



**School:** Bath School of Art

**Researcher:** Dr Natasha Kidd

**Project Title:** *Curious About Care*

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

## Research Timeline

Date	Rationale of research activities and decisions undertaken
2nd May - 8th June 2014	<p><i>Inflate System (Automated)</i> in <b>Test Run</b> at Museum of Modern Art, Oxford</p> <p>This practice-based research first emerged through the production of a work <i>Inflate System (automated)</i> commissioned for the <i>Test Run</i> Exhibition at Modern Art Oxford. The test Run exhibition set out to allow artists the possibility to “Test Out” new works, processes, performances and ideas within the setting of the gallery/museum live and with an audience. Through a series of site visits and in dialogue with the curator Ben Roberts a work was designed specifically for the MAO gallery. This painting system involved 7 inflate paintings positioned around the space. The system operated using a peristaltic pump, an arterial system of copper pipes and 120 litres of white emulsion paint. The peristaltic pump moved the paint from a tank through copper pipes into a plastic tube inserted into each painting's belly. The continual action of the pump filled the paintings from the inside out, the paint forced each canvas to expand until paint seeped out of holes cut in the linen's surface. The pump, set to a flow rate, fed paint to every painting in the system. Valves on the supply pipes to each work could be opened or closed to different degrees to regulate the flow of paint to each one. The system would not stabilize - increasing the flow to one painting on the system decreased the flow to another. The work needed constant tuning by the invigilators at the gallery. The performance of the work's maintenance became integral, drawing the audience into the space to watch as the machine was tinkered with or cared for.</p>
3rd April - 5th	<p><i>Overfill</i> in <b>Painting in Time I</b> at the Tetley Gallery, Leeds</p>

July 2015	As a result of the developments observed in the work made for MAO a new work was commissioned for <i>Painting in Time I</i> at the Tetley Gallery Leeds. Firmly positioning this research within the discourse of expanded painting, this show curated by Sarah Kate Wilson involved key artists from the field such as Polly Apfelbaum, Claire Ashley, Lisa Milroy and Jessica Warboys. The work <i>Overfill</i> was made specifically for this show. This painting system relied totally on the attentiveness and action of the gallery invigilators. The work was maintained for over 3 months by a team tasked with opening the valves in the network, discharging small amounts of paint into each painting and allowing them to overflow.
4th July 2015	The emerging themes around Care and the Painting Machines were explored in and disseminated through the paper: <i>A Case for Digging: Curious About Care</i> , given at the <i>Painting In Time</i> Symposium, Leeds.
April 2016	<i>Overfill (Version II)</i> was selected and installed for Oriel Davies Open.
April 2016	A successful application for HEQR Seed Funding to support the work for <i>Painting in Time 2</i> . Funding supported travel to install the work at the Sullivan Galleries, School of Art Institute Chicago.
10th May 2016	Introduced the themes of Care and Participation in the development of the Painting Machines at Wolverhampton School of Arts Research Centre Public Talk series.
August 2016	Developed new work <i>Overspill I</i> using silicone tubing for <b><i>Ingredients, Method, Serving Suggestion</i></b> at APT Gallery, London. The work was activated by the gallery invigilators for the duration of the show.
	<i>Overfill (Version III) Painting in Time II</i> , SAIC
30th August - 3rd Dec 2016	Travelled to and installed a new painting system for <i>Painting in Time II</i> in the Sullivan Galleries at the School of the Art Institute, Chicago. The arterial system of pipes, a series of paintings, a pump and tank were installed through two spaces in the gallery. The system was maintained by a team for a 4-month period.

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Nov 2016	<p>Selected to install a painting system as part of <b><i>D-Coincidence</i></b> at the Greater Taipei Biennial at Yo Chang Art Museum, Taiwan.</p> <p>As part of the development of the research the paintings made as part of the show were gifted to their caregivers.</p> <p>Took part in a panel discussion about the work at NTUA (Taiwan University of the Arts) as part of the international trip.</p>
8th Feb 2018	<p>Introduced the work to the UG community as a visiting speaker at Manchester School of Art.</p>
9th Feb 2018	<p>Introduced the work to the UG and PGR community as part of Glasgow School of Art's Friday Lecture series.</p>
10th August - 7th October 2018	<p><i>Overspill II</i> Commissioned for <b><i>Painting Amongst Other Things</i></b> at Drill Hall Canberra</p> <p>For <i>Painting Amongst Other Things</i> 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.</p>
January 2019	<p>Awarded South West Creative Technology Automation Fellowship as a result of the work developed through this research project.</p>

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