



## **SITUATION** Exhibition

**Author(s) Name(s) here** **Trish Bould and Belinda Mitchell**

*Author(s) institution(s) and/or profession here (if applicable)*

*Trish Bould, Drawing Place, Creative Director/curator/visual artist  
Belinda Mitchell, University of Portsmouth, Senior Lecturer/visual artist*

Short 100-200 word biography of contributor/s

Trish Bould and Belinda Mitchell have worked together on interactive and collaborative projects over a period of 12 years. Recently they have worked together within the context of drawing practice and archaeological processes. Trish Bould is the creative director for drawing place, a community that comes together to weave places through participatory events. She is also the creative director for '10s across the City', a biannual arts event in Winchester. Belinda Mitchell is a Senior Lecturer at Portsmouth University where she co-ordinates masters programmes within an inter-disciplinary environment, she runs the MA in interior design and teaches in third year on the undergraduate interior design course.

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Website or online content (if applicable)

<http://www.drawingplace.co.uk>

<https://www.facebook.com/pages/WORKSPACE-Sites-of-exchange-materialising-conversations/1395856000693703?ref=nf>

## **Title of Work**

**Making Conversation**





Conversation as a mode of art making is a work that *'is constituted as an ensemble of effects, operating at numerous points of discursive interaction'*. (1) Dialogues create a space of flux contingent on the participants context and experience, what is being imagined or understood by one may not be the same as the other, creating unforeseeable results. This work explores context and the relational aspect of creative practice, and asks how a site, the place we work within, and its participants informs a dialogue to and from apparently disparate works and disciplines.

The research uses conversational process of exchange as a model of inquiry. In *'Painted Conversations'*, Mary Vidal examines Watteau's painting's as an improvised method of practice and the transformation of drawings to paintings as analogous to the conversational process. Watteau brings together unrelated drawings of figures to form a conversational circle. His strategy is to release enough *'discourse for the viewer to begin to verbalise the image, but not enough in quantity or specificity for the image to be exhausted'*. (2) The material presented in the exhibition is improvisational in its manner and brings together a set of different ideas to act as provocations for others to engage and participate in.



The work makes present the current form and shape of conversations developed through an exhibition that took place at the University of Portsmouth May 2014, *'Sites of exchange: materialising conversations'*. The exhibition acted as a studio, where the physical space changed and the surfaces of the walls, floors and ceiling became sites of engagement that were open to re-negotiation as the work evolved and responded to its atmospheric, social, political

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and physical conditions.

Two works acted as provocations for conversation, connections and ideas. These formed a context for the dialogues to take place, one within weaving and construction bringing evidence of how making and community life are interconnected in an Indian village, and the other representing a layered conversation that had developed in relation to different locations and communities. Within the exhibition there were a series of stages and actions for events to take place, a table, the floor/the rug and drawing boards, these enabled new conversations.

We are presenting fragments from the exhibition in Portsmouth, ordered and re thought in response to SITUATIONS brief and feedback. The work is intended to be research in the making, a conversation acting as a site of curiosity, opening up and growing through different exchanges.

References:

<sup>1</sup> Kester, G. *Conversation Pieces*, University of California Press Associates, 2004.

<sup>2</sup> Vidal, M. *Watteau's Painted Conversations*. Yale University Press, New Haven and London, 1992.

Bibliography:

Bourriaud, N. *Relational Aesthetics*, Les Presses du Reel, English translation, 2002.

Kwon, M. *One Place After Another, Site-Specific Art and Locational Identity*, MIT Press 2004.

Ranciere, J. *The Politics of Aesthetics*, Continuum International Publishing Group, 2004.

Insert image title and credit: conversation fragment, Trish Bould and Belinda Mitchell

Insert image title and credit: conversational space, Trish Bould