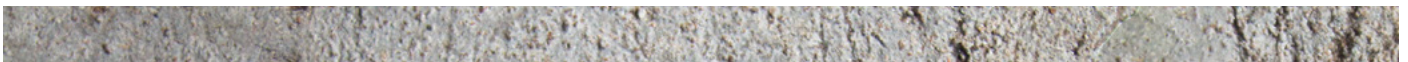


What is the Matter?

the dynamic and vibrant force of materials.



Howdy Partners

Diptych

60cm x 360cm

Cotton, Concrete & JM







Matter Tools

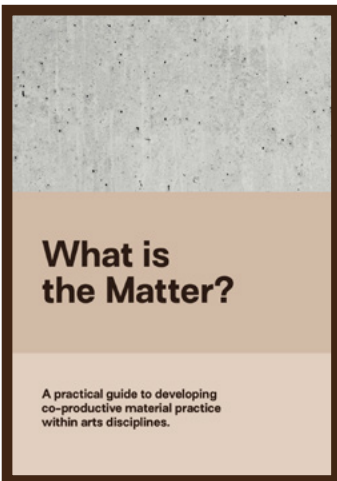
Mediators Matter Tools



Detail: Self Portrait Cotton



Walk A Mile In Your Shoes
Artefacts



What is the Matter?

A practical guide to developing co-productive material practice within arts disciplines.

What Is The Matter? Digital Publication

A practical guide to developing co-productive material practice within

02
What is the Matter?
Introduction
03

Introduction

What Is The Matter? seeks to consider the dynamic and vibrant force of 'material' in art and design practices.


Focusing upon the relationships that are formed between a material and practitioner in co-productive practices, this guide proposes a series of 'getting to know you' exercises designed to develop understanding and greater co-production with the material world through an exploration into the matter of matter, materials and stuff in art and design practices.


The material world is a vital collaborator¹ in building human and non human worlds but it is often cast as simply a prop, assistant or bit part. The following outlines a series of tasks and activities which aid towards developing co-productive practices, and a 'getting to know you' approach to the matter of materials.

This record of exercises is not designed as a definitive list but rather a beginning, providing an opening and encouragement for further development and discovery.

Throughout this guide, I will be using examples from my own practice. The exercise examples included are focused upon cotton and concrete, as materials I am currently working alongside. However with enough imagination and clownishness, they are easily adapted for any material or object one would like to get to know further:

1 Labour





The Clownish Caper

Laying my cards on the table, this project and subsequent series of exercises is one in which, from the offset, an embracing of shenanigans, tomfoolery and antics is called for and employed. As the photographer reveals the scene anew from the odd angle, the obscure framing or the alternate perspective, so too these exercises are designed to see anew the material world in which one is surrounded. This unusual angle will require, at times, a harlequinade, employing playfulness, a willingness to 'linger'² in odd places and a type of romance: that is, a respect and desire to understand and work with the material world in the development of how one co-produces best in effector/affecting relationships.³

I recognise that there has always been a degree of co-production in art practice, but this project is an acknowledgement that while the well worn path can often disguise or shade knowledge, if this path, the normal route we take through our art practice, is re-examined, that can refresh 'anew' a sense of understanding, respect and even wonder. This, in turn, can lead to more honest and valuable works.

1 Barret, J. 2010, Vibrant Matter: a political ecology of things, USA, Duke University Press, (pg7)
2 Barret, J. Barret, J. Adams, T.

@crowjemma
jemmamellor.studio
jemma.mellor@mail.bcu.ac.uk
jemmamellorstudio@gmail.com