Glasgow-based conceptual artists that characterise the 'Glasgow Miracle'. And yet they support each other's exhibitions, attend each other's talks. Why?

Art for art's Sake

The notion of 'art for art's sake' is firmly embedded in the logic that governs the artists' attitude to earning an income. This means that the integrity of the artwork takes precedence over any perceived financial reward or material circumstance. This integrity is not only a matter of artworld critique but also the sense of self-integrity perceived by each artist. This is why Karen describes her part-time accounting work as 'not a happy situation'. It is not that the accounting work is disagreeable but that it leaves her fewer resources of time and energy from which to sustain periods of artmaking. Similarly with the tensions between Roddy and his video editor: Roddy is acutely aware that he is paying the editor's billable hours but not his own. Roddy's main concern is for the quality of the artwork they are creating but he is aware that his editor has similar financial constraints. The effects of such continuous precarious working conditions manifest in 'pathologies of precariousness' (Bain and McLean, 2013, p.98) like the anxiety and depression that *Sound, Soup and Paper Edits* (Vignette 4) points to.

A silent economy

There is an established silence around the hidden economy that supports artists. As I did not set out to compare hours working with income earned I did not inquire about how the artists made ends meet or how they managed their outgoings with their income. In that respect I am complicit in the silence. However, my conversations with individual artists (and then later with them as a group) often alluded to forms of income that make it possible to make ends meet.

Some artists are supported by their families in different ways. For example, one participant's family owns (or part-bought) the house in which s/he lives and they pay a modest rent (mortgage contribution) far below the market rate. Another participant made a studio in a house bequeathed from a late relative. The partner of another participant subsidises the participant's contribution to household bills, in addition to gifts of money from parents specifically for artmaking projects.

Artists like Karen and Christina take up part-time salaried work in order to meet essential living costs. This salaried work also contributes supports in hidden ways to the costs of working as an artist. The art-related resources that can be accessed because of work with an art school means that membership fees and workshop sessional fees do not have to be accounted for. Staff development opportunities (relevant) are more likely to be available and financially supported (presenting at conferences, taking part in significant exhibitions etc.) These are forms of income about which the artists are near silent. Their reluctance to speak of this issue is only one reason why it is hidden.

The way in which artworld literature writes about artists, particularly emerging artists and art scenes, also conspires to hide the vagaries of low income. Writing about the contemporary art scene in Glasgow, Lowndes (2010) explains that welfare payments and 'cash-in-hand' work are a normalised means of financial support for artists; but does not explore the financial support received from friends and family. This lack is disingenuous to that support and to emerging artists looking for models of working as an artist. Further, conceptual artmaking is described as 'make do and mend' and mythologises an attitude of compromise that is at odds with the participants' own insistence on art for art's sake.

The implications here are twofold. First, there is an assumption that a combination of welfare benefits and cash-in-hand casual work is enough to support artists and their artmaking and this is a model for sustaining an artistic career. This may have been the case for the early career graduate artists of the 1990s who were without mortgages and dependents. Now however, those same artists have mortgages to pay and families to support. Lowndes speaks of 'social cooperation' and reflects the feel-good artworld cooperation documented by Becker (2008). However there also is a hidden cooperation that is a partner's salary, family help with mortgage repayments; self-assessment mortgages and low interest rates and tax credits that mean that artists can sustain their work as artists as established and middle-aged. Lowndes' model of sustaining artistic work is premised on early career conditions. The conditions change but the model has become normalised and thus problematic. This is really the painful secret of the art

world – that it is unbecoming of the art world to admit that there are spouses, partners, children, siblings, friends and others who are supplementing the living expenses of artists (and that of their dependents) who insist on pursuing their artmaking full time and without expectation of payment.

Further, Lowndes uses the word 'work' in a myriad of ways but avoids its use as labour. Work is described as a physical object of art as in 'a major new work for Tramway' (p.166), and as an object of display – 'artists were continuing to show work' (p.190). It is described as a commodity that can be sold: 'I sold a piece of work' (p.174); and can be made at little or no cost: 'Cathy Wilkes, who often constructed works out of material sourced from second-hand shops, street markets or skips' (p.194). Additionally, the word 'work' is used to describe something with mystical agency: 'Their work required the audience to spend time with it in order to fully absorb potential readings' (p.198). The interchangeability of work as an object of desire, as a market commodity, as possible from rubbish is problematic not because the work of art is not any of these things but because its use is without deference to the mostly unpaid labour that renders the art, its display, commodification and agency.

Lastly, Lowndes (2010) also promotes a vocabulary of entrepreneurial volunteerism, 'make-do-and-mend', that reinforces a vocational logic to the work of artists. The uncritical use of such vocabulary colludes in the silent precarity of the majority of artists:

> The combination of social co-operation and interest in process-based practices that characterise the Glasgow art scene helped to shield the city's artists from the collapse of the art market in autumn 2008, and may well do so again during any downturn that may be wrought by the recent change in governments. Many of the city's artists have sustained their practice over many years without any expectation of making money from their work. It seems to be that the most striking exhibitions and events of the 2010 Glasgow International were those that took the essential thriftiness, imagination and good will of the local scene and amplified it.

> (Lowndes, 2010, pp. 415-416.)

Finally, I realise now that I also have been complicit in this silence because of my own discomfort at talking about such issues in my interviews with the artists. I was concerned not to

judge – not to appear to be judging. Also I found it painful as it mirrored some of my own circumstance. I was reminded of one artist who declined to be part of the study precisely because the individual did not want to be compared with the income levels or artwork of other contemporary artists.

Summary

The everyday work of the participating artists can be described as seven sociomaterial practices namely movement-driven; studio-making; looking; pedagogic; self-promotion; peer support; and pause. Whilst each practice has been described individually it is not the case that they are entirely separate entities. This is evident when the materialities of each practice are taken into account and different practices can be accounted for with similar materialities. Consider for example the lecture theatres, auditoria and audiences in relation to practices of peer support and pedagogic practices. Nonetheless, these are seven sociomaterial practices that in various ways form the everyday work of the participating artists. Although clearly art-related they are not all artmaking practices and they do not conform to preconceived artworld categories of artistic practices. In this way, these practices suggest a very different perspective on the work of artists to include commonplace material activities of the daily commute, arranging storage, organising workspace and pacing the work of the day. These commonplace activities are no less important that the more obviously artmaking practices of looking, and self-promotion. However, the hidden interiors of the practices point to issues of self-exploitation difficult for the participants to talk about.

8   Closing

A thesis constructed from relational resources cannot have conclusions. Instead, such a thesis opens up many insights and considers each in relation to the other. Simultaneously it closes with further possibilities. This final chapter summarises the various explorations of the thesis, the insights it generated and the implications it poses for the professional education of artists.

Contemporary artists work amidst precarious and highly contingent environments. Studio-based art education is designed to prepare graduates for work and alumni successes, particularly those working in the field of conceptual art, are used as proof of the effectiveness of this professional education (Reid, 2003). The opening chapters explored various representations of artists at work and highlighted some of the inherent tensions. Indeed, everyday work practices of conceptual artists do not closely resemble studio art education. This mismatch prompted an interest in what it is that conceptual artists actually do in everyday work. Through a focus on the materiality of everyday work the vignettes of Chapters 5 and 6 illuminated the mundane but persistent material activities that artists actually do in the doing of work. Reading these activities as sociomaterial practices identified seven practices that show the work of conceptual art is not limited to practices of artmaking. Chapter 7 outlined these practices as movement-driven; studio-making; looking; pedagogic; self-promotion; peer support; and pause.

These practices are not bound by an a priori notion of 'art world' nor the distinctions made by that art world (Becker 1982, p.36). They are everyday practices constantly assembling in a continuous collaboration of tables, books, storage, bags, computers, keys, and artists, artworld conventions of critique, exhibition, audience, and education. Everyday work is both an assemblage of these things and an actor itself that produces decisions, processes, anxiety, solitude, disconnection and sometimes artwork. In this each artist is an effect of the assemblage of associations between these things (Fenwick and Edwards, 2010). This study has been about understanding the everyday work of conceptual artists as sociomaterial practices and discerning forms of professional expertise therein.

Three questions were posed at the outset of this thesis:

1. What sociomaterial practices constitute the everyday work of visual artists?

2. What forms of expertise are embedded in these practices?

3. How might an arts-based methodology help to examine artists' knowing-in-practice?

This chapter considers the explorations and discoveries in relation to these questions.

Sociomaterial practices: A new perspective for the work of artists

There are several explorations that the thesis has made. In looking across the vignettes of artists at work, and using three criteria of practices as being materially mediated, situated and relatively stable, seven broad sociomaterial practices constituent of the work of visual artists were identified. These seven are movement-driven; studio-making; looking; pedagogic; self-promotion; peer support; and pause. The thesis explored the differences and influences of these practices to both invite and exclude participation in everyday work.

Differences between practices

The practices are differentiated in terms of their materialities and effects. Each practice generates its own materiality. Practices of looking generate materialities that are related to specific artforms. For example, black and white negatives, contact sheets, and light-boxes are brought together in editorial moments associated with photography. However, these are different materialities to the piles of paper, printing inks, booking schedules and vacuum print-beds brought together in editorial moments associated with screen-printing. The same practices generated different materialities.

Each practice generates different effects. Practices of looking generate technical expertise in one instance and pedagogic strategies in another. Practices of pause generate critical distance in one instance and affirm the artist role in another. Practices of studio-making generate entrepreneurship in one instance and hospitality in another. The practices assemble the materialities in ways that deliberately obscure separation between work and home. However,

these effects are not mutually exclusive and in this respect there are similarities across the practices. For example, critical distance is also generated through practices of pause, and the movement-driven practice of commuting.

In the deliberate pause of the lunchtime hiatus critical distance is achieved through dissociation created for example in the lunchtime hiatus explored in *Sound, Soup and Paper Edits* (Vignette No.4) where soup, town planning, walking and Scottish literature mediate moments of intermission in the project management work of the day. In practices of commuting, critical distance is achieved through the journeys between home and work where public transport, dogs and bags mediate the transition to work.

Similarly, pedagogy, as an effect of practices, is materially assembled in different ways. Pedagogy sometimes assembles with institutional timetables, seminar rooms, student studios and the Research Excellence Framework. Sometimes it is assembled with auditorium seating, digital projections and, in the case of Duncan' primer event, the body of the artist was included as an object of that pedagogy.

Practices of the same name generate different knowings-in-practice. For example, in the looking practices described in *Paper Piles and Antlers* (Vignette No.2) Claire's selections for screen-printing are influenced by an imagined future group of screen-prints, an imagined audience, and their relationships with existing artwork. Similarly Christina's reading decisions are influenced by an imagined publication and its academic-artworld readership, the availability of darkroom access and techniques of dark-room processing. The knowing in this example is an enactment of aesthetic, technical, and procedural expertise. But it is also influenced by the REF requirements for particular forms of 'outputs', impacts and significance – a form of artistic recognition very different from that assembled with Claire.

The influence of materialities on artmaking practices

Materialities act in and on practices. They act in ways that constrain, regulate and mediate the practices. The artists are physically involved in these constraints as they experience the weight

and efforts involved in movement-driven practices (remember how Karen's back-ache featured in her decisions of what to carry between home and studio). Pedagogic practices, mediated by the interior structures and furnishings of auditoria, are constrained as authoritative and didactic. Knowing-in-practice depends on a certain ability of the artists to withstand and mediate these various constraints.

Materialities can regulate actions by the habits of behaviour that they infer. For example, the art-school term dates regulate staff use of department resources. Christina used department darkrooms at the weekends or during holidays in order to work without interruption from students. Duncan created a rhythm of library working that avoided high school exam schedules. Booking systems and membership fees regulate the use of specialist and sessional workshops. Practices of studio-making are regulated by materialities of access and security.

Materialities are mediating when they act as a conduit through which things pass. Kettles and coffee-makers in the corners of studios mediate discourses of home and work. They serve as orientations from home to work, providing a material ritual in the workplace that duplicates that of home. This re-orientation from one workplace to another is not the enactment of dissociation or critical distance evident in movement driven practices or those of pause. It is an enactment of the simultaneous nearness and farness of work and home. In getting away from home in order to do work, home is brought nearer through the kitchen corner. Work and home are mediated by the kitchen corner and play out in practices of pause and commuting practices.

Giving *symmetrical* attention to items such as bags, keys and dogs highlighted the significance of artists' movement-driven practices because they construct the social life of a workplace as distributed not fixed. Further, the expertise of everyday work emerges as ongoing practical accomplishments. In this sense the expertise involves never-ending, constantly changing, engagement with materialities. Expertise is an effect of ongoing assemblages, not something first learned and then applied.

Certain aspects of the practices concerned conventions of artworld culture but the participants were not participating in the conventions of this culture, which is Becker's (2008) view, rather, as part of an assemblage, they were *constituent* of professional culture.

Forms of expertise embedded in practices

In exploring the second research question, resilience and adaptability were identified as forms of expertise embedded in these practices. Resilience, the capacity to sustain practices that are emergent and constantly unfolding is a form of knowing-in-practice, an artistic expertise central to everyday work. Adaptability, the capacity to discern and respond to the need for change is a characteristic of resilience.

Resilience

Resilience is particularly evident in practices of pause. These were practices that accomplished an important continuity of work practices but, at the same time, affected a dissociative dynamic essential in sustaining the inherent uncertainty of artmaking. Remember the pause of Roddy's lunchtime hiatus, or Karen's pause to walk Toby. Tension between dissociation and continuity is maintained because one is in relation to the other. Emerging in this tension is the ability to persist in the face of not-knowing and to confront the mundane materialities of everyday work.

The studio as an epistemic object

The mundane materialities of these practices are embedded in the studio so much that the studio itself is a form of knowledge. Multiple instantiations of the studio are evident in the vignette of Christina, *Keys, Bags and Negatives*. Boxes of photographs, dark-rooms, art school tutorials, and white walls are instantiations as they 'are always partial in that they do not fully comprise' (Knorr Cetina, 2001, p.182) the studio but they *are* assembled in relation to the full notion of studio. Neither are they representations of the studio as if it is another and different thing. The nature of the studio is unfolding and the instantiations (the partial objects) are the unfolding. The art school tutorials, the boxes of photographs, the dark-rooms and the white walls are all partial objects of the studio and they are each inscribed with partial understandings. In the art

school tutorials are understandings of teaching and learning. In the boxes of photographs and negatives are understandings of previous artwork, prior production decisions and future possibilities. In the dark-rooms are understandings of technical processes followed and subverted. In the white walls of the seminar room and the studio are understandings of gallery display, behaviour and notions of audience. Each of these partial understandings is performed into an assemblage of everyday work and learning. In this sense, where understanding is a form of knowing, then knowing-in-practice is clearly articulated but what is the knowing? Put differently, what types of knowledge are performed in these partial understandings?

In each of these understandings particular forms of knowledge are performed into being. In the understandings of production decisions, past artwork and future possibilities then expertise and connoisseurship are performed into being: the technical skills of photography have been acquired through many hours with dark-room processes and the capacity for aesthetic judgements are the result of experience. Understandings of gallery display and audience behaviour are about knowing how to act in an exhibition of contemporary art, knowing how to move round from artwork to artwork, looking and moving closer, looking and moving back, then moving on to the next artwork. The knowledge is performed in relation to the materialities of the performance. For example, technical skills of photography cannot be performed into existence without the materiality of dark-rooms, chemicals, warm water and light sensitive paper. Equally, knowing how to view contemporary art cannot be performed in a dark-room.

Viewed as such then the blurred boundaries discussed through the desk-table-desk become less problematic because they are actually features of an unfolding ontology. Karen's kitchen table can be viewed as a partial object, an instantiation of the studio reflecting more accurately her understanding of how her everyday work works: 'your [working] space has got to be comfortable doesn't it – an extension really of my home' (KLV Int 27 May 2013, p.3).

The studio then is never complete, and as it is part of an assemblage of work then it is itself a partial object. As the tutorials, boxes and white walls stand in relation to the studio, then the

studio stands in relation to material practices of commuting, looking, working with other artists and pause etc.: a relational dynamic.

What I have shown so far is that the studio is an epistemic object characterised by its unfolding nature and state of incompleteness – it is constantly in a state of becoming. That the studio exists in different forms is explained through the notion of partial objects where the studio tutorials, boxes of photographs, white walls and dark rooms are all considered instantiations of the studio – they are not representations of the studio but they are incomplete forms of it and in relation with it. I know want to continue the parallel with Knorr Cetina's (2001) paper and move from the studio as an epistemic object to a discussion of how the studio as an epistemic object sustains epistemic practices.   In this I move towards an understanding of the learning/knowledge/knowing situated in the epistemic objects and practices.

In contrast to ideas of practice as applied knowledge where something is learned (habits and routines) and then enacted in a concrete situation, Knorr Cetina sees 'epistemic practice as based upon a form of relationship that by the nature of its dynamic transforms itself and the entities formed by the relationship' (Knorr Cetina, 2001, p.185). Transposed to the object relations of the studio then the question is 'what is the relationship'? Here Knorr Cetina makes a theoretical shift into psychoanalytic Lacanian concepts of desire and 'structures of wanting' (Lacan, 1975 cited in Knorr Cetina, 2001, p. 185) as objectual relations.

Knorr Cetina specifies objectual relations in psychoanalytic terms of 'chains of wantings' (Knorr Cetina, 2001, p.185) but the epistemic nature of the studio is better conceived as an unfolding structure (of absences) rather than a chain/sequence of wantings. That the studio is continually

> …unfolding as a structure of wanting implies a continually renewed interest in knowing that never appears to be fulfilled by final knowledge. But it also implies that interest may turn elsewhere…

(Knorr Cetina, 2001, p. 186)

The instantiations of studio manifest in the workshops, darkrooms, seminar rooms, assessment practices, portable studio kits, and sketchbooks but each is never a complete studio only a partial understanding; but when different instantiations come together (as in institutional assessment and practices of looking then the studio is constructed as dynamic and creative/transformative.

The studio is an object pertinent to the world of the artist but it displays the kind of complexity and dynamic extendibility of knowledge objects in the world of science. It is not simply a workplace but an object of knowledge around with expert practices gathers.

Integrated imagework and knowing-in-practice

Visual and aesthetic methods of analyses were explored in consideration of the third research question. Photo-elicitation created a shared analytic space where researcher-created photographs were given meaning in terms of participants' individual explanations. Their words of explanation were subsequently integrated with compositional interpretations of individual photographs, photo-traced line drawings and photo-collages. The method of photo-traced line drawings illuminated material relations and inferred absences. Further these drawings enacted sociomaterial relationships as knowing-in-practice. They became illustrative of the process of analysis as much as they are illustrations of visual analysis. Digital photo-collage was a method that offered a means of making visible knowing-in-practice as an assemblage of practices.

When analysing from a visual art perspective (seeing the phenomenon visually and aesthetically) I found that my attentions were towards holding practice, materiality and knowing together. In the drawings I used the visual elements of line, shape, colour and perspective to show the viewer relationships between activities and material things, between things and artists. In the digital photo-collages Photoshop techniques of layering, blurring and merging were used to communicate the relationality and mutual infusion of people and things. It was in the written forms of analysis that I easily succumbed to rational forms of categorising, and writing about, the non-rational phenomena of relational practices. This observation marked a turning point in

understanding the methodology. The *prickliness* between relational practice theories and rational forms of their representation became understood as a necessary and useful tension. The materialities of different research representations (social science and visual art) became a catalyst for richer analysis through more nuanced questioning. Questions such as how does materiality invite, exclude and regulate particular forms of participation; how does materiality generate particular forms of knowledge, configurations, and relationships? These questions give me a way of moving in, out, around and within the materials, practices and knowing as each were called by the other into an 'assemblage' (Latour, 2005; Law, 2004).

Drawing this discussion to a close is a final drawing *Precarious Practices* [50]. Created from four photo-traced line drawings, this final image reflects upon the usefulness and limitations of the methodology of integrated imagework for understanding knowing-in-practice.

50 *Precarious Practices* [Digital collage using line drawings and photographs]

The image is dense with information. It depicts materialities of practices: piles of paper, storage of books and art materials; and in amongst all of this an artist is looking, reading the aesthetic and technical decisions made previously. The meshing together of different pictures

places seemingly incongruent materials together. A street-map has been appropriated from elsewhere. White spaces are erased to reveal ghosts of the photograph beneath. This is a visual nod to the method of photo-tracing and also to the layered process of analysis. What is implied therefore is that there are relationships but not necessarily *between* the things depicted.

The shelves of books, the piles of paper and the incongruous antlers depict material practices of studio-making. Empty spaces in the book shelves reveal a silhouette of a bicycle, perhaps connected to the faint imagery of a street map and indicative of movement-driven practices. Protective arms cradle an artwork and practices of looking are rendered inextricable from its making. The white space that seeps into the drawing and out into the margins of the page – this is the practice of pause, the attempt to extricate from artmaking whilst remaining connected to it. The web, interlacing, and meshing of hand-drawn lines assembles all of these practices in a depiction of an artist at work in her studio. Each practice makes sense because of the others. The relationship is not *between* the practices. Rather they are assembling in relation to each other. The hand-drawn lines limit the conceptualisation of relationality because they too easily imply connections. The lines speak more clearly of meshwork (Ingold, 2010, 2011), worknet (Czarniawska, 2004) or indeed of network (Latour, 1999) than the dynamism of *assemblage*.

This imagework *Precarious Practices* speaks directly to the theoretical concept of assemblage. On one level the imagework is an assemblage of parts but it is problematic that the static and fixed nature of the depiction does not lend itself to the dynamism of 'recursive self-assembling'. The addition of fluid colour goes some way to addressing this limitation. The blurring and mixing of reds and blues conveys more of the recursive and precarious nature of the assembling practices.

Precarious Practices depicts material, emotional, practical and social resources all held together – whilst holding in parenthesis knowing as emergent – this composition depicts the resources of knowing-in-practice on a single plane and all at once. In its contrived 'fixed' state *Precarious Practices* addresses the methodological problem of keeping the 'bricolage of

material, mental, social and cultural resources' of knowing-in-practice in alignment (Gherardi, 2001, p.137). Other theoretical concepts were given meaning through the interplay of visual representation and relational compositions.

The meaning of symmetry and equivalence I came to understand through visual representations of practices of looking. Intuitively I knew the first totem-like image did not work but I was confounded (blinded) because each component did depict an artist looking. In tandem with theoretical writings (this time of Latour, 2005) I understood that I was composing the wrong sort of group and what was needed was a visual representation that simply acknowledged those elements, human and non-human, that were brought to the scene (evident in the observational photographs and photo-elicitation interview transcripts).

The all-in-one-ness of sociomaterial practices I found could only be represented in the visual collages. The equivalent descriptive text is several pages long and encounters parameters of a linear narrative rather than the recursive-ness of self-assembling described by Law (2005).

I came to understand concepts of manifest absence and Othering through the layering and blurring possible in Photoshop – and the decisions I was making to include and exclude details of background. For example in the desk collage then the background of one desk has been removed so that it can be 'backgrounded' by another desk. Such methods are metaphors for relational resources (jagodzinski and Wallin 2013) and they display the referential clarity that is indicative of trustworthy arts-based research (Eisner, 2002).

Arts-based conflicts

Through the methodology of integrated imagework I was reminded of the persuasive and forceful nature of art materials – that they had properties that could participate in my analysis and enable me to understand knowing-in-practice. Visual elements of line, colour, shape, pattern and composition gave form to a difficult but meticulous process of analysis. There were moments of conflict – where I could not make the drawings 'fit' the theoretical concepts – these moments proved to be turning points in the development of my understanding. For example, in

the early stages gathering observational photographs I spent months trying to figure out categories, sets, and themes for hundreds of photographs but sensing something awry. Latour's (2005) advice to let the 'actors' show me their own groupings shifted my thinking away from ingrained ideas of artworld categories and towards everyday but no less interesting groups of people and things.

I struggled to comprehend fully the concept of knowing-in-practice. It made sense as I read Gherardi's texts (2009, 2010) but in my visual data then its meaning kept slipping away. It was in the act of trying to paint Toby out of the drawing [Figures 48 and 49] that I came to understand knowing-in-practice as materially mediated by the drawing and socially situated in the context of the study. With this realisation I understood knowing-in-the-practice-of-studio-making to include different forms of knowing (aesthetic, practical and technical) and that these were mediated by the materialities of freelance assisting work. I came to understand Gherardi's knowing-in-practice through an aesthetic experience of it.

The above reflexive description illustrates 'create to critique' (Sullivan, 2008) the form of analysis applied within this study that is informed by the habits of connoisseurship and criticism traditionally learned through the visual arts (Eisner, 2002). The effect of this form of analysis is a methodology that brings representational and relational concepts together in a productive tension.

Sketching theory

The integrated imagework methodology gave me a way of understanding how to *work with* the theoretical concepts. I came to understand each concept as a means of *sketching* the phenomena of practices and that each one could render different aspects of an artist's work. *Sketching* with knowing-in-practice for example brought forward expertise as materially situated as I kept asking, what is enabling the practical accomplishment of these practices; what does that mean? Drawing from Gherardi (2000, 2001), knowledge is a practical accomplishment and it became apparent that as the artists persisted with unrelenting mundane and ordinary practices then

resilience was an ongoing form of expertise very much situated in these accomplishments. With this resilience came also an expertise of adaptability and responsiveness to constantly changing material circumstances.

Sketching with epistemic objects led to understanding studios as dynamic and changing. To keep asking the images (photographs, drawings and collages), what is unfolding here; what instantiations are these photographs or drawings showing me? These questions *sketched* the idea that studios are not simply places of artmaking but material forms of professional knowledge around which many practices are gathered.

There were several *sketches* that I had to abandon because they were too limited in what they could 'tell' me. For instance, I was particularly interested in how the observational photographs could be grouped together in terms of colour but other than aesthetically pleasing collages then grouping by colour made no sense (as yet) with either the theoretical resources or interview material. One *sketch* that might be worth developing is that of 'bags'. At one point I thought that following the participant's bags might lead to some interesting ideas but I did not plan it into the study early enough. One *sketch* I wish I had done less of was that of Toby the dog. The final vignette *Tables and Toby* labours the point of how much the family pet shaped the working day and working environment for an artist. This over-working was partly in compensation for really not liking Toby, but also – and with greater relevance - because Toby really was omnipresent and relentlessly demanding during the working day.

There are, however, *sketches* as yet unmade but are worth pursuing. The drawings and photo-collages serve the concepts of assemblage and symmetry to a limited extent. Even as the writing of this thesis comes to a close I continue to develop a visual work that expresses more of the dynamic, self-assembling of the original term *agencement*. It is a limitation of the visual methods I have employed that the dynamic nature of assemblage is not better communicated. The book *Imageworks No.1, 2011-2014* (Michael, 2014) is included with the submission of this thesis as an accompanying portfolio item. This book is a compilation of photographs, photo-

traced line drawings and photo-collages generated in the course of the study. It moves closer to my understanding of 'art work' as a social phenomenon of practices that form and unfold only to reform again in response to changing material contexts.

The final section this chapter considers the limitations of the study and implications for practices in studio art education.

Matters of ethics, limitations and possibilities

The study raised two particular ethical matters. Full disclosure made certain things possible: artists and artworks could be included in photographs even if recognisable; artists and places could be visually related to practices without their identity being a problem; the imagework did not have to be anonymised with pixelated areas. However, the lack of anonymity created certain researcher responsibilities and effects. First, I felt a particular responsibility in how the individual artists were represented in the research. This made the analysis perhaps more difficult as sensitive themes (underemployment, hidden economies, and non-art employment) emerged that I knew the artists were sensitive about. Whilst this is not unusual for qualitative research, named consent meant that there were no pseudonyms to hide behind.

Although the analysis revealed sensitive issues it was important that the images I used and created did not over-emphasise them unnecessarily. Each artist had the opportunity to comment on drafts of their respective vignettes. I held two open meetings to which all of the artists in this study were invited to attend and they each commented on drafts of their respective vignettes. Their commitment to being represented as I had observed them encouraged me to explore some the sensitive issues more than I initially felt comfortable.

The theoretical disposition towards symmetry also felt like a betrayal of the individual artists. The theoretical point was to decentre the artist and artmaking from representations of the everyday work of art but in doing that I felt a certain disloyalty to *their* commitment to full disclosure. They had agreed to full disclosure in part because they understood artists as individuals who could not be used to represent others. Once I shifted to the assemblage

perspective then their branded individuality was no longer in the foreground. It was still depicted in the photo-collages and written into the vignettes but the study became visually *not about the artists* but about practices in which they were only one of many actors. Presenting visual depictions of practices rather than the individual artists and their artworks seemed a betrayal of the named consent they had afforded me.

This tension of betrayal is evident in my decision to retain the 2014 Turner Prize artist Duncan Campbell in the study. The respective vignette *Books, Dancers and Absent Artworks* is the least in evidence in the construction of the thesis compared to the other vignettes. However, in its contrasting nature *Books, Dancers and Absent Artworks* brings those other vignettes into critical focus. *Books, Dancers and Absent Artworks* is not about winning the Turner Prize, it is about critical contrast. Duncan Campbell was retained in the study not because but *despite* winning the Turner Prize in 2014.

Limitations of the study

The depth of fine-grained analysis was possible in part because of tight parameters: small number of participants sharing a relatively narrow professional profile of education background and current work contexts. Whilst these parameters were necessary to the original research questions and research design, the study is nonetheless limited in the insights it can offer in terms of sociomaterial practices in relation to different cultural and socioeconomic contexts. Further, the arts-based methodology has been articulated through the perspective of a single researcher. Whilst this ensured certain continuity in analysis and interpretation it is not necessary that such a methodology be facilitated by only one arts-based researcher. Indeed, the combined social science and visual art perspective that informs the methodology of integrated imagework is likely to become a sustainable methodology more through future interdisciplinary research rather than as an isolated and separate research paradigm. These limitations can be addressed through further research.

Implications for practice

These insights have implications for practice in studio art education. As a principal aim of studio-based art education is to prepare graduates for work as artists then it needs to take account of what that work is. Further, if studio-based pedagogy is to be reliably and consistently enhanced then it needs to develop a robust theoretical basis from which to build that enhancement. Reconceptualising studio-art education where the studio is understood as an epistemic object implies curricula, pedagogy and assessment that can accommodate fluid and unfolding, emergent and distributed work practices. This is a radical departure from the 'current condition' (Elkins, 2012) of contemporary studio education that is based on variations of acquisitional models of master and apprentice. It would mean significant critical professional development for the tutors of studio-art education and a re-evaluation of what counts as assessment in professional education programmes.

Further research

As a result of this study further arts-based research might well be developed along two different strands: research that incorporates a breadth of cultural and socioeconomic contexts; research that investigates other creative industry professions. Each of these strands involves interdisciplinary and collaborative research methodologies.

Research that stems naturally from this study is a broader study of artwork practices that embrace not only different disciplines but also different cultural and socioeconomic regions. Simultaneously this research would explore respective professional education practices and, using the combined visual art and practice-orientated perspective discern the assemblages that form and reform in the tensions between practitioner work and professional education. The value of this broader study lies in the possibilities for transnational collaborations, comparisons and critique in the global context that is familiar to contemporary practices in visual art. Moreover, this would be research designed to counter the often simplistic and under-theorised summaries of studio-based professional education and practices described by Elkins (2001, 2012).

Additionally, further research might well be conducted to analyse practices in other creative industries. For example, the everyday work of dancers, actors and musicians share similarities with that of visual artists (for example, precarious working conditions and lack of career structure) but they also differ in significant, materially-mediated ways. The ability to be 'on tour', the demands of ensemble practices, the pre-requisite for certain standards of performance (in classical ballet and music for example) – these cast a different complexion on everyday work practices but they are nonetheless materially mediated and imbued with distinctive forms of expertise. Additionally, the professional education of dancers, actors and particularly musicians is often based on a *conservatoire* model of individual tuition presenting something of a mismatch between professional education and the demands of employable practice.

Such research strands would incorporate the methodology of integrated imagework but involve collaboration with practitioners and researchers across the disciplines of art, studio education and professional education. In this way the methodology becomes a collaborative process that also looks to professional development needs of practitioner educators interested in a different perspective of professional education for artists, dancers, actors and musicians.

Closing confusion and shifting imagination

This thesis opened by sharing how confused I was by what conceptual artists do. I described this confusion in terms of what I understood artists should do (make art), and what my young pupils seemed to more readily accept – that making art is only one of the things they do. I now understand more of what constitutes *practice*; that it needs to be described in the plural – *practices*; and these are always held in relation.

It was important to engage critically with practices, materiality and knowing because their meanings are so often assumed. I came to understand how one term might be used purposefully whilst still acknowledging the powerful interplay of the other two. Further, I came to understand how these theoretical concepts could have methodological meaning. The language of critique and aesthetic experience in visual art was the means through which I engaged

critically with the relationality of practices, materiality and knowing. Now, as I continue to work in the field of professional education, I have a wealth of conceptual, theoretical and innovative methodological resources from which I can draw, to explore further the complexities of professional education.

My appreciation for conceptual art has benefitted from privileged access to otherwise private workplaces. In this sense I understand more of the significance and importance that the studio as a workplace has in the production of artworks. However, the artworks have not been my central interest. Much like my former pupils, my imagination has been caught by just about everything other than the artwork of conceptual artists. My appreciation for conceptual art has grown because I understand the artworks as instantiations of many other practices. The realisation that artistic practices could be considered otherwise involved two shifts in understanding. The first involved a shift from knowing as a cognitive process of the mind to knowing as a practical and situated material practice. The second involved a shift from visual art as illustration of research to visual art as analysis and interpretation in rigorous qualitative research. With an awareness of these interrelated shifts a different critical engagement was made possible. The methods of inquiry were explicitly entangled with the objects of inquiry – each critiquing the other as they formed and were formed by the study – which brings me to the eponymous precarious practices. *Precarious Practices* refer first to the key findings of the study – seven sociomaterial practices that form and are formed by the precarious and contingent work of conceptual artists; and a reconceptualising of studio-based art education and the professional knowing therein. The term also refers to the methodology of integrated imagework that stepped into uncertain and unfamiliar territories. Precarious practices, and the resilience that sustains them, are enacted by artists who work in uncertain, unfolding and challenging territories. It is time for a radical reimagining of professional education to better support the development of these practices.

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Appendix 1

Questions used for photo-elicitation interview

Example used: Photo-elicitation interview with the artist Claire Barclay, on Monday 22
April, 2013

Purpose

The purpose of this interview is to understand what sense *you* might of images from the observation sessions. I have a selection of 20 images that span the different contexts I have photographed and I have some questions to structure our looking:

Questions (beginning with this first one but then to be structured in relation to how the interview unfolds)

- We spoke last time about **everyday routines** and you said that the routines depend on what is the current project in hand, so if you are working towards an exhibition then there is a particular rhythm to how that unfolds. I was curious about the mundane routine that happens even before you leave the house…?

- You have been away on residency in Banff. Can you tell me a bit about what that was and how that interrupts your everyday routine?

- Where do you do your admin/computer related work?

- Tell me about the looking and the sorting

- Books and bike – travelling, carrying and reading

- Notebooks and sketchbooks – their purpose

- Keys and access to different places

- Different materials different thinking different spaces?

- What is not here?

- Which four images best describe aspects of your practice?

Ask about –
- Radio 3 Essay – copy of?
- Photobook to Claire
- reconstruct – laptop working?
-
-

Claire's selection:

	CB 22 Aug 2012 (1)*	laptop at kitchen table	*I would have to put this one as well because at the moment this is where I have been most of the time but I wouldn't normally choose this*
	CB 02 Oct 12 (78)*	antlers and other materials at sculpture studio	*the burden of stuff, the weight of it sometimes it is just too much*
	CB 13 Dec 12* 123, 124, 125, 126	set of four images in sequence with Claire 'looking' and selecting prints	*the subtle movements of pondering*
	CB 13 Dec 12* (15)	drawing toolkit on cutting mat	*it is so mundane but it is the important kit – that if you just have this you can do so much with it*

Summary

The interview meandered through the set questions/photographs but veered off in tangents (useful but tangents nonetheless).

It is completely lacking in evidence of what Claire, the artist, does to make art – there are no images of her installing an artwork or creating components for an installation – but C acknowledges and embraces the idea that this period of observation has coincided with a

period of time that is without an exhibition focus – which has thrown to the fore /put into sharp relief all the other activities that often overshadowed by the exhibition work.

Appendix 2

Example of Research Log

Log 126

Sunday 14 April 2013

[Title]

just clicking through the image folders reminding myself of all that is there…

KLV 14 Mar 13 (78)

Visually this is interesting. The colours are good, the image is clear, the composition is fine. I'm not sure what to say other than that at the moment. There are some health and safety questions that I could explore with Karen at our next interview…

Appendix 3

Example of Analysis Log

26/27 f 2014

The unasked accomplishment of artistic decisionmaking?

what is being revealed in the looking? – artistic knowledge?

Analysis Log 18
07 January 2014
08 January 2014
09 January 2014
10 January 2014
21 January 2014

(Panoramas?) Practices of Looking

Define 'practices of looking': materially-mediated arrays of activity through which artistic viewing? is constituted???

What are you analysing?	*MKM reflective notes*		

What type of material are you working with: digital photographs, audio, transcripts, drawings etc?
 	
 • digital photographs: CB 13 Dec 12 (123) [in relation with CMcB 16 Mar 2013 (58) and RB 14 Feb 13 (11)]
 • interviews and observation audio
   o CMcB INT 16 Mar 13 part 3)
   o Observation session
   o RB INT 09 Apr 13.mp3
 • fieldnotes
	
	 CB 13 Dec 12 (123)
		
		 CMcB 16 Mar 2013 (58)
			
			 RB 14 Feb 13 (11)

What are you looking for/thinking about? What is it you are trying to pull out from the material: general/specific themes? What actual aspects will give you clues/evidence for the above: colours, shapes, an object, an action? digging deeper into 'practices of looking' in relation to art-making: Describe what kinds of looking are going on in the images.	Claire is looking through a pile of prints-in-progress. Claire is **selecting** which prints will be used during the screen-printing session. She is assigning different prints to different piles. Claire is engrossed in this activity; she is completely attentive to the prints and their placement in/on piles	Christina is looking at black and white negatives. She is **identifying** which negatives to take into the dark room.	Roddy is looking at digital video frames. He is **directing** a sequence of frames proposed by the cameraman/editor. R is sitting with cameraman/editor and both are looking at these frames on the editor's laptop.

what kinds of looking?

what do the artists say about the looking?

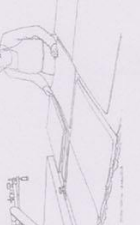| what do the interviews reveal about the practices of looking?		
Maria?	(CMcB INT 16 Mar 13 part 3) Observation session	*what do the artists say about the looking?*
Claire is creating 'keep' and 'reject' piles. There are different reject piles – none of which are without use. The keep pile is relevant for that particular printing session. The reject pile is useful for test prints (done before using the selected 'keeps)	The 'project is a collaboration with a Spanish writer to create a book using C's landscape photographs. She is looking for groups of images that 'naturally sit together, Sometimes this is the first time she has looked at negatives in 'white light'. The negatives are held against the light table but also held up against the fluorescent light above.	Roddy is deciding the details of a scene to scene transition. He is looking at the frames in order to direct the editor in his editorial/filmic decisions. R cleared away the piles of paperwork in preparation for the editor's visit. R is paying for the editor's time and has done a lot of preparatory work in order to make this time as efficient as possible. This looking is accompanied by the editor's spoken explanation of the different frames.
Looking is described as an essential part of the creative process but that looking is always affected by how much space, time, cleanliness of hands etc is available 'what interests me is making groups of things that all speak to one another and that the spaces in between them are activated by that compulsion to connect the different elements so the space becomes activated, and so therefore it becomes an environment and therefore you become part of it as opposed to being detached and looking it and being the other – you somehow become engulfed by it' CB INT 14 Dec 12 07:22	There is one image in particular that C is interested in 'See this image here, it hardly registers but it is actually one of my best and favourites. Because you've really got to fight for the image, you've spent quite a lot of time just pulling things out in the end. I absolutely love this one. I think I had to fight so hard to get it and in the end... yes. attention to 'watermarks' "certain types of marks" – you get to know the different types of marks – C only saw the watermark when the negative was printed CMcB INT 09 May 13 part 1 (Photo-elicitation session) This type of looking C associates	'It is all very pragmatic at that stage'. RB INT 09 Apr 13.mp3 '...that's what's going on a lot with these edits. A shot is only a series of ... you know you've got to connect these shots and there are lots of problems where you are needing to be critical and edit and there is a filmic language that has to be given a certain amount of credit you know you can't be walking this way in this shot and then be walking that way in the next shot. Those sorts of, that's the sort of language you have to learn plus there is all the continuity stuff, you know you can't have his shirt sleeves rolled up in this one and rolled down in that one. By the time we're at that stage it's trying to make pragmatic edits. You actually inevitably come down to very small limited choices that you have to live with what it is you have.' RB INT 09 Apr 13.mp3 an example of R 'manipulating materials'
what do the interviews reveal about the practices of looking? what do the artists say about these practices?		

the materiality of the looking

what is the materiality of the looking?

with a specific stage in her creative process – it is further associated with a particular understanding of studio 'time'. 'going back in the box' means that those negatives have not been selected for the current project but that they might be useful in another project in the future.	clean flat space (but within a limited area – related to arms reach and height of table – ie able to view the piles simultaneously) proximity to both the screen-printing equipment and the clean storage of the prints – ink colours, paper type and size the piles time available – booked session/drying time of inks the rhythm of Claire's movements with the prints it is quiet in the workshop	white light, artificial light light box (and scissors padlocked to the table – another photograph) boxes of negatives translucent negative sleeves clean hands the department is quiet (without students on a Saturday) the audio of the observation session reveals the rustling sounds of the paper wallets that house the negatives; traffic sounds outside; lots of going through the different piles of negatives Christina's hair – she looks through the fringe of her hair; the length of her hair is clipped back

the materiality of the looking

daylight softened by the closed curtains
Editor's laptop (because R's does not have the relevant software)
the dimensions of the laptop screen – huddle

the looking is also concerned with the transition of sounds and images from one scene to the next

the camera work that create the image originally created

the software; size of laptop

the 'filmic language'?

the two bodies filling the frame of the photograph/of the site?

how does the materiality help us to think in terms of the practices?
Critically
(labour)?
precarity?

that the looking, the reassigning of purpose is not independent of the materiality of the practice; the way in which these prints are looked at is entangled with a plethora of material matters – some of them critical to the	again, the decisions – subsequent to the looking – made in relation with different qualities of light – the imagined group/category of images of which this one image is a part – the bigger project of the book – the

In the photograph (RB 14 Feb 13 (11)), it is not the looking of the artist that is the focus of the image, rather it is the laptop screen looking directly back at the artist (and photographer). The outward facing nature of the laptop screen reminds me that the

materiality helps us
think about the practices
of work… 3

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how is the materiality entwined with emotion? *[handwritten: # affect?]*	art-making process Attending to the properties of ink, paper, acetate templates, booking schedules etc demonstrates how essential the materiality of the practice is to the practice itself. Without these concerns then the practice of looking would be different. *[handwritten: not binary]*	timescale of the REF (this is an institutional space the GSA and so although this is 'her own work' and her own time – the resources are institutional and the measure of value is institutional) – the expectations of the collaborator	image on the screen look back to the artist – it acts back *[handwritten: emotion? – materiality?]*
what kinds of knowing? (to be picked up in the discussion chapter) experiential knowing visual knowing aesthetic knowing photographic? tacit knowing? situated knowing knowing-in-practice organising knowing as a practical accomplishment	When C is looking at these prints she is looking not just at a single print but at each print in relation to all the others. Further, this group of prints is seen in relation to C's ongoing body of work (past and anticipated). Therefore C's looking embodies experiential knowing	photographic knowing as sentimentalism? (Sontag, 1977) 'The limit of photographic knowledge of the world is that, while it can goad conscience, it can, finally, never be ethical or political knowledge. The knowledge gained through photographs will always be some kind of sentimentalism, whether cynical or humanist.' (Sontag, 1977, pp.23 – 24)	'to know as you go' (Ingold, 2000, p.229) R is the director of the whole film project and is the arbiter of all decision-making. However, R does not know what these decisions might be until he has looked at, repeatedly, the sequence of moving image in question. R's knowing 'proceeds along paths of observation' (Ingold, 2000, p.229) a filmic language that you have to learn (ie – you can't have a person doing … *[handwritten: kinds of knowing]*
mkm reflections	the looking appears to be about editing the pile of prints but no print is permanently removed (ie binned) therefore the looking is towards reassigning purpose (repurposing) each print dependent on the other factors of the screen printing session (duration, printing bed, busyness, which template/cutout and which ink is to be used)	this is very similar to CB's looking and thus might be redundant in this series of analytic images. However, there is a link here between the photographic knowledge (technique, process, experiences of) that Christina refers to again when she explains the looking that is going on when she	this image might be better used in 'practices of relating with other artists'? – the edit as a collaboration? *[handwritten: when? / reform?]*

	Claire's looking practice is constituted by the materiality of the prints, the printmaking process and the GPS thinking about Knorr Cetina's 'looped through objects' (Knorr Cetina 2001, p.175)	is looking at student work (ie 'it's about trying to read decisions students have made' – audio 09 May 2013) and image CB 12 mar 2013 (31) below
drawings	 Imagework020S	 Imagework019S
Links with literature	Rose and Tolia-Kelly (eds) (2012) (Knorr Cetina 2001, p.175)	Sontag (1977) Berger? Jacobs et al (2012, pp. 133 - 152) viewing as an active practice of knowing screens….

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Summary of what you have found

Practices of looking involve acts of sitting, standing and leaning. These practices appear to be passive but they are the vehicle for critical decisions made in relation with the material nature of the practice context: the materiality of what is looked at, the materiality of the physical surroundings, the materiality of the human/non-human relationship.

The sensory affordances looking – touch and sound- are foregrounded through the materiality of looking: the crinkling of glycine paper wallets; the external sounds of traffic; the absence of student voices, sounds, movements.

Practices of looking are a complex assemblage of things (this we already know from other literature in Rose and Tolia Kelly for example)

These material practices of looking are particular to artist's visual practices in that they are contextualised by artistic and aesthetic forms of knowing – this would need to be argued out somewhere?

In the artists' practices of looking I ask, what do these practices render visible? To the artists these practices bring into view the context(s) within which the work is situated.

The artists are not only looking out at some thing. That thing is acting back at them – the shapes, colours, tones and patterns of the work are in play with the properties of inks, timetables of workshop sessions, length of film etc.

'Seeing is more than an optical operation; understanding what is seen is a thoughtful activity' (Yglesias, 2012, p.86)

Just as action and materiality are entangled in practice then more specifically, visuality and materiality are particularly entangled in artists' practices.

The looking practices of the artists involves not just the sense of sight but embodied senses of touch, smell, sound etc

What the artists are doing with the material affordances of the screenprint, the black and white negative, the computer screen is to co-constitute an active and aesthetic knowing?

The looking practices serve to locate the work within a map of past work, future work, material considerations, temporal considerations etc – a map of the sociomaterial site within which this practice is located. As such, the looking practices are reminiscent of Ingold's wayfinding and 'knowing as you go' (Ingold, 2000) where 'knowing…. proceeds along paths of observation' (Ingold, 2000, p.229)

But what if the looking practices were less about finding connections between groups of prints, negatives, shots; and more about finding dissociation? That the looking practices intend to locate the work beyond the map: to set apart from what is known and paths already signposted? For each looking practice vignette leads to material objects (the prints, negatives and shots) being disconnected from their 'siblings': set apart from their originating family of prints, negatives and shots.

Practices of looking seem very much associated with intuition and feelings – ie the looking is part of an emotional response to the work – there is emotional work in the practices of looking. This emotionality is tricky to depict/capture visually? The artists use an emotional language of loss to describe their editing processes – letting go, paring down, getting rid of, deleting

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— disassembling rather than constituting?

Perhaps practices of looking are actually practices of grieving – letting go, allowing absence

The practices of looking are constituted by the materiality of the 'site' therefore the materiality is significant in the constitution of the site (ie the studio)? Put differently – the materiality of looking may play a significant role in the constitution of the site of the practices – ie the studio?

All the artists speak of the critical thinking/judgements involved in the looking.
They speak of the wider work within which this instance of looking sits – they do not see only the single print/negative/shot but a whole body of work (another way of saying this?)

The artists are all looking 'at' something. What are the artists doing with that something? In each case the something is an artwork-in-progress, so what is happening when the looking is done with the artwork-in-progress?

The purposes of the looking are centred on activities described by the artists as editing. However, a close analysis reveals that the activities of this editing (and therefore the looking) are quite different from artist to artist. For Claire the selecting of prints is accomplished through a temporary repurposing of each print. Prints are neither discarded nor entirely rejected. Rather each print is assigned to a different pile depending on Claire's perception of its immediate and future usefulness. This process of repurposing can conclude differently at different times.

kinds of knowing – this should be explored somewhere in the preceding chapters ie different kinds of knowing for the visual artist? (eg visual knowing (Sullivan, 2005) aesthetic knowing? experiential knowing (Dewey 1934?) Eisner???? – in The Practice Chapter? *Viewing as an active practice of knowing (Jacobs, Cairns and Strebel 2012, pp. 133 -152)* *Seeing as a cultural construct (Berger, 1972) and that is also every-day commonplace and embodied.*

Notes:

Research (artist's) work seems to be particular in that the definition of things, the consciousness of problems, etc., is deliberately looped through objects and the reaction granted by them. This creates a dissociation between self and work object and inserts moments of interruption and reflection into the performance of research (making art), during which efforts at reading the reactions of objects and taking their perspective play a decisive role. How can we conceive of practice in a way that accommodates this dissociation?

Knorr Cetina (2001, p.175) my words in parenthesis to make the connection with artists rather than science researchers

The looking described above is reminiscent of the dissociation of which Knorr Cetina (2001, p.175) speaks. The decision-making within the practices of looking is entirely dependent not only on the materiality of the object of the looking (the print, the negative, the digital image) but on the materiality of the

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practice (site?) context (the artistic process, the physical environment, immaterial concerns of time and other commitments) and the reaction granted by that materiality. For example, Claire's looking through the pile of prints and reassigning each one to significant piles is performed in relation with the single image on each piece of paper. But her activity of looking is not only in relation to the image in view but in relation to the materiality that whole practice site from (the colour of ink already used, the shapes already printed, the absorbancy of the paper); with her knowledge of the screen-printing process – the operating of the printing press, the drying time of the inks, the proper cleaning of screens and equipment; but also in relation to the duration of the booked session in the workshop space, the busy-ness of the space and resources, the availability of drying space and storage space. The print is inextricable from this entanglement of material considerations – all of which have bearing on Claire's looking – so her decision as to which pile the print is assigned to is looped through the materiality of the looking context (which is not confined to the materiality of the single print). In looping the decision through the materiality of the (limitless) context Claire interrupts her performance of art-making to take the perspective of the materiality into account. Thus, this is not a process that is

Studying artists has often meant studying their artwork. The techniques of production; the psychology of the creative process; the circulation of the artwork in the art world; Making sense of the artist's social world has depended on making sense of the artwork. When the artwork is vanished from this sense making then our understanding of the artist is cast adrift

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Appendix 4

Copy of ethics approval from the University of Stirling

****PLEASE COPY THIS FORM ONTO YOUR OWN COMPUTER PRIOR TO COMPLETION****

RESEARCH PROJECT
REQUEST FOR ETHICAL APPROVAL FORM
For all SoE Staff and Student projects

UNIVERSITY OF STIRLING

SCHOOL OF EDUCATION

Principal Investigator/Student	MAUREEN K MICHAEL
Full Title of Project	Precarious Practices: A Visual Study of Artists' Work
Funding Agency/Course	ProPEL PhD Studentship
Proposed Start Date	14 June 2012
Proposed End Date	September 2014

Is Ethical Approval required?

Yes (my research involves human participants) [*] Please fully complete the form   **No** (there are no human participants in my study) [ ]   Students – your supervisor should complete the 'For student applications only' section at the foot of the page.

Date by which ethical approval is required	June 2012

Is this a full or staged application?   **Full** [*]   **Staged** [ ]
(are further applications for this project anticipated at this stage?)

Is Chair's interim ethical approval sought? (see p. 2)   **Yes** [ ]   **No** [*]

Is ethical approval required from another governing body/agency?   **Yes** [ ] (please provide details and attach any supporting documentation)   **No** [*]

- -

DECLARATION:

This proposal has been submitted for approval by the School of Education Research Ethics Committee.
I confirm that the Research will be undertaken in accordance with (please select one):

(a) British Educational Research Association's Revised Ethical Guidelines for Educational Research (2004) [*]

(b) Scottish Educational Research Association's Ethical Guidelines (2005) [ ]

(c) Other [ ] (please detail)   reference also to International Visual Sociology Association Code of Ethics (copy attached)

Signed		**Date**	

FOR STUDENT APPLICATIONS ONLY:

Supervisor's decision: **N/A** [ ]   **Approve** [ ]   **Refer to the SoE Research Ethics Committee for consideration** [ ]

Supervisor's signature:

Research Project Request for Ethical Approval Form – revised February 2012   Page 1

PREAMBLE

The following questionnaire is designed to enable the School of Education's Research Ethics Committee (**SoEREC**) identify potential ethical issues in your research project. Completion of this procedure is necessary for all research involving human participants (whether funded or not) carried out within the School of Education.

It is our hope that engaging with this process will be of value to your project, in thinking through its ethical implications. If ethical issues arise during the course of your project, you are advised to consult the SoEREC in regard to ethical dilemmas etc. at any point.

WHERE DO I SEND MY COMPLETED FORM?

STAFF: Please send this in electronic format and a hard copy of this form with a copy of your research proposal to the Research Secretary (Laura Adam) who will submit it to the next available SoEREC meeting. If ethical approval is needed before this, Chair's interim ethical approval can be given. Please indicate if this is required on the front cover.

STUDENTS: Please give the completed form to your project supervisor. If they are satisfied that you have appropriately dealt with any ethical implications, they can approve your application. Supervisors should sign the form and send it to Laura Adam. If there are any ethical issues which supervisors feel need further consideration, then they should refer the application to the Research Ethics Committee. This should be indicated on page one of the application form. The signed form along with an electronic copy should be sent to Laura.

If you request Chair's interim approval your proposal will be considered by two members of SoEREC and will then be reviewed at the next meeting of the full committee.

QUESTIONNAIRE

A) Non-technical summary (maximum 100 words) *Please note that it is necessary to add a non-technical summary here, covering the points listed above*

The SoEREC membership is diverse and includes representatives from other departments and organisations from the wider community. It is therefore helpful to provide a non-technical overview and summary of design methods. Things you might consider here:

- who will be involved?
- what will they be asked to do?
- what will happen to the data gathered?
- how will the implications of the findings impact on the participants or others?

> This PhD project involves the observation, interview and collaboration with four artists. I want to find out the significance of everyday objects and activities to the work and learning practices of artists. I will shadow these activities across the realms of home, work and leisure, take photographs, and invite the artists to participate in a maximum of four interview sessions (audio recorded). The artists will be invited to co-create photo-essays representing their everyday activities. Audio files will be destroyed at the end of the research. Photographs used in drawings, presentations and publications will have the consent of participants. Findings may impact positively in terms of artists' professional development.

B) Summary of design, methods and analysis *Please note that it is necessary to add a summary of the design, methods and analysis in this box.*

Research design

The purpose of this study is to understand the significance of everyday objects and activities (the sociomaterial) in the professional practices and learning of four visual artists. Using a case-study design with visual ethnographic approaches, the study will result in a visual description and analysis of objects and activities that sustain the work of being an artist. At this stage in the research, sociomaterial is defined as a way of seeing the world that considers human and non-human (objects, technologies, artefacts, etc.) as mutually dependent.

Research Questions

1. What are the materialising practices that cause and sustain the work practices of artists?

2. To what extent are visual methods useful in the sociomaterial study of practice?

Design

This research is a visual case-study of four fine art graduates recruited through the alumni office of Glasgow School of Art. As the artists' names are their brand, ie the public association of their name with their professional practice is an important part of their success as artists, a criterion for recruitment is willingness to waiver anonymity in favour of open and named participation in the research. The interconnected and public community of contemporary visual art in Scotland, coupled with the visual nature of the research means that the participants are likely to be recognised in the research images: from portraits, artworks, public spaces, websites etch. This visual nature of the data and outputs means that consent for named participation in the research is essential. However, the participants always have the right to withdraw this consent and the waiver of anonymity does not include a waiver of confidentiality. Details of this are considered in Sections 2, 3, 5 & 6.

Drawing from visual ethnography (Pink 2007) and mindful of ethnomethodology (Garfinkel 1967, 2006) the research is designed as an integrated framework for visual social research (Pauwels 2011: 5). The research design frames the leading research question and methodology. Designed as visual social research, ethnographic approaches of participant observation, photography and semi-structured interview (photo-elicitation) are used for data collection. Analysis is ongoing and interpretive. Details of data collection and analysis are outlined below:

Observations will be recorded through digital photography and fieldnotes; interviews will be audio recorded and transcribed. Researcher-created drawings will be developed from selected photographs leading to written reflexive texts that attend to the process and content of the drawings. This process is designed as part of the analysis of the artists' everyday work. The artists will be invited to collaborate in the generation and analysis of their everyday work activities: first, they will be invited to take their own photographs, and second, they will be asked to create photo-essays (with the researcher) that represent aspects of their daily work. Selected photographs and the photo-essays will provide the stimuli for interview discussions.

A copy of the interview schedule is included with this application.

Initial recruitment meeting

Task: explain project, expectations for participant involvement, ethical considerations, talk through consent form and the right to withdraw; answer participant questions, address any concerns, talk through information leaflet, contact details)

Data Collection (and on-going analysis)

PHASE ONE
Interview 1
Focus: overview of daily activities; negotiate dates and times for observation, and consent.
Framing question: what do you do in a typical day?
Data: audio recording

> **Analysis** of interview transcript (broad thematic)
> Output: Summary of typical day (tentative insights of activities, places and artefacts that characterise everyday practice)

Observation 1 (Series of up to 5 field sessions with each participant)
Focus: the accomplishment of everyday activities including:
- site/research/gallery/studio visits
- travel between locations
- meetings with gallerists, curators, collectors, dealers, commissioning agents
- making & installing art
- admin tasks: invoicing, accounts, tax returns, funding applications, project proposals, reporting etc
Data: digital photographs & field notes

> **Analysis** of digital photographs (broad thematic)
> Focus: What does an artist do?
> (begin to categorise activities, places and artefacts – looking for 'practice bundles')

Research Project Request for Ethical Approval Form – revised February 2012   Page 3

Outputs: Broad categories & photo-essay towards 'A day in the life of...' (emphasis might not be on the artist but perhaps an artefact or an action, eg 'A day in the life of her moleskine notebook')

PHASE TWO
Interview 2
Task: Image elicitation (using fold-out photo essay for a semi-structured interview) tease out the relationship between actions, artefacts and locations
Framing questions:
- What do you see/not see happening in these images?
- Does this reflect your understanding of your practice?
- Key moment/ action of practice?

Data: audio recording

Analysis of audio transcripts (collaborative and thematic)
Focus: what does an artist see that they do?
Output: rough description of practice-arrangement bundles

Observation 2
Focus: Key moment/ action of practice?
Task: Revisit the key moment/action and gather further visual data of site, context, artefacts
Data: digital photographs

Analysis of digital photographs
Focus: What is the knowing in the key moment, and how is it evident?
Outputs: Researcher drawings created from selected photographs; reflexive texts attending to the process and content of the drawings as a lens for the analysis of practice
Descriptive texts towards visual essays

PHASE THREE
Interview 3 - Collaborative analysis using image elicitation
Pre-interview task: jointly create a visual essay
Focus: 'Where in the practice is knowing located?' analyses from both researcher and artist perspectives.
Data: audio recording
audio transcribed

Analysis of transcripts & collaborative visual essay
Focus: making visible the knowledge that supports the practice of the artist
Output: annotated visual essay

OUTPUTS

- Exhibition of collaborative visual work
- PhD Thesis
- Conference Papers and Presentations:
  - European Sociological Association (ESA) Sociology of the Arts Conference, Vienna 3-5 Sept 2012
  - others as appropriate

1. Informing Participants

1.1	What will participants be told about the study?	Participants will be told the true nature of the study: that this is PhD research exploring the activities, places and objects involved in the everyday practice of artists. Participants will be told this verbally and in writing.
1.2	How will participants be informed of the nature and purpose of the research?	Participants will be invited through email to consider participation. This will be followed up by a face-to-face initial interview and information leaflet.
1.3	How will participants	Participant will consent through formally opting in to the different components of

	consent to being involved?	participation with a written signed consent form. Participants will be advised of their right to withdraw at any time, and the procedure to follow should they have any complaints or concerns (details explained by the researcher but also included on the consent form and the information leaflet). People who, through association with the participant, become involved in the research (eg present during observation sessions, included in photographs) will also be asked to provide written signed consent.

1.4 Will children or vulnerable adults be involved in the research? Yes [ ] Please continue below No [*] Go to question 1.5

What steps will you take to ensure that they understand the nature and purpose of the research process?	N/A

1.5 How will participants be informed of their formal right to complain to the Head of SoE if they have any concerns about the research process?

> The procedures will be explained during initial interview and full details provided on the consent form and information leaflet.

1.6 Will data be stored in a national archive and/or used for other purposes in the future? Yes [ ] Please continue below No [ ] Go to question 1.7

Please give details:	Data will not be stored in a national archive but images may be retained for future teaching and presentation purposes. These images will be have specific consent from the participants (see section 6)

1.7 How will participants be advised of this?

> This will be explained during the recruitment interview and details will be included in the consent form and in the information leaflet.

2. Offers of Confidentiality

2.1 What offers of confidentiality are you making?

> All personal contact details will remain confidential to the researcher.

2.2 How will you put these into practice?

> Personal details will be stored on password-protected hard-drive and will be destroyed at the end of the project.

2.3 How will participants be informed of confidentiality?

> Issues of confidentiality (protecting personal details, boundaries of observations eg respecting the participant's wishes for aspects of their daily activities to not be observed or documented) will be included in the information leaflet and revisited at each interview / observation visit. These issues will be explained and discussed during the recruitment interview.

2.4 Will information about the participants be obtained from sources other than the participants themselves? Yes [*] Please continue below No [ ] Go to section 3

Please give details:	Information about the participants will be drawn from publicly available information published on their personal websites and other published sources (eg exhibition catalogues, monographs and articles)

Please give details of how you will maintain confidentiality of this source of information:	All such information available in the public domain

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3. Right to Withdraw

3.1	How will participants be informed of their right to withdraw?	At the beginning of each interview and observation session participants will be verbally informed of their right to withdraw at any time. This information will also be detailed in writing in the consent form and on the information leaflet.

3.2	Will they be reminded of this?	Participants will be reminded of this before each of the four interviews and observation sessions.

3.3 Will there be significant power differences between researcher and researched? (e.g. with young children) Yes [ ] If 'yes' please continue below   No [* see note 7] Go to section 4

What is the nature of these power differences?

What steps will you take to address these?

(e.g. with young children how will interactions be arranged to make withdrawal possible?)

4. Data Storage

4.1 Will all data to be held on computer be stored in compliance with the Data Protection Act? Information on this can be found at: http://www.rec-man.stir.ac.uk/data-protection/index.php Yes [*] No [ ]

Please give details: All data stored in this way will only be accessible to the researcher via a password protected folder. The audio data and personal details will be deleted upon completion of the project.

4.2	How will hard copy data be stored?	Hard copy data will be stored in a locked cabinet in a locked office

4.3	What steps will be taken to ensure the safe disposal and storage of data (both hard copy and electronic) at the end of the project?	At the end of the project hard data will be shredded; digital data will be deleted.

5. Outputs

5.1 Will participants be able to identify themselves? (e.g. In any reports or dissemination material, by name directly, or by any other means that will permit you to match data to specific participants?) Yes [*] Please continue below   No [ ] Go to question 5.2

Please give details: Participants will be able to identify themselves in the images used. Waiving anonymity is a condition of participation and is a core section in the signed consent form.

5.2 How will any assurances of confidentiality/ anonymity/ non-traceability be adhered to...

i) with regard to data analysis? — Analysis of the data will be conducted by the researcher and in collaboration with individual participants. The researcher will not share information about each participant with other participants.

ii) with regard to subsequent dissemination? — Each image used in dissemination activities will have specific consent from the participants.

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5.3 Do you intend to use research data for teaching purposes?   Yes ☒*   Please continue below   No ☐   Go to section 6

Please give details:
Anonymised transcripts and images (with specific consent) will be retained and used for teaching purposes. This will be detailed in the consent form and information leaflet.

6. Use of Photographs, Video or Audio Recordings

6.1 Does the research involve the use of…   …photographs? ☒*

…video? ☐

…audio recordings? ☒*   No to all ☐   Go to section 7

i) What permissions will you seek?
Permission will be sought for the taking of photographs during observation and audio recordings of interview sessions in the consent form. Permission will also be sought for each individual photographic and researcher-created image used in reporting and dissemination activities.

ii) How will this data be used?
The visual data will be used in for researcher-created drawings, exhibition, reporting, and dissemination activities, for example, seminars, conference presentations and lectures. The audio data will be transcribed by the researcher.

iii) How will this data be stored?
This data will be stored on password-protected PC and password protected laptop and available only to the researcher and supervisory team

7. Other Issues

7.1 Are there issues in the proposed research which could be anticipated to be contentious or ethically problematic?   Yes ☒*   Please continue below   No ☐   Go to question 7.2

Please provide details and a justification:
*The collaborative nature of the data generation opens possibilities for the participants to insist on a particular representation of their practice, or indeed withdraw images or consent. Whilst this is a risk, it is hoped that either, the collaborative process will resolve any such issues, or equally valid, that the conflict is recognised as part of the data and part of the process – the conflict and resolution becomes part of the study.

The negotiation of continuing participation will be developed throughout the duration of the project. It is hoped that a sense of mutual trust will be built over time but the participants desire to be included or to withdraw will be respected at all times.

7.2 Will any inducement be used to obtain the subject's participation?   Yes ☐   Please continue below   No ☒*   Go to question 7.3

Please provide details:
N/A

7.3 Will your research involve depection?   Yes ☐   Please continue below   No ☒*   Go to question 7.4

Please provide details and a
N/A

justification:

| 7.4 | Does the study involve a risk of either physical or emotional stress to participants, or is there any reason to think that some participants might anticipate such stress? | Yes | | Please continue below | No | * | Go to section 8 |

| Please provide details and a justification: | N/A |

8. Research Staff

| 8.1 | Are there any expectations that research staff will be subject to risky or stressful situations? (e.g. research in a participant's home, or exposure to a potentially distressing situation? | Yes | | Please continue below | No | * | Go to section 9 |

| What measures will be in place to support such staff? | |

9. Completion Instructions

PLEASE ENSURE

☑ You give sufficient time (minimum 14 days) in order that members of the Committee can consider your form.

☑ You have included a brief non-technical (no jargon) summary in part A.

☑ You have included a non-technical (no jargon) summary of design, methods and analysis in Part B.

☑ You have included your research proposal if appropriate.

Thank you for completing this form.

Please send this in electronic format to:

laura.adam@stir.ac.uk

And *a hard copy of this form together with a copy of your research proposal* to:

Research Secretary (Laura Adam)
School of Education
Pathfoot Building
University of Stirling
FK9 4LA.

Appendix 5

Copy of consent form used in this study

PhD Research Project (2011 – 14) Precarious Practices: A Visual Study of Artists' Work
Maureen K Michael, School of Education, University of Stirling

Information and Consent

Participant Name:

Thank you for agreeing to participate in the PhD research project 'Precarious Practices: A Visual Study of Artists' Work. The project is interested inobserving activities, places and objects that contribute to your working day but might not be visible to the general public. For example, the work-related activities you might do at home (emails, invoicing, telephoning); the things you might do on the way to/from work that are in some way a necessary part of your work day (school-run, post, shopping, driving, walking the dog, texting…). Understanding more about these different activities extends our understanding of the sorts of knowledge involved in being an artist

If you agree to participate in this study then I will shadow you during times and places as agreed with you. I will take photographs of the various activities, places and objects that surround you and your working habits. I will then develop some of the photographs into drawings (examples below). You will be invited to discuss these photographs and drawings during four interviews (max). You will also be invited to make your own digital photographs that might help me understand more of what happens in your everyday work. It is hoped that we might collaborate on creating photo-essays that offer insight into particular aspects of your working practice. This will be discussed with you at a later stage.

Given the public nature of your work and the visual nature of this research, anonymity is not an aspect of participating in this research project. In agreeing to take part in this project you would be agreeing to be a named participant who would be recognised within images and in the research texts. However, you will be involved in deciding which photographic images of you are used for public presentations, exhibition and in the final thesis.

You are invited to consider the statements on page two and offer your consent accordingly.

Examples of the type of photograph and image you would participate in and discuss.

CONTACT DETAILS	
Researcher: Maureen K Michael School of Education University of Stirling FK9 4LA Email: m.k.michael@stir.ac.uk Tel: 01786 467 957	Supervisor: Professor Tara Fenwick School of Education University of Stirling FK9 4LA Email: tara.fenwick@stir.ac.uk Tel:01786 467 611

PhD Research Project (2011 – 14) Precarious Practices: A Visual Study of Artists' Work
Maureen K Michael, School of Education, University of Stirling

Consent Form

Participant Name:	
I understand and give consent	Tick
• to participate in this project	
• to be shadowed by Maureen K Michael at times and places as mutually agreed.	
• for Maureen to take digital photographs throughout these shadowing sessions.	
• to be interviewed and have the interview audio-recorded	
• to collaborate with Maureen on the creation of photo-essays	
• I understand that my personal details will be kept confidential and will not be shared with anyone other than the researcher.	
• I understand that I am waiving the right to anonymity	
• I consent to my identity being disclosed in this research project	
• I understand that I will be invited to take my own photographs of my everyday work places, objects and activities.	
• I understand that I will be asked to discuss the photographs taken of me and by me.	
• for images (as agreed through an image-by-image consent process) to be reproduced (in electronic and print form) for educational and non-commercial purposes in theses, reports, publications, websites and exhibitions connected to the Precarious Practices project.	
• The process for raising concerns, queries and complaints has been explained to me and I have been given a copy of this information.	
The project has been explained to me and I am satisfied that I understand my participation in the project.	

Participant signature:	Date:
Researcher signature:	Date:

A copy will be made of the signed form and retained by the researcher. The participant retains the original signed form.

Portfolio Item

Included in the submission of this thesis is the researcher-created book titled *Imageworks No, 1, 2011-2014* (hardback). This book is a compilation of photographs, photo-traced line drawings and photo-collages generated in the course of the study. It is submitted as an example of a solely visual output of arts-based methodology of integrated imagework.

Imageworks No, 1, 2011-2014 was created using the commercial templates available at www.photobox.com. The online version of the book is not available for public viewing but examiners will be sent an email link and password.