11:11 RES INFO

(am I hungry or do I just think you're hungry?)

by Grace and James
supported by 11:11

Grace WhatsApp introduction
Mon, 4/5 9:13PM • 4:59
SUMMARY KEYWORDS
residency, james, voice, working, suppose, artists, artwork, conversation, notes, voice recordings, sending, backstory, transcribing, messages, radio show, learnt, guess, damned, tail end, duos

00:01
I always get really nervous just before sending a voice note, and then I have to just click the record button and deal with it. So it's Grace here. I've been working with James over the last month, more than a month. And, I guess a month on that 11:11 residency, we've been working together, sending each other voice notes as a large part of the artwork and research that we've been making. The beauty of the two of us being able to work on this together, and hopefully, part of the conversation that we get to have today is anything that I forget, James can pitch in and explain a little bit better. But just as an introduction to what we've been doing, or a little bit of backstory, me and James are both members of School of The Damned. So we met about over a year ago? a year and a half ago? on School of The Damned, which is an alternative arts education programme, it's a little bit like a collective. But as part of that School of The Damned started like a radio show. I me and James thought that we could send each other voice messages or send them to other school members and kind of interview each other and use those voice recordings that we had as something that we could send to the radio show. But then, I suppose we just got distracted by suddenly each of the voice messages as a nice way to communicate during lockdown and being far away from each other. And so we've been sending voice messages for a long time, back and forth. At first, it was a lot about admin, but then it was more about kind of getting to know each other, and about friendship and yeah, just learning more about each other, because I guess we started knowing very little about each other. So yeah, we've been sending these voice messages back and forth for quite a while and then we applied to the 11:11 residency to go through everything that we'd accumulated. So I think, voice notes that range from two minutes to 40 minutes. There's over 30 or 40 voice notes, I think. So over the residency period, we've been transcribing them all in a big file, and going back through them commenting on them, and dealing with that material or that archive of conversation that has grown and changed and done lots of different things. At the same time as doing all of that research work behind closed doors we've also been chatting to other artists duos to kind of figure out how artists work together and I think also about what's what the boundaries are of that. So working as friends, obviously, lots of artists use have a have a quite a close relationship, as friends or colleagues or whatever. And then you have an artist kind of outside view. And what is it? I suppose we were asking lots of people, what is it that you keep hidden? And what is it that you don't? Because voice notes especially, or the voice notes that we were sending to each other, felt very private and felt very much like a private conversation between two people. So how could we make artwork out of that, without completely exposing ourselves to the whole world? And so msybe James will talk a little bit about what we've learnt, and I guess that's under the idea of this two hours and anyone else to chip in with questions or thoughts about what we're talking about. I suppose that's a little bit of backstory about what we've been doing. And a lot of it has been private or us working across Google Docs with each other and really spending this month to delve inward into what we're doing, and what we're thinking about and reflecting. And then not much of that being very public because of the nature of it. So I think we also wanted to take the opportunity to open this conversation up at the tail end of our residency before we have a little bit more stuff to show in the future. But that's a little introduction from me. And I suppose James will pick it up once he's listened.

Grace Collins is a participatory artist from St Helens who researches how people work together and documents that to create new artworks about magic, mental health and chairs that sneak in by accident.

James McColl is an artist and writer. His work has a particular focus on mental health, individual struggle and class, using found footage and text. He lives and works in Plymouth.

CONTRACT

Concerning Project Material between Grace and James
(Please don't share these on soundcloud)

THIS IS A PROJECT AGREEMENT: expiry date of 21.10.21 (6 months time). Written for and by artists Grace and James towards mutual understanding and responsibility. At the time of writing, all information is accurate and mutually agreed.

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1. VOICE NOTES: Audio files exchanged via private WhatsApp as.mp3 .mp4 and .ogg authored by Grace and James. "Voice notes" refers to both files and the audio content of files (audio recordings of speech).
2. VOICE NOTE TRANSCRIPTIONS: Text files transcribing the contents of voice notes, this includes google docs, .txt and .docx files and the contents of voice note transcriptions (including direct quotes and paraphrasing).
3. VOICE NOTE TRANSCRIPTION COMMENTS: Comments on google docs (files, text, including quotes) in response to voice notes authored by Grace and James, sent to each other.
4. DIGITAL PHOTOS: Original files and edits authored by Grace and James, sent to each other with voice notes.

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B) Showing a third party the material without making a copy of files (ie. playing an audio recording from Grace or James' own device, for someone else to hear).
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2. Be kind, handle with care. (Use reasonable judgement when repeating the content of voice notes in conversation.)
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4. In the case that either party expresses "Cease and Desist" it is the responsibility of that party to propose the terms of action moving forward.

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2. If an individual wants to publish part of the Project Material, they must explain the full use, audience and context surrounding that publishing to the other individual.
3. The final editing rights are retained by the authoring individual
    a. ie. A voice note recorded by Grace means ~~M~~ they would have the final right to edit or redact.
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I have co-written, understood and agree to the terms set out above.

GRACE COLLINS

Date: 01.04.2021

Signed: G Collins

JAMES MCCOLL

Date: 01.04.2021

Signed:

“What Gottman is saying is that a relationship between two people has a fist as well:

a distinctive signature that arises naturally and automatically."

(Blink: The Power of Thinking Without Thinking, Malcolm Gladwell)

And it was really nice, I love that this is how it starts.

I thought this might be used for that radio idea we talked about with Maddie so thought a lot about what I was saying

This didn't happen but we did start doing these voicenotes instead which excited me far more

I do have a really loud recording of our conversation over the phone when you had to adjust the work tho, so this is a reminder to myself to send that
What were you going to make with the recording? Do you remember?
I think something for the radio, or as a way to start a conversation with you or Short Supply and wanting to be more friendly/ collaborate with sotd people

This meant a lot to me and I was really excited that there was the possibility of making art with you

I remember you saying that me saying this put you at ease about the tone of what we were doing.
Yeah, i think about this a lot. I have an instant liking for people who use honesty in a kind of disarming way or to put people at ease

I'm worried that a lot of the time I'm thanking you for doing stuff rather than me just doing things - I'm aware enough though it could be because of this last busy week and the start of the res
If I didn't want to do it I wouldn't (I don't think).

Teignmouth

I really didn't want to mention any lockdown related words so said this slightly weird phrase

This image has stuck with me throughout all of this.
they are still there. There were about 5 at one point but now only 2
*
This is me trying to demand some kind of chronology.

I don't think you ever did do this, but also I

ana-

nice,

sage,

ord

don't really do this anymore. I tried last week to do it but couldn't concentrate and deleted it and started again later

This is topical after todays meeting. I think the desk images are far more interesting now and not the first couple images I sent
*
This is completely flipped
For the better or for the worse?
For the better. Carving out space to do them, similar to how you talk about taking some time for yourself when you record one

I'd like to hear this.
Sent it on whatsapp

You mentioned class, food and sweets the other day, this makes me think of that. Is that fair?
Yeah thats fair. I don't usually eat Bananas and shrimp - I think i was trying to treat myself/ break patterns
This is a convo i was referenceing about class and food (just my bits) - IMAGINE being told as a kid the problems with eating certain things or at certain times or being able to be restrained because nice food would still be there like the next day. I have a reaction to cupboards being opened haha like I suddenly am thinking about someone else having all the good food and I need to get my bit of it

I do this when I'm overwhelmed

I really thought about weather to send this or not, and this is me cushioning it as much as i can while still trying to be casual
It seemed casual enough to me, you succeeded.

You were nervous about this right? I'm really glad you sent it, the moments of silence in some of the later ones, when you're reading your notes, are always nice to listen to.

Sometimes the school can be a bit flakey with things so this really put me at ease
One of my worst fears is people thinking I'm flakey.

This would be so stressful for me, two worlds meeting

This felt like when friends first used to see me working (ie. doing workshops with families/ kids) but that doesn't make sense.

I think i've said this since but i was surprised that you were reading it word for word, which in hindsight i wish I had done

Hah, just having the same thought months a part. Looping

I mentioned this a lot but it was never really said if it was needed so I hope it just didn't need sorting
I still haven't sent them their work back, which I feel awful about.

I was disappointed I didn't get any photos of this.
Maybe I have one I can send, I don't know why I didn't

I'm so glad I didn't lean into my tendency to control things as much as I wanted to at that point.
Could you explain that a bit more? What did you want to happen at this point
I wanted to keep my energy up enough that I could keep pushing the school, more to feel important/needed than because the school needed it.

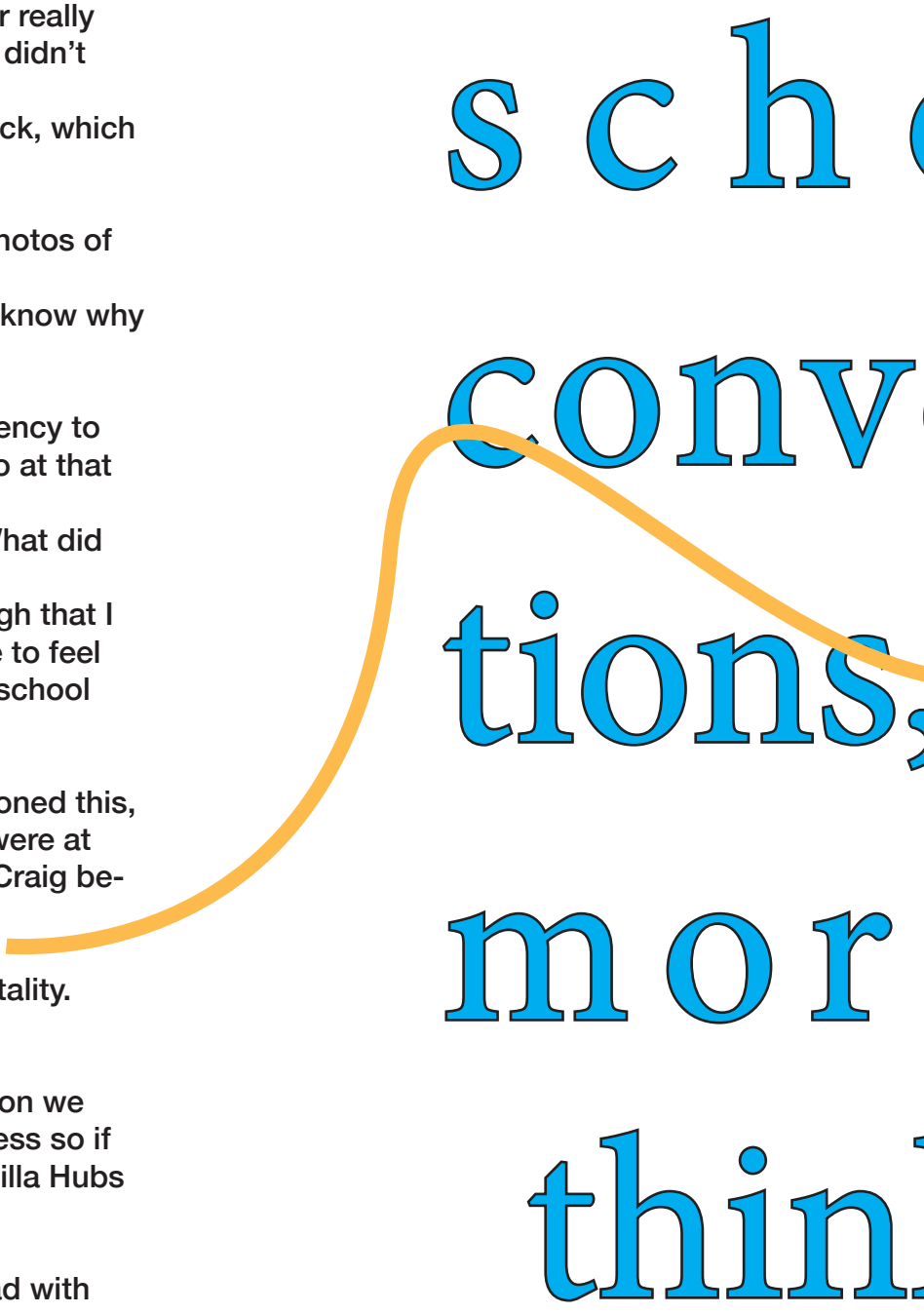
I was a bit panicked when you mentioned this, but also I don't know how close we were at this point and maybe I heard it from Craig be-fore you said it

An example of my all or nothing mentality.

Did I just make this up?
No no, i did say this and felt it. Later on we talk about what we are like under stress so if you remember how I was in that Mozilla Hubs meet, that's maybe what i'm like

This was one of the best talks I've had with someone in the school
Does he know that?
No, probably not

This feels like something I have been/will be thinking about for years and perhaps never get around to.



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Thoughts for maybe April after this big soup of ideas, I'd love to do this - didn't really happen with school or hasn't happened yet
I've just invited you to another exciting google doc. Enjoy that soup.
*
*
I really appreciated you saying this.
*
*
This seems like the moment we switched from sending info to each other, to a different thing

I can remember exactly how you said this so it's stayed with me

Makes me laugh everytime

I think this is a method that we use too but in such a different way.
Interesting, I'd liek to hear more about the differences and also I'm not that aware of how we are doing that but am aware it happens

This isn't Newbridge is it? Is this something you are doing because i don't remember talking about it ever
No, it's another group I'm in but it keeps being postponed.

There's something about this that I really crave and want from sotd/ something else
Yes, but as soon as I have a structure I immediately want to improve it. I'm so used to self-organising it's really difficult to not want to re-organise things.
*
I have to remind myself of this often. Playing and making time for play/joy.
*
This really made me laugh
When I fuck up what I'm saying the big comfort is that you might laugh at the other end. This is a really important part of it, for me, the power to brighten someone else's day by rambling at them.
It is a very lovely thing to hear when you do it

This is the default time atm
(Link to earlier comment about working late at night when you're feeling overwhelmed.)

Sometimes I can hear this on Zoom.

I think this was always the case but I didn't feel comfortable saying so
For me, there were points when it did and points when it didn't, but now it always does.

I don't think our reasons for spacing them out now are the same as they were then.
I agree, I don't think about this in the same way.

This was the first time I understood that the joy of listening to a friend is just as (if not more) important to me as the content itself.
*
*
*
*
*

I don't think you ever shared this
Remind me at some point - there's one nice photo but it may need context.
*
*
*
*
*

This is something important that I can't quite figure out, about when to record and listen. I have to have time to listen and immediately respond because I'm trying to capture the energy of a conversation and also not forget everything you've said.
*

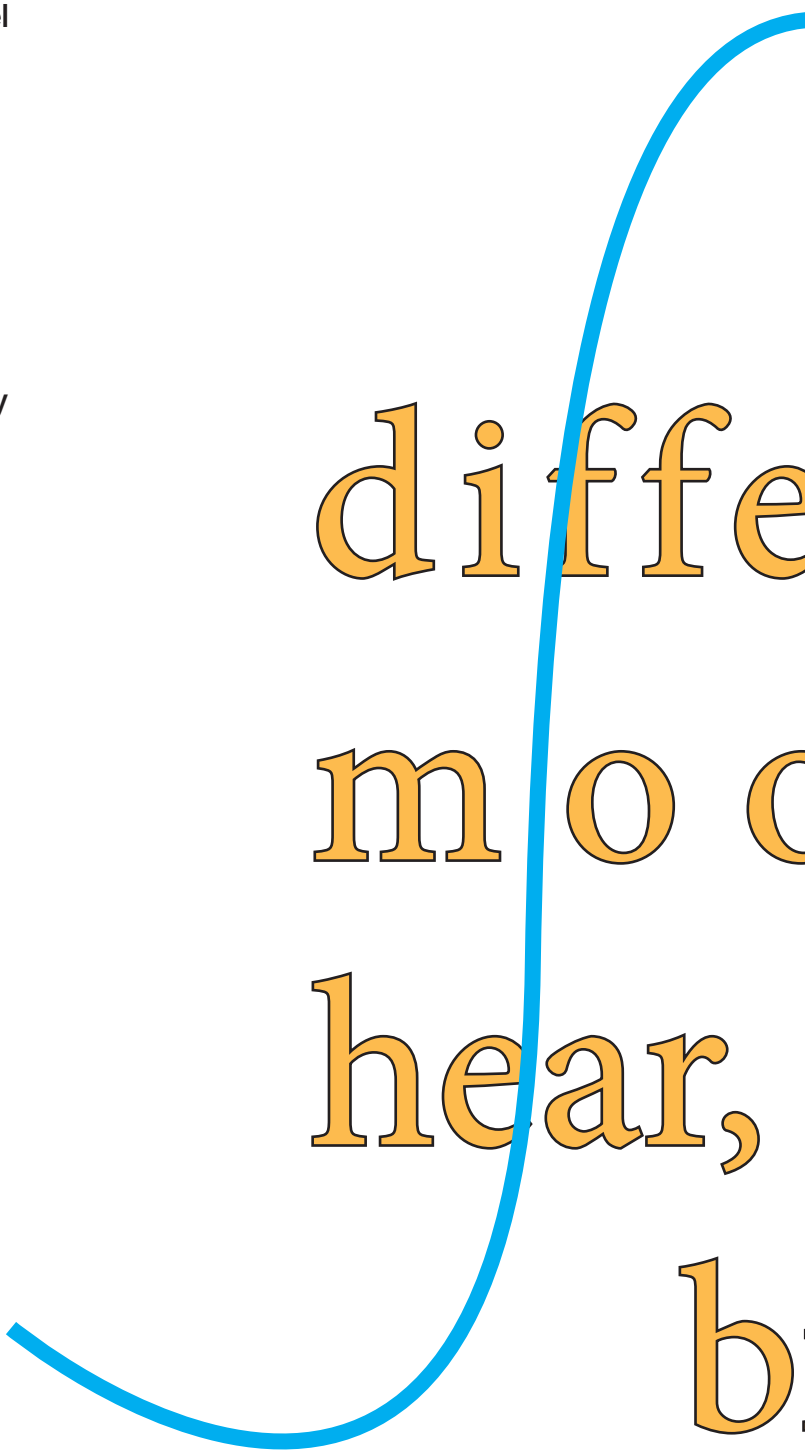
IS THIS MISSING SECOND HALF?
I WONDERED THAT TOO
It is because your mum is mentioned in the next one but there's no sign of her here.
*

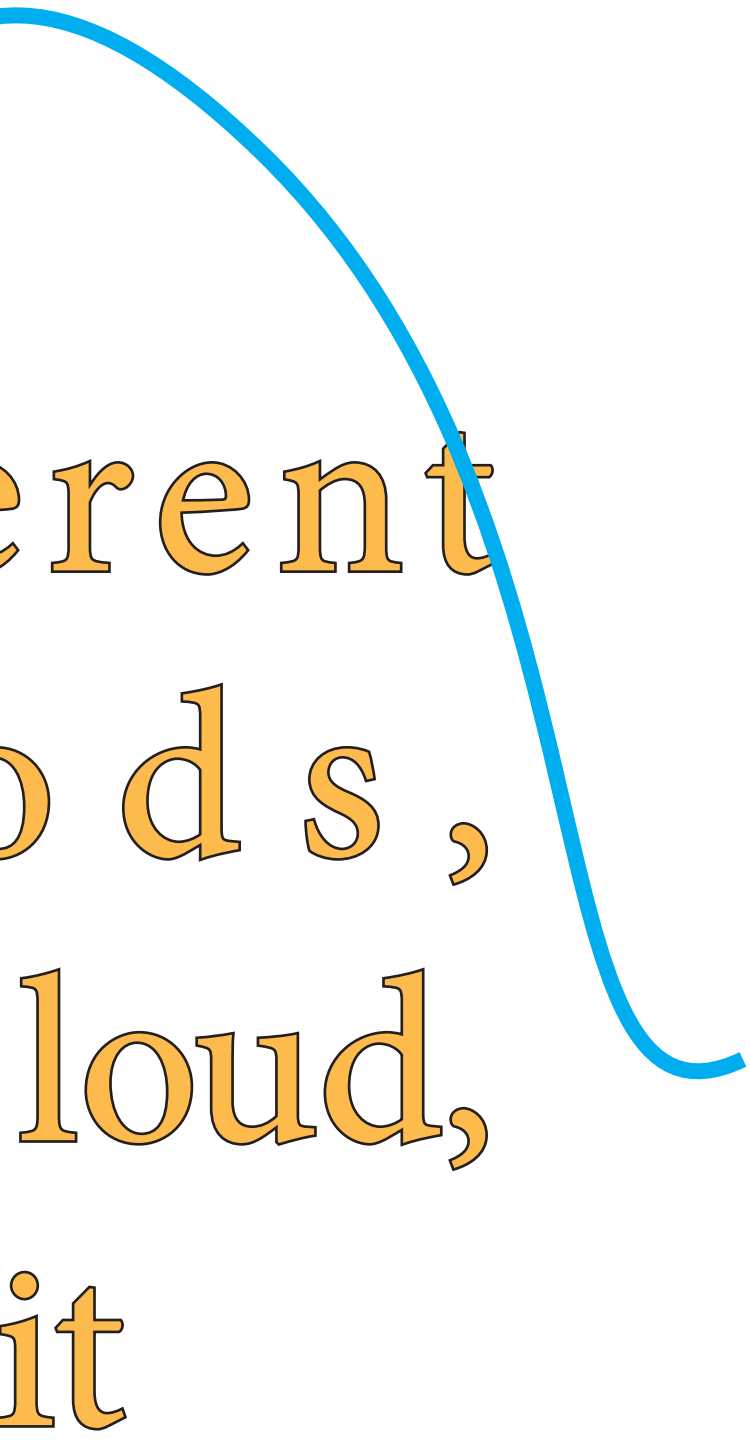
difference between voice notes and conversations
*

Time
I always see the photo first but don't look at it properly until after the voice note. Maybe because I'm trying to mimic the order we make them.
*

need/want feels like this might be important
What is the need? What is the want?
*
*

I thought this was so funny





I've called it that for at least 15 years.
*
With certain people?

I relate to this, and shutting down when i have to much on

Can we bring this back from the dead?
Will be trying with all my might this Thursday (and maybe did in the writing group too)
*
yes, feel this a lot of the time
*
*
This felt SO personal that you'd share this with me, I think we both have a thing about teen pictures of our selves
This is also the one photo that I feel weird about going anywhere. I've considered deleting it from several google docs (and I deleted it from Mozilla)
Yeah I should not have put it in the Mozilla Hubs world - I wasn't really thinking about it other than as a thing to use
I think "should not" is harsh. I didn't and don't expect you to think about/know that.
*
This has happened more than once

This seems like something I'd worry about early on, now its not something i'd think about

Breadshop

This is me trying to gently talk to you about mental health/ share my mental health, which I am not good at
I sensed both the effort and the difficulty and appreciated it.
*
*
That project never seemed to happen. I'm always thinking about little things like that, which just drop off and there's a part of me that really wants to have a nice clean break from them but most of the time they lurk in the back of my mind. loops
I wonder what you mean by 'nice clean break'?
That project is dead in the ground to me.

I was pleased with this.

This has been my routine for 3/4 months now

You always say de-compartmentalise but I think you mean compartmentalise. Do you?
Oh lord, yes that is what I mean, is that not saying it right? I've used it so much!

When a train of thought suddenly ends, is the topic talked about before it a risk?
Could you talk more about this pls, not sure i completely follow
[Feeling]. [Feeling]. [Feeling]. Yeah. [Unsure]. [Acknowledging the chasm]. It seems to me that - You manage tell me that you're feeling shit and then don't know how to pad/reconcile/ host that.

I still haven't turned this off and get lots of crisps

Did you forget or did you not want to?
I'll find one and share, they are funny

This is exactly why it's my favourite one.
*
*
I hate listening back to this.
I love listening back to this.

You've said this a few times and in the comments, I like that you have a favourite one

I still worry about this.
that it's not deleted from my phone?
That I don't have control over it/gave up control over it. More of a general anxiety.
*
Is this you picking up on my weird way of speaking about my mental health, and not using the right words
I didn't want to blind you with a spotlight on that.
*
*
The grass is always greener!
*
*
It wasn't as good as I hoped it would be.
Were you still excited going in to the zoom?
Maybe before the Wednesday but not after that.

We change the rules. productive message

Why am i so worried about this? looping thoughts
Your consistent worry about this made me worry that I seemed too eager/in need of receiving them.
No, you've never seemed too eager or I have never wanted you to be less eager

This is the main thing I miss about your walking and talking messages. You ask these rhetorical questions and narrate your journey, in a way that feels like I'm on a walk too.
Me too, I liked taking you for walks and trips. I'll try this again

Is this boring to hear? I constantly hear myself say it.
No, the subtext is very kind.

I presume something has gotten lost in translation here. But I think another example of you worrying I work too much?
Yes. This is more my worry than anything you said. I don't want to take advantage of nice people so I talk about it a lot, in case you didn't want to bring it up but it needed to be brung up

I have three big to do lists at the moment.
That's too many.
*
*
*
*
I do this more than make work
Are you sure?

Getting to grips with something / knowing something / keeping up with a process or person in flux. This is ongoing.
*
I think every artist has a default kind of work they fall back on when they're unsure of what to make. They don't necessarily like it though.

Trying to hold on to this feeling and remember what bit of magic this was.
*
*
I liked this a lot. It felt like you said it to reassure yourself as much as me.
*
parallel worlds

*
*
We have also said the exact opposite
What do you mean?

I felt anxious about this. It felt like a par not to know everything about your work.
*
*
Rec

I read that differently now

I really valued you doing that
I value when you do it too, it's hard to pinpoint why I felt the need to self-deprecate here.

This made me and makes me smile
*
I think I just miss hanging out with people. (Who doesn't?)

Here, I'm trying to find out what you want aesthetically/artistically. I'm still trying to figure that out.

I've adopted this phrase.
It's such a useful one. Remind me to explain Tummy Feeling to you at some point, I think that'd be useful.
*
I told someone that other day that our voice notes are sometimes 40 minutes and they laughed at me and told me to "get a grip". I really appreciate the rambling friends (and friends that let me ramble) in my life.

At this time we were both doing this and may-be in sync in that we had a soft work schedule. I liked that I could inadvertently help you to take a break.

Rule breaker!
I think tihs was the frist time we spoke about breaking rules
I remember hearing you say "unwritten rule" and thinking 'well it's written now'.

We do both thank each other a lot.
Yes, that is very true. I want you to know that it's important to me, and thanking you is a way to do that i guess

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I like that we're good at handling this.
Yeah I thought i'd be worse at it but maybe because we are in sync a lot of the time our energy is not spent on getting on the same page or resolving conflict issues, and spent on just doing things

We've never really done an artist to artist talk about work. I wonder why and if that's a good thing
This is why I want to exchange more images that we like. I imagine it's easier for you to talk about work you like than your own.

padding
Especially because I've rambled about my art a few times but you haven't. Why?
*
This is going to get annoying now i know that i say it wrong
*
I don't feel like this conversation ever happened. I don't know what you were talking about here.
I think that conversation was had in the voicenote I deleted.
I can't believe you deleted it. My 'deleted' ones are in a folder somewhere gathering value.
I'd have to check, maybe i havent deleted ones i didnt send but also i hate to listen to them if they existed

Evasive?
yes. Elaborate James.
*
A bit of an answer? I guess I thought it would solve my 'how I should make art' problems somehow

I make these promises because if I say it, I will more likely do it. The worry is that if I don't that if I don't...?

Is this the NDA moment?
yes

Mystery recording.
Do you not know what this is either?

Another rule: Never compare or assume the quality of a voicenote.

warm feeling

I can't remember why I felt anxious about that voice note. I don't think I've explained very well here. That's what we can't archive, the feeling around it.
I was surprised because it seemed no different than any other

Changing of voicenote style?

It's probably a good sign when I have the energy/inclination to do this.

I remember exactly how you said this, and the transcript doesnt capture it at all.

Listening to friends voices over the words

I think I'm harking back to a time when 'cool', to me, was a very aspirational thing that was achieved in London. People who knew more, did more, etc
Yes I agree. I really love this kind of excitement and just joy for things. Also the word cool comes up a lot which makes me think about the cool kids stuff

Your having my thoughts. A guiding invisible hand

This would have been much less energy, but I don't know if it's a complete fantasy that never happens in reality.

*tent talk
*
This was too strongly worded as a moral position. I was anxious that I'd forget something that was important to you.
This has stuck with me, I don't think i've tried to bookmark any zooms for things a part from wrestling. Would you like to watch some wrestling soon?
I'm not against planning, I'm just against people (myself included) saying that they'll do it tomorrow when they're just putting off doing it now. That thing of 'oh we should get a drink sometime!!' because you don't want to get a drink with someone. (& Yes, an evening next week!)

A rare moment when I try to bring in my 'real

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work' into the art practice.

ref

Sinking feeling. in a good way, breaking through to the next level
This is maybe as confrontational as I get.

I'm good enough at talking about participatory/ collaborative art but I also want to make stuff that looks sublime/other worldly. These two things don't necessarily go together.
Maybe, but I think this is a really good thing to know and means that we will make something sublime and other worldly.
*
*
*
This is a warm memory for me. Buses and swimming

Want/Need.
*
We both try and explain things beyond "I just wanted to".
Yes here I'm trying to pad 'i want to send you a voicenote'

This made me smile!

I say things like this a lot
I think this sentiment is a given by now. I imagine it doesn't appear as much in more recent ones.

Rules

I'm still not quite sure what you mean by this.
Bill and Ted
but also an actual point of care and respect I guess
Ah, yes. You can't put quote marks around something in a voice note.

A great analogy.
Something that's i've noticed with voicenotes is how much I talk in analogies - I think I mention it at one point. I must be because i don't have the language capacity to do otherwise

We've repeated this a few times. It feels like we're both reassuring ourselves/each other that there's something on the line.
It does give them a bit of weight or nervous anticipation

Part of this is having the space to do that.
You're listening to someone talk to themselves, an inner monologue, how could that not be self indulgent in some way?
I think the difference would be that everything else feels like sharing where as talking about art work (for me at this moment) felt like re-peating old ideas or conversations and prob-lems. Maybe I didn't want to be thought of by you in a certain way.
I think you have to take the risk. Fake it til you make it.
*
*
Both started making these noise words
*
*
This
*
*
*
*
*
*
*
*
I think this was one of my smarter rants.
This really clicked for me

This should be said in a meeting - that big meeting that isnt planned yet
But unfortunately it needs to be said by the people who aren't present.
*
I'm getting suck in this loop at the moment.

I did!
*
The first mention of The Tent. I think we're grappling with efficiency and productivity here.

I was excited when you said this because I want to build an art school.
Is there anything we can do with tihs? I feel like we have both said it and maybe we should do something or talk more about it at least

brick

ug

kwall,

gh

Weird that I triedto really create limits on this, maybe trying to move away from practical sotd talk and this is how i said it

swearwords. but also we should all remember this more

*Fake Ryan Gosling

I think by this point I'm feeling more comfortable to be more honest about things

time recording

same thought in another comment

Did you send this to me? I'd like to read it again.
you've already have this now
*
mutual sharing

something about this i like

I have since seen more of this blanket and it feels like a secret you hide on Zoom that I also know about.
I think that sometimes, I'll gald it is a hidden treat for you

At the time, we thought it would go on forever but it feels far away now.

Forcing relationships to be productive feels key to how we work and relate to each other. I'm glad you said this for the record.

I still think about this! Do you still do this?
Yes, its a joyous thing for me! I still think about you not doing that too
*
*
*
*
I understand what you meant by this more now than I did at the time.

One day I WILL read this book.
This is how i feel about all the books i own
*
A time when we thought 10 minutes was a long time.

“I’ll probably regret this voice note after sending it” seems like something we get more and more open with saying.

I think we both wrestle with a complex relationship with productivity; finding it both unhealthy and gratifying. It’s hard to balance and communicate that as a duo sometimes.
This is a very good thing you’ve said. I have never found a good balance
I wonder if that’s part of working together, we are sharing a lot of the labour - so not doing it but still getting the gratification of being productive.
I think also the need for permission, having someone else to make that potentially over-productive mindset (extra energy) feel useful.

I’m seeing/ hearing this everywhere now
‘Meaty brain soup’ out of context is such a disgusting phrase!

I really like the drama of weather your mum with be in a voice note or zoom ever

I definitely got the timing wrong but I was too excited to respond to wait.
This makes me really happy

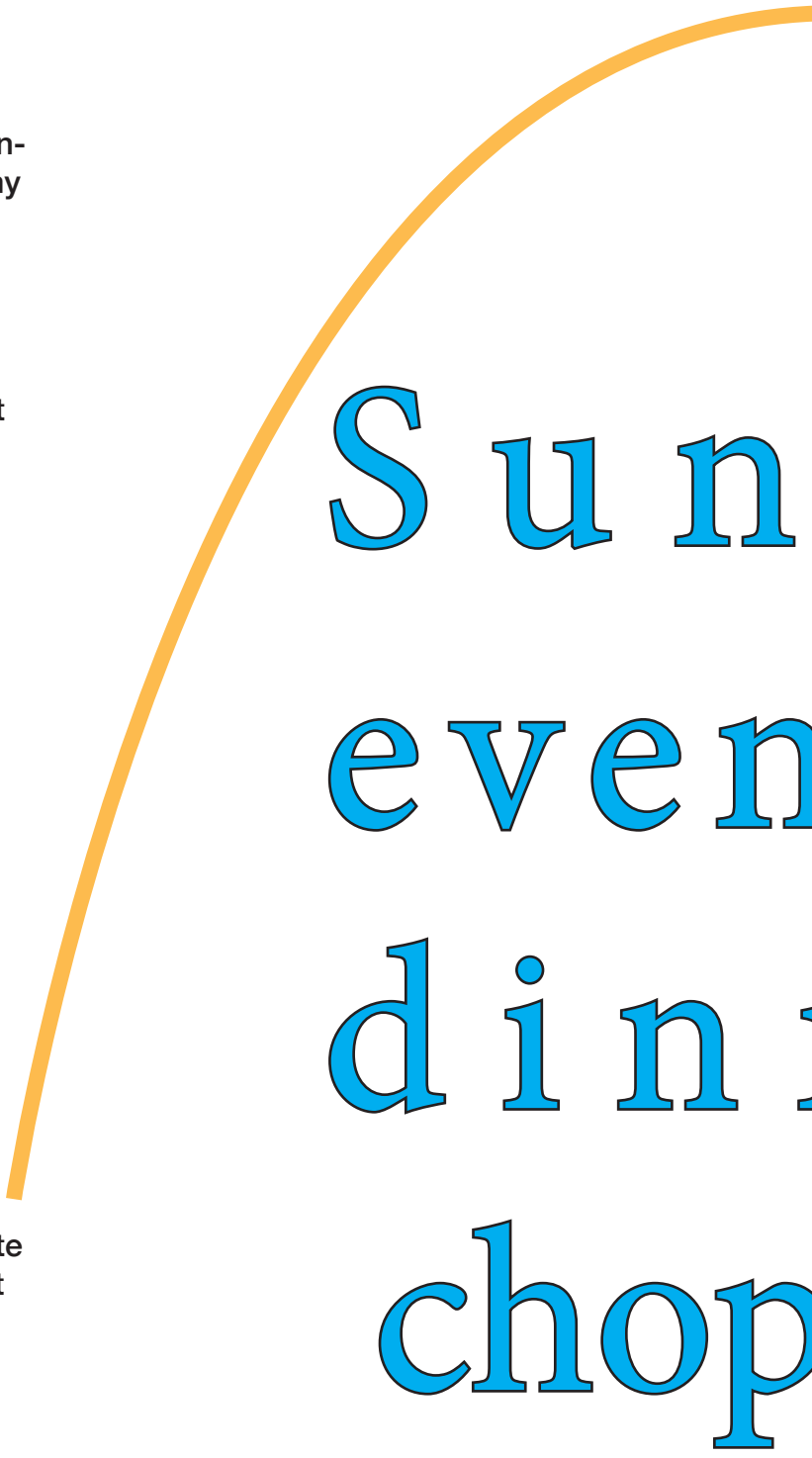
This has happened right? this is this
This is this.

I think I liked this so much because you’d quite openly disagreed with something that I hadn’t thought to challenge, which was exciting.
It only took nearly a year to think about it.

The amount of padding here is telling.
Lets talk about what this could be. I’m very excited about it, and was exited everytime we skirted around this topic - I felt like it would come background when we were feeling more confident about it

Its always funny to me when you say my name after saying hello at the start - trying to be direct/cutting through

A read this as “we are all the kings” as opposed to me and you, but I realise out of context that’s how it sounds.



d a y

i n g ,

n e r ,

p p i n g

Main conversation for sotd in 2021

haha i dont remember you saying this. Very flippant

I love this energy
*
warm feelings
*
*
I got a lot of flack from tutors at art school for trying to deal with both at the same time. “Don’t make art about art”

I really enjoyed cooking with you

I think I’m talking around the moral standpoint I have about people collaborating.

I disagree with this. I don’t think I understand participatory art.

This is something I’d happily talk about but I’m not confident enough to have recorded forever.

Caught up in my own politics, tripping over them, rather than anyone elses.
*
This feels a less efficient way to say that we host each other.

Can I see this pls
It’s on that squirrel page pic I took - it’s quite abstract though!
*
This is very specific to a certain mindset.
What do you mean? your mindset or one of the mindsets you have (one of several)
One of several.

I had a chat with a friend about this the other day. All relationships grow and change and you imagine where they’ll go and hope that they’ll go in certain directions - that’s part of the fun of them.

Counter balance to my worrying about the end

Another paranoia thought.
It was really intersting to hear you process this thing aloud

This feels bigger than how I've put it here. have you thought that recently or in these conversations?
This does seem like a bigger thing after your latest voicenotes

I wish I'd specified what I meant by 'milestone'.

I tried to circle back to joy.
*
It's so easy to contradict yourself in this format, which worries me often.

Some days I overthink, some days I don't, but I'm always very keen to think that the 'now' me is the forever me.

It's funny hearing my past self say this.

Something about how we are achieving this project and not being nostalgic / we're reinventing the text
This feels really important - I don't want to do a nostalgia romanticism thing, that's not what this is to me right now.

Relates to what Giulia said this morning.

important

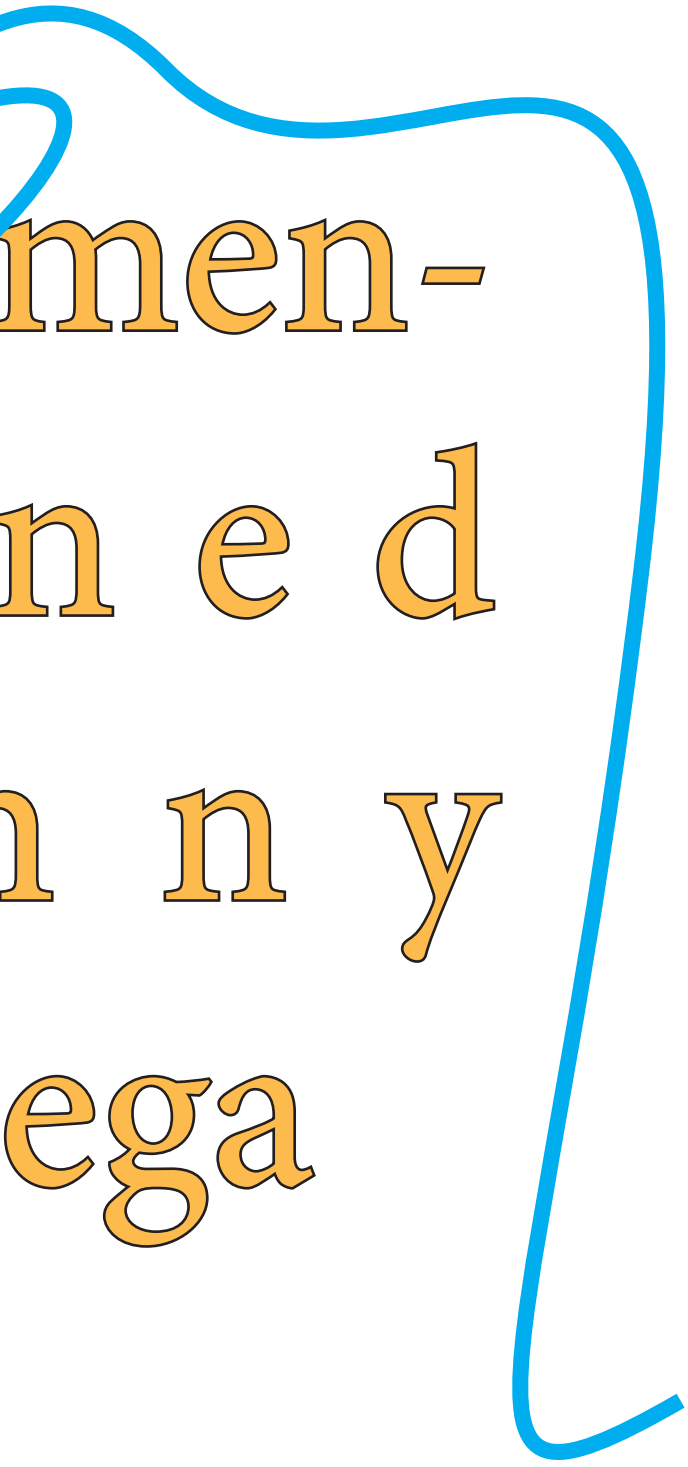
Were you repeating this because i said it or just saying it as well and we both say this?
I think we both say this but you saying it brought to my attention you'd understand what I meant if I said it.

I remember being pleased about that, I think I prefer the ones without notes.

The building drama of these voicenotes, will our mums ever appear

The sound of this bit made me feel like you were warning me not to also step out on to the road and it still makes me smile!
*
What a lovely phrase.

We had the same feeling at this point.
*
The problems of this work made me want to do



it again but better.
*
I need to go back through this (or you do). It looks like you've done that thing where you say I said something, but I was just repeating (and agreeing with) what you said.
I think this is it - You said that you gasped because we are similar, I liked that you said we are simular

You've seen a lot of the different sides to me now, i wonder if you think this is a constant thing
It's still a constant thing but more fully formed.

Padding but this is a point i'm trying to constantly explain or verbalise around this period of voicenoting
Extra padding: you lose your train of thought right after this.
*
This probably isn't true and I'm trying to justify why i didnt like that crit much

I should think about this and London space, which you have said recently

It seems I stole this idea from you.

Did that workshop I did that you came to help at all?
yes! it did. I think i'm far more in tune with this idea now and not worried about calling it out when it happens/overlaps/goes in strange directions
*
This sounds like ny friend, I wonder if I spoke to her that day

it did and has, and i love it

Very different use of the cool kids term

Padding here

I think I still need a tour.
https://jamesmccollartist.com/videos

Dont think explains anything that well
If any of this text sparks a thought that you would like to try and re-explain please send me a voice note.

This stressed me out in a small way.
Why's that? in case i stopped communicating with you?
If you (or anyone) was angry/upset with me but didn't tell me.

Aggrssively passive
The 'absence' of an argument can always be felt as a presence in a room. Remote working has made this 100x more difficult to navigate.

I feel like it has.
Is this a bad thing? I've said it like it is but im not sure
Not to me.

Dont want to commit to a structure incase it got stail and we stopped because we got bored

I still don't recognise this but I'm not self-aware enough.
As you've transcribed and not heard this i'm gonna say its not as bigger thing as i thought, and it say more about me
*
Absorbing people around me

I didn't want to do this voice note, it feels like a really cursed one.
whys that?! I havent read it yet so this is going to be an interesting read

It's more complicated than this - but one of those overthinking thoughts that can't be broken down easily.

An awful idea?

Yeah, anything under 10mins would be odd i guess. Depending on our moods
*
Mentioned this a few times and I dont think i've done it well yet
*
Yes great point
*
*
You trying to help me say the right word by saying back to me

One of the big differences we have is this
*

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ise,

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on

I liked hearing this

warm feelings
*
I really value your eagerness, its very reassuring and i've never not wanted one of your messages
*
*
Multiple thoughts going on
I was trying to respond to your concern about sharing labour without putting words in your mouth.

uhhh
i listened to the voicenote, its supposed to say evasive again

Jesus christ Grace get a grip.
I'm asking a lot here, the padding makes sense
*
*
I'd not heard this and it was really useful
*
I feel comfortable talking to you about these things, yes

This happens a lot to me

yes there are

This feeling (curiosity) is scary. A push towards overstepping a line.
True, tho i dont mid this being said. It feels like a gentle poke rather than a shake

Again, I prefer not having the option of whether I choose to send them or not.
Yes, it complicates things
*
Do you think you have said this? Also just commenting on things and making it a question seems like bad therapy

Yes I think this is a really good point, but also that we can say things and disagree with them later

Stop trying to read people's minds and say what you need to say!

Is there something here you wanted to say - I

ask this later but I was really unsure if you wanted to say something or just give me space to say something. Maybe as issue with two people hosting each other?
*
This has been a really big thing for both of us I think, over the last few months as we're both in a simular situation.

I was being nosey and curious, you did allude to it but I did ask directly about this part of your life.

I think I hit the nail on the head there.
Yes this is a very valid part of the voice notes that isnt a bad thing - but its also not the only thing that they are for.
*
This is something that kind of came and went - I think around this time in the voice notes (speaking only for me here) I was maybe pushing the boundaries or how deep or intrusive/ how much sharing we could do. And a part of that is wanting to be close to someone, even remotely.
How to create safe conflict.

I throught this was funny and lovely, as you said i'd need to expressively ask but then also just went in to telling me - i did want to know though.
*
This is such a specific thing that i dont think i explained that well, but would be soemthing that i hate (another conversation we've had).

I think we both talked about this similarly, but forgot the other half. There's one side of stress that makes me productive and another side that makes me immobile.

Mic drop.
big mic drop.

This is a choice we've made. That seems bold to say but I'm not going to delete

We got this! (It's a secret atm though)
I'm dead interested to know what this will look like and how you work with other people

This makes me think of the chat about naming with Incursions the other day.

talk

evad

intrig

presu

tions,

joy

Yeah that was a topic i've been thinking about but never talked to you about before

Is this something to think about with building an art school?
*
*
tents with you
*
*
I didn't think I was this scouse but Otter has captured something here.
*
shocked face.

never done this. good tip! I dont know the rules either
*
the dream
*
*
Writing the contract with a collaborator.
Oh interesting!
*
*
I think I did know? But maybe I liked the immediacy of having no choice but to send it.

forever getting on the same page.

I dont know why i think this would be confusing, it hasnt been and i've repeatedly said it

This doenst sit well with me now, after we've both shown lots of different moods and states
*
Wish I didnt pad this idea so much as I'm not really sure what it is anymore. Its to covered in fog
*
*
This is very strong isn't it, but also true
*
*
This whole project has also been an exercise in trying to own this exact sentiment.
*
*
*
*
*
*
*

*
*
*
I don't know if I answered this ever, maybe that's a question I'm cagey about.
*
*
I think this period of voice notes before I had a depressive week, is filled with me trying to say 'i need voice notes' or that 'i want to be closer with you'. I didnt realise how much I had said it, and I dont know how I/you feel about it, after reading it back it is very there

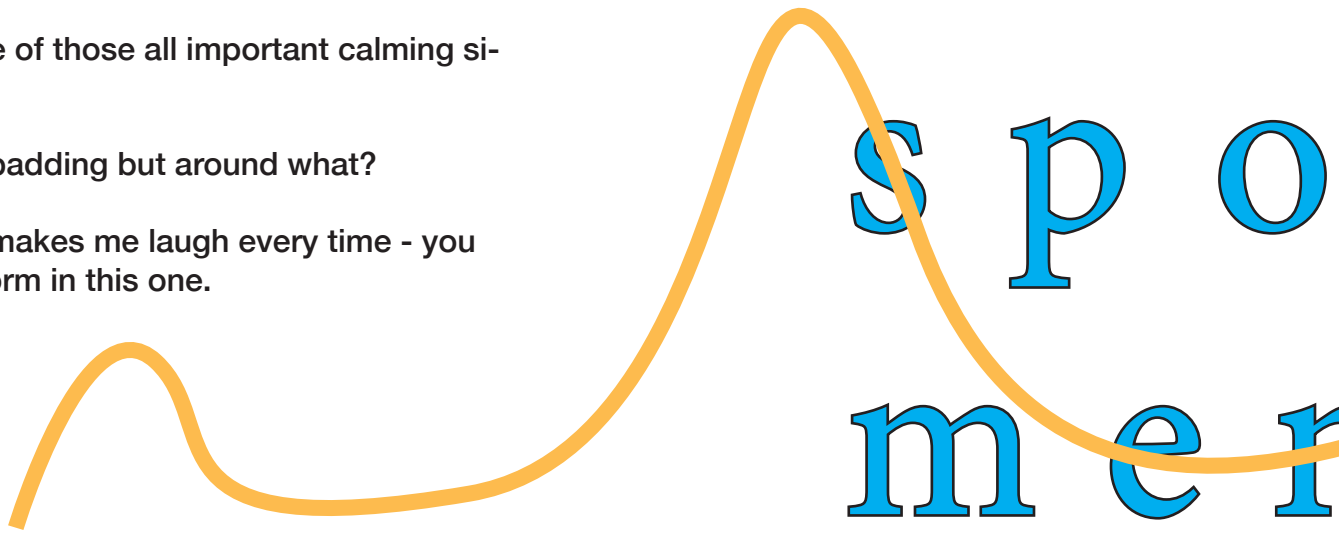
I don't know what snow sounds like but I couldn't hear it.
*
*
*
I don't think I have that many stories I think I just talk about it a lot because it was so jarring.

Was this a question?
It was a padded question but I'm not sure i'd want to talk about it now

This is one of those all important calming silences.
*
So much padding but around what?

This also makes me laugh every time - you were on form in this one.
*
*
*
*
*
*
*
This makes me laugh every time.
*
*
*
I quoted you a few times, really paying attention to what people are saying.
*
That was a hard one to read back. I think it is like the previous one you said you didnt want to transcribe yet i thought was a good voice note.

Sunday 14th Feb, the first half is 21mins and a



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ries,
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pic of your studio - sorry I would download but its in that format that needs converting and i dont remember what you did to sort that
Ooh yes this is another curse one, I was going to offer to transcribe if you download but I would rather not!

If you need proof of an occasional god complex this is it.
I didn't read it like that, maybe because you talk about anxiety here I thought it was more that you felt hyper aware of yourself
*
*
oh this is v imporant - maybe inlcude this is some text somewhere about this project.
*
Is this a flipant version of you?
Ha! Yes! I think flippant me is quite negative.

Another paranoia thought.

This feels like a game of battleships.
*
policing fandom conversation
*
I tried to show my mum wrestling once, she was not interested.
*
policing fandom
Oh no! I'm the worst!

I like that you talk about his moustache like a foreign object (wrestling pun)

I am always thinking about this but sometimes I just talk about it a lot more.
Can you talk more about tihs pls

Sound advice.
Maybe this is a important thing for how we work and why its very easy

I still don't understand this. You did try to explain but I don't remember.
I thought it was a fun thing but maybe it wasn't. They were answers but to questions you couldn't see (from another thing) so I thought it would be intersting for you to know answers but not questions
It was fun I just didn't catch it properly.
Oh thats ok I don't think it is an important thing or something you need to have caught

*
The point where the unsureness starts.

This isn't important, I think we've said that but sometimes don't feel it - only talking about the things we want

yes pls

nice words

Were you nervous or anxious at this moment? was it what you were saying or just that bit or our lives where there was a break in voice notes
Maybe there are some nerves about parts of my life overlapping that I had overlooked.

I feel like I want to be gentle and quiet around this voice note. Is that why we haven't commented on it?
oh how lovely! i missed this comment. No, pls comment away, i guess it slipped through the net.

This happens with info in what ever mood/depression this is
*
*
*
This sounds like a TERRIBLE metaphor which is not what i was doing
*
Are you worried about this? Beyond the need to do it, this sounds very gentle

Trying to soften the blow of needing to do admin.
I love admin :) and admin with you is a dream! so its funny that you thought you needed to soften this

V kind. I've not really been going through this page of voicenotes as much, so things like this have been forgotten despite how well you catch me

Going through these now this comes up a lot and I hope you didn't feel a too bigger silence + padding

I just like this sentence and can hear you say it

which is lovely
*
#callback
Im wearing it as i type

Insert your wrestling theme.
Have you seen enough to know any yet? do you have a fav?
Not at all.
That's exciting!

I pay attention to the absence of a voice note (the time that elapses between them) as much as receiving one.
Well that is a scary thought for me sometimes because I don't want to drop you
I also don't want to unnecessarily hassle you, so it's a two way street.
How much are we going to chat in these comment boxes because I have more to say about this. If it's only this one comment then I'd say you've never hassled me and I've never felt hassled

I laughed at this because that is exactly what I would say, in quite a superficial way.
I dont think its superficial and its very comforting, also nice to channel what you'd say

Has this been pushed aside?

We've come up with a code to ask questions without asking a question.
I do this a lot in the zooms
Does that get annoying, I think sometimes it's needed and a way we talk but other times I should be better at being direct
It's not annoying. (Was that a question?)
It was a question.

Outside interjection

You've mentioned a few times that this linear narrative doesn't make sense, but I think it does. I remember the zoom calls in between the voice notes.
I guess I was thinking about someone else listening to all these voicenotes

Do you still feel like this?
No, this is obvs a very specific feeling I was having or reaction to something. I do think stuff needs doing but this is a mood

Thought from that sunday meeting - to try new note taking / make a big ol white board/miro board and put all notes in there

Was this helpful of me?
yes :) it was.

True.

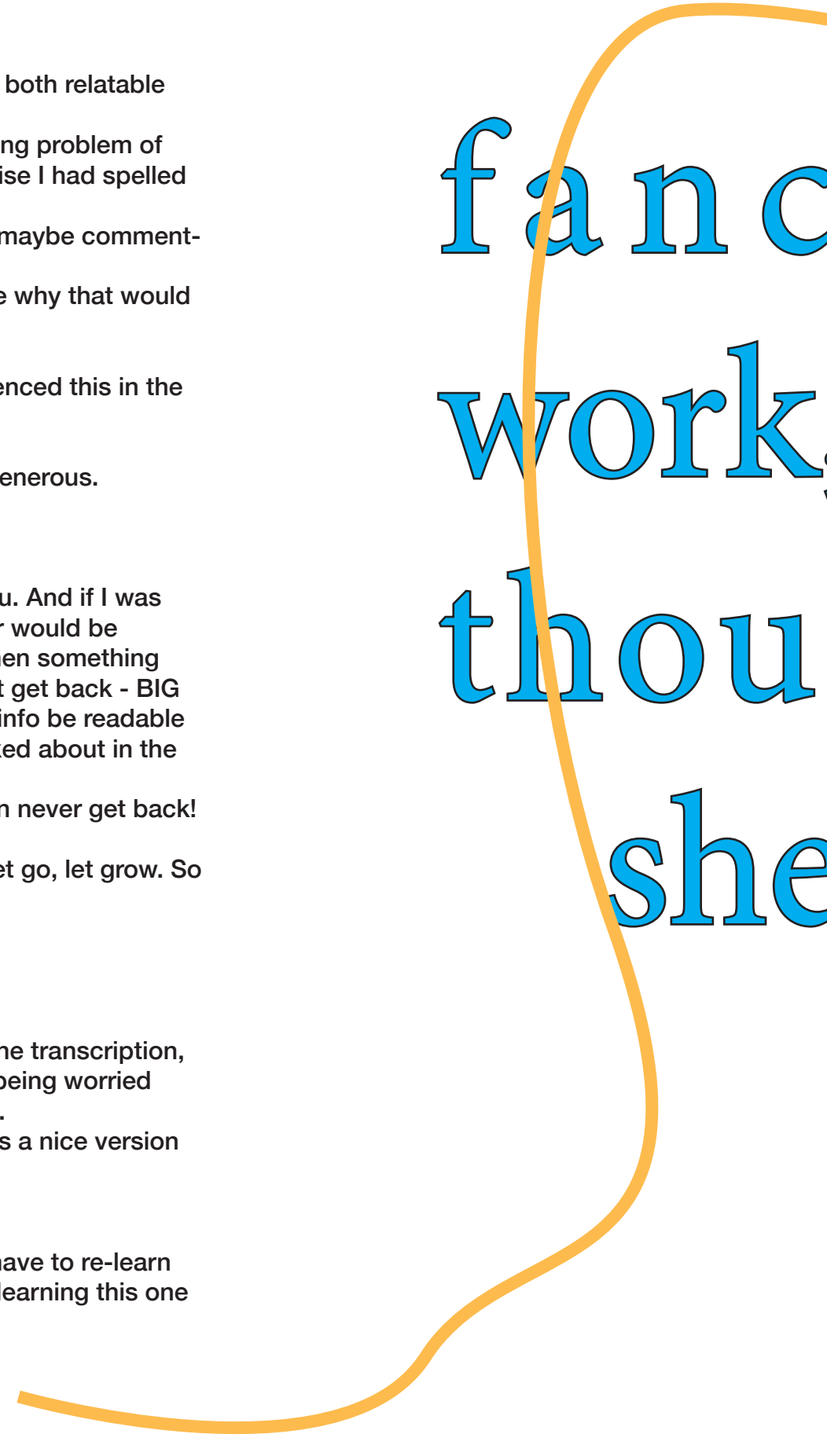
The way you worded this was both relatable and worrying.
I've really captured the recurring problem of my work here, and i didnt realise I had spelled it out for myself
this response seems wrong - maybe commented on the wrong one.
new response - yeah I can see why that would be worrying

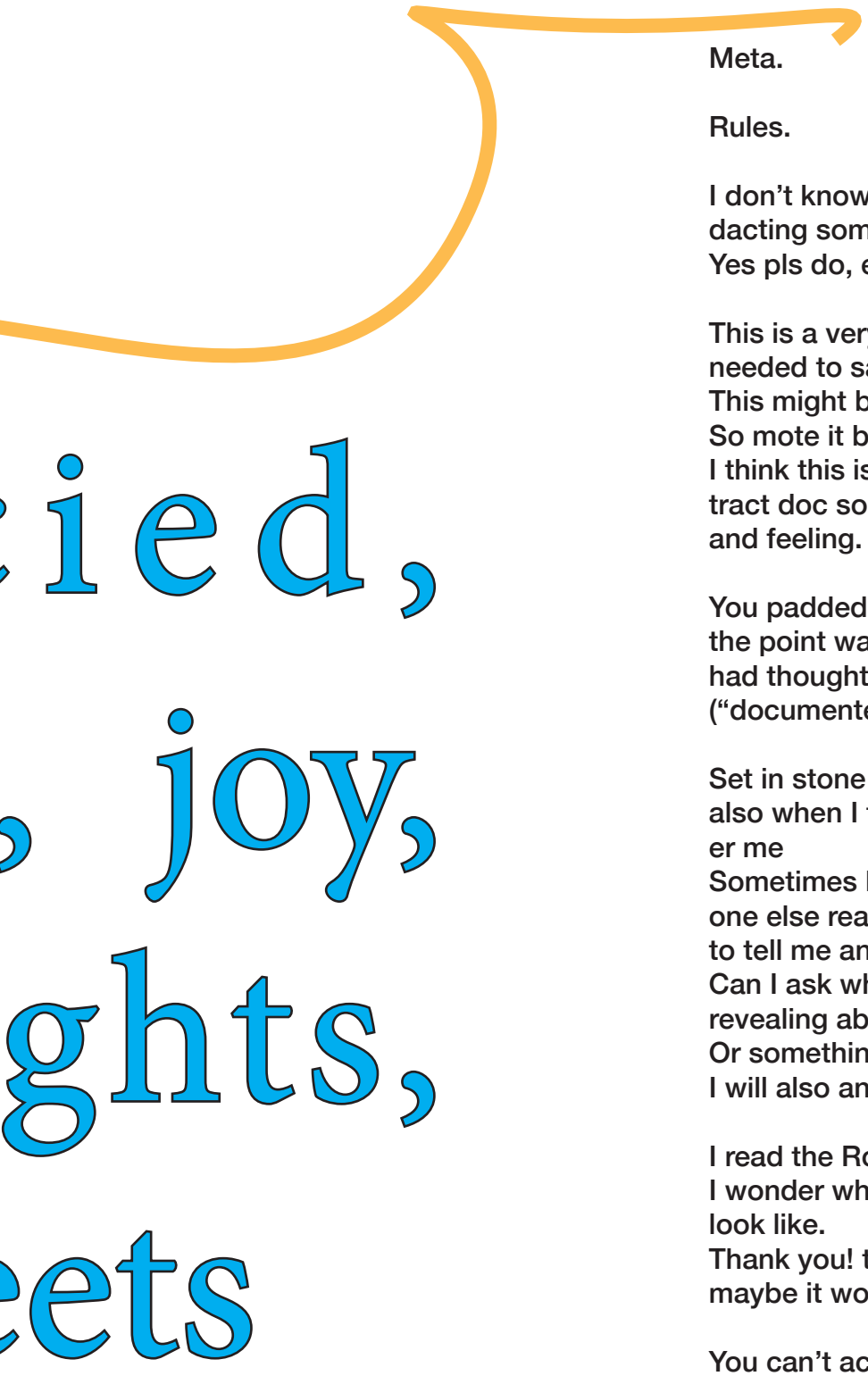
I wondered how you'd experienced this in the past.

I really don't think I was this generous.
what do you mean?
i've over valued it?
*
My big fear is not catching you. And if I was to follow that thought, my fear would be that once I didn't catch you then something would be lost that we couldn't get back - BIG THOUGHT. More than having info be readable or any of the things we've talked about in the contract doc.
Things are always lost you can never get back! Let go! Let grow!
I cannot imagine you saying let go, let grow. So this was very funny to me
*
*
This seems important now

This doesn't come across in the transcription, but you were laughing about being worried about a hypothetical scenario.
I do this all the time! But this is a nice version of it

This is the best tactic I think.
so simple, so true. I seem to have to re-learn lesions a lot. I feel like I am relearning this one at the moment.





Meta.

Rules.

I don't know what the rules are about me redacting something you said.
Yes pls do, especially if its about your life

This is a very concise way of saying what we needed to say about privacy.
This might be a good title for something
So mote it be.
I think this is the most sincere part of that contract doc so far, it just really captures a thought and feeling. Well done here

You padded this a lot and I could tell what the point was going to be. This is something I had thought around but not put my finger on. ("documented")

Set in stone - scarey thought sometimes but also when I think it through doesn't really bother me
Sometimes I don't think I'd even mind someone else reading it, I just wouldn't want them to tell me anything they thought about it EVER.
Can I ask what that would be - is it that it is revealing about you, me, us, or a forth thing?
Or something else
I will also answer this in voice note form.

I read the Rosie King interview. Excellent stuff.
I wonder what a contract for this project would look like.
Thank you! that's kind. Interesting thought, maybe it would be that soundcloud statement.

You can't account for the future.
When this was a factor in your work, did you have these conversations? contracts?
Never, I just tried to be overly generous to make up for it.
Did you?
No, I should have as I did think about it I just didn't have the kind of language or mindset I have now

A nice pause.
*
This is something I say a lot too (not necessarily in these voice notes). Going from reassurance/agreement to action/proposal.

I feel the same way, and other than saying ‘yes!’ there’s nothing to add. But when you have said ‘yes!’ it has really been welcomed

So far, it’s not necessarily rules or boundaries being drawn / named but a confidence that I won’t cross them.
Do you think that you would stop yourself crossing my boundaries or that I wouldn’t let you?
OOOH SEND ME THIS IN A VOICENOTE
□

This is a very padded topic, but I was trying to ask you if you’d tell me if I upset you. Without putting myself in the centre of the universe. (Maybe I say this in my voice note.)
This comes up a lot, and without going in to what upset me (though not really the right word) no, you did not upset me. Would I say if you upset me? I hope so and you were very lovely and kind for that week
do you think this links to the contract?
*
Padding?
yes all padding

Boundary discussion: *
Did you ask this for any particular reason, is this a good example of boundaries for you?
This is an IRL pub discussion.
Really, that’s interesting! I thought this was a v personal example. Putting these convos in another venue seems wild

want.need

* A rule?
An important thing to keep in mind from my point of view. Not forcing someone to communicate or be protective if they can’t be. It’s not an obligation

This seems like something we both try to avoid but can’t.

Talking through a hypothetical practically is a good way to know someone has taken the question seriously.
Oh I do this all the time! That’s a comforting thought then.
*
It has.

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ABELSHAH 11:11 WEEK ONE (06.03)
WE HAD A GREAT CHAT WITH IN CURSIONS
around the kitchen table
DIDN'T RECORD
RECORD OURSELVES
WHATS APP
connecting duos
SOLELY WORK AS A DUO
HAVING SEPERATE PRACTICES AS WELL AS BEING A DUO
PEOPLE WE ALREADY KNOW
TRANSCRIBING ALL OUR CONVERSATIONS
SUCH A BIG JOB!
we use other ai
AUTOMATIC TRANSCRIPTION
COMMENTING ON VOICE NOTES
WHAT'S IMPORTANT?
LITTLE PHRASES THAT RE-OCCUR
THAT'S IMPORTANT!
the effect of time & memory & forgetting
THINGS THAT, IN THE CONTEXT OF NOW, FEEL DIFFERENT.
looking back
THE TONE CHANGES
ARCHIVING
+ THE PROBLEMATICS OF THAT
THE MASTER COPY
+
THE BACK UP
the mood shifts
objective?
TALKING ABOUT THE THING ABOUT THE THING ABOUT THE THING
VOICE
all these things happen
ABC I TRANSCRIBE
at the same time
ABC¹ COMMENT
'ABCI workflow
NO RULES
HONESTY
HAVE THEY BEEN AFFECTED BY THE PRESENCE?
THE SILENCES
the gap in between is also important
WANT/NEED to recieve them
PERSONAL
Soup mindset
HAVING THE BRAIN SPACE TO
LISTEN + FOCUS
SYNC FOLDER
OTTER
GOOGLE DOC
filtering & loss is fine
THIS AFFECTS THE CONVERSATION
I'm CURIOUS ABOUT FORGETTING, YOU PICK + CHOOSE THE CONVERSATION
BECAUSE IT'S NOT IMPORTANT
OR BY ACCIDENT
TO DO LISTS / NOTES - CHANGES THAT
TICKING OFF
TWO PEOPLE BOTH WORKING ON THIS MEANS THEY'RE OUT OF CONTEXT
THE ARCHIVE
ARE YOU AWARE OF THE FORM WHILE WORKING?
CREATING THE SAFETY? BUBBLE AROUND IT
DOES THIS COUNT?
THINKING ABOUT THE VOICENOTES AS A WHOLE IS WHEN THAT'S A PROBLEM
PHOTOS
WITH NOTES
AT THE END OF LOOK AT THE SAME THING AS ME
WE WERE THINKING ABOUT A FILM. PORCH SITTING
THE MESSAGE
"I'M NOT VERY GOOD AT THIS"
a conversation not being to the point....
CULTURE + LANGUAGE
emotion & intonation
"I MAKE THEM FOR MYSELF"
DOES THIS CHANGE OUR RELATIONSHIPS?
NOT EVERYONE
WHAT DO U WANT? GET 2 THE POINT
getting away from the point
YOU DON'T HAVE TO REPLY NO OBLIGATION
NOT FEELING OFFENDED
WHAT YOU GIVE IS WHAT YOU GET
BUT NOT EVERYONE COMMUNICATES THE SAME
TO SUMMARISE
BETWEEN US RISK = FUN
BUT WITH AN AUDIENCE I'M NOT GOING TO FORCE YOU TO RISK
WE'VE STARTED TO RECORD OUR ART CONVERSATIONS
WHAT NEXT?
A BEAUTIFUL OBJECT
AESTHETICS
"I'VE MADE AN ART"
IS THE WORK ABOUT THE CONVERSATION? OR ABOUT TOPICS IN THE CONVERSATION?
THE NET OF CONVERSATION IS WIDE & THEN WE DIRECT
WE DON'T SIT DOWN AND TALK WITH THE INTENTION OF ART.
LONGER DEVELOPMENT + GROWING THINGS NATURALLY
WE AVOID THE SENSE OF OBLIGATION
SEEING WHERE THE SEEDS GROW TO.
PHOTOS WE TOOK
ALSO FEEL PRIVATE?
STOP TALKING
SOMETIMES IT'S EASY TO OVER COMPLICATE
UNLESS THERE'S A
DEADLINE at the point of production.
WE HAVE TO MAKE A PIECE OF WORK!
ARE THERE
RULES TO THE WHAT
SAPP GROUP?
NO!
NO ROLES
let's see how it grows...
END RECORDING
MATERIALITY IS IMPORTANT

11:11 provided an opportunity to open this conversation up to other artists who understand close collaborative ways of working, the intimacy of the artists' duo and the overlap between personal/professional/ private/public.

The following texts were published on the 11:11 website during the residency period.

Thanks to Incursions, Short Supply, Daniel and Clara and LOW PROFILE for helping us to write these texts.

Meeting with Incursions. **Was this a talk, interview, or conversation?** They have lots of outward facing work but would still be having the same conversations without a piece of art to make. The differences between us and Incursions who are a 'thing', not two people collaborating. We've had to do all these things and voice notes by long distance, whereas Incursions work around the kitchen table, which has a different kind of energy or mentality. There's no difference in making art and talking about their day-to-day lives. **Everything's just a soup. Everything will just crossover and you can't unpick it** and I didn't think you could (before we talked).

Oh, is this an interview?", worried with the format/ interviewing Incursions a bit too heavily when we could have more of a conversation. Important with residency we have a space to just ask questions because that isn't something you can really do just like in a conversation. **If we hadn't set that zoom aside, would they have been willing to go down the rabbithole of self-reflection that they did?** Processing In the moment and reflecting on their work by talking to us.

People seem to be really drawn to the voice notes in of themselves. We're trying to think more about them as a tool of communication or how our friendship has blossomed from that - **protecting the raw voice notes** - plays into the fact that we probably won't show them to anyone. Are we just **getting stuck on the bones of it** (voice notes) rather than the art that will come from it? **How am I talking about any collaboration with you** Grace? Should I be speaking more broadly than just this project? And would that help? Also, am I even able to do that? Because we've not done loads together.

Talking to Archie for the first time, I've never met them. I don't think you had either. I think people can sometimes assume we all crossover, especially if you go to Goldsmiths. 'You must be aware of this person or their work'. No, I've never heard of them. I don't know who they are.

Wanting to give us answers rather than just saying 'no, I don't know'. I should ask more about experiences, specific experiences or examples, rather than trying to get someone to really be self analytical. That information can come out by saying how did that happen? or How did that work? When we're talking about something deep and us not **collectively having a way to talk about it other than these kinds of art ways,** which can be really flimsy and have a mystique about it that doesn't really translate very well when you want a more detailed explanation of something - what did you mean though? I can't quite get my footing with this answer.

INCURSIONS

(I should have taken some notes. But I didn't. So here I am trying to recall what we talked about).

A DIFFERENCE IN NAMING.

Incursions is one entity, distinct from the individual practice of each artist. Kitty and Archie were friends, and they're still friends but met first as friends. Then they became collaborators, communicating via email before living together. James and I met through School of the Damned and then became friends over the course of collaborating. We are two individuals who collaborate, we're never one complete thing.

THAT FEAR OF SOMETHING NEEDING TO SOUND REAL. (THIS ISN'T GOAL-ORIENTED BUT IT ISN'T POINTLESS.)
The conversation you're having is open ended, it turns in on itself and, at the same time, multiplies. How do you make a friendship so real that it deserves funding? Incursion, def: an invasion or attack, especially a sudden or brief one. A name born of an application by the communication of an idea.

TO RID THEMSELVES OF THE HOST. ("A THOUSAND PRINCES BUT NO KINGS.")
When you're walking in a group, someone will be at the front, someone will be at the back, people move around, change positions. A walk is not a tour. Walking, in its actuality or metaphor, is central to Incursions' practice. Co-authored, co-delivered, co-conspired.

A REFERENCE EMBEDDED IN AN OBJECT. (THE PLAYLIST AS INTIMATE.)
Incursions radio is produced for an audience, who don't necessarily participate or co-create. It is made for friends. (Or Incursions realised at some point that it was only their friends that were listening to it.) If a radio show is an exercise in saying something aloud, perhaps to be heard or not. It is a gift, a letter, a voice note. Incursions radio points to source material and by this, doubles that gift. It is sending a friend a song.

IN THE WAY THAT A SCULPTOR WOULD CALL THEMSELVES A SCULPTOR
When attention is given to moments in-between and the gaps between voice notes is nurtured, simply knowing the existence of a project in the back of your mind is the work. As you think about the other person, you collaborate by mulling it all over.

SITTING AROUND THE DINNER TABLE/ SENDING THINGS BACK AND FORTH.
Incursions' working method is an open ended conversation, stewing something organically by giving time to those in-betweens. The individuals collectively point towards a shared object (architecture, music, walking, maybe politics and life experience that have been shared through education) a common goal or experience, communicated towards.

James's and I often point at each other or point at the space in between ("When a finger is pointing up to the sky, only a fool looks at the finger.").

Choosing voice notes is about talking and getting things out as much as it is about listening. Speaking uninterrupted (pre-Zoom noise cancelling) is not something many of us practice that often. Voice notes serve a need of intimacy, time, space, reflection, sharing. It's the sound of someone talking to themselves. A train of thought that runs aloud, as opposed to something that's edited or formalised. In trying to be as honest as possible, we learn how to be authentically careful too.

Our voice notes are sometimes really long and boring, sometimes they don't go anywhere, circling around the same idea without moving it forward or backwards. And so I wonder what a collaboration between us and Incursions would look like, what they would do with voice notes. I wonder how far form can dictate experience.

James and I started sending voice notes to each other because of the School of the Damned radio show, started by Kitty. We wanted to interview different people from SOTD about their experiences and record that. We were going to start interviewing each other but didn't get around to that. I suppose because we got distracted by the form and making friends with each other. But and I do think it's the funny way that things happen, that we started this with Kitty in mind and then it all comes full circle.

ABEL SHAH 11:11 WEEK 2 (13.03)

THINGS FORGOTTEN ARE JUST AS IMPORTANT

AROUND THE KITCHEN TABLE

CONVERSATIONS

EXISTS IN A MEMORY

UMM

LIKE

I'VE TRIED TO BECOME MORE EFFICIENT BECAUSE I'M BLOODY SICK OF MYSELF

(THE WOES OF TRANSCRIBING)

RECORDING
CONSENT
CENSORING

PUTTING SOMETHING OUT

THAT CAN BE TRACED BACK

HOW IS THIS USED + HOW DO I CONSENT?

DO YOU CENSOR YOURSELF IN VOICE NOTES?

WE REDACT THINGS ABOUT OTHER PEOPLE MORE THAN OURSELVES.

I WAS CAREFUL THEN OPEN + THEN EFFICIENT

ANYTHING CAN BE SAID + WE'LL EDIT

PRACTICE + FLOW

these are different headspaces

LEAVING THINGS OPEN

COMFORT OR CENSORSHIP?

OUR PRACTICE + COMMUNICATION IS ALSO THE SAME →

THE IMAGINARY STUDIO

OUR DESICION MAKING IS ALL ON RECORD.

LOOKING AT THE DATA AS A FORM OF CENSORSHIP OR ENCRYPTION

IT'S NOT THIS

IT'S THE PROTECTION

PRIVATE STUDIO // SHARED PROPERTY.

IT'S THE OFFSHOOTS

BUT THIS ISN'T TO BE SHARED - IT'S NOT INTERESTING - IT ISN'T THE POINT

PLEASE DON'T SHARE THESE ON SOUNDCLOUD.

CONTRACT

THE PROCESS OF WRITING →

WHEN DO WE GET TO THE

ART ?

OUTPUT

ABEL SHAH

IT KIND OF JUST HAPPENS...

AN IDEA
RESEARCH
CONVERSATION

AN 'AHA' MOMENT

YOU WAIT FOR?

IT NEEDS THIS OR THIS

a moment where things just click!

SOMETIMES YOU NEED TO LET GO OF EXPECTATION

DECISION MAKING

WE PICK A TEXT EACH WEEK + FEED THAT AROUND IT.

A STRUCTURE + SPACE TO DEVELOP AROUND THE WORK

FINDING TIME TO WORK ON SOMETHING

DAY

THE MEETING IN THE MIDDLE

PULL & PUSH

OF TWO PEOPLE WORKING TOGETHER + ALIGN

DIFFERENT WAYS OF WORKING THAT

BUT FOR A LONG TIME WE DONT HAVE AN OUTPUT.

experience

STEPPING BACK

stewing

an idea is the same as making A WORK.

EXPERIENCE IS ALSO ART.

COLLABORATION

BEING WITH PEOPLE.

MAYBE YOU'RE ALSO ALREADY MAKING THE WORK?

DOES NOT BEING TOGETHER PHYSICALLY HAVE AN IMPACT?

finding other ways to communicate IS THE WORK

PHYSCIC FACT.

TAKE VR HANDS OFF MANAGING!

WE NEVER HAVE THE SAME IDEA

ONE PERSON INSTIGATES SOMETHING.

SHARING SOMETHING

IT'S A SUMMARY OF TWO PEOPLE

SHARING THE STUDIO.

MULTI-MEDIA

IT WAS MY IDEA BUT IT'S OUR IDEA NOW.

"COMPROMISE IS TWO PEOPLE NOT GETTING WHAT THEY WANT"

LOL. NO.

THE CURRENT VERSION

GROWING SOMETHING TOGETHER

IT'S ABOUT DIFFERENCE AS MUCH AS SIMILARITY.

IT'S TWO PEOPLE GETTING SOME OF WHAT THEY WANT + SHARING IT

BUT NOT EVERYTHING.

THERE'S NO RIGHT WAY!

IT FITS FOR A TIME & SHIFTS + CHANGES

SCALING DOWN

READING BETWEEN THE LINES HAPPENS WHEN THERE'S MULTIPLE LINES.

DOUBLING + THE SPACE BETWEEN THE GAP TWO THINGS

LOTS OF THINGS NEXT TO EACH OTHER TO INCLUDE DIFFERENT IDEAS

+ GETS PICKED UP.

THE IDEA SITS ON A SHELF IN THE STUDIO

ARCHAEOLOGY OF A TEXT

CONFIDENCE

TO NOT PUT TOO MUCH IN. OR TO PUT A LOT OF STUFF IN.

NOT EVERYTHING HAS TO BE SEEN.

EXPERIENCE

+ COMMUNICATING THAT

FOR EXAMPLE IN AN APPLICATION.

ONLINE STUFF....

TRANSLATE DOCUMENT CONVEY

HAVING A COMPLEX CONVERSATION

THAT STILL MAKES SENSE TO THE VIEWER.

IT'S ALWAYS SHIFTING SO YOU CAN'T SUMMARISE IT

A TRANSLATION OF A TRANSLATION OF A TRANSLATION OF A TRANSLATION

POINTING TO DIFFERENT THINGS + HOPING THAT SOMEONE GETS THE SPACE IN THE MIDDLE

MEMORY + REMEMBERING

WANTING CLEAR DOCUMENTATION

LIVENESS + TRUST

THE FAILING OF DOCUMENT IS THAT ITS NOT THE ORIGINAL.

POWER BY REVALING TO IT.

GIVING IT

YOU'RE NOSTALGIA

BUT WE DON'T WANT

IS LIVE-NESS IMPORTANT?

IT IS FOR WRESTLING!

+ YES IT IS FOR VOICENOTES.

RISK? HONESTY?

IS INTONATION IMPORTANT?

"PADDING"

THROWING YOURSELF INTO THE VOID + HOPING YOU'LL BE CAUGHT.

COMMENTING ON THEM, CONJURING

THE ORIGINAL, BACK IN THE ROOM.

PAST SELF TO THE PRESENT

DETATCHING

CLARIFYING, GOING BACK

PROCESS

DOCUMENT

MAKING SURE WE CAPTURE EVERYTHING + DEAL WITH IT LATER.

SHORT SUPPLY

THE CURSE OF A NAME

Two people thought of as an organisation, or a body (rather than an artists duo):

Anonymity as an umbrella is protection from the outside world, gives you the slightest remove. This works for them, not having their names to something. Having a voice within a piece of work/an organisation, compared to adding your name to that, feels free despite not being The Individual.

These multiple voices are coming up in our work at the moment. Names removed but distinct, wanting the spotlight, not wanting the spotlight. It's not important, who said what, really, it's only important that there was a dialogue or a conversation. This, for us, goes back to hosting each other, that there are two voices having this conversation.

When applying for things as Short Supply, there's more weight. They are positioned within the art world, they've positioned themselves and other people see their positioning. Not as an artist, not as a gallery but as this stepping stone between things, like graduating and (whatever is after that).

(The power they have given themselves by creating themselves: Oh, what's that? I'll look that up.)

They carved out this thing for themselves. They are both able to operate in that entirely, with anonymity they can still do the things that they want to.

At two ends of the spectrum: We are completely removed from each other, in terms of space. We are opting into talking, going in and going out at anytime we choose. Whereas all of their work and life is wrapped up in this one thing. There's no distinction between the two sometimes. How much time they spend together and how they felt about it, that everyone talks about it but they don't care or don't think it's that interesting to talk about, that stood out to me.

Duos have a lack of boundaries and how comfortable we are with that is a big question. Everyone's kind of been like, Yeah, I guess we don't really know. And that's something we try to figure out.

Just a tone shift. Stripped of art talk or any kind of pomposity, not spending time as a duo in deep philosophical conversations (although they may have them). It's more like: We're sparking each other's creativity and imagination through practical things that we can do to be sustainable or to facilitate other artists. Everything they do strengthens this foundation that they have. And that gives power to everyone that's around them. I think that's really lovely. This isn't really something you can write down.

That felt more like friends chatting. Getting into the nitty gritty of boundaries and their very unboundaried way of working. **Short Supply as a name to hide behind.** A conversation about our piece of work - whether our individual practices are involved or not.

Within Short Supply, their individual practices don't have the answers. Short Supply is almost a separate entity, they can put themselves in 'it's' shoes and think about what 'it' might think. Different from any of the other people that we've spoken to.

They seem to give up everything to Short Supply. Not having your own personal gain from this thing. Being completely separate but also being really willing in this very communist way. **You're a part of it and 'you' doesn't exist when Short Supply is there.**

'We don't know the answers' and 'pointing to each other'. I don't have the answer, but you might. They don't necessarily ask each other questions or defer to each other, but they just step in and have synchronicity, or flow.

We are two individuals working together as opposed to the very other end of that, which feels like Short Supply: **there are no individuals involved with it.** What will change as Short Supply grows and gets bigger? they're only held accountable to the other person, or they have been so far. How might that change over time? Clearly they trust each other as two individuals to hold on to the group goals.

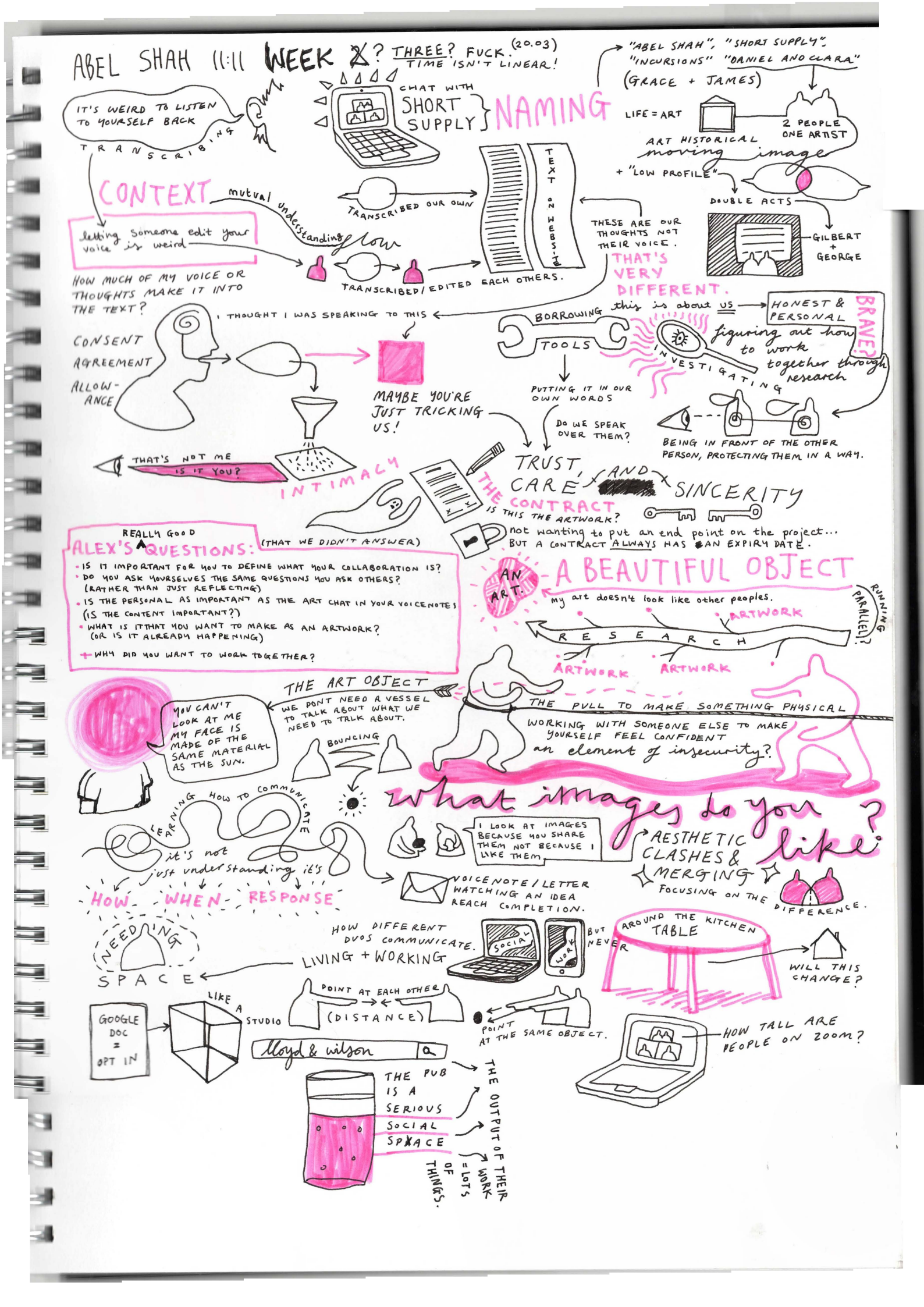
Practical thought about **interests** and **flow**. For some duos, **they've come together because of a shared interest.** Identifying why different people come together and that being the form of their collaboration. Short Supply being a proximity thing, them **being in the same place at the same time.** Incursions **being a shared interest, having very similar kind of references**. Abel Shah **maybe being a mixture of the two.**

How we relate to that - our interests or our aesthetic language, for lack of a better term, our art language and interests being quite different and that being important. Also the proximity not being there. Those things don't blend into each other.
Pointing to things. The collaboration or the form of the thing. **We had a conversation a while ago about the voice notes not being the thing. What are we looking at? What are we pointing towards?**

Short Supply seems like a shared interest in giving a platform to artists, that's what they both want. Incursions seem like they are pointing towards some very clear aesthetic that they both share. This feels a lot like the flow that we've talked about with different duos and in the whatsapp group. Not being sure what that is for us, other than our admin flow and communication flow being a thing in itself.

Is it important for you to define what your collaboration is?
Do you ask yourselves the same questions you ask others (rather than just reflecting)?
Is the personal as important as the art chat in your voice notes (is the content important)?
What is it that you want to make as an artwork (or is it already happening)?
Why did you want to work together?

What do you edit our of your artworks for the sake of boundaries/privacy?
Do you refrain from making work during extended periods of research? If so, how?
What's a piece of work that you've made that's closest to an eye looking at itself?
Does Abel Shah have one voice, or is it a conversation between two voices?


ABEL SHAH 11:11 WEEK 2? THREE? FUCK. (20.03)
TIME ISN'T LINEAR!
"ABEL SHAH", "SHORT SUPPLY", "INCURSIONS" "DANIEL AND CLARA"
(GRACE + JAMES)
NAMING
CHAT WITH SHORT SUPPLY
IT'S WEIRD TO LISTEN TO YOURSELF BACK
TRANSCRIBING
LIFE = ART
2 PEOPLE ONE ARTIST
ART HISTORICAL moving image
+ "LOW PROFILE"
DOUBLE ACTS
GILBERT + GEORGE
CONTEXT
mutual understanding
letting someone edit your voice is weird
TRANSCRIBED OUR OWN
TRANSCRIBED/EDITED EACH OTHERS.
TEXT ON WEBSITE
THESE ARE OUR THOUGHTS NOT THEIR VOICE.
THAT'S VERY DIFFERENT.
HOW MUCH OF MY VOICE OR THOUGHTS MAKE IT INTO THE TEXT?
I THOUGHT I WAS SPEAKING TO THIS
CONSENT
AGREEMENT
ALLOW-ANCE
MAYBE YOU'RE JUST TRICKING US!
BORROWING TOOLS
this is about US
HONEST & PERSONAL
BRAVE?
INVESTIGATING
figuring out how to work together through research
PUTTING IT IN OUR OWN WORDS
Do WE SPEAK OVER THEM?
BEING IN FRONT OF THE OTHER PERSON, PROTECTING THEM IN A WAY.
THAT'S NOT ME
IS IT YOU?
INTIMACY
TRUST, CARE AND SINCERITY
THE CONTRACT
IS THIS THE ARTWORK?
not wanting to put an end point on the project...
BUT A CONTRACT ALWAYS HAS AN EXPIRY DATE.
REALLY GOOD
ALEX'S QUESTIONS: (THAT WE DIDN'T ANSWER)
• IS IT IMPORTANT FOR YOU TO DEFINE WHAT YOUR COLLABORATION IS?
• DO YOU ASK YOURSELVES THE SAME QUESTIONS YOU ASK OTHERS? (RATHER THAN JUST REFLECTING)
• IS THE PERSONAL AS IMPORTANT AS THE ART CHAT IN YOUR VOICENOTES (IS THE CONTENT IMPORTANT?)
• WHAT IS IT THAT YOU WANT TO MAKE AS AN ARTWORK? (OR IS IT ALREADY HAPPENING)
+ WHY DID YOU WANT TO WORK TOGETHER?
AN ART.
A BEAUTIFUL OBJECT
my art doesn't look like other peoples.
RUNNING PARALLEL?
ARTWORK
RESEARCH
ARTWORK
ARTWORK
THE ART OBJECT
WE DONT NEED A VESSEL TO TALK ABOUT WHAT WE NEED TO TALK ABOUT.
YOU CAN'T LOOK AT ME MY FACE IS MADE OF THE SAME MATERIAL AS THE SUN.
THE PULL TO MAKE SOMETHING PHYSICAL
WORKING WITH SOMEONE ELSE TO MAKE YOURSELF FEEL CONFIDENT
an element of insecurity?
BOUNCING
LEARNING HOW TO COMMUNICATE
it's not just understanding it's
HOW
WHEN
RESPONSE
what images do you like?
I LOOK AT IMAGES BECAUSE YOU SHARE THEM NOT BECAUSE I LIKE THEM
AESTHETIC CLASHES & MERGING
FOCUSING ON THE DIFFERENCE.
VOICENOTE / LETTER
WATCHING AN IDEA REACH COMPLETION.
NEEDING SPACE
HOW DIFFERENT DUOS COMMUNICATE.
LIVING + WORKING
SOCIAL
WORK
BUT NEVER
AROUND THE KITCHEN TABLE
WILL THIS CHANGE?
GOOGLE DOC = OPT IN
LIKE A STUDIO
POINT AT EACH OTHER
(DISTANCE)
POINT AT THE SAME OBJECT.
HOW TALL ARE PEOPLE ON ZOOM?
lloyd & wilson
THE PUB IS A SERIOUS SOCIAL SPACE
THE OUTPUT OF THEIR WORK = LOTS OF THINGS.

Daniel and Clara

Dear Daniel and Clara,

We've been given space for the intuition of routine and rhythm, by the time on our 11:11 residency - but it looks very different to long walks in beautiful landscapes. We have a reminder of the other person, going through the flow of admin tasks. It struck us that intuition could also be the following of a theoretical or research-led idea. How do you feel about admin? The practical parts of making art, like to-do list and email writing? Do you approach this like you do the landscape?

Individually we're both participatory artists and collaborate on artworks with lots of other people. Often, the focus of the artwork is about process over outcome and we've discussed that one can end up creating really ugly objects because of that. Your work is different, you create such beautiful objects and images which are often devoid of other people. Though the more we think about it, the more the rocks, the hills and the fires that feature in your film feel like actors, participants or collaborators - would that be fair to say? If so, does that make Daniel and Clara the director? Facilitator? Or co-creator among a process outside of yourselves?

This participatory practice we (James and Grace) each have, means we often look at artworks and ask where the people are. We thought about the rituals you reflect on in your work and wondered how you feel about the connecting with the locality and community attached to those rituals. We asked ourselves: Is Daniel and Clara's obsession with landscape trying to ground themself in a place? Maybe doing that as a way to try and find meaning? These aren't necessarily questions for you, but we were interested in thinking of your work through the history of displacement you mentioned in your talk. Since we (Grace and James) work together long distance, it got us thinking about living together and being in the same space and what that would do for our communal practice.

We initially shared your work with each other due to your idea of 'two people and one artist'. We couldn't unpick your artwork as the input of two people (something we really love about artist duos) but were also struck by the 'doubling' within your imagery, such as bodies mirroring each other in film. A synchronicity or unison is something we see in artists duos that have worked together for some time. As a relatively new working duo we often turn to each other and say *What do you think? What's your take on this? Your worldview? What is that compared to mine?* But we were interested in the confidence of your use of 'we' in your artist talk and how so much was equally shared. Do you think this has changed over the course of your work together? Is it in flux? Do you ever fall in and out of sync?

At the same time, we wondered if there are on/off states of this, some of our imaginary questions initially included: *Are there times when you do disagree? How does disagreement happen as one artist arguing with themself? Is there something of performance in what you do? Does Daniel and Clara get time off?* This line of questioning reminded us of the conversation we had with Short Supply, who stated that many people raise questions about how much time they spend together/how close they are/how *on earth* they do it, which Short Supply weren't interested in answering, they were more keen to talk about the work they do. With this in mind,

we became aware that over the course of our residency, by looking at artist duos, we'd come to focus on the form or process by which artworks get made, rather than the work itself - Is this something you find problematic when talking to people about what you do? We imagine answering the same questions about yourself gets old fast.

For us, talking to artist duos has been about learning what kind of artist duo we'd like to be, within that we've come to see working methods that blur the line between the individual and collective, something we also deal with in other collectives we're a part of. It's interesting to pull apart our own comfort,discomfort and uneasiness within that, we aren't sure if you even identify as an 'artist duo'. Highlighting our own unease, our conclusion to the text we wrote in response to your talk reads:

The conversations that we have, we can make that part of the work, with them, it's one voice making one piece of work, which I think is the extreme of one way of working together. And it's not the extreme that I think we would ever reach or want to reach.

We've been unsure how to write this text, as we aren't connected with you directly, which feels odd to us, sending something into the void, but also a fitting for the form in which we experienced your work, from behind a screen alongside other strangers.

We hope our unsolicited letter reaches you well and that the advent of spring makes your daily walks brighter,

Grace and James.

LOW PROFILE

I am not often put in the kind of organiser role so that was a bit stressful, I was just like, please, please everyone just meet each other and know each other already.

Them working long distance, and how similar that is to how we've been working. The parallels of going from vast distance to very close to vast distance again. The amount of time they spent together and how they've remained working, that useful thing about how they adapt. The core thing is having time to collaborate.

It's funny that they had done work near you, and obviously Plymouth, near me. They're this middle ground, we can have this unified geographic understanding within the conversation, because we've all touched base with each other without knowing.

(This part is true >>) LOW PROFILE is the two of them and always has to be the both of them. (This part isn't quite true >>) It can't be one of them that goes to a thing. (It can actually be (and sometimes has to be) only one of us that goes to a thing. In general, we DO prefer to present at things together, or attend meetings etc together, but there are times when this isn't possible, and we will still go ahead.) I don't think I'd want to talk on behalf of the two of us at a thing - Is that because I wouldn't want to do that? Or is it that within our work it's integral to have a conversation? 'Catching the other person' is so integral to what we've done so far. Can the ocean become a droplet? When one of us leaves, do we take everything with us? And then when we re-enter the collaboration, that droplet becomes the ocean again? Is something lost in that? Can one person represent two people or the entity that they're a part of, effectively? If you're presenting yourself as one artist, can one of you talk about that artist without the other one? LOW PROFILE made it evident that you couldn't and it's so important that it's both of them.

They talked about people's reaction to them as a duo, people wanting to peer in behind the curtain; what's going on? Are you lovers? How do you work? Do you live together? What's interesting to people when they look at our work, or in the future, are those questions we would be asked? And is that interesting to me? I don't think it is.
That's the move that we made in 2013. We'd like to take us out of the work. For me, they make work, but they are not the work. We are not the focus of the work. Our conversations are the focus of the work. I think that's a different thing. I think someone looking in from the outside may judge it as: Oh, you're really self indulgent, or like, this is too meta. It's all about you. And it's not about us, it's about our conversations and relationship. It's about more than just these two artists.

I don't know if they would call themselves participatory because they made some real distinctions between like collaborators, participants, and artists, which is really useful. Their model of doing stuff makes sense, really clicks in with how you should operate as an artist. That's partly why I'm drawn to them, like our politics are kind of the same in many ways. So I can trust them as artists. A lot of the work has this gentle quality to it. It's just like spot on. It's exactly, it just clicks, I think. I'm like, Oh, that piece of work just clicks. It's like, everything falls in place. And it's so clear, the end point of a series of conversations or work or research, to get to that point. Both aesthetically, and everything behind it, it's so distilled to the perfect end point.

As a piece of work, their survival books. That's playful and gentle, but it's also really punchy. It fits perfectly within their world and their collaboration as LOW PROFILE.

The duos thing that they were doing (Double Acts), and we didn't get to ask them this, but I was thinking with that performance, did you record? Perform live? There's a speech they read. We did talk about boundaries but have you removed yourself slightly? Oh, is that you? If you listen to the raw audio, you would hear what we consider the voice notes.

The emails, the subject headings one, that's one of those pieces of work. I'm like, you've nailed it (if only if that doesn't exist and we had that idea). I'm so grateful that it exists, and that you've done that and we can look at it. We're being selective about trying to put stuff in and that's a great way to do it. You're giving everything but giving nothing at the same time. What a balance.

I'm so glad that we spoke to them. What struck me was their confidence in working together for such a long time, they just had this real aura of calming you with their confidence. I definitely felt I could ask them lots of questions and was very comfortable with testing those questions, even though I was meeting them for the first time. I love that they mentioned that they also did a similar thing to us. Obviously there are huge overlaps in the work that they do and the work that we do. In terms of putting the focus gently on communication and the communication that happens between two people.

They echoed some of the stuff that we've heard from other duo's who have come together out of shared mutual interest or friendship. Whereas that wasn't the loudest part or wasn't the focus of us coming to work together. We relied on each other's skills, our practical skills to get stuff done. I love that they were also obsessed with being two, being a double, a double act as they're like referencing their body of work. They said they use the subject titles of emails, which is just like a lovely analogy for what we're trying to talk about in terms of boundaries, and showing a hint, but not showing the whole thing, which is just really useful. And it's so complete, it's like we did this, because this made sense.

They wrote contracts with some collaborators and with participants. There seems to be a line, a subtle line between who you talk about as a collaborator, and who you talk about as a participant. I'm interested in the fact that they might work together in a closed way and then deliver work to a public, whereas I think in a lot of this residency we've been trying to co-create things with people alluding to consent and transparency, in a way that doesn't feel like we're artists with a fully formed project because we're not, we're researching, and we are going to get things wrong or complicate things. To me it feels really exciting at the moment, but I imagine there's a progression further down the line, and we do have more of an imaginary Manifesto.

They can point to something, an idea, and say that is a LOW PROFILE thing. Which reminded me of how Short Supply talked, that your duo or your organisation name is a separate entity to you. It has its own tastes and wants and needs and you two people come together in that thing. You service that thing, and you water it, and you feed it and you give it a little house. Sometimes you don't talk to it for a few months. And that's okay. But you know when an idea belongs to it, and you'd need to take it there. They were so rooted in their commitment, and communicating their commitment to each other, in agreeing times, and durations of one day a week that they might work together.

In 2013, they decided to take themselves out of the work. I think artists that make work about themselves or collectives that do, or stuff that's quite autobiographical, get a little bit of flack for talking about itself, I've definitely had that criticism in the past. They've also gone through these different chapters of different ways of working. Living together, not living together, living in different countries, communicating via email, and both chipping in at different times being different levels of busy-ness. They've navigated that for such a long period of time (in my head). I think a lot of that is down to their communication, their confidence and putting things on the table. I'm thinking of extending that analogy of talking around the kitchen table to putting things on the kitchen table - having your cards there in some visual way. Not keeping score.

Connecting with other duos. Having two other people that mirror you and can create this more complicated relationship but can relate to your experience of being a duo. If you're an individual artist, it's important to be around other artists to be able to talk about being paid nothing and working too hard. It hadn't acekard to me that being a duo, you also need to be around other duos, to be able to have that same kind of peer support and communicating about your process.

It's not LOW PROFILE, if it's not both of us. I thought this was a really clear statement about what they do and how they feel about their work. Whereas there are other duo's that, one of them might give a presentation and the other one wouldn't be there or they'll take meetings separately because they could. In the future would one of us attend and the other one not? (Having a filter using analogy is pointing to things that aren't themselves), I'm excited to get towards that point, I suppose. When do we stop pointing at each other, or the space in between us? And when do we start pointing at the trees or the sky?

I'm not researching the duos that we talk to before we talk to them, because I want it to be equal. I want to feel like we're hosting each other in conversation. It seemed like LOW PROFILE didn't need to rehearse. Whereas maybe I still need to put a bit more work into it.

ABEL SHAH 11:11 WEEK 4 (27.03) (MORE SPECIFIC Q+A)

WHAT DO YOU EDIT OUT OF YOUR ARTWORKS FOR THE SAKE OF BOUNDARIES / PRIVACY?

IT'S NOT EDITED OUT IT'S JUST NOT THERE TO BEGIN WITH

drawing AS PERSONAL INTUITION — OTHERS CAN'T... (I CAN) VIEWING FROM A DISTANCE

I'M PRIVATE IN MY LIFE & MORE OPEN IN MY ART

HIDDEN PROTECTION — LAYERED. — AND SPEAKING TO SOMETHING LARGER THAN OURSELVES

writing PART INSECURITY

LIKE BUILD STUFF & WE NAME THEM — OTHER PEOPLE HELP US BUT THEY'RE FRIENDS, NOT SERVICES

USING SOMEONE'S VOICE BROUGHT UP QUESTIONS FOR RESEARCH.

A LARGER SET OF EXPERIENCES RESEARCH

BUT WE DONT TALK ABOUT PEOPLE SUBMERGING

WE CAN'T HAVE A VOICE FOR OTHER PEOPLE

WE'RE CURIOUS

IT'S A THEORY - A FEELING - AN IDEA.

DO PEOPLE UNDERSTAND WHAT THEY GET THEMSELVES IN FOR?

CREDIT OWNERSHIP AUTHORSHIP

PERSONAL — GENERAL / RELATABLE — THE STRUCTURE

WE MAKE WORK ABOUT LANGUAGE

BY TALKING ABOUT OURSELVES WE LEARN AND RELATE TO OTHER PEOPLE

A SPARK

WE ALL EXPERIENCE IT [redacted] SO WE'RE TALKING ABOUT EVERYONE BUT ALSO NO ONE

NOT CONSCIOUSLY

WE GO THROUGH WAVES

RESEARCH / ART MAKING

THE LINE IS FUZZY

BUT THE PROCESS IS SIMILAR.

PRINT MAKING DRAWING CRAFTING. ← THINKING THROUGH MAKING

A FLAWED QUESTION:

DO YOU REFRAIN FROM MAKING WORK DURING EXTENDED PERIODS OF RESEARCH? IF SO, HOW?

THESE TWO THINGS OVERLAP.

READING
WRITING
CONVERSATIONS
LOOKING AT THINGS - FILMS / ARTWORKS

THE ARTWORK MAKES ITSELF IN MY MIND.

IT'S HARD TO MAKE "THE ART" IF I'M NOT IN THAT BIT OF THE [redacted] PROCESS.

this is a practice

IT'S ONGOING - EACH PROCESS LEADS TO THE NEXT

DIVERGENT ROUTES BUT THE SAME THEME

MAKING RESEARCH MAKING RESEARCH MAKING RESEARCH

WHAT'S A PIECE OF WORK THAT YOU'VE MADE THAT'S CLOSEST TO AN EYE TRYING TO LOOK~~ING~~ AT ITSELF?

WE DID A YEAR LONG RESIDENCY THAT 'ENDED' IN A BIG MULTIMEDIA ARTWORK

THE WHOLE TIME PERIOD IS AN ARTWORK

getting close to the process

HOW YOU MAKE / WHAT YOU MAKE AFFECTS THE PROCESS.

WE MADE LOTS OF SMALLER THINGS IN A SERIES

THERE'S SOMETHING 'PAINFUL' OR FRUSTRATING IN THIS PROCESS.

IT WAS A BIT PAINFUL WHEN THE OBJECTS NO LONGER NEEDED US.

THE IMPOSSIBILITY

WITHOUT US PRESENT.

AT ONE POINT THE ARTWORKS SPOKE TO EACH OTHER

ONGOING LEARNING

BUT ANYTHING THAT BUGS ME CAN BE TAKEN INTO THE FUTURE.

WHO SAID WHAT?

WHO DID WHAT?

THE HAND OF MAKING

IT'S A THING THAT ENCAPSULATES VOICES

DOES ABEL SHAH HAVE ONE VOICE, OR IS IT A CONVERSATION BETWEEN TWO VOICES?

THERE'S ALWAYS MULTIPLE VOICES IN A THING

an active striving for

ACCUMULATION

WE ENCOURAGE EACH OTHER TO USE OUR VOICES.

WE EVEN MAKE STUFF SEPERATELY THAT FEELS PART OF ABEL SHAH.

THIS GOES BACK TO THE FIRST QUESTION...

ABEL SHAH

ENCAPSULATING MULTIPLE THINGS

CONSISTENCY ≠ SINGULARITY

MULTIPLE VOICES ONE MOUTH

ALEX DID A DRAWING OF THIS TOO.

What do you edit out of your artworks for the sake of boundaries / privacy? This makes me think more about the things that are not put in, they're not necessarily edited out but they're not put in from the start of an artwork.

I'm quite a private person in my life but when it comes to anything to do with art it's probably the thing I'm most confident in and can be most open about myself in this context; I probably have less boundaries within my art practice than I do within my life. I might have a nervousness, or, not feeling confident (about certain aspects of my art) but that's not necessarily boundaries, that's just not sharing something publicly because I'm not ready to.

I think that the content of the work that we've made has got lots of different layers to it so it can be about lots of different things. There's a lot of individual personal reasons why we're interested in certain things and those personal stories are there in the work, but because it's layered you can submerge personal stories into this wider content. It's still there, you've just been able to shift the perspective slightly, so that these things aren't seen as personal directly, it's encased. I think there's a lot of layering, to protect those elements. But I don't think they're removed. Maybe hidden.

We do talk a lot about hidden truths and invisible structures and forces in our work.

If you're using other peoples' experiences, are there boundaries that you would be thinking about for them? I don't think it's about using other people's experiences in our work, it's about researching and thinking about things in a larger way. I don't think we ever make work that can be representative of a group of people or talks about a group of people necessarily. Our work is more about talking about an idea, a force, a feeling, a power structure that is in place. I don't think we can have a voice for other people, but we can think about the stories we're told, throughout history or throughout our existing experiences and it's about how we interpret those things. In the end, it's our work and we are responsible for what we put into our work and how we get across those things to an audience, without enforcing some kind of belief system or interpretation of the work.

If you're asking someone to share their (personal) experience, especially in an 'art context', what are the ethics involved with that? Last year we did a lot of research around collaboration and the ethics involved in this during a month-long residency at The Newbridge Project. And that spurred us on to think about how you can work with other people without 'using them'. This idea of credit, ownership, authorship, came up a lot. And safeguarding other people's experiences; Do people understand what they're getting themselves in for when you're asking them to come and do a workshop and chat about something? We're going to take some pictures and then it's online, and other people are suddenly using writing about it in a completely different way.

What do you think of boundaries, whether it's like your boundaries or other people's boundaries? We've been making work about language for the past few years, we both have very individual experiences of language, what that means to be the people that we are and how we've experienced that. So these are very unique, personal individual experiences. But they are also completely universal in the way that everyone has some relationship to language - not the same language, not the same experience. So our personal experiences are there, but other effects of language, like the gendering of language or how language can force you to feel completely suffocated and not have a voice, these are very personal things. But we know that these are things that other people experience and these sorts of things that we talk about, those conversations are part of the work.

I think through personal experiences, realising that other people might have similar experiences. Language is a really good example because we have different experiences. And the racial implications of language, that my experiences are very different to another person who's had experiences through the racial implications of language. But that it's a structure and the overarching structure is something that we're interested in - where do these structures come from? What is the history of this really obscure science of language that is so little known about? What we understand of the violence, that it's implied and what it implicates. So we're talking about everyone

and at the same time, no one in specific.

FINAL CHAT - ABEL SHAH - 11-11

THE WHATSAPP EVENT

you experience time differently

MESSAGES OVERLAP

hard to keep attention

KEEPING GROUP CHAT OPEN

ENERGY!

COMPARED TO OTHER GROUP

HOW WOULD IT WORK IN THE FUTURE?

WE KNEW THE PEOPLE CONTRIBUTING

SELF-REFERENTIAL, CREATES A BARRIER

& OTHER THOUGHTS

for reflection

LISTENING +

THE PEOPLE THAT KNOW EACH OTHER ARE ALWAYS MORE COMFORTABLE TO ENGAGE

DIFFERENT LEVELS OF ENGAGEMENT

SPEAKING

IN A REAL-LIFE EVENT THIS IS ALSO HARD.

MORE AWARE OF RECORDINGS (NERVOUS?)

ON SCREEN

"I'M TOO NERVOUS TO SEND A VOICENOTE"

helpful TEXT

THE BUBBLE

WE'RE SO COMFORTABLE WITH THE FORM

SEND A PHOTO!

- PROMPTS
- HOSTING
- LEAVING SPACE FOR A RESPONSE

(PORCH SITTING.)

NOT HOSTING! WE MADE THIS SPACE, WE'RE IN IT TOO.

not forcing our own structure.

IT HAS IT'S OWN LIFE.

DROP & CATCHING

+ LINKS IN THE CHAT

WHATSAPP HOLDS LOTS OF THINGS — NOTHING IS PRIORITISED

GETTING THE BALL ROLLING

CHAT WITH LOW PROFILE WAS GREAT!

(WE WROTE A TEXT ON THIS SO I WONT DRAW IT ALL OUT)

VERY USEFUL, NICE CHAT!

TRANSCRIPTION OF Q+A WITH ABEL SHAH

IT'S FINE BUT I REALLY DON'T LIKE IT

LEARNING LETTER TO D+C (REFLECTIVE OF THEIR PRACTICE)

ACADEMIC PAPERS

ON WHY PEOPLE DON'T LIKE READING THEIR OWN TRANSCRIPTION

LISTENING TO YOUR OWN VOICE.

CONFRONTATIONAL

ESP TO PEOPLE WHO DON'T SPEAK ENGLISH AS 1ST LANGUAGE

no context, intonation + focusing on our own thoughts

TRYING TO CO-PRODUCE PEOPLE'S CONVERSATIONS WITH THEM, WITHOUT DEMANDING LOADS OF THEIR TIME.

THESE ARE ME REFLECTING, SEEING HOW YOU'RE PERCEIVED AS OPPOSED TO JUST WHAT YOU SAID

THESE DRAWINGS

MORE USEFUL? INSECURITY?

SOME PEOPLE ARE REALLY GOOD AT SPEAKING

thinking aloud

PERSONAL

JUMBLED

"sometimes I start at the end"

I KNOW WHAT I'M TRYING TO SAY BUT I DON'T KNOW HOW TO GET THERE

TO UNDERSTAND HOW YOU ARE PERCEIVED ↑ WORDS

I THINK I MAKE SENSE

CONFUSING / WEIRD

DISCOMFORT

EVENT → RECORD → TRANSCRIBE → EDIT → NO CONTEXT → LISTEN/READ (AUDIENCE)

SPEAKING TO HAVE A CONVERSATION ≠ SPEAKING TO MAKE A TEXT

PURPOSE

WE AREN'T INTERESTED IN TRANSCRIPTION (OR TRUTH?)

IT'S ABOUT THE PROCESS

(INSERT BIG PHILOSOPHICAL IDEA ABOUT TRUTH)

IT'S BEEN USEFUL FOR US TO BOUNCE IDEAS AND METHODS AT ABEL SHAH

DOES THIS WORK? MAYBE TRY THIS.

THE ARCHIVE

THIS ISN'T 'TRUTH'

You LOSE:
- INTONATION
- CONTEXT
- FLOW
- TONE

WE KILL OFF THE 'TRUTH' (OR ORIGINAL) BECAUSE WE TRUST THE JOINT PROCESS + REPRESENTATION

ON THE WEBSITE EACH ARTIST HAS A PAGE WITH A BUTTON.

DO YOU FEEL LIKE YOU'VE REACHED YOUR GOAL OF WANTING TO MAKE A PIECE OF WORK?

I JUST WANT SOMETHING TO HOLD!

yes!

A BEAUTIFUL OBJECT FEELS ~~LEFT~~ LESS FAR AWAY.

WE MADE 11:11 RES INFO A LONG PDF (TO DO LISTS)

WE'VE DONE IT!

I HAD THAT ANXIETY OF WANTING TO MAKE SOMETHING

ARCHIVING / COLLECTING

A PILE OF MATERIAL

MOUND

THIS IS WHERE DEEP LEARNING HAPPENS.

(& HAVING THAT LEARNING REFLECTED BACK, REASSURING)

PROVING SOMETHING? IS THIS MORE COMMON ONLINE?

DOMESTIC / ONLINE RESIDENCY

ANY OF THESE PAGES COULD BE A WORK, INSTAGRAM POST, TEXT, IMAGE, EXPANDED OUT + OUT + OUT

THANK YOU FOR A LOVELY RESIDENCY!

~~Completed before 1st of March/ Res actually starting?~~

- ~~Contact artists/ give list for Res organisers to contact on our behalf~~
- ~~Completely upload resources of things to a storage cloud online that we can both access that is well protected/private.~~
- ~~Transcribe all voice notes using otter - set up a new otter account?~~
- ~~Have new images to use for project that don't involve mozilla (i love what you're doing Grace, let me know if i can do anything, I'm a bit out of the loop with designing things - my mac doesn't have any programs for that)~~
- ~~Send bios off for insta / website takeover type thing~~
- ~~Get a good handle on what the website is/ how we use it/ get all logins etc.~~
- ~~Read "S" book.~~
- ~~Buy sync membership? Buy Otter membership? - when does this need to happen and how long will we need to use these for?~~

- ~~SEND EMAIL - bios and ask about info for site + we want to do visual research + whatsapp group (help!)~~
- ~~GET OTTER - gmail grace and james email~~
- ~~GET SYNC -~~
- ~~SORT odd file types so they can be uploaded to Otter and SYNC~~
- ~~Organise with Kitty a zoom x4, message to ask about what they do together/work together - how much is it about them how much is it not. How did they find the residency - organise a week day evening this week~~

- ~~Have copied and pasted the transcribing started a while ago (/34)~~
- ~~Think I've gotten all of the .ogg files converted + deleted from sync~~
- ~~Transcribed up to (including) - finished 29 (started listening on 1.5 speed x)~~
- ~~all the voice notes (up to 34) in my Otter account so they're ready for editing~~

~~To Do Weekend 2:~~

- ~~Record conversation with Giulia (Saturday)~~
- ~~Grace record some thoughts about Incursions chat (& James if you want to)~~
- ~~Grace send voicenote to the group chat~~
- ~~Grace send a message to short supply~~
- ~~Post some photos to the 11:11 insta story (Grace will do this weekend)~~
- ~~Download all the completed otter transcripts & upload to sync~~
- ~~Continue transcribing voicenotes + Adding notes to transcribed doc~~
- ~~Add giulia and alex to whatsapp~~
- ~~Transcribe incursions chat - edit?~~
- ~~Transcribe zoom call with abel shah - edit?~~
- ~~(Grace thinking about generating colour palettes from each of the photos) (Below)~~
- ~~Message Phat Design (Claudia and Christian)~~

~~To Do Week 2:~~

- ~~Grace - finish transcribing the last half of the FINAL VOICE NOTE!!!~~
- ~~Short Supply meeting sunday 14th~~
- ~~Message Phat Design~~
- ~~Grace talk to James about data processing~~
- ~~James share instagram stories~~
- ~~Figure out what to do with all these comments?? (Below)~~

~~New To do:~~

- ~~Put the abel shah conversation transcription in a google doc~~
- ~~^ highlight key bits we both like in 2 diff colours~~
- ~~Grace - drop the red text (below) + stripey images into PDFs and send to Giulia~~
- ~~Grace - save all James' IG posts~~
- ~~Make a jamboard - start dropping stuff in~~
- ~~James find low profile & send to grace~~
- ~~James - find otter keywords from each transcription and put them all in one google doc (if you export a transcription to word, the keywords are at the top)~~

~~To Do Week 3:~~

- ~~Make a new google doc - contract~~
- ~~Grace - Message abby + alice (alice will get back to me with a date)~~
- ~~Edit the conversation week one with Abel Shah (sent to them)~~
- ~~Grace's otter thoughts about Short Supply - JAMES TO EDIT~~
- ~~Add short supply to the~~

whatsapp???

- Wrestling and work catch up Tuesday 16th - talk about zoom writing (Abel Shah)
- Upload Short Supply Zoom recording to Otter
- Look at references - Low Profile & Here & peles empire
- James - message duo Low Profile - 1st April aka Pre-Birthday joy.
- Take a look at Short Supply conversation
- + email edited text

To Do Week 4:

- Illustrate the Abel Shah week one conversation
- Download voicenote 15th Feb & upload to Otter
- Email abel shah
- James to add to Jam board
- Upload notes to Sync folder
- Get second image/photo for the website

Both (lovely admin)

- Upload all text files of transcripts to Sync (new folder 'transcriptions') completed 1-34 :)
- Conversations 1-15 keywords
- Find the missing voice notes - 2 halfs + 1 photo?
- Transcribe Abel Shah week 2 zoom? - Grace first edit and James will add.
- Organise the Otter
- Second Incursions chat?

- - Complete image/photo for Res social media/newsletter.
- - Zoom on Saturday + - Daniel & Clara text for website
- - photograph drawing (Grace)

- WEEK 5
- - Make In design Doc. - see below
- - Do zoom with Low Profile (1st April) -
- - James - write from keywords some text that Grace will edit
- - Download the wetransfer of otter from giulia (grace downloading)
- - Contract? Edit out of the two columns
- - JAMES what was that font? Roboto?
- - Upload daniel and clara text
- - Otter abel shah week 4 (interview / q&a)
- - Message whatsapp group about new whatsapp group
- - Grace - explain which text boxes on which page for the quotes to be chosen from
- - ^ Choose transcript lines to include in BIG DOC.
- - Grace save the first VN in the event

Grace's Indesign to do

- - Typewrite contract
- - Title fix
- - Artist info at back
- - Move little page 6 bit
- - drop in all the rest of the text boxes :'(
- - ^ communicate which sections we're using for quotes
- - Add in: texts from website, illustrations, int with abel shah, keywords, ig photos, quotes
- - put contract in
- - put little bio back in - at top of doc, ARTIST bios written by us later/ at the end.
- Orange on white - problem

- Just the WhatsApp - delete the other page (page 3) put 1 line bios in instead.
- Get to do list up to date
- Ig pages - nice where they are
- Colour block behind the big words
- Layout of the pages have a play // Photos from the WhatsApp messages?
- Edit colours on the drawing images
- Email D&C
- Re-photograph the illustration
- Layout of the web text - having them different is nice
- Blue text - thread that through
- Snakes blue/orange lines?
- ILLUSTRATIONS - Move those about?

LAST THINGS TO DO

- Able Shah talk Saturday 10th April
- Post LOW PROFILE text when they have OK'd it.
- Sort out D&C letter (posting/not posting it and their reply)
- Complete big doc - design aspect/ colours etc.
- Abel Shah will email over zoom calls

GRACE

&

How would I describe Grace and Grace's work? They are an artist, a participatory artist who makes work with people. This is hard, harder than I thought would be. How would I describe Grace? They are a participatory artist, they need to make work with people, there's a focus on making work with people, not by themselves. I think there is a focus not only on the process, but also on making the end art piece beautiful. In our conversations that has stuck out. There's a quote from Claire Bishop that is quite important when we're talking about participatory art, we always end up talking about the process and not the object - it doesn't matter if the object is ugly or not. And I think for Grace, it's important that it is beautiful. The idea of aesthetics is really key. Also,this idea that artists tend to leave people out of the work a lot, I think Grace likes to create worlds, but takes everyone with them into the world or into the art. In that way, it's very inclusive, which is maybe not the right word, because it has other connotations.

There's definitely a lot of honesty, and personal things or personal information that's being shared in the work. But I think because of how Grace is open about things, that's not really that important. And I think if you were to get stuck on that you would overlook the other things in the work. I would say that they are hyper-conscious of how they work, or this idea of the snake eating its own tail and that is not all that the work is. I think that's something that they avoid, I think they are very good at navigating through that. The struggle to look at the sun, is the struggle that makes their work exist.

There's also this element of magic or using magic or bringing magic into the work.
That's really important and gives it this special quality. Using magic to either just talk about it, or actually have something in the work that is magical is really important. Why is it important? I would say it gives the work this flavour, or this excitement or this mystery. You want to get inside the work and you want to understand it. You want to see the world that is created. There's always this alluding to other things and you want to investigate or you want to research it and you're getting a taste of this bigger world that has all these connections and routes and other things. It's just such a layered thing that you can get into with Grace's work.

I think this is very flattering and kind and I don't really know what to add without being either self-deprecating or bragging about how great I am. Maybe it makes sense to talk about why I think it works that we work together. I also like admin and ticking things off to-do lists. I like layers of reality and unreality but politically get very distracted by the stuff going on in reality, which is maybe why I need magic/beautiful/sublime art. I think we're politically concerned with the same things and that's an important foundation. I am very honest but I like what you said about that not being The Point. We share a comfort with being honest and hearing honesty, which means we don't have to keep commenting on that all the time.

I think it's really funny that you used my full name. I don't know why, but it seems very official. I'm very happy with what you wrote - is that important? I think it is, but also I guess i am wondering what we wanted to get out of writing each others bios - because they don't read like bios, and like so much of what we do, the initial 'exercise' or idea has gotten away from us in a very exciting and infinitely more interesting way.

I'd like to add more to my bit about you, as it feels like I've skimmed over all the important bits and talked too much about art. But I'm also thinking it's important to keep the initial texts there to see, and not rewrite that first thought. So, I would add (if I could) Grace is an Aries, is taller than I remember (but I haven't seen them stand up in about a year) and their hand is starting to cramp because of all the zooming. They have two screens and shares the internet with other intense zoomers. They also have a smart system so their nan or other family members don't burst in on their zooms. They are a VERY good host, facilitator and admin extraordinaire. So much of their work doesn't fit into their 'art practice' but that is a larger conversation that we both have been having. Blair Witch is an important film and the history/ it's surrounding aura Grace loves. Following on from your lead, talking about why I think it works we work together - we pass the baton to each other in a gentle way that really clicks/ makes sense/works for me, more than any other way I've worked before (have I said that before? Maybe not, but it is true). There's a few things you've mentioned (Ghostbusters and Tom Jones) that I think are important, as they're both things that I've said - something that I really noticed talking to you early on, was how you did this in a very disarming way/lovely way that I really value. So an example of you doing that would be in the voice notes where you mention taking a 4hr nap.

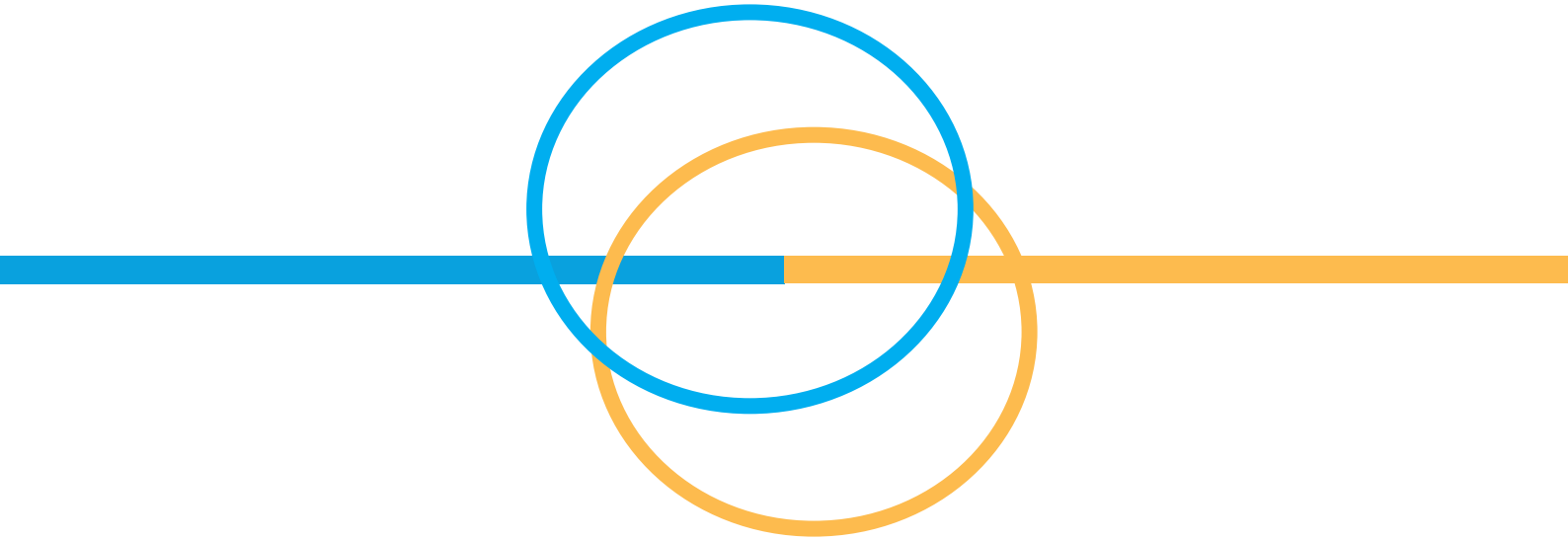
James McColl is an artist, writer and filmmaker from Plymouth/Devon (that sticky-out bit on the South West of England). He didn't go to art school but he did go to film school and sometimes that's quite important because he's in School of the Damned where a lot of people talk about art school.

He likes watching wrestling and running, he did like chocolate but he doesn't like chocolate anymore. Sometimes his nan gets in the back of his Zoom calls because she needs to use the back door, but that isn't really about James, that's more about his nan. He's a very good listener, asks good questions and paraphrases what other people have said accurately. He's into pulling out nice words and phrases from conversation and making things you've said sound weirdly poetic.

He likes talking about how people could work together better, more honestly and with more listening, mutuality and understanding. I think this makes him a good participatory artist, but I don't know if he describes himself that way. James is a bit of an introvert (or more so than me), which makes for a good facilitator. He doesn't like it when worlds crossover and people from different friendship groups meet - he finds that a bit weird and stressful, probably because he's an attentive host. Sometimes he's been described as 'aggressively passive' which I don't know much about but he's very gentle with his opinions unless it's been a really Bad Day.

James makes jokes about listening to Tom Jones and doing things that aren't cool. He has a day job but he's signed an NDA so he isn't really allowed to talk about it, when an estate agent needs to know he's a 'researcher'. He also used to write reviews of comedy shows. His favourite films are Ghostbusters and that film that isn't La Jetee but is a bit like it that I haven't seen. He's very clever but likes to ensure that he can have conversations with other people, so uses quite democratic references to do that (no big words!). He's quite tall and he's also a gemini but neither of us really know what that means other than it solicits a bad reaction from most people.

JAMES



Grace and James, 2021

Supported by 11:11 & Abel Shah