



**School:** Bath School of Art

**Researcher:** Dr Robert Luzar, Senior Lecturer in Fine Art

**Project Title:** *Sanded Steps, Standing Over Stones*

**UOA:** 32: Art and Design

## Research Timeline

Date	Rationale of research activities and decisions undertaken
February 2017	<p>Stage 1: Proposal</p> <p>The project was conceived as a proposal made in response to a call for artistic contributions toward <i>Embodied Cartographies</i>, an exhibition, symposium and live-art event. This was curated by artist, academic and archeologist Fay Stevens, whom I had been in previous dialogue with.</p>
March 2017	<p>Stage 2: Development of project</p> <p>The project developed through a series of visits to spaces in Bath, where the 'public' (of mixed backgrounds and ages) congregated, passed through, or socialized in. In addition to the social form of space, history also played a factor in deciding where the work would take place. Discussions with Stevens became important, as she had the expertise in describing histories of certain spaces in Bath, Kingsmead Square becoming a key space. I learned that Kingsmead Square was historically, around the early to mid 19<sup>th</sup> century, a space where both theatrical events and public demonstrations took place. The concept developed further through more historical research by reading about social-political 'events'. One key event was the May '68 demonstrations in France and Europe more widely.</p>
April 2017a	<p>Stage 3: Research into May '68 and 'event'</p> <p>I made further research into May '68. This happened whilst at a two-week artist residency in Caylus, South France, at the arts organization called <i>DRAWinternational</i>. Using publically available sources on the Web, I researched videos on and interviews with participants in May '68. Notes were also made from readings of texts, such as Kristin Ross' <i>May '68 and It's Afterlives</i>, and Jacques Rancière and Alain Badiou's philosophical essays. Language as 'slogans' derived from May '68 played a decisive role in the approach and title of the project. <i>Sanded Steps, Standing Over Stones</i> became the title of the project based on references to a defining slogan used in May '68 – 'Sous les pavés la</p>

	<p>plages' [Under the paving stones the beach].</p> <p>Once having returned from this artist residency, I prepared the materials and list of participants. The materials involved 'grit sand' (sand of the same type used under that paving stones in Kingsmead Square), four industrial brooms (used by workers cleaning streets), and printed strips of paper (for written text citing slogans used in May '68). For the live performance, and to echo the involvement of students in May '68, I contacted and invited the following three practitioners who were also studying at local universities: Lydia Halcrow, Doug Clark, and Jessica Shephard (now Jessica Haltoway). For photographic documentation I asked Ryan Wynne.</p>
April 2017b	<p>Stage 5: writing of publication (contextual support for project)</p> <p>To support the project, I wrote an article called 'The multiplicity of (un-)thought: Deleuze, Badiou, Event.' The purpose of this article was to give context to the research. The article contextualized research on the 'event' not only in historical terms, of May '68, but philosophically.</p>
May 2017	<p>Stage 4: dissemination of project.</p> <p>The project was presented as a live performance on May 28<sup>th</sup>, 2017. It lasted over four hours in length. The majority of the sand was swept into the cracks of the paving stones. After the performance, any remaining sand was gathered and placed in a cloth bag, along with the papers citing slogans. Along with the four brooms, the bag of sand and papers were taken to the exhibition venue of Walcot Chapel. The exhibition continued until 11<sup>th</sup> June.</p>
May 31 <sup>st</sup> 2017	<p>Stage 5: symposium</p> <p>The symposium for <i>Embodied Cartographies</i> took place at Bath Spa University campus Palace Yard Mews. This symposium addressed themes of 'embodiment' through walking, as 'praxis, mark-making, language, performance, choreography, philosophy and wayfinding' (see symposium program), and brought together a cross-disciplinary list of several presenters, ranging from art, dance, writing, film, and geography. As a contributor, I presented a twenty-minute talk with slides using PowerPoint.</p>
September- November 2017	<p>Stage 6: Discussions toward second iteration</p> <p>Discussions commenced between Canadian artists Victoria Stanton, Johannes Zits and I about collaborating in a day-long conference and live-art event in Montreal. The conference/event would be hosted by Stanton during an artist-in-residency post awarded by the P. Lantz Initiative for Excellence in Education &amp; the Arts, housed in the Faculty of Education at McGill University in Montreal, and would be called '<i>Resting, Walking, Place-Making: How Do We Talk About Invisible, Liminal Spaces in Art?</i>' The discussions culminated in deciding to have <i>Sanded Steps, Standing Over Stones</i>. This second iteration of the work would happen with a different component and site: instead of the slogans, sheets of</p>

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text (written by Marxists, left-wing activists and intellectuals) would be printed and handed out to audiences (to encourage reading these texts aloud); and that the work take place in a vacant space located indoors. The location was curiously a vacated wing of the library for the Faculty of Education at McGill University—this being a factor influencing the decision to use texts that, in right-wing ideologies, be decried as ‘dissident’.

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December 2017

Stage 7: article submitted and accepted for publication

I submitted the article for publication the peer-reviewed journal *Comparative and Continental Philosophy*, which the latter accepted shortly after submission. The next stage involved editing for a publication that, over the coming months, was deliberated and set for 2019.

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January 2018

Stage 8: invitation and grant application

A letter of invitation was issued to me from McGill University, to participate in and contribute to Stanton’s conference and live-art event (see letter). The date was set for March 23, 2018. I also applied for an internal grant, from Bath School of Art and Design, to financially support travel and accommodation.

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March 2018

Stage 9: conference and live-art event

I presented the second iteration of *Sanded Steps, Standing Over Stones* in Montreal. Three students from the university—Julie Laurin, Frédérique Blanchard, Nick Yeretsian—were invited to collaborate with me in presenting this work live. Videographer Rojin Shafiei and artist Ed Pien documented the work.

After the conference/event, I edited and disseminated the Video and photographic documentation on my artist website and YouTube.

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Sept. 2019

Stage 10: publication of the article

The article, ‘The multiplicity of (un-)thought: Deleuze, Badiou, event’ was published in volume 11, issue 3, of *Comparative and Continental Philosophy*. As an item used toward philosophically contextualization, the article completed the project.