

Proposal to VR for Wednesday 25 November 2020

conversation on “working together”

1. What is the issue relating to the theme “Working together” you would like to discuss and why?

We would like to address the process of working together as **(i)** a process of research clarification and of research tasks via a research project for which the subject of co-working is relevant; **(ii)** a generator of new lines of enquiry and pathways to new collaborations with other researchers and disciplines.

We address these issues through the specific case of the research project ‘STRETCHED: Expanding Notions of Artistic Practice Through Artist-led Cultures,’ based on the experience of coming together in a number of formats (especially workshops and intensives hosted by different groups, projects and organisations). We would like to discuss the ways in which our different disciplinary and practice backgrounds (ethnography, curating, artmaking, art theory, organisational development) interacted within the project, and how our different research agendas were enriched in the practical encounter and informed other collaborations that we have developed out of STRETCHED.

2. Who are you? What are you doing now, and what have done before? Where do you live and work?

- Jason E. Bowman, Principal Investigator, STRETCHED & programme manager of MFA Fri konst, HDK-Valand, GU
- Kjell Caminha, Co-ordinator, STRETCHED & course manager of the Commissioning and Curating Contemporary Public Art, continuing professional development course, HDK-Valand, GU
- Julie Crawshaw, Co-researcher STRETCHED & Senior Lecturer, Arts Department, Northumbria University
- Mick Wilson, Co-researcher STRETCHED & Director of Studies, Research Education, HDK-Valand, GU

Jason E. Bowman is an artist with a curatorial practice, who is based in Gothenburg and London. With a background in performance and expanded notions of choreography, his most recent practice-based research worries at the convergences of curating and organising by artists as forms of artistic practice. Solo commissioned projects have taken place with: the ICA (London); Situations (Bristol); Franklin Furnace (New York); Raven Row (London); BALTIC Contemporary Art (Gateshead/Newcastle); Tramway (Glasgow); de Beweeging (Antwerp); the Whitworth Art (Manchester) and the Gallery of Modern Art (Glasgow). Curatorial work has included the first major survey in Europe of the works and practices of Yvonne Rainer and the official presentation of contemporary art from Scotland at the Venice Biennale (co-curated with Rachel Bradley). Jason is a member of the steering group of PARADOX: The European Forum for Fine Art Education and since 2019 he has been an external examiner for the BA strand of Visual Cultures at Edinburgh College of Art, for the MA in Contemporary Art Theory and as a PhD supervisor at the same institution.

Dr. **Julie Crawshaw** lives in Newcastle-upon-Tyne (UK). She has an experimental practice developed through an interdisciplinary pathway. In tandem with artists, planners, community members and others, her research explores human non-human relations towards making future plans. Her research practice began with a postgraduate qualification in development studies. She later worked as an evaluation consultant for local authorities, arts councils and environment agencies. Keen to challenge policy metrics for ‘measuring’ the art experience, Julie returned to study, taking an anthropological PhD in Planning: ‘Beyond Targets: Articulating the role of art in regeneration’ (2012). Informed by Pragmatism and Actor-Network Theory, the ethnography of her thesis follows the traceable connections between human and non-human actors. Her recent research has interrogated questions of community governance, rurality and art. A monographic publication of her research is currently contracted by Routledge. Dr. Crawshaw previously worked as an arts manager including roles as: Programme Director of Artists Newsletter (now a-n The Artists Information Company), Executive Director of Waygood Gallery & Studios (now BALTIC 39), Development Manager of Forma Arts & Media and as a Co-Director (with Jason E. Bowman and Rachel Bradley) of Midwest.

Kjell Caminha is an artist from Teresina, Brazil, based in Gothenburg since 2009, working with specific focus on the development of curatorial strategies as a means for furthering decolonial dialogue, which is an orientation informing his pedagogical work, artistic research and practice. He runs a course on public art and lectures in the bachelor and

master of fine art programs at Valand Academy. Among other projects, Caminha curated a series of seminars fostering discussions on hospitality practices, diversity and migration knowledge and politics: *Practices and Notions of the Migrant Image* (May 2015); *On Afrophobia: Towards Decolonial Curatorial Approaches* (January 2016); and worked as art educator with focus on public programming for *Wheredoiendandyoubegin – On Secularity*, GIBCA (2017). Caminha has co-founded and collaborates regularly with the group Public* Display* of Actions* (P*D*A*), an anti-fascist platform using performance and speech tactics from street and guerilla theater, agitprop, Speakers' Corners, and political assemblies, to initiate contexts for collective experience, demonstration, and dialogue insisting on vigilance and direct process as a dramaturgical method and approach.

Prof. **Mick Wilson** is a teacher, artist, and researcher, living and working in Gothenburg, Sweden. He trained as a sculptor and as an art historian, and has completed graduate degrees in history of art and design; information technology and education; and visual culture. He is responsible for the international summer course 'Introduction to Contemporary Art & Politics' and the doctoral course 'On Research Methods and Research Design.' He also teaches on the continuing professional development course on Commissioning and Curating Contemporary Public Art. Current research interests include questions of: political community with the dead; the nature of exhibitionary forms; the political imaginaries of foodways; and (a project currently in development) rhetorical forms in processes of knowledge conflict. Current projects include: '[PARSE Journal](#)'; '[Our Many Europes](#)' / '[L'Internationale Online](#)' (EACEA); and 'Open Up' (EACEA). He was the convenor of the curatorial workshop "handfuls thrown into air and scattered over earth" as part of the ninth Bucharest Biennale 2020.

3. What are your experiences of working together in smaller or larger teams across and/or within different disciplines?

We each have had very different types of experience in working collaboratively previously, but all of us have a commitment to collaborative practices. While some of us had worked with each other prior to this project, this was the first (and to date only time) we came together as a single integrated team. This coming together was based on the initiative of Jason E. Bowman in building a team based on his initial conception of the research project.

4. How would you like to facilitate the discussion and what would you need for the presentation?

Our proposal is for a one-hour session, that can involve all participants, not just presenters, in discussions and structured as follows:

- (i) Jason gives a short outline of STRETCHED and the forms of collaboration and working together developed within the research project.
(10 mins)
- (ii) Jason, Julie, Kjell & Mick on our respective experiences of STRETCHED & how this informs current and forthcoming work.
(30 mins)
- (iii) Q&A with all participants.
(20 mins)