

In-Habit.

In - Habit meeting on the Monday 4th May 2009

Short conversation on Aus Co Grant application, how this relates to documentation and evaluation

How can evaluation serve the artist?

- a focus of the Globalism Institute at RMIT.
- Martin Mulligan
- Pia Smith
- Workshop and research into Evaluation: Ian Cuming

What does evaluation look like?

- building models to serve each artist
- identify a model of evaluation and keep working on it

The most important 'Change' or 'Shift' (a different model of evaluation?)

- the most important change (in a project) for the artist
- the most important change for the participant
- the most important change for the audience
- the changes and effects of the project on 'landscape'

The Art as the evaluation – limitations to this is that, unfortunately not everyone sees the art. How important is the role of documentation as evaluation?

Cultural exchange as aesthetic - how has the aesthetic been changed due to cultural interactions?

Is art for public good?

Where there is goodwill built into a project will there automatically be a benefit to the community? How is this evaluated?

Cultural Partnerships Centre at the VCA – starting to develop these ideas of evaluation

Democratic Cultural Document by John Holden: a limited document, but seems to have the eye of those in government agencies.

Katerina and Jason

Mini-manifesto – as a way to share with each other and think about how to respond to each others work and practise, trying to understand each others processes etc., in order to give each other more founded evaluation.

Recommendation - *39 Microlectures, Matthew Goulsh

Carl

1. listen to everything
2. wax and wane between alertness and vaguing out

3. readiness is all
4. stay with the uncomfortable until comfortable
5. don't believe in mistakes – ask what else that 'mistake' could be

Simon

1. allow random form
2. never repeat a performance
3. search out the dividing line or recognition
4. change perspectives constantly
5. explore and experiment with detail

Katerina

1. let there be beauty, mystery and fear
2. approach the threshold of the beyond
3. allow poetry, myth and the ineffable
4. surprise and the ridiculous can also attend
5. invite the audience, take care of them and allow them to decide

Kelly Fliedner

1. keep reading completely unrelated literature
2. keep touring by bike
3. keep cigarettes and coffee near by at all times
4. keep your hands in it
5. keep your hands warm

Mandy

1. take from space
2. take from the people what their interpretation are
3. gain awareness

Emilie

1. gambol, chase, pummel, drag or wrestle as required
2. evesdrop often and speak sparingly
3. prod the sacred cow
4. enter the murky with a torch and examine its contents
5. never ask did you like it

Jason

1. listen
2. listen closer
3. if they move, you move
4. commit yourself
5. be aware of the exit

Jude

1. go in with goodwill and look up
2. invite others in
3. respect the bouffon and delight in the clown
4. share the poetry of the accident
5. reveal the wonder in the impossible

6. treat imaginary objects as real

Ben

1. be a nomad
2. negative capabilities a virtue
3. narrative is universal (neo formalism)
4. a little transcendental goes along way
5. Jack Kerouac was not a genius all the time

Ernesto

1. create a problem
2. analyse the problem from different perspectives
3. test possible solutions
4. solve the problem
5. create a new problem

As a way of comparison with recent opening of major institution in Victoria
Julia Gillard's mini-manifesto for culture and social inclusion (as per opening of the Centre for Cultural Partnership – VCA – new name for CCD orientation of VCA)...

1. make a difference
2. foster bonds
3. build connections
4. speak to the spirit of everyday Australians
5. include all Australians in the life of the nation

Quick discussion about Ben's role in In Habit – Ben's research and our role in that?

Jude's Tour of the Convent...

- Mandy was interested in the animal poo that was scattered all over the interiors of the convent
- Possums taking over where they used to dominate (ie. When the convent land was bush)
- Stale smells, courtyard areas (liminal zones), daunting buildings – what would it have been like before (the old trees and animals that would have inhabited this site before these decaying buildings)
- Contained environment of the convent: made their own breads, cereals, vegetables – the only thing they needed from the outside of business- Linen cleaning etc.
- Area of Abbotsford is a weird transitional site with industrial history, hence people tend only to move through it to get to somewhere else. Institutional space of convent.
- Flood zones, swamps, migration of yarra river
- Carl's leaving note: all spaces represent some spirit

Objects: using your manifesto and space, thinking about the site of the convent on the tour and then using your special object to interject personality into the project.

Katerina – 20 meters of red velvet

Jason – Fid. Used for enormous ropes on docks, to blay and split apart

Jude – Tibetan chanting bowl, hand honed so that you get different resonances, object that first alerted jude to the possibility of sound, vibrations of the bowl, contemplative, expanding small spaces, working sound.

Ernesto – candle

Kelly – gloves

Simon – Hoe or made instrument out of found objects, random responses with sound, can't control the effects of sound, attractive object.

Split into two groups...

Jason, Emilie, Ernesto and Kelly

Listening to Carl discussing things that go nowhere, suggesting some kind of narrative that continues on and on but is not physical.

Our stories about our childhood memories. Often these stories are related to when objects break down and get ruined.

Infrastructure of personal memory – childish memories. How are memories formed in spaces and how to spaces evoke memories.

The site and architecture of the convent evoked many different memories...

Kelly. Swatches of coloured paint. Bright colours. What would be here now if the redevelopment had of taken place? Apartments? What colour would the walls have been then? If I were to tidy a space... cleaning the rooms. Where would you begin with the convent, its almost an impossible task.

Jason. How could somebody exist in this space? Things that we need to do (home reno etc) that don't get done. What are the five things that you need to do right now to your home.

Emilie. The temperature of the building... cold in winter, hot in summer. Not a comfortable space. Industrial yet domestic at the same time, these do not fit together. How would the private space of a bathroom be made comfortable?

Architecture of memory – we become the new architecture. We insert ourselves within the space. Heaviness of routine, the physical structures that surround us, a lack of joy amongst pastel greens and pinks.