



School: Bath School of Art

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Project Title: *Curious about Care*

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

300-Word Statement

This series of artifacts takes the form of automated painting systems presented in a number of international exhibitions and symposia. Reliant on the attention of others for their activation, these machines make public the role of care. This unique practice-led enquiry uses specifically designed painting systems to explore a shift in emphasis from the artifact to the dialogic. Does actively engaging the hand of others in the manufacture of a painting, in real time with an audience, alter engagement and broaden access to the debates inherent in the works?

These machines all use a peristaltic pump and arterial system of pipes to make paintings. Implicated in the production process, designated attendants become caregivers. This delegated responsibility for 'making' the paintings happens in full view of the audience - questioning whether this is different to a static encounter.

First tested through *Inflate Automated*, this machine was reliant on attendants regulating the paint flow to the paintings. Subsequent works *Overfill I, II, III and Overspill I, II* developed the role of the attendant further requiring them to turn a valve and open the flow of paint to each painting. By opening the valves, paint was allowed to overflow, leaving a residue on the painting's surface that marked the attention received. In *De-Coincidence* the paintings produced were gifted to those that had cared for them throughout their installation, acknowledging their role. For *Painting Amongst Other Things* the work relied totally on others as the machine itself was constructed from a manual replacing the absent artist. Issues of authorship and delegated responsibility were further amplified through the need for the whole work to be constructed by others. Conference presentations considered the themes emerging through the machines, contextualizing the research within the field of expanded painting and participatory practice.