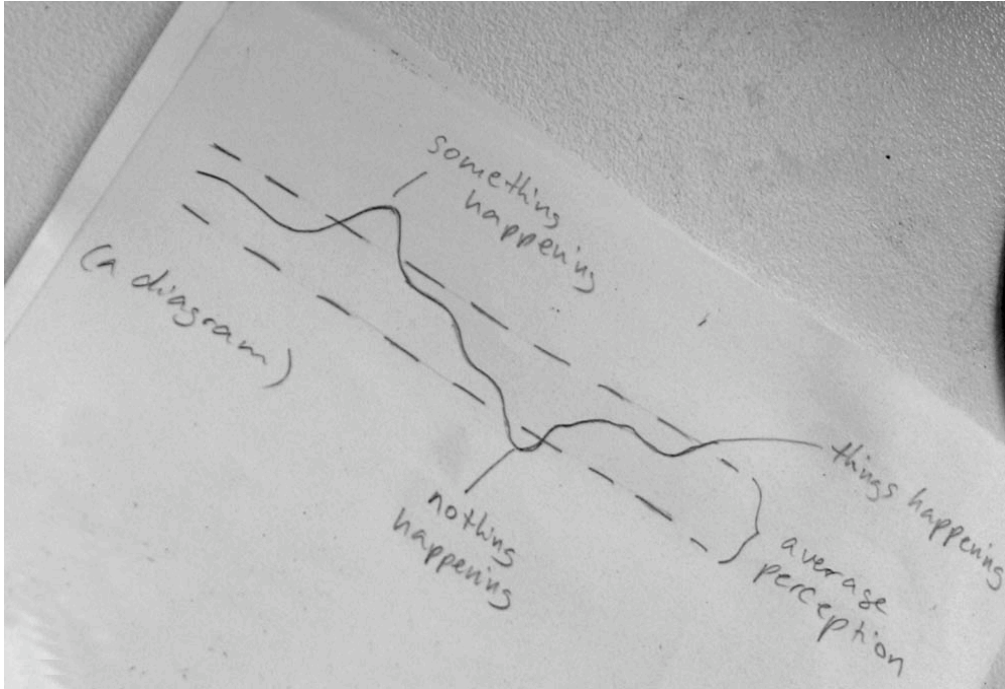


25.

### Non stop

The process of living is non-stop. So that reaching any end (stop) is of course impossible. It is possible to pause interrupt the flow of process, to magnify or shine a light on a piece of time, but not to stop. Stopping - a small death. Like the heart must continue after a pause.

What is left over is not an end. What is left (discarded) continues to change (over). In fact the left-overs or traces point to what has gone on before and what will continue after (the seed of a fruit). What is consumed/what is left are the markers of things happening.



- 'things happening' is continuous.
  - Most 'things happening' is not perceived.
  - Extremes of 'things happening' are generally what is commonly perceived.
- Using the metaphor of this diagram, trying to narrow the distance between the dotted lines, and therefore perceive more of 'things happening' is very possible and is maybe the job of (mine or any) art.

Bridget Currie.

26.

**MORE HONEY...** Louise Irving and Marian Patterson's video work *smoke, wax, wood, wheels, glass, honey* (2007) provided the departure point and visual title for MORE HONEY. The extended cut of this documentary observed the daily work and struggle for shelf-space of the family run business *Archibald's Honey*. I was unexpectedly moved by the impending (and predictable) loss of 'consumer choice' through this familiar brand's supermarket delisting, even if I recognised a vague irony in my nostalgia for a corporate icon cruelled by corporate rationalisation. Perhaps I felt a parallel between independent artist-run spaces and independent grocers that are the last refuge of the 'delisted' product. (And where does that leave the farmers' market?) It wasn't so much that I wanted to develop a marketing campaign to rescue this vanquished brand, but that this moment of emotional engagement inspired me to explore the visual language of corporate communication and commodity

culture. I wanted to go commercial. Could I collaborate with practitioners I admire from allied creative fields and balance critique, celebration and acquiescence to the commercial idiom in which they work? Honey – rich with associations of collectivity, social hierarchy, familial sociality, cross cultural links and comfort food – seemed the right symbol to guide my project into the cultural forms of public relations and visual merchandising. After all it's the bees 'lifestyle' (if the word doesn't evoke overly anthropomorphised 'work-life-balance' associations) that makes the honey. The exercises that form this project are: an emblematic colouring-in project activated with local children and facilitated by Lisa Kelly; a promotional collaboration with George Calombaris a chef with a background in *molecular gastronomy*; and you-tube viral-videos developed with Joe Hill an advertising creative to explore communication within family contexts. These tangentially work off Irving and Patterson's video's observations of industrious bees, incremental shifting of hives, transformative manufacturing processes and marketing that utilises stuffed bees and materials found in a few art practices...  
MORE HONEY

Spiros Panigirakis.

<sup>27.</sup> *workshopnonstop*



*Loose projects & surrounds 7.2.07*



*opening event & performances 7.2.07*

*Bridget Currie 'constructing wearable sculptures from the contents of people's pockets' 2007*  
& Christopher L G Hill 'mooffarfarrah' coriography James Deutsher & Liv Barret (MFFRUCC)

28.

### 8.2.07 minding 3-6pm

- talk to R. ... "tidied up"... figure out remote controls, talk about residencies/ travel
- photos R's laptop to dLux wall connection



- read OSW diagram
- watch Chris' dancing
- make tea, wash some dishes, photos of worksite out window from dLux

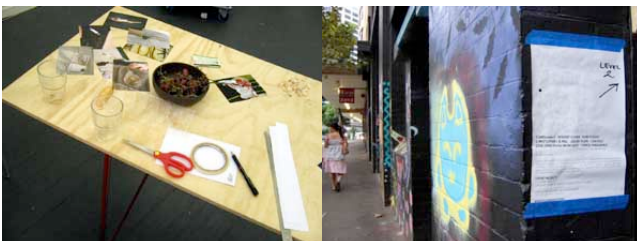


- watch OSW footage & fall asleep on floor
- stick up extra MORE HONEY colouring sheets
- look at B's performance/sculpture photos
- drink tea, make notes, watch Louise & Marian's film...
- staple notice to door w project notes
- take photos to send to BIANCA & SPIROS
- a visitor... wandered up, thought Mori event might be here tonight... green tea & a chat...
- check email [POWERSTATION EXPLODES: nine MSN]
- amend minding roster on Loose discussion board
- email Sara Anderson at ICC re: date for kids excursion
- read through project notes, esp. Spiros' text...
- turn off & go 18.15

### 29. 9/2 LOOSE minding

- big chat to Kate...

↓ she had one guy in



→Deborah V. in...make sign acknowledging kids colouring, idea for her students to visit, talk till 5:30ish...stick new A3 sign downstairs

30. tuesday 13/2 - LOOSE-

*lunchtime-ish, head to LOOSE, bump into Kate, t/a coffee Carmela's, back to gallery, look at her amendments, puzzle over the intervention with the ethernet cable & reconfigure with conversation & movement,*



*look at switched positions of mop handle & stake from street front to gallery interior,*



*talk, take photos...*

31.

thursday 15/2 -LOOSE- 3-7pm-ish

- go over ON/OFF with Corinne
- eat lunch, chat to Francesca da Rimini
- Corinne's family in
- photos of construction site





- emails
- transcribing feedback
- icecream & coffee
- Louise Curham in, chat



- Alex in to do sign, help with ladder & install
- more transcription, upload to blog
- talk about LOOSE pub. idea

32.

fri 16/2 3-6:30pm

- return ladder to MORI with Ryszard
- chat with R about LOOSE bizz & end of project ideas
- emails re: Spiros' feedback
- more transcribing feedback chat
- +
- upload to blog

33.

[Melbourne/Sydney feedback dialogue session, excerpt transcribed 16.2.07]

LI: Well a lot of the time what happens is that - well in my opinion anyway - the audience is kind of just assumed to have a particular reaction which is based on the kind of symbolic relations which seem to be visible in the work. Rather than what actually, rather than feedback, you know. Which might result in the realisation that the symbols in the work, or the way that the visible stuff goes together doesn't actually achieve what the critic or the artist says it does. And that's where the interesting kind of moment is, isn't it?

SM: Maybe. Interesting for who though? For the artist?

LI: For us.

SM: Mmm. Cause it makes me wonder what the point of the feedback session is? Cause...

LK: Of that kind?

SM: Well I know what the point of that one is obviously, it's quite obvious.

LK: Very goal-oriented.

SM: But for the ones we run. And for me it doesn't necessarily, it's never seemed that, well for me it's not a feedback for the artist to be able to develop the practice, to refine. I mean, obviously refining the practice is in there, but it's not been a strong consideration.

LK: It's not to make corrections to the work.

SM: Well it's not that I guess because we do it usually at the end. But I was just thinking like, as a person that gives feedback, and I don't know if I've actually had a feedback...

SP: Oh no. Really?

SM: I mean, I had...

SP: You give so much! [laughter]

SM: I just don't show.

SP: It's all give give give! [laughter]

SM: But I never actually saw it so much as a development of their practice as a development of a dialogue around the art. And that maybe goes in a different path. Like I know, obviously the good things that come out of that are a dialogue about the work and I can see there's a type of crossover. You'd develop very similar dialogues I imagine, would come up. But the feedback seems very goal-orientated, whereas ours actually we haven't really even stopped to consider the goal.

SP: The first feedback I ever had was for a work in progress. This was years ago when I was a student. Same model. And I thought, well I haven't finished the work and it will be a work-in-progress. But the thing is it doesn't work like that because it's read as it is. It's so reliant on the actual kind of physical experience of that actual work, that it actually then gets read as "oh this looks like it's been made right now". And actually that wasn't the intention of my work

LK: It was just pausing for a bit, as you looked at it.

SP: Yeah.

LI: So was that a problem?

CLGH: I think it's problematic, that nature of feedbacks. But it's not necessarily a problem, it's just something that's hard not to do.

LI: Because we bring an abundance of attention to the thing that's in front of us right now, it's hard to not see that as a stoppage point in the process, right? How did you react to that?

SP: Oh no it helped me and I actually think that I need, I constantly seek feedback during the making of the work. And to actually have an official time would actually probably get rid of the burden with two or three people in my life [laughter]. So, you know, the way I make, I don't make in isolation. And you know some might say that I don't have the confidence just to do it or something. So if I had an official session, you know where all that energy would be directed at that one time, I think that would actually be a useful thing. Yeah.

LI: I think the difference is, cause that sounds like a really similar goal to what Lizzie's artists are kind of involved in. I think the difference in process or their technique is principally an academic thing. It's about something that is documentable and traceable. Cause she's actually within a weird hybrid IT/arts department. So they want to be able to sort of say, this is exactly what we did and this is the outcome and therefore it's all measurable and stuff. But I imagine if you just gathered together five or six friends and said "I want to have you guys talk to me about my work so I can solve a few problems in it", same sort of thing really.

SM: I can see, like the actual focus-ness of the feedback you described, it's kind of quite responsible to the feedback. Like it takes, like it actually considers - like when I said before that I'd never really considered the point of the feedback and just took it for granted to this point, that's kind of an irresponsible position to take, in a way, to the feedback. And that the idea of...

LI: They're putting themselves on the line.

SM: Yeah, to actually go to the detail of "OK, so what do we actually want out of this? And what methods can we use to get that best response and how can we maintain a record of that?" Like it's quite, you know, it's quite responsible.

LI: Of course you know, it's very, not all artworks operate that way.

SP: And it's also seems like that's out of the academic institution. That seems like straight from, like 'what is your position?' The academic institution actually asks. So you've got all this kind of discourse and that's fine, but you're in this academic institution and what is your position? And so that is transferred to the artistic experience. And that's actually a limiting, I mean, some might say a limiting experience. And that art shouldn't have to do, you know, have to have a strict position.

34.

*sat 17/2 3:30-6pm*  
*-chat with Bronia re:her program + Loose @ Taylor Square*  
*-eat lunch, send txt messages*  
*-emails & www.myspace.com/womenmf*  
*-listen to Loose site mp3 archives*  
*-find interesting fragment about Loose desk in Josie Cavallaro feedback session,*  
*transcribe for project notes*

35.

17.2.07

excerpt from feedback session  
Josie Cavallaro  
Loose projects  
8.8.06

...

LI: But I'm also curious about how as gallery visitors we screen or kind of compartmentalise this as the art and that as not the art. Like for example this, what do you call it? This sort of reception desk set-up. We just go 'that's not the art' and disregard it. But in a room with relatively few objects it is actually a significant presence. And somehow we're almost able to pretend it's not there. It's weird.

JC: At one stage I actually thought of putting it [the artwork] behind there. But it...

LK: That's interesting. Positioned as the desk chair?

JC: Oh wow - no I didn't - it was more sort of that you would come around and it would almost create like a panel, some privacy. So you would hear it before you saw it.

LK: I find it interesting that you've both touched on the desk. Because I find that structure a real presence. It's really... it calls for intervention.

LI: And it doesn't really, you know just looking at it, all it does is hold a computer really. Like the other things could be...

JC: But the thing is when you walk in, that's the most prominent thing when you walk in. So you almost work with that as much as you would with...

36.

sun 19/2  
meet Louise & Marian @ LOOSE 3pm to look at show...

37.

20/2 -- INNER CITY CARE CHILD CARE kids to LOOSE



QUESTIONS:

"WHERE'S MINE?" X 11

"WHY DO GALLERIES HAVE DRAWINGS IN THEM?"

"WHAT WOULD THE GALLERY BE IF THERE WAS NO ART IN IT?"

"I WENT TO FIJI & THERE WAS A WATERSLIDE & YOU WENT DOWN ON YOUR BELLY REALLY FAST." (followed by clarification of the difference between a story & a question)

"COME ON KIDS, YOU CAN ASK THE LADY ANY QUESTION ABOUT ANYTHING IN THIS ROOM & SHE CAN ANSWER IT".

"I CAN TRY..."

-----

"Has anyone been to an art gallery before?"

"I have"

"Was it a big one or a small one?"

"It was very very very small" [hand gestures]

"Was it in Sydney?"

"Yes, in another kind of Sydney".

38.

22/2 3-6pm @ LOOSE

- CHAT TO PHILIPA RE: FINISH OF LOOSE, CLOSING PROJECT + ASIALINK EXPERIENCE
- EAT LUNCH
- CHECK EMAILS... MODIFICATIONS TO FEEDBACK BLOG
- CHAT TO DAVID C. & CORINNE - MID CLEAN-UP
- DOWNLOAD PHOTOS & ADD TO PROJECT NOTES
- T/A COFFEE FROM FRENCH RIVIERA
- WORK AVOIDANCE... WRITE EMAILS
- AFTERNOON STORM & SHOWERS
- PACK UP & TAKE SOME GEAR BACK TO STUDIO

39.

23/2 3-6pm LOOSE

[shop for feedback snacks en route] *fruit & shallot buns*

- talk to SPIROS re:CLUBS sustainability workshops in April
- check email + blog, add images to last feedback dialogue transcript chunk...
- work on project notes *ice cream & coffee*
- make tea, wash fruit, prep for feedback





- Anne brings tripod
- feedback session for Spiros 6:30-8:30pm

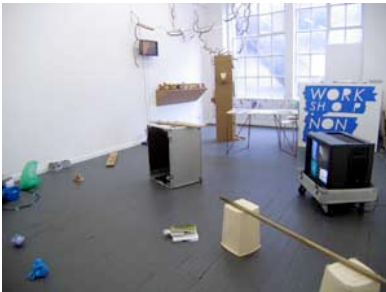


- dinner

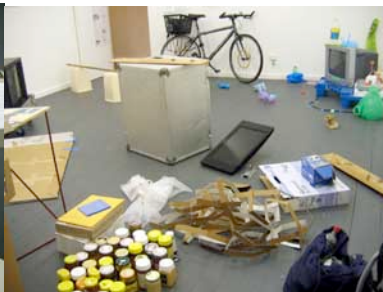
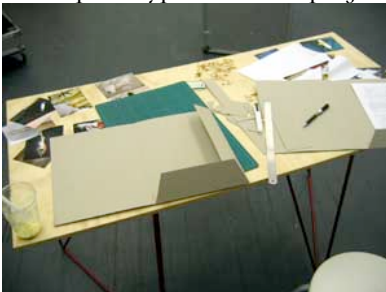
40.

24/2 LOOSE pre: wrangling & printing project notes @ Fisher

- open up for Spiros, John, David & Claire
- Alex comes, thought he was minding
- Sylvie
- Ann & Alex
- ↑-staple up extended project notes
- chatting
- documentation



- Bec D in... talk about dancing...won't get to oyster shucking
- Jane P in ...big crowd at oyster shucking apparently & large Tour of Beauty group...talk about dancing
- Justene W dropping off Artspace propaganda
- finish doc. 5:30ish...
- ice cream
- draft email notice for "Is it possible...?"
- start prototype folder for project notes



- help Spiros w de-install

## **WORKSHOPNONSTOP**

*project notes as at 24/2/07*

*accumulative text developed from august 06 - february 07*

*final version produced as project document in pdf & dossier formats  
visit Loose for a copy!*

FEBRUARY PROGRAM AT LOOSE COORDINATED BY LISA KELLY

[WWW.LOOSEPROJECTS.NET](http://WWW.LOOSEPROJECTS.NET)