



School: Bath School of Art

Researcher: Dr Natasha Kidd

Project Title: *The Habits of Artists*

UOA: 32: Art and Design: History, Practice and Theory

Research Timeline

Date	Rationale of research activities and decisions undertaken
28 July–1 August 2014.	<p><i>Noticer</i>, Tate Modern, London</p> <p>Natasha Kidd and Jo Addison (Kingston University) have been working together under the collective name 'No Working Title' since 2009. Both already have over ten years of experience of working in galleries and museums, delivering workshops, contributing to museum public programming, participating in research groups and mentoring, before consolidating their collaboration, with performance strategies at its core. This multi- platform research project is predicated on their hypothesis that, for an artist, making in its broadest sense is an inherently scholarly act; however, the constraints of the current conditions of academia may be limiting our ability to recognise it as such. Addison and Kidd have begun this work by asking what actual behaviours constitute artistic creativity and what the pedagogic and cultural value of these behaviours might be. The project consists of a total of five commissioned events in museums and galleries, and two book chapters – commissioned and by selection. The research began with the first event <i>Noticer</i> (2014), as a response to a commission from Tate Modern.</p> <p>Commissioned as part of Tate Modern's one-week international summer school programme, <i>Noticer</i> (2014) was designed by Addison and Kidd to test, for the first time in the public realm, a new form of participatory performance</p>

as research method. In order to explore the untapped potential of *noticing* as a tool for learning in art practice, Addison and Kidd designed a generative, performance-based and participatory structure to give a platform to emergent concepts and interactions between participants – artists, curators, teachers. Invited specialists and non-specialists from a range of disciplines joined artists, curators and teachers to explore the role of ‘noticing’ in creativity, as an unplanned generative act. Through the production of a live, public-facing and continually evolving educational resource, Addison and Kidd attempted to harness the epistemic event.

The development of *Noticer* is charted through a chapter in the publication: Addison, J and Kidd, N (2017) Live Resource, in Turvey, L and Walton, A (Eds) *In site of Conversation: On learning with Art, Audiences and Artists*. Tate Publishing <https://www.tate.org.uk/about-us/projects/in-site-of-conversation>

18 May–11 June
2017

No Working Title Commissioned by Tate Research Centre to produce a film about their practice as research events.

<https://www.youtube.com/watch?v=XD0IKd7vY44%2Fwww.tate.org.uk%2Fresearch%2F+research-centres%2Ftate-research-centre-learning%2Fpractice-as-research&feature=youtu.be>

Screened at Tate Exchange as part of *You Are Welcome*, Tate Modern, London,. <https://www.tate.org.uk/whats-on/tate-modern/tate-exchange/workshop/you-are-welcome>

Addison and Kidd employed the participatory methods tested in *Noticer* (2014) to design *Inventory of Behaviours* (2017–19). In this series of events, participants were invited to adopt more overtly performative roles as part of the collective endeavour of investigating creative learning by observing patterns in artists’ behaviour. Through an open call (online and in print) first made in February 2017, over 300 artists at all stages in their careers responded to an invitation to consider their own behaviour, in the physical, digital or psychological spaces in which their art is made, and to devise an instruction to enable someone else to imitate or re-enact their rituals, traits or habits. Through four sequential, iterative public performance events, the *Inventory of*

Behaviours (2017–19) was staged as a facility for collecting, generating and analysing these behaviours. Ready to accommodate the comings and goings of scheduled groups and passers-by, its temporary locations were carefully prepared. Appropriating the logic and aesthetic of stage direction and factory production, chevron flooring was applied to demarcate no-go zones and sites of production. Visitors engaged in daily enactments, constructions and performances in response to the instructions the artists had sent, as well as contributing their own.

7–17 Feb 2017 *Inventory of Behaviours #1 (Pilot) What is a studio and how do we use one?* blip blip blip, East Street Arts, Leeds,

19–22 June 2018. *Inventory of Behaviours #2 Preparation, pattern, procrastination: What are the behaviours that surround the production of art?* Tate Exchange, London.
Supported by Freelands Foundation.
<https://freelandsfoundation.co.uk/event/inventory-of-behaviours-at-tate-exchange>

The Tate Exchange floor became the site of the 2nd iteration of *Inventory*. The large-scale performance event sees young people, community groups, students and commuters inhabiting the daily routines of artists through performance in this public space. Invited academics and experts representing a range of disciplines were invited to observe the performance event over four days and contribute to various public seminars and panel discussions, during which they shared their observations and discussed what the *Inventory of Behaviours* might be able to tell us about creativity and learning. Contributors included: Nicola Sim, ethnographer; Dr Ed Roberts, Honorary Research Fellow in the Faculty of Medicine, Imperial College London; Professor Sasha Roseneil, Professor of Interdisciplinary Social Science, University College London; Trevor H. Smith, artist and resident writer; Raine Smith, artist and resident photographer; Dr Eleanor Morgan, artist and writer.
<https://www.nicolasim.co.uk/work/inventory-of-behaviours-tate-exchange>

July 2018	<p>Trevor Smith one of the artists/writers involved in <i>Inventory of Behaviours #2</i> reflects on the project for AN.</p> <p>Smith, T. H. (2018) '<i>Inventory of Behaviours: finding value in the things artists do when not making artworks</i>,' a-n The Artists Information Company, 2 July [Online]. At: https://www.a-n.co.uk/news/inventory-behaviours-finding-value-things-artists-not-making-artworks/</p>
28–31 August 2018	<p>'<i>Inventory of Behaviours</i>,' <i>Annual International Conference 2018</i> – Royal Geography Society, Cardiff University. A presentation of findings from the performance event at Tate Exchange, London, 19–22 June 2018, in response to the theme Felt Knowledges. Delivered as a performance paper.</p>
8 November 2018	<p>'<i>Inventory of Behaviours</i>,' <i>Assembly Cardiff, The Sustainable Studio</i>. A presentation of findings from the performance event at Tate Exchange, London, in response to the theme Survival. Delivered as a performance paper.</p>
18–26 June 2019	<p><i>Inventory of Behaviours #3 Regulation, resistance, readiness and care: What can be learnt by performing the peripheral behaviours of artists?</i> Tate Exchange, London. Supported by Freelands Foundation.</p>

For this third iteration of *Inventory of Behaviours* Addison and Kidd employed their distinct method of participatory enactment and factory floor aesthetics to investigate 3 categories of behaviours that are recurrent in the Inventory: *Readiness, Regulation, Resistance*. Boiler suit clad assistants welcomed and guided visitors to observe and engage in daily enactments of the ordinary routines of artists. As the stage for these small but significant dramas, Tate Exchange once again became a site of production and performance. Artists' instructions were printed, categorised and updated daily, with a selection continually screened and transmitted by automatic text-to-speech software.

Daily seminars provided a space for discussion between participants and experts from a variety of educational and creative disciplines. Throughout the week contributors Nicholas Addison, Kevin Hunt, Kelly Large, Claire Makhoulouf Carter, Harold Offeh, James Saunders and Michelle Williams Gamaker, Benji Jeffrey, Adesola Akinleye and Kelly Large considered together with participant

and visitors whether behaviours like crying, sleeping, staring at the wall or sorting things are strategies, conscious or not, that are integral to creativity. Within the context of current educational preoccupations with evidencing and measuring production, what type of 'work' should be valued? Can a better acquaintance with the conditions that precipitate, encircle, or influence making and learning bring into focus and legitimise what is otherwise seen to be non-productive activity?

27 September
2019.

Inventory of Behaviours #4, Uniqlo Tate Lates, Tate Tanks, Tate Modern, London

Addison and Kidd were commissioned to contribute to Uniqlo Tate Lates in 2019, with their multi-platform, participatory work. Taking up residence for one evening in the South Tank's lobby, they welcomed 11,524 visitors to engage with the collected instructions and explore the preparations, patterns and procrastinations that surround the production of art in the studio. Over 300 artists' instructions were made available through film, sound and print, and visitors were invited to put on one of 60 blue overalls and, alongside others, enact instructions in a demarcated area of Tate Tanks, Tate Modern's galleries dedicated to the dissemination of live art and film.

14 February 2020

Routine, Regulation, Resistance: What do the behaviours of artists tell us? NAFAE Annual Conference, Sheffield Hallam University. A presentation based on the book chapter of the same name. Delivered as a performance paper.