Navigating Conversational Frequency

.

Contents

In September 2016 a Performance Ethics Working Group assembled to run a series of discussions on conversation as a method, tool and platform for contemporary art. Invited and supported by Te Tuhi the discussion were part of their exhibition Share/Cheat/Unite, which explored the complex, unsettling and liberating nature of social behaviour. At the beginning, while framing our collective research, I wrote "But more often than not when discussing a work we acknowledge that conversation took place and its outcomes without delving into the nature of the conversation or its formal properties." As this research explores, the nature, texture, subtlety and interplay of conversation is difficult to document, difficult to re-present and can only be represented. However, as Pablo Helguera argued in Education for Socially Engaged Art, A Materials and Techniques Handbook, "In the debate and criticism around [social practice artwork] it is necessary to qualify the kind of participation or collaboration that takes place, to describe the experience, the role of the location, the instigator of the action, and the documentation process." So we must finds ways to do this.

Over the course of the discussions and in the lead up to it the Working Group gathered resources, explored ideas and discovered how broad the subject is. So broad that we can only offer a series of preliminary reports that indicate future directions for the research. In the following pages of this first report you will see four responses to the ideas the discussion group explored by Tosh Ahkit, Xin Cheng, Kaoru Kodama and Melissa Laing. Each of these reaches towards the nature, subject and properties of our conversations on conversation. As the title of the project signals – we seek to scan the spectrum of frequencies in conversational practice and share our careful listening.

In keeping with its provisional nature we're producing this Zine as an open access, creative commons licensed editable document also distributed through pdf download. We invite you to add to it, contribute your own thinking, reassemble it, redistribute it. We invite you to enter into conversation with us.

Working Group Participants: Alongside the research convener, Melissa Laing, and Te Tuhi curator Bruce Phillips a number of artists and researchers generously committed to helping facilitate and shape the research. These included Leon Tan, Jeremy Leatinu'u, Tosh Ahkit, John Vea and Xin Cheng. In addition Chris Berthelsen, Amy Weng, Andrew Kennedy, Grace Wright, Raewyn Alexander, Kelly Carmichael, Ivan Mršić, Sean Curham and Kaoru Kodama all participated in the discussions.

Call for participation – Workshop – Public events

Formal

Zone of negotiation

Informal

Coincidental meetings e.g. Waiting at the bus stop...

A description of how the Navigating Conversation Frequency discussions were structured to enable free speech

Melissa Laing

To discuss conversation in and through conversation is inherently a self reflexive process. Acknowledging this we tried to think the process carefully in advance, setting principles by which we would operate. These included common and shared ownership of the research, an appreciative enquiry approach, making it a safe space to share information, and distributed facilitation. Almost inevitably throughout the discussions we discovered things in the process to change and work on that were folded back into the research.

Questions of authorship, authority to work with the material or knowledge gained, and reciprocal sharing are particularly important subjects to consider in conversational practice, where what is created is co-created through conversation and sharing. Practices based in conversation disrupt traditional ideas of authorship in the arts and make visible the collaborative nature of creation. However they are also open to later capture or enclosure by a person or group. For *Navigating Conversational Frequencies* we agreed to the principles of shared authorship and reuseability, deciding that the working group would publish their findings under an open license - cc-by-nc-sa (creative commons - attribution - non commercial - same again). This reflects an intention underpinning the research and discussions – to share knowledge and skills to enable the growth of collective, nuanced understanding of the field and its methods. The principles of shared authorship and open licensing are also important to the umbrella organisation for the Performance Ethics Working Group – University Without Conditions.

In agreeing to work with an approach of appreciative enquiry we were embedding the idea that the discussion group was engaged in an exploratory process of discovery. We took the idea of appreciative enquiry to mean acting to keep the discussion going through finding and promoting the interesting possibilities in an idea a discussant put forward rather than foreclosing or negating their contribution. Within this criticality was encouraged but a reflective understanding of the continuum between criticism and critique and how they each impact participation was also fostered. By taking this approach we were able to explore ideas, and our sometime disagreement or discomfort with an idea put forward, in a generative way.

To enable us to speak freely as a group we applied the Chatham House rule, a principle where information disclosed during a meeting may be reported by those present, but the source of that information may not be explicitly or implicitly

identified. This rule was implemented to ensure that people could explore ideas and disclose experiences they'd had in a way that would not then lead to them being negatively impacted. As one discussant teased out – in a dialogical context you are exploring an unfinished idea and working out your position on it and the implications of it. When the idea is documented, or fixed in some form it is read as a finished or complete idea that you are then held accountable to – Our discussions were dialogical, not definitive, we are at the beginning, not the end of our thinking. In the spirit of this our reporting will not attribute ideas and comments from the discussions to a specific individual. To the individuals who said those insightful things – you may claim them at will, if you feel they are sufficiently finished.

Holding the role of facilitator, the person who is delegated to contribute structure and process to time-bound, purpose-orientated discussions, can subtly accrue power to the facilitator over an extended period of time. One strategy is to disperse that role so that multiple voices and approaches are fostered. This is what we did. We also broke the sessions up into parts, beginning with mapping the terrain of conversation, and in later sessions narrowing down into areas, before undertaking an exercise in non-verbal conversation drawn from contact improvisation practices, and then discussing concepts and assumptions that underpin conversation. We introduced the non-verbal conversation component both as a response to the role of the non verbal in conversational practice and as a way to introduce a distinct breaking point in the sessions.

We didn't always meet our aspirations of creating conversational situations that all participants could engage in. There were sessions where the quick thinkers and the loud speakers failed to recognise that they weren't leaving space for others. We had even discussed this at the beginning – a self confessed slow thinker pointing out they needed time to martial their thoughts, another participant challenging the assumption that being able to converse within the given forms of a specific context was a base competency everyone possessed. Considering how to ensure that everyone had a part (while recognising that even being able to make the time to participate was also a privilege) was part of the reflexive research that was undertaken.

And finally there was a room, food and drink, tables and chairs, lights, cushions, chalk pens and walls to write on. Manaakitanga is part of a lot of conversational practice, hospitality expressed both through kai and a place to sit and gather and through attention, the recognition of personhood in that moment. The space we met in was repurposed from its earlier use by Mark Harvey for *Turquoisation: For the coming storm*. It was furnished with what was to hand. However what is to hand in an art gallery that has been around for 30 years is not to be sneezed at – drop lighting, cinefoil, furniture blankets, and the ever ubiquitous ply were assembled to create a space to support research and discussion.

This above approach is one of many and the description of it not intended as a prescriptive process, but as an open unpacking of how this one instance structured itself so that others may build on what we did, subtracting the things that do not work for them.
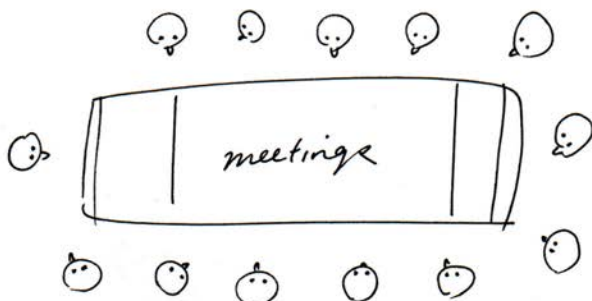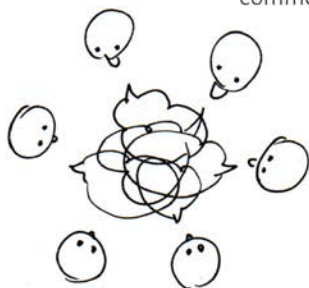
Conversation settings

Group conversations
Settings
Interlocutors facing one another

natural ?

common ?

meetings

Other settings

Interlocutors facing the same direction

sitting on a bench   car rides

walks

at bar counters   facing the water at the beach

Why do people sometimes sit on the same side of the table, without there being anyone else with them?

Taking a walk is like playing music together; the musicians do not really interact but "move along together, listening as they play, playing as they listen." (Ingold, 106) A similar sharing of a process happens in walks; we share the same visual field as the other(s), coordinating our pace and movement.

Ingold, Tim. *Making : Anthropology, Archaeology, Art and Architecture.* Routledge, London. 2013. Print.

The concept of "connected knowing" describes a form of conversation where the interlocutors "work to identify with the perspective of others" (Kester, 113) rather than assert one's belief or stance dialectically, or reach a collective consensus.

Kester, Grant H. *Conversation Pieces : Community and Communication in Modern Art.* Berkeley: University of California Press, 2004. Print.

To purposefully use certain body positioning to enhance a conversation.

Other factors in a conversation:

Acoustic
- speaker's tone of voice, his intonation, volume, talking speed
- background noise and its impact, intensity, frequency, proximity

Visual
- interlocutors' body and eye movements, body language and facial expressions
- movement of people in the background

Social
- interlocutors' relationship to one another
- social identities (age, gender, race, class, religion, nationality, etc.) and their various approaches to conversations

Physical
- physical characteristics of interlocutors - height difference for example can affect conversations
- speaker's own physical comfort/state during the conversation

more settings

to try, experimenting with different body positioning and visual fields

Look at any one
person in the
conversation, who
then looks at
someone else so
there are no
reciprocal eye
contacts.
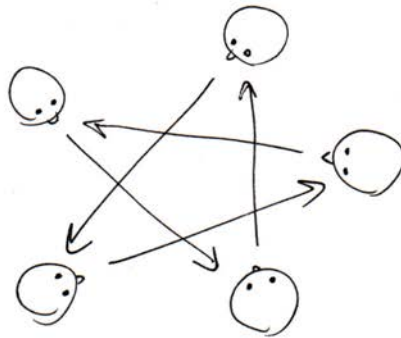
All interlocutors look
at an empty spot
beside a person,
using their
peripheral vision in
the conversation.
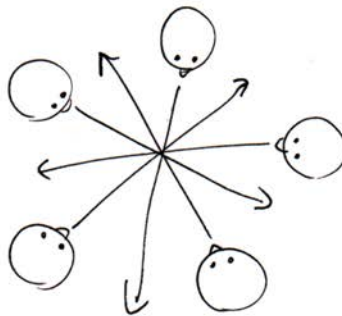
Everyone breathes slowly three times between each person speaking; a lot
of the times, we feed off the energy of the person who had just spoken.

Or, all face the same direction, in a cluster or a line.
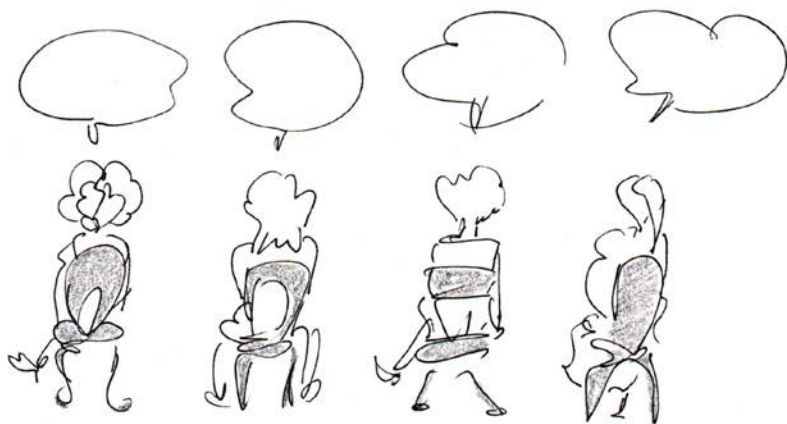
A way to place chairs for a conversation

How big a group
is too big for a
conversation
before it starts
splitting up into
smaller groups?

Sit on the ground

Sitting on chairs can create a sense of restraint –
an isolated space is allocated for each individual,
without much room for movement. Having connected
seating might seem to infringe on personal space,
but it could be more sociable; the difference is
noticeable between single seaters and couches
or benches. In that sense sitting on the ground is
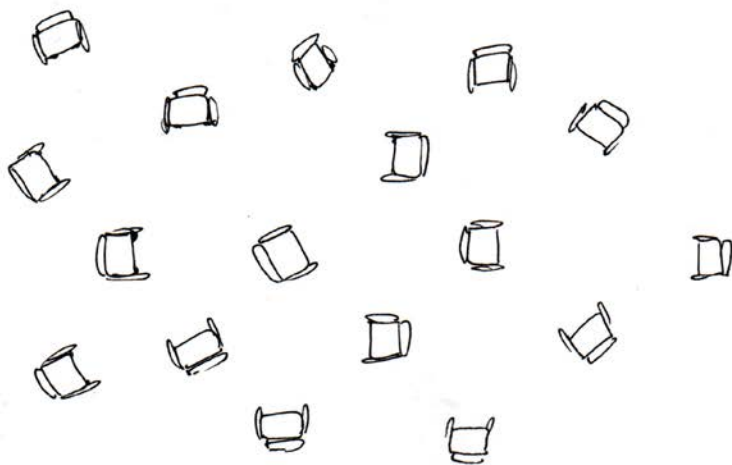infinite connection to one's immediate surroundings
and freedom of movement within it.

eat my rice (2016) by Louis Bretaña at Pierre Peeter's
Gallery, Auckland. Photo credit Hamish Slight

Setting up a conversation is a process.
Taking part in the process of creating
a setting can make everyone involved
feel more comfortable, creating a
space for themselves rather than
entering a completed, prefabricated
space. The setting up can involve very
simple tasks, like preparing one's own
seat, setting up a table or making tea.

'a welcoming terrain' by Xin Cheng and Chris Berthelsen as part of
Changing Lanes, Artweek 2016, Auckland. Photo credit Chris Berthelsen

Can certain body positioning be set up purposefully to enhance conversations?
Can certain affect help enhance/navigate through difficult conversations?
Can non-verbal aspects of conversations be purposefully used for better communication?

Richard Sennett Public Man
Physical Copresence /
impact of technology Sherry Turkle

Jürgen Habermas
Jean-Luc Nancy

Support S
Urban cha
Placemak
Holding e

Research in practice

Psychology

Social research

Spatial Design

Paolo Freire

Pablo Helgeurra

Pedagogy

value structure of art
legitimate role of 'art'
performativity'
'performance'
'authenticity'

Temporary/Peripatetic/Pop-up
Art in public places

Happenings
Fluxus

Socially Engaged Practice

Na
Conv
Fred

Post Object Art
Relational Aesthetics

Suzanne Lacy
Grant Kester
Shannon Jackson
Claire Bishop
Miwon Kwon

New Genre Public Art
Community Art

Post Colonialism

Littoral / Dialogical Practice
Ethico-aesthetics

Feminism

Linda Tuhiwai Smith
Decolonising Methodologies

Talanoa, Noho, Fono
Te Ao Maori, Hui

Post Structural / Critical Theory

Mason Dury
Whare Tapa Wha

Intersectionality
Privilege

Philosophy
Linguistics
Semiotics

Consti
Moral/
obligat
Tikang

Foucault - govermentality

Rancière
Politics/Police
Equality as axiomatic
Part that has no part

Blanchot
Fragmentary Speech
Plural Speech

Badiou
social/cultural capital

Derrida
Hospitality
Cosmopolitanism

Levinas
Relation to the

Dialectics

Deleuze and Guattari
(and Massumi)
Faciality
Territoriality
Affect

Bakhtin
Polyphony, utterance, speech genre
Responsive understanding
Literary analysis

Performance

Structures
ange
king
nvironments

Saussure
Barthes
Wittgenstein
Austin
Virno

Spatial Design

Linguistics and Semiotics

Conversational Analysis

Mechanisms
Linguistics
Conversation Studies
Literary Analysis
salon/skilled conversation
problem solving conversations

Bohm Dialogue
Open Spaces Technology
Unconferences

Dialogue Studies
Practices of facilitation
http://ncdd.org/ 180 tools/methods

vigating
ersational
quencies

Civic Dialogue

Local Government
Empowered Communities
Community Arts
Citizen Led Design
Cultural diversity/difference

policy attachment

Autonomous Communities

Emancipation
Equality
Community
Citizenship
Provisionality

ideas/ideal

Ethics

Political Economy

Activism

Participation vs consumption
Maker Culture - amateur
Intentional communities
Collectivism

tution of self / other
legal system of
tions and care
ga

Capitalism
Neoliberalism

Occupy
Free University movement
Harney and Moten
Undercommons

Chantel Mouffe
Agonism
Dissensus

Precarious Labour
Contract work
Outsourcing
Individualism

Hardt and Negri

Post Marxism
Multitude
Autonomism
Alienation
Immaterial Labour

Frameworks of Authorship
Intellectual Property
Commons Movement

Other

Social Enterprise
Sharing Economy

e Ethics Working Group

Emotional Labour
Affective Labour

A preliminary diagram of the fields of practice that engage with conversation as a form and idea

A porous home of flowing family members you are yet to meet, a shelter from the alienation outside

Xin Cheng

After a delayed flight and a long queue at the customs, I barely caught the last train, arriving at Yume Nomad some time after midnight. Opening the door was Hiro, 'You must be Xin! Welcome!' and gave me a big hug like an old friend. Then there was Mayumi, 'the boss' – as Hiro jokingly introduced (she really was the antithesis of that word, see below). In the kitchen I was offered a cup of sweet herbal tea freshly-made by Haruka, another staff member. They had all stayed up for my arrival.

Next morning, Hiro showed me around. There were three spaces: Hostel Yume Nomad ("inside dreams/dream window" in Japanese), Hostel Nakamura and the apartment project. There were scraps and tools from previous renovations and gutting out tatami rooms. My task was to make sculptures for the back room of Nakamura (a former traditional restaurant) to create an 'unexpected space' to hang out, and furnish the common space of the apartment project. 'If you need help, just ask.' When we saw 'the boss' at the apartment 'worksite,' she was sitting in the sun reading manga. She said to me: 'Don't work too hard – it's important to enjoy your time here.'

I began by hanging out in the existing common spaces. There were many choices: from the dark, linear bar space of Nakamura (a handwritten sign on the wall said: 'You are welcome to come behind the bar to read the books') I walked around to find a half-hidden couch; to the more open spaces at Yume Nomad: a large tatami room with several low tables, a small TV with a nintendo player; next to that a cafe space with couches and chairs. There was also the balcony lined with growing mint, where you could sit above the trees overlooking the streets beyond. Plenty of handmade details dotted around the spaces: hand-picked collection of eccentric books, a sketchbook where you were invited to write local tips for future nomads, coloured pencils, photographs of local sites by staff, local maps, handwritten directions and restaurant recommendations, a swap and donation box.

At Hostel Nakamura, the quieter of the two hostels, they had an electronic tablet beside the door for guests arriving earlier than 3pm, with handwritten instructions on how to call the staff, leave their luggage, have a nap on the

tatami, or help themselves for free tea and coffee. The wifi password was written on the entrance door.

When I looked back on the photos I took there, I realised they were inadequate in capturing the unique atmosphere of the Yume Nomad spaces— how it made me feel, being there. The closest reflections were in the radiant smiles of the people there. There was a great sense of conviviality and family. The older guests would guide the newly arrived, even if they only got there half an hour earlier. The presence of multiple staff also helped: with ten paid and unpaid staff living, cooking, eating, hanging out onsite (there were no uniforms nor a 'staff kitchen'). If something needed care, there was always a potential caretaker close-by.

'Enter your room and know how personal, how much you feel its life.'
    —Louis Kahn

Of all the common spaces, I was most amazed by the kitchen at Yume Nomad. It was the smallest space (actually the smallest kitchen I've seen in a hostel). Yet, often after passing through the other vacant common spaces, I got to the kitchen to find a gathering of people squeezing comfortably around the tiny table. Something about that space seemed to melt away the invisible barrier between 'strangers' in 'public' spaces. Many nights I would return from Kyoto, feeling worn out by the Aikido training and the two-hour train ride with anonymous, even more worn-out fellow passengers. As I walked up the stairs I'd be thinking: ok I have just enough energy left to fill up my thermos before collapsing into bed. I'd walk into the kitchen, someone would ask what kind of tea I was preparing, then the next thing I knew we were sitting around the table laughing and sharing stories. It went on to such an extent that towards the end, while I was trying to finish the making yet kept on delaying my departure, I had to deliberately not go there just so I could get enough sleep.

This was surprising, since talking to people has never come naturally to me. I felt I became a different person there: making friends simply happened spontaneously, all I had to do was to be in the kitchen. I shared a few meals with Alain and Sophie, they came to Japan every second year with empty suitcases, and joked about and supported each other's quirky collections of maneki-neko cats and graters. I heard stories of tramping in the snow mountains in the next province and an encounter with a living tanuki, and travelling from Russian to Japan by boat and special times in the oldest Zen monastery.

Man, I've even made friends with Alex, who said he was 'a geek and bad at talking and making friends.' We talked so much the other staff had to tell us to move into the lounge because it was past 11pm… (The kitchen was right next to the dorms.)

'In a small room one does not say what one would in a large room.'
    —Louis Kahn

Let me describe it physically:

It was about 3x3m. Dwelling in it were two fridges, a microwave, two toaster ovens, a large cabinet for crockery, a gas stove, one kitchen sink, lots of pots and pans, free tea, coffee, jam and seasoning, a square table that was designed to seat four but often sat seven or eight, a stack of stools in the corner, handmade signs and hanging decorations. There were two doors, the outer one opens to the smoking couch and laundry area. That left just enough space for humans to manoeuvre through it carefully.

It was not a kitchen a 'designer' would have planned for a hostel with at least twenty beds (I never knew and kept on discovering new parts of it. I do know, however, every day one of the staff would make a big dinner for the rest of the staff). It was neither 'efficient' nor 'convenient' (yet somehow I had not seen anyone fighting over the stovetops).

In fact, it didn't even have an electric kettle!

Often, a conversation would start with someone asking me how the stove worked, since it only had Japanese labels. While waiting for the kettle to boil, you might as well offer someone some of the free tea and coffee, or try some bamboo tea you've gathered from the nearby mountains. Because the kitchen sink was so small, you wouldn't want to leave your dirty dishes around; since you needed to manoeuvre around the other humans present, you inevitably start talking to them; because they are sitting close by, like a dear friend, you naturally start treating them like one.

You feel a bit like you are staying at your grandma's kitchen: cosy, handmade, familiar- except it is more porous: shared with everyone who happened to be there, passing through.

I feel it was the slowness, the inconvenience and the soft, knobbly edges (rather than streamlined spaciousness) that contributed to the cosy, hygge[1] atmosphere.

'To be in the place where you are close enough to help.'[2]

I often witnessed and experienced, how one guest would ask another for help. It felt like a place where anyone could be a caretaker, anyone could be a host and share something, simply by being there.

I used to earn money by providing 'customer service'- informing different people about the library I worked for. At Yume Nomad, even though my 'task' was not to help guests, I had often been asked and was always glad to share my knowledge about the place. It felt different—the encounters were the door knobs to a myriad of realities, the start of sharing, even if for a brief moment before our paths diverge again.

I feel Yume Nomad was a place where McCann's idea of Garaíocht was present:

> '…a particular quality of relationship, a particular tone, atmosphere, disposition, or texture of relationship in which the most helpful aspects of the he(art) of being human are most likely to happen. Kindness, caring, generosity, gentleness, trust, nurturing, sharing, gratitude, honesty, creativity, gentle humour. All of these feel more appropriate in an environment of garaíocht. When garaíocht is present, they tend to simply happen. It's a quality of being human.'[3]

'A place not only for many, but also for one.'[4]

There was a lot of care, love and feeling that went into the making of the kitchen (the whole space, really). I was not there to see it in the making, but knew from the way Mayumi asked me to work on the common space of their new project. The first time we met, I tried to gauge what kind of brief she was giving me. She said, 'This is your project—please do whatever you feel is right.' When I was given that much trust, that much sense of ownership… rather than 'working for someone else,' it felt only natural to put my heart and soul into it.[5]

How often have you been given so much trust, from a 'stranger'? How often would you give out so much trust, to someone you've just met?

I spent a sunny April day walking around Kobe with Ryan, another nomad passing through Yume Nomad. As he smiled and waved to some people across the road, he said to me, 'Those are all my friends, we just haven't met yet.'

–

More information about Yume Nomad can be found here: https://www.facebook.com/Yumenomad/

1 Hygge ("heu-gah"). The art of building sanctuary and community, of inviting closeness and paying attention to what makes us feel open hearted and alive. To create well-being, connection and warmth. A feeling of belonging to the moment and to each other. Celebrating the everyday. http://hygge.co

2 Anthony McCann, http://www.hummingbirdworkshop.com/2014/10/garaiocht-the-heart-of-human-flourishing/

3 ibid

4 From the Yume Nomad staff introduction sheet

5 It was not just for me, either. On the staff introduction sheet was a note: 'If you have suggestions and ideas about this place, please tell us.'

This essay was first published on Hainamana on 11 September 2016 and is reproduced with their permission. http://www.hainamana.com/2016/09/11/a-porous-home-of-flowing-family-members/

Thinking about ethics in Conversational Practice

Who sets the rules?

How is "what is said" in confidence, differentiated from "what is said with full disclosure"?

Who is the information for, and how is it accessed?

Formal

Informal

One to one, one to many, many to one.
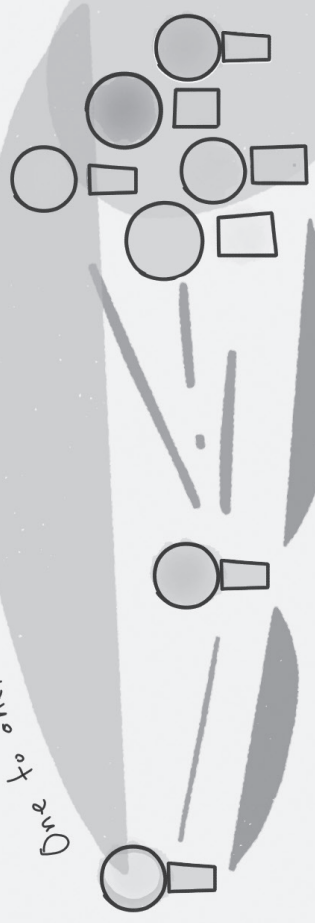
What are the conditions for engagement

Understanding Types of Conversation

- Inspirational or Aspirational
- In Confidence
- In full disclosure
- Contribution to content
- Research

Who gets to disseminate content, and under what conditions?

Artist ←→ Participant
Constant negotiation
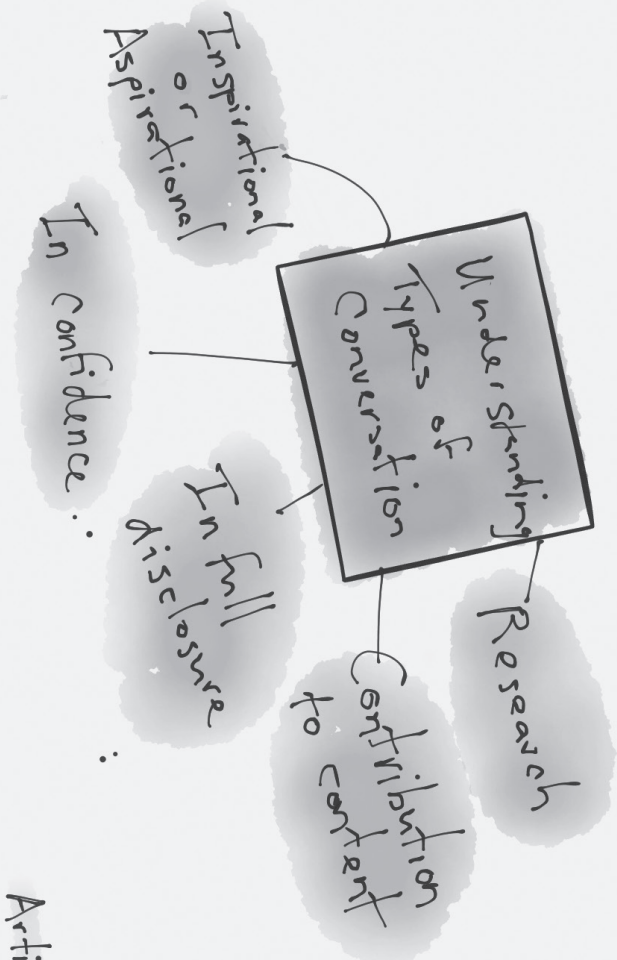
Who sets the Rules?
- The artist as initiator?
- Interviewee as participant?

Action

Words

Linear

Dynamic

Logic

Affect
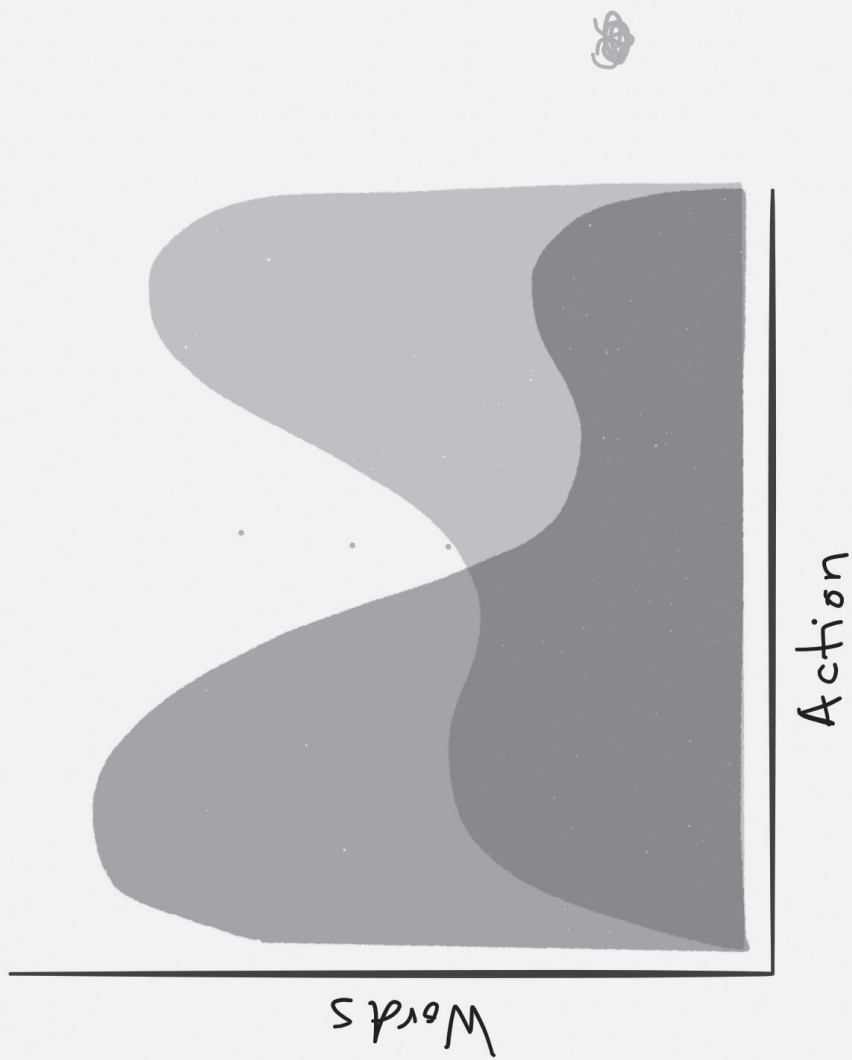
Habermas
- equal, rational democratic exchange
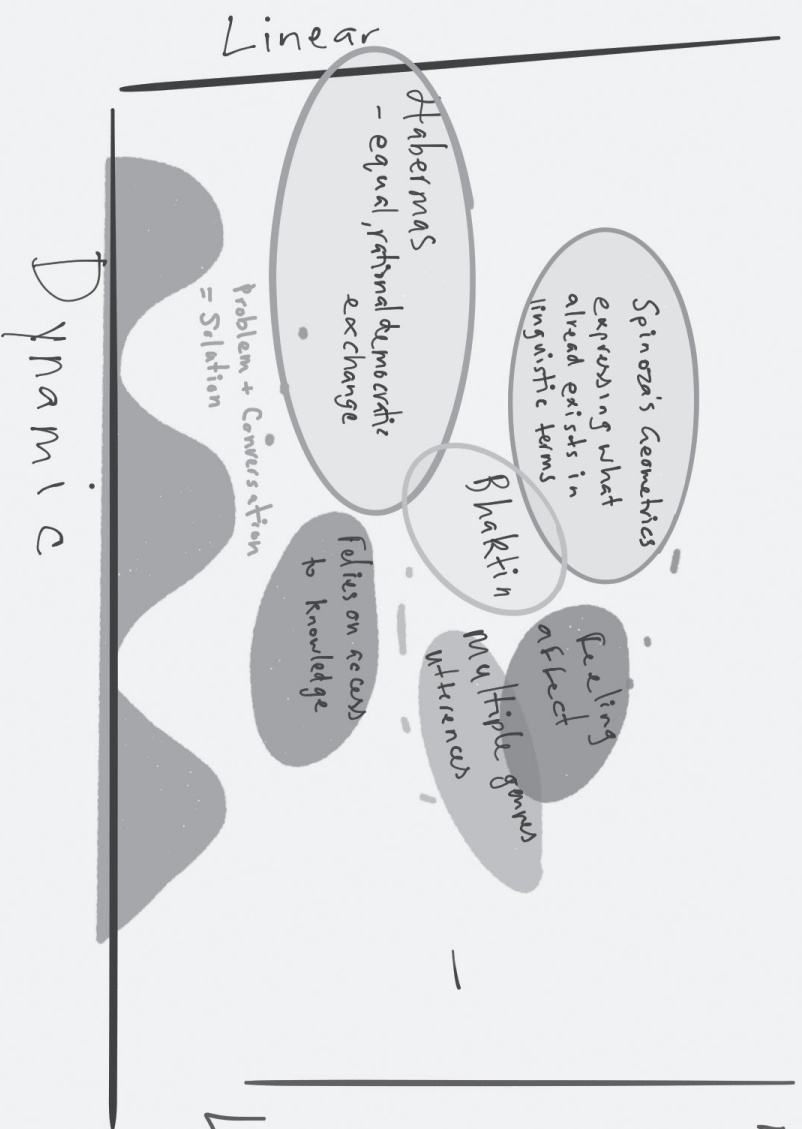
Spinoza's Geometrics expressing what already exists in linguistic terms

Bhaktin

Problem + Conversation = Solution

Relies on recall to knowledge

multiple genres utterances

Feeling affect

Conversation

An annotated list of texts which have been useful

Mikhail Bakhtin, 1986 **The Problem of Speech Genres**, in Caryl Emerson and Michael Holquist (eds) Speech Genres and other Late Essays trans Vern W. McGee, (Austin : University of Texas Press) pp 60 - 102

> Bakhtin's early essays, concerned with literature, discuss much that is relevant to conversational practice, but with a focus on the written, aestheticised dialogue of the novel. Later in The Problem with Speech Genres he turned to analysing speech or utterance in the performed and improvisational act of conversation. Bakhtin's writings cover the roles of otherness, addressivity, assimilating, dialogism, discourse, speech genres, heteroglossia and polyphonism in conversation.

Homi K Bhaba, 1998 **Conversational Art**, in Mary Jane Jacob and Michael Brenson (eds.) Conversations at the Castle: Changing Audiences and Contemporary Art, (Cambridge, Mass and London, MIT Press) pp 38-47

> Written in the nineties in the span between new genre public art, relational aesthetics and the 'educational' turn Bhabha's essay explores conversation as an artistic strategy that brings forward the ambiguities of contextual contingency and performativity. His essay is a useful articulation of the relationality, contingency and ambiguity that runs through conversational practice.

Maurice Blanchot, 1993, 1969 Plural Speech in The Infinite Conversation, translated by Susan Hanson, (Minneapolis: University of Minnesota Press) pp 3 - 82

> Blanchot explores the idea of writing/speech as a form of plurality and a way knowing. He returns repeatedly to the idea of the fragment and the interruption. Like Bakhtin he emphasises the role of responsivity and, as part of this, silence and listening. Like Levinas, Blanchot explores our response to the other, to whom we are also other.

A. Cunnane, E. Heta, C Huddleston and M Langdon eds. 2016. **Unfolding Kaitiakitanga: Shifting the institutional space with biculturalism** (Auckland: St Paul St Publishing)

> Created to reflect on the exhibition Since 1984: He aha te ahurea-rua Unfolding Kaitiakitanga contains an extensive discussion on the experience and kinds of conversations that the noho marae and wānanga enable, both specifically during that exhibition and situated more broadly within a decolonising practice.

Paulo Freire, 2014, 1970 **Pedagogy of the oppressed** translated by Myra Bergman Ramos, (New York: Bloomsbury Academic)

> Freire's influential text describes his approach to education as an emancipatory and collaborative endeavour where space is held for equal collaboration, dialogue and co-creation. He argues against the banking method of education, where knowledge is deposited in students for later withdrawal, and for a problem posing method of education which is collaborative and leads to self achieved liberation rather than oppression. His ideas have been influential on the reform of education, radical politics and in dialogical art practices.

Lawrence Grossberg, 2010, **Affect's Future: Rediscovering the Virtual in the Actual.** Interviewed by Melissa Gregg and Gregory J. Seigworth (eds) in The Affect Theory Reader (Durham : Duke University Press)

> The entire reader is very interesting and worth reading, but I am placing special emphasis on the interview with Lawrence Grossberg as it expresses some of my hesitations around the use of affect as a means to justify arts while nonetheless arguing for its value as a framework of thinking.

Pablo Helguera, 2011, **Education for Socially Engaged Art, A Materials and Techniques Handbook**, (New York : Jorge Pinto Books)

> Helguera wrote this handbook as an introductory reference tool and it draws strongly from his work in education and public programmes with institutions. In it he points out "In the debate and criticism around [social practice artwork] it is necessary to qualify the kind of participation or collaboration that takes place, to describe the experience, the role of the location, the instigator of the action, and the documentation process." pxii The handbook provides tools to do this.

Grant Kester, **Dialogical Aesthetics: A Critical Framework For Littoral Art**, Variant iss. 9 Winter 1999/2000 http://variant.org.uk/9texts/KesterSupplement.html
Grant Kester, **The Device Laid Bare: On Some Limitations in Current Art Criticism**, e-flux journal #50 December 2013 http://www.e-flux.com/journal/50/59990/the-device-laid-bare-on-some-limitations-in-current-art-criticism/

> Two essays which seek to construct develop critical tools for the analysis of immaterial, relationship driven art and the identification of some of power relations, and normative assumption within the field of practice. He also discusses the problematic of transferring the traditional model of art criticism, which presumes an object bounded in space and time, to dialogical work, where the work's field of operation can be very broad and its beginning and end hard to define.

Caroline W. Lee **The Arts and Crafts of Participatory Reforms: How Can Socially Engaged Art and Public Deliberation Inform Each Other?** Issue 3 Winter 2016 http://field-journal.com/issue-3/the-arts-and-crafts-of-participatory-reforms-how-can-socially-engaged-art-and-public-deliberation-inform-each-other

> Lee's essay is a very useful introduction to the relationship between dialogical art and participatory democracy which both saw strong growth in the 90's. For me this essay opened up the field of Deliberative Democracy, and the extensive thinking its practitioners have done around how people might come together to engage in collaborative dialogical thinking as well as how these practices can be co-opted and manipulated.

Marjetica Potrč, **Self-Organization Where the State Has Withdrawn**, published in The Neighbourhood as Global Arena / Reader, The Israeli Center for Digital Art, Israel, Vol.3, Infrastructures and Methodologies, 2015, pp.1-11. https://designforthelivingworld.com/self-organization-in-communities-where-the-state-has-withdrawn/

> This text, suggested by Xin Cheng is about previous work undertaken by the studio she is currently working with. It is a description of two projects undertaken by the artist and her students with specific communities outlining how they were undertaken and how they enacted the idea of social change from the bottom up.

Richard Sennett, 1977, **The Fall of Public Man**, (New York: Knopf)
Richard Sennett, 2013, **Together: the rituals, pleasures and politics of co-operation** (London: Allen Lane)

> One of the reasons people posit to explain the growth in dialogical and relational practices is the sense of isolation and alienation that we experience in contemporary society. Separated by 35 years Sennett's books investigate how our historical patterns of co-operation and public engagement were unsettled with the great shift to individualism and argues that we are still working out how to co-exist and co-operate now. This author was introduced to the discussions by Leon Tan.

Monika Szewczyk **Art of Conversation, Part I & Part II** e-flux #03 February 2009 http://www.e-flux.com/journal/03/68546/art-of-conversation-part-i/ and #07 June 2009 http://www.e-flux.com/journal/07/61391/art-of-conversation-part-ii/

> An analysis of conversations in films and artwork in an endeavour to understand their aesthetic form.

Timote M. Vaioleti, 2006. **Talanoa Research Methodology: A Developing Position of Pacific Research.** Waikato Journal of Education 12: 21-34

> John Vea introduced this text into our discussions. It describes the idea and practice of Talanoa as a research methodology in pacific communities. Tala being to inform, tell, relate and command, ask or apply and Noa meaning of any kind, ordinary, nothing in particular, purely imaginary or void. It is a participatory and sharing framework from a Pacific world view that emphasises the importance of relationships and openness.