How do we know what we know?
A Meditation on Expert-Intuitive
Workshop Practice

Michael McMillan

Since the eighteen century, a number of writers have attempted to unpack the dialogic relationship between contemplation and intuition most notably Immanuel Kant.[1] Applied to understanding the creative process of the arts practitioner this has had little attention apart within scientific, educational and action research contexts.[2] Yet intuition provides a form of knowing-in-practice for many arts practitioners often expressed as knowing the right thing at the right moment of a 'disciplinary-mastery' in their respective practices and challenging the critical orthodoxy attendant to intra-disciplinary heresy. Intuition is also pertinent to those who have experienced a paradigmatic shift from a singular art form practice towards an inter-disciplinarity where a heretical crossing of boundaries is implicated that is fundamentally misunderstood particularly in a Eurocentric context where there is a fear of cross-disciplinary miscegenation. Within education, these are those practitioners who are prepared to take risks within an increasingly bureaucratic and meritocratic education system that tends to engage with inter-disciplinarity as a strategic practice that can holisti-

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[1] Immanuel Kant, *Immanuel Kant: Critique of Judgement*. Trans. Werner S. Pluhar (Indianapolis: Hackett, 1987)

[2] Terry Atkinson and Guy Claxon, *The Intuitive Practitioner: On the value of not always knowing what you are doing* (Buckingham: Open University Press, 2000). Marta Sinclair, "Misconceptions about Intuition," *Psychological Inquiry*, 21 (2010): 378-386. Gerard P Hodgkinson, Janice Langan-Fox and Eugene Sadler-Smith. "Intuition: A fundamental bridging construct in the behavioural sciences." British Journal of Psychology 99 (2008): 1-27.

cally benefit themselves and their students.[3] We might include here, arts and cultural practitioners: artists, writers, poets, musicians, dancers, theatre-in-education companies that make similar interventions through workshops, residencies and a myriad of activities in education. It is not simply that disciplinary knowledge could be threatened but that a new unknowable model of knowledge and model of intelligibility could become a model of practice that cannot be policed and regulated by the critical orthodoxy. Such a theoretical-practical liberation—'praxis' has given life to a fresh critical approach, which is exemplified through workshop practice.

In her ethnographic study of high-energy physics and molecular biology, *Epistemic Cultures*, Karin Knorr Cetina uses the notion of epistemic cultures to explain, and contrast domain differences in knowledge-making processes. She defines epistemic cultures as "those amalgams of arrangements and mechanisms…which, in a given field, make up how we know what we know. Epistemic cultures are cultures that create and warrant knowledge…" and the investigation she advocates is one that unpacks "the meaning of the empirical, the enactments of object relations, [and] the construction and fashioning of social arrangements" within a disciplinary area. Knorr Cetina also writes about the impact of 'set-up' on decisions taken, because the notion of 'set-up', as Melrose argues (www.sfmelrose.u-net.com), provides us with a more detailed and precise notion, than is available when we think about the notion of 'culture'.[4] In terms of Knorr Cetina's key question - 'how [do] we know what we know?' It could be argued that the trajectory of that process has been not so much linear, but fragmented, such that an 'intra-disciplinary' critical interrogation, performed in the interstices, has provided the potential, via a ceaseless feedback process, for the emergence of a trans-disciplinary hybridised practice, whose outcome is more than the sum of its diverse parts. This paradigmatic shift has been predicated on critically challenging what is perceived, for instance, to be an orthodox mode of art making.

Furthermore, Gregory Ulmer's "The Object of Post-Criticism", offers a practical-theoretical template here in terms of how a subjective/objective dualistic approach might also be employed.[5] Ulmer argues that there are techniques of modernist art applicable in critical representation, the principle device being collage/montage: like Picasso gluing an oil cloth with chair caning to suggest the presence of a chair without representing the actual chair in the first Cubist

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[3] Denis Atkinson and Paul Dash, *Social and Critical Practice in Art Education* (London: Trentham Press, 2005).

[4] Karin Knorr Cetina, "Objectual Practice." In *The Practice Turn in Contemporary* Theory, ed. Karin Knorr Cetina, Theodore R. Schatzki and Eike von Savigny (London & New York: Routledge, 2001), 1.

[5] Gregory Ulmer, *Teletheory: Grammatology in the Age of Video* (New York & London: Routledge, 1989).

painting, 'Still-Life with chair caning', I propose in what follows, to interrupt and reposition the notion of objectivity and the subjective, in the context of analysing the object of study: in foregrounding first-person experience and the particular, I propose nonetheless to provide an exemplary account of expert practices in a particular field of workshops.[6]

The focus of my analysis is how, firstly, in self-reflexive terms, an inclusive creative workshop practice can provide a model for a critically engaged arts practice. Secondly, within this theory-practice praxis based approach there will be a multiplicity of registers that from a post-structuralist approach will methodologically draw on experiential learning to understand the phenomenological dynamics of workshop practice, which includes 'expert-intuition', 'operational apparatuses' and transcultural 'contact zones'.[7]

Workshop Practice

Beyond a place where things are made or repaired, we often use the term workshop as either a noun to describe a group of people engaged in some intensive discussion and activity or as a verb to workshop a dramatic work using improvisation for instance to explore aspects of the production before performing it. Yet what constitutes the workshop is rarely theorised as a creative tool that might offer a model for the realisation of the creative potential of participants. How can we unpack this complex process, which has been informed, over the same period, by a multitude of experiences and types of knowledge?

The workshop as a basis for developing creative material with a group of people is a key instrument in my operational apparatus as an arts practitioner through: creative writing, performance and mixed-media approaches, exercises and techniques. Many arts practitioners are asked to lead workshops where the emphasis is pedagogical, rather than artistic as such, but where their approach in both is always creative. Pedagogically, I will, for instance, often tell workshop participants that 'I am an artist and not a teacher', to privilege the creative nature of the workshop process by subverting the trope of the teacher as sole authority of knowledge in that space. Operationally, this means demystifying the teacher-student dichotomy, which Brazilian educator Paulo Freire challenged in his pedagogical philosophy, rather than re-inscribing its hierarchical immanence.[8]

Contrary to the notion that the teacher is the vessel of knowledge, it could be argued that as educators, we often learn what we need to teach in doing it

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[6] ibid.

[7] Michael McMillan, *"Expert-Intuitive Operations in the Creative Decision-Making of "The Front Room" installations/exhibitions: a Portfolio.* (ArtsD diss., London: Middlesex University, 2010).

[8] Paulo Freire, *Pedagogy of the Oppressed* (New York: Continuum, 1970).

(this supposes a certain internalised but incomplete competence or expertise), and that the process of teaching is a learning process for ourselves, because the student as well as learning is also teaching us. By way of example, many first time writers come to creative writing workshops with preconceived notions of what is a 'writer' and what is 'writing', which can often—to use an everyday workshop register—paralyse their own creative potential to write. This perception may well be based on the widely prevailing notion that becoming a writer is about the acquisition of knowledge about, for instance, literary or dramatic techniques and genres. The process involves, in this everyday workshop register, empowering the creative potential of individual writers. The challenge, as we shall explore in 'expert-workshop practice', is, firstly, to demystify these myths, by enabling participants to understand how myths are constructed, and then by enabling them to differentiate between types of knowledge through understanding how knowledge is made.

In everyday or popular terms, then, the most important question is that of knowledge of self, and how this knowledge (or knowledges) might be expertly exploited (since latency of the self has little currency in the set-up concerned). Since any workshop approach raises questions about the first-person-subjective (I, me, my), and how this is rendered performative, participants can often feel self-exposed and vulnerable, sometimes fearful, and therefore in part conflicted: welcoming of but also resistant to the process. To support individual creative development within this workshop set-up, requires an understanding of and sensitivity to, how individual and group dynamics operate within such a setting; this involves a dualistic approach, towards the intermix of the subjective, and objective. In recognising that the creative process often poses challenges on a subjective level, an ethical undertaking would be leading by example, or to use a metaphor: 'since I am asking you to jump in the deep end of a swimming pool I will jump in first'.

If we are asking each participant to share a personal story about themselves, for instance, within the group, it is only fair that we should lead sharing one about ourselves first, as an example to begin with. On a 'practical-theoretical' level, while this workshop practice expertise may have emerged experientially, and maybe used intuitively, the theoretical equally has its role in that process of thinking on one's feet. The theoretical becomes a tool in the professional everyday. In Paul Watzlawick's theory of communication between individuals, for example, two of his five axioms include:

> [1.] Every behaviour is a kind of communication. Because behaviour does not have a counterpart (there is no anti-behaviour), it is not possible not to communicate…. Human communication involves both digital and analogue modalities: Communication does not involve the merely spoken words (digi-

tal communication), but non-verbal and analogue-verbal communication as well.[9]

Watzlawick's observations, that 'every [human] behaviour is a kind of communication', whether 'digital' or 'analogue', has provided a useful set-up, on a practical-theoretical level, for understanding how the corporeal, discursive and phenomenological dynamics of the creative workshop process intersect.

I want to observe something here that might be judged in academic terms to be banal. I am using what Ulmer[10] identified as an 'everyday anecdotal', or popular register, that in his view, resonates with a contemporary video/media literacy, as in social media networking, which on a theoretical level, is that through the experience of knowing who you are, you will know what to say. Yet on professional and on a personal level, my feeling—an expert way of knowing-in-practice—is that the more I know is the less I know (knowing something decreases as knowing-how increases): this knowledge state enables me to accept that some things are unknowable. I grew up with Caribbean parents who in keeping with the oral tradition, or to use Kwesi Owusu's term 'orature' [11] of their ancestors, told animated stories about a spiritual world inhabited by 'Jumbies' (Eastern Caribbean term for spirits) existing alongside/in the human world, and I have come to understand like some—in conventional, ontological terms—that what I see is not always what is. Like some, I therefore believe in things that I cannot see, because there are no precise coincidences between what is experienced in one or another everyday, and what is sensed. In other words, creativity is a phenomenological process because it evokes/invokes things on an experiential level, which cannot be seen, while actualising some of those that can. This suggested that firstly, making the work/facilitating a workshop, even within a pedagogical context, as already noted, must operate primarily on an intuitive level—every day and expert—and secondly, on that level where intuitive findings can be appraised before being actualised logically. Is this intuitive process, used professionally, identical with the everyday notion of intuition as a moment that also means discernment, hunch, insight, instinct, perception, presentiment, and sixth sense?

If we look, albeit very briefly, at how intuition has been thought of in the Western philosophical tradition, we find that at certain key moments, thinkers like Immanuel Kant [12] and Henri Bergson [13] have recourse to what might now

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[9] Paul Watzlawick, John H. Weakland and Richard Fisch, *Change: Principles of Problem Formation and Problem Resolution* (New York: Norton, 1974), 15.

[10] Ulmer, Teletheory.

[11] Kwesi Owusu, *The Struggle for Black Arts in Britain* (London: Comedia, 1986), 127-150.

[12] Kant, Immanuel Kant.

[13] Henri Bergson, *The Creative Mind. An Introduction to Metaphysics*. Trans. Andison L. Mabelle (New York: The Philosophical Library, 1946).

seem to be a similar theoretical interpretation of intuition: the former identifies 'intellectual intuition' as important and the latter 'philosophical intuition'. According to Bergson, however, Kant had eliminated absolute knowledge, and made metaphysics problematic in philosophical intuition as method.[14] Bergson's philosophical conception of intuition is not the same as intuition as it is commonly understood in the everyday, where it is an impenetrable noun, often feminised, naming a vague empathy or feeling; rather he sees in it a method, by which unique and original concepts are systematically developed. He saw intuition as an 'integral experience' similar to that explored by artists as an indefinite series of acts, which corresponds to the degrees of duration, and is therefore a method. [15] This method resembles that of the writer who knows how, and what material to edit: how to assemble, insert and delete, a form of collection and division, carried out rapidly and apparently without conscious thought (because that thought has already occurred in the past). 'By intuition', Bergson writes,

> I mean instinct that has become disinterested, self-conscious [and] capable of reflecting upon its object and of enlarging it indefinitely... Our eye perceives the features of the living being, merely as assembled, not as mutually organised. The intention of life, the simple movement that runs through the lines, that binds them together and gives them significance, escapes it. This intention is just what the artist tries to regain, in placing himself back within the object by a kind of sympathy, in breaking down, by the effort of intuition, the barrier that the space puts up between him and his model. [16]

For Bergson, intuition is a mode of 'sympathy', which enables us to bring together every characteristic of an object—including, in practitioner collaborative terms, the inter-relational/interactive workshop/ performance production apparatuses—whether we are interested in process or quality:

> Let us then go down into our own inner selves: the deeper the point we touch, the stronger will be the thrust which sends us back to the surface.[17]

We have already suggested above, that an 'inner self' is of less use, in the workshop set-ups concerned, than making itself manifest and performative: Bergson may not have been familiar with leading a workshop! At the same time, Bergson equated memory with intuition, in that memory conserves the past (including professional past and the expertise that is thereby acquired), though this conservation does not mean that experiences are the same, or pre-determined.

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[14] Ibid, 200.
[15] Henri Bergson, *Creative Evolution*. Trans. Andison L. Mitchell (New York: Random House, 1944).
[16] Bergson, The Creative Mind, 177.
[17] Ibid, 147.

A feature of the creative process is it's disorder, which often means returning to our original aim or question as in a 'circular feedback loop'—'a spiral which constantly returns us to our original point of entry but with renewed understanding' as a 'hermeneutic-interpretative' spiral model first developed by Gestalt theorist Kurt Lewin.[18] Melissa Trimingham suggests that in expert or professional terms the 'feedback loop' is more or less constant and that this allows for an often invisible 'tinkering'.[19]

Another consideration of time in the creative process is that Bergson sees 'difference' as 'duration', not in the conventional temporal sense, but as a 'qualitative multiplicity' that is heterogeneous and temporal—though lacking juxtaposition, unless it is seen retrospectively. Duration makes and unmakes, in the sense that it offers a relatively open future, which includes the fracturing, and opening up of the past and the present to whatever is 'becoming'. The duration is that to which everything is related, and in this sense, it is absolute. For example, as Lawlor and Moulard[20] point out, as we grow older, our future grows smaller and the past grows larger, and we juggle these two, interminably and differently.

Freire also took up Bergson's idea of 'becoming' in discussing education as a process of liberation through education that is unfinished, 'Education is thus constantly remade in the praxis. In order to be, it must become. It's "duration" (in the Bergsonian meaning of the word) is found in the interplay of the opposites permanence and change.'[21] Gilles Deleuze, published in the 1988 English translation[22], agreed with Bergson that other 'professionals' of intuition, such as artists, share the moment of rupture and emergence characteristic of their philosophical intuition. In Bergson's notion of intuition as method (taken up by Deleuze) according to the reading by Lawlor and Moulard[23], the subjective is immersed into the continuity of being without containment. It could be argued that this can be seen most effectively in the creative potential of the workshop process, which I have begun to outline above.

As already indicated above, workshop practice is a core apparatus that includes a creative process; underpinning this, on some level, is an adaptation of

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[18] Kurt Lewin, *Resolving Social Conflicts* (London: Harper & Row, 1948).

[19] Melissa Trimingham, "A Methodology for Practice as Research," *Studies in Theatre and Performance* 22, 1 (Bristol: Intellect, 2002), 56.

[20] Leonard Lawlor and Valentine Moulard, "Henri Bergson." In *The Stanford Encyclopaedia of Philosophy*, ed. Edward N. Zalta (Summer 2004 Edition) accessed January 7, 2010, http://plato.stanford.edu/archives/sum2004/entries/bergson/>.

[21] Freire, Pedagogy of the Oppressed, 65.

[22] Gilles Deleuze, *Bergsonism*. Trans. Hugh Tomlinson and Barbara Habberjam (New York: Zone Books, 1988).

[23] Lawlor and Moulard, Henri Bergson.

Michel Foucault's key notion [24], that power consists of being able to act, and to act on the action of others. In other words, this would involve a social intervention that enables individuals and groups within a specific society, to move from being the object into being the subjects of their own history. Many do not have the luxury of sidestepping this sort of observation. In 'forum theatre', adapted from Augustus Boal's *Theatre of the Oppressed*, spectators are invited to challenge the role of the acting protagonist, and change the course of the story. In much of his work, Boal has tried to show in practice, how theatre action can be placed at the service of the oppressed (or dispossessed) so that they can express themselves, and so that, by using a new language or mode of action, they can discover new concepts.[25] From a practical-theoretical perspective, Foucault's concept of 'social intervention' can be adapted within an expert-workshop practice with the pedagogical and artistic aspirations of liberating participants, in a Boalian sense, to use performance to 'express themselves…[and] discover new concepts.'

The philosophical discussion above about 'expert-intuition' foregrounds the importance of a theoretical grounding for those engaged as practitioners not simply with the pedagogy of the workshop but with a critical pedagogic practice in arts education. As we shall next discover the praxis that emerges from such a theory-practice based approach is always, to appropriate the title of John Akomfrah's three-screen installation about the late cultural theorist, Stuart Hall, an 'unfinished conversation'[26] that has no guarantees of 'learning outcomes' but requires that the workshop practitioner/educator is always present in the process.

Expert-Intuitive Operations of the Workshop

The epistemic subculture informing the 'set up' of the workshop involves, amongst other aspects, liaison about subject/s, thematics, boundaries, space, numbers, ethnic, age and gender composition of group, participant issues, and then a detailed structured outline is prepared with aims and objectives, activities/exercises, outcomes, and judgements as to taste, value/quality, that is then shared before and during the workshop.

Prior to the commencement of the workshop, the space, if possible, is usually cleared of chairs and tables and participants gather in a circle where everyone is in view of each other, which subverts the hierarchical set-up of the classroom. For the first session, we would usually play a series of 'icebreaker' games and exercises, such as each participant introducing themselves with their name

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[24] Michel Foucault, *The History of Sexuality*, Vol.1 (London: Allen Lane, 1978).

[25] Augustus Boal, "The Cop in the Head," *Theatre Drama Review* 34, 3, T127 (Fall 1990).

[26] John Akomfrah, *The Unfinished Conversation* (London: Smoking Dogs, 2014).

and an action that expresses their personality, which the rest of the group then repeats. Subsequent sessions would normally begin with warm up exercises based on breathing, visualisation and body stretching techniques depending on the planned workshop activity, and sometimes led by a participant as the group grows more confident with each other.

The importance of play as a creative exercise/cultural practice to enable the loosening of inhibitions and promote trust cannot be underestimated within this process. In a workshop led by Keith Antar Mason of *The Hittite Empire* [27], an African-American male performance ensemble, he asked each participant to be lifted aloft by the group with their name chanted as they were taken around the room. In a patriarchal society, where male competition is often coded as a badge of machismo, celebrating each other as individuals is often suppressed, except for in the sexual and sports arena. This is a powerfully cathartic exercise that enables the individual to create a level of trust with and support from the group, and for the group to work together as collective unit/team.

Ultimately, the aim is to create a 'safe' space and towards this end a mutual agreement or symbolic contract is usually made with participants about what the ethical principles of the workshop process should be: trust, confidentiality, rules of active participation and listening, sanctions. They are informed that the process is consensual in which they exercise a choice about whether or not to participate in a given activity though collective engagement is encouraged by the group. The corollary of this understanding though, is that workshop process is not a voyeuristic activity and there are no observers.

Regardless of how detailed the preparations and workshop planning may be—which themselves seek to organise 'set-up' as potentially productive—it's phenomenological nature is expressed in the saying that 'man/woman plans and God laughs': this means that the outline plans are confronted by multiplicity. They are often modified, adapted, or scrapped depending on individual, group, temporal, spatial dynamics and multiple other variables, which together, constitute workshop/performance-productive expertise. In Bergsonian's terms, these form part of professional or expert memory, and as such they condition choices made very rapidly on the ground. In these instances, rapidity of decision-making, part of workshop/pedagogic expertise, does not appear to depend upon rational processing, but this is because equivalent, rational choices have been made more slowly in the past.

It has been said, neatly enough, that the failure to plan is to plan for failure—hence the importance of the pre-workshop liaison process. In my experience, the 'disciplinary mastery' of the workshop practitioner lies primarily in possessing, practically-theoretically, the skills, ability, sensitivity, awareness, confidence and courage that are required if one is to respond to and intervene in the creative process, while maintaining (its) momentum. It requires a work-

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[27] McMillan, Expert-Intuitive Operations.

ing-tactical as well as a preliminary strategic approach: what is significant is not simply where we start the process from (its stabilised set-up), but where we are in the moment, and where we will end-up: being present intuitively, because—in practitioner terms—'the more I know (in terms of past experience) is the less I know' (about what might seem suddenly to emerge, as in 'new work'). (In fact, we cannot know what factors are available and likely to emerge, in this particular workshop. What we can know is how to invite it to emerge, and how to make it a performative positivity, if and when it does.) As with the 'feedback loop' we return 'to our original point of entry but with renewed understanding'. Plainly, this 'knowledge issue' is sensitive in the collaborative framework: expertise means, in part, 'knowing' how to withhold previous certainties, but it does not overwhelm the knowledge of how to recognise, and how one might use what suddenly appears. Expertise, in this framework, is about the pragmatics and practice of 'making do' with the available material (including human input), and within limitations set by internal and external forces.

From my experience, the expert-intuitivity of the workshop practitioner in this context, involves a capacity to undertake a form of 'working through' in the Freudian sense of the term that is associated with a 'passing', to use Jean Francois Lyotard's phrase[28], as cited by Susan Melrose.[29] Applied to the workshop, the 'expert-practitioner-specific-knowledge mode' is a technique that 'uses up more energy more than other techniques, because "it is a technique with no rule, or a negative rule, deregulation"'[30]

Can we conclude that 'knowing' (a practice) is the same as knowledge (something established)? It might be argued, as I have observed, that an effective workshop facilitator has faith/belief in her/his own capacity to create collaboratively almost whatever the circumstances; has a desire for 'integrity' (to be true to oneself), as one other 'practitioner-specific knowledge-mode'[31], as a means of operating productively in the creative process: what this constitutes in practice, in other words, is a 'practical intuition' based on a model of practice that is sensitive, tactical and compassionate. Can this workshop practitioner's professional efficacy be described as expertise? It seems to me that it is held, as well as used or exploited in practice. If, then, intuitivity is part of the workshop practitioner's decision-making apparatuses, what other operations, practices

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[28] Jean Francois Lyotard, *The Postmodern Condition: A Report on Knowledge*. Trans. Geoff Bennington and Brian Massumi (Minneapolis, MN: University of Minnesota Press & Manchester: University of Manchester Press, 1984).

[29] Susan Melrose, *Still Harping On (About Expert Practitioner-Centred Modes of Knowledge and Models of intelligibility) (*London: School of Arts & Education, Middlesex University, July 2007).

[30] Lyotard cited ibid.

[31] Susan Melrose, *Rosemary Butcher: Jottings on Signature in the Presence of the Artist, presented at Bodies of Thought* (London: Siobhan Davies Studio, 3 April 2009), 6.

and moments constitute that expertise? Melrose argues, in response to that question, that the expert practitioner also mediates, what she calls the 'logics of performance production' [32], which appraise and condition performance (and performative)-making material derived expert-intuitively. These enable the expert workshop practitioner, in her terms, to 'come up with the goods'—something like symbolic capital, in Bourdieu.[33] Is 'coming up with' recognised and valued in the arts communities where this workshop might take place?

In self-reflexive terms, how are these same apparatuses affected by familial and personal histories, political imperatives and ethical positions? Workshop-practitioner practical intuition is not always democratic, regardless of the verbal aspiration to collaborative decision-making, because often rapid decisions have to be made, by someone (expert), thinking on your feet—as improvisational and innovative, and structurally disciplined, as in the Jazz aesthetic.

While philosophical intuition in Kant, Bergson and Deleuze is of interest, these are generalised theories, and may not be applicable to the peculiarities of the ways intuitive processes operate, as part of the workshop practitioner's expertise. As Melrose suggests[34] in an attempt to provide epistemic clarity, the term 'expert-intuitive operations', in particular set-ups, provides a more precise descriptive framework in the case of arts practices and probably the arts educator as well, and how these are organised through what might be called 'apparatuses' that are conventionally and institutionally agreed upon within the creative industries. What could be called expert-professional set-ups—personal-affective, political imperative and ethical positioning, as well as family and personal history—co-operate productively in order to variously inform all of these systems and apparatuses, as these are held in readiness in the expert practitioner, for an on-going decision-making, that is sensed to be personal as well as professional.

What this sense of set-ups for the expert-intuitive operations for the workshop suggests is a relational dynamic, where "motives, intentions and actions" cannot be viewed in isolation, but in relation to each other. This sense of a relational set-up, echoes Knorr Cetina's' view of epistemic practice "as based upon a relationship that by the nature of its dynamic transforms itself and the entities formed by the relationship."[35] Furthermore, she employs Lacan's concept of

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[32] Susan Melrose, last modified 2008, http://www.sfmelrose.u-net.com, accessed January 15, 2010.

[33] Bourdieu, Pierre *Distinction: A Social Critique of the Judgement of Taste*, (London: Routledge & Kegan Paul, 1979).

[34] Ibid.

[35] Knorr Cetina, Objectual Practice, 185.

"wanting or desire"[36] to illuminate what she describes as "objectual relations", as the benchmark of a practice focused on knowledge-objects.

> the representations experts come up with in their search processes are not only partial and inadequate; they also tend to imply what is still missing in the picture. In other words, they suggest which way to look further, through the insufficiencies they display. In that sense one could say that objects of knowledge structure desire, and provide for the continuation and unfolding of object-orientated practice.[37]

Knorr Cetina's' argument that 'objects of knowledge structure desire', is relevant to this inquiry, because it provides a sense of understanding how ontologically, the relational set-ups that constitute expert-intuitive operations of the workshop, have an 'unfolding' nature as previously discussed. Moreover, to see relational set-ups as also a 'chain' of desires, also embraces an experience of sensuality and pleasure, as part of the intuitivity of expert-practice.

There seems to be a cross/trans-disciplinary overlap between the relational set-ups and operational apparatuses that constitute the expert-intuitive workshop practitioner, and the critical rhetoric of cultural studies and an ethnographic research approach. The creative workshop is a site-responsive space and in looking at ethnographic approaches with site-specific practices, James Clifford argues for 'the universal [approached] through the particular', where the particular should involve—

> look at common sense, everyday practices – with extended, critical and self-critical attention, with a curiosity about particularity and a willingness to be decentred in acts of translation… [38]

In *Routes*, James Clifford develops the idea that a site, like a workshop space for instance, is not necessarily fixed by spatial and temporal boundaries, but rather a place located between fixed points that is constantly mobile i.e. a contact zone.[39] The idea of a 'contact zone' has been developed by the cultural studies scholar Mary Louise Pratt, in her use of the sociolinguistic notion of 'contact

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[36] Jacques Lacan, *The Language of the Self: The Function of Language in Psychoanalysis*, Trans. Anthony Wilden (Baltimore, MD: John Hopkins University Press, 1968).

[37] Knorr Cetina, Objectual Practice, 185.

[38] Alex Coles, "An Ethnographer in the Field: James Clifford Interview." In *Site-Specificity: The Ethnographic Turn*. ed. Alex Coles (London: Black Dog Publishing, 2000), 56.

[39] James Clifford, *Routes: Travel and Translation in the Late Twentieth Century* (Cambridge, MA: Harvard University Press, 1997).

languages', such as creoles that have emerged in specific historical conjunctures:

> I use this term to refer to social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today. [40]

Pratt also refers to 'transculturation', a term coined by the Cuban sociologist Fernando Ortiz, as a replacement for the reductive concepts of acculturation and assimilation that have been often used to reflect cultures under domination.[41] Transculturation recognises that, while colonised people do not control what emerges from the colonial culture, they do determine, to varying degrees, what is absorbed culturally, and what it is used for. Related to transculturation and contact zones, Pratt goes on to argue that while

> …ethnographic texts are those in which European metropolitan subjects represent to themselves their others (usually their conquered others), autoethnographic texts are representations that the so-defined others construct in response to or in dialogue with those texts…what I have proposed to call an autoethnographic text, by which I mean a text in which people undertake to describe themselves in ways that engage with representations others have made by them…transculturation, like autoethnography, is a phenomenon of the contact zone.[42]

We can therefore see the workshop as a 'contact zone' where '…common sense, everyday practices…' produce what can be rearticulated, by/with/for a range of participants/collaborators, as a transcultural auto-ethnographic real-symbolic set-up, which resonates with what Karin Knorr Cetina calls an 'unfolding ontology'.[43] Such an unfolding ontology as a process of becoming is important for understanding that the workshop practitioner is not a neutral facilitator but that their social intervention within the workshop has an affect on it's process just as the observer in quantum theory has an affect on what is being observed.

We have looked at the theory/practice 'praxis' and expert-intuitive apparatuses of workshop practice in the context of a critically engaged arts practice. Evidently, this approach has relevance also within a critically engaged pedagog-

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[40] Mary Louise Pratt, "Arts of the Contact Zone." In *New Ways of Reading*, 5th edition, ed. David Bartholomae and Anthony Petroksky (New York: Bedford/St. Martin's, 1999), 62.

[41] Fernando Ortiz, *Cuban Counterpoint: Tobacco and Sugar*. Trans. Harriet de Onis (Durham and London: Duke University Press, 1995).

[42] Pratt, Arts of the Contact Zone, 62.

[43] Knorr Cetina, Objectual Practice, 182.

ic approach towards the intersection of identity, cultural experience and crea-tive practice. This intersectionality was exemplified by the experience of one student of mixed heritage who shared her own personal story in the workshop I led, which explored objects, practices and ideas related to the beautification, transformation and/or maintenance of the body.[44] She wanted to explore issues about her hair, but found it challenging to engage with this publicly, because having the focus on her evoked memories of being exoticised in other educa-tional contexts. As a restorative strategy, creative writing provided an eloquent means for her to communicate and explore her experience, which she embodied through using strands of her own hair to embroider a selection of words printed onto cloth.
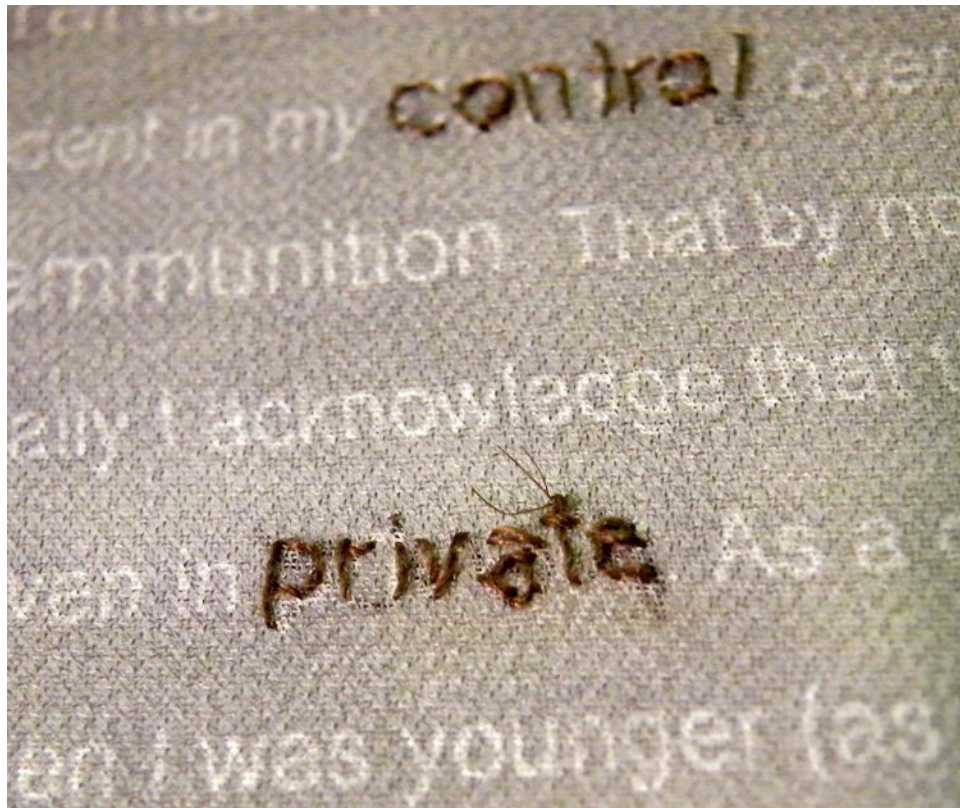

fig. 1: *Jessica McKenzie* (The Beauty Shop)@Wimbledon College of Art CCW-UAL
© Jessica McKenzie 2013

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[44] Michael McMillan, *The Beauty Shop@Wimbledon College of Art CCW* (London: RAS Research Project, University of the Arts, London, 2012-13).

It is worth mentioning Nicolas Bourriaud's "Relational Aesthetics"[45] at this stage, because his central premise that artistic practice, since the nineteen-nineties, is "focused upon the sphere of inter-human relations...and the invention of models of sociability"[46], resonates with the "participatory model[s]" employed in the two case studies I will be examining.[47] Bourriaud used Felix Guattari's theoretical writings to argue, in essence, that "relational interventions function at the micropolitical level, more specifically the interpersonal level. Accordingly the viewer becomes critically important".[48] On a practical-theoretical level, Bourriaud's 'relational aesthetics' echoes Foucault's 'social intervention', as previously mentioned in terms of my workshop practice, but is also relevant here as a further constituent of the expert-intuitivity in my relational set-ups.

The relationality of the workshop also requires 'being present in the moment', 'the now', that as a self-reflexive awareness temporally and spatially facilitates a means of 'making do' – 'thinking on your feet' as an 'unfolding ontology' where participants are in the process of 'becoming'. As a expert-intuitive mode 'thinking on your feet' can also be referred to as 'working it to the floor' within a theatre/performance set-up where dramaturgically a play/performance text/idea might be taken apart and reconstructed. Within an orthodox theatre set-up 'working it on the floor' might be employed within the 'rehearsal', where learning through repetition/reinterpretation is part of an temporally and spatially determined 'operational apparatus' towards the 'momentary instantiation' of a 'play' as a 'product'. Such a set-up is conventionally governed hierarchically through a series of integrated yet discipline boundary based roles: actor/s, writer, director, dramaturg, choreographer as well as set, sound, lighting, costume designers and technicians, stage management, front of house, marketing, producer/artistic director.

It is evident that the 'operational apparatus' of such a set-up might determine the degree to which the space for experimentation, the right to fail, is part of the 'working it on the floor' of the rehearsal process. This is also a matter of perception, because experimentation through improvisation, playing with the unknown, remains and is claimed by the actor/performer through the agency of 'ad lib' line/gesture in process of 'owing/living' the character/persona on stage or in the performance space.

Improvisation through devising resonates within the expert-intuitive nature of my workshop practice as an 'unfolding ontology' and has been employed like other writers of plays/performance texts as a creative tool. For instance, in one

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[45] Nicolas Bourriaud, *Relational Aesthetics* (Dijon: Les Presse Du Reel, 1998).
[46] Graham Coulter-Smith, "On Nicolas Bourriaud's Relational Aesthetics", March 2009. http://artintelligence.net/review/?p=845.
[47] Ibid.
[48] Ibid.

of my early plays, *Hard Time Pressure*, [49]members from The Avenues Youth Club, North Paddington, London, participated in improvisation based drama workshops where they devised stories based on characters and situations drawing on their own experiences. I recorded these vignettes and tableaux on a tape cassette and the transcriptions became the basis of a play that was eventually performed at the Royal Court Activist Youth Theatre. Unfortunately, for a number of reasons, the youth club members were not able to perform in a play they had significantly contributed to in creating. Instead, it was recast with an ensemble of young actors, my peers at the time, who uncannily resembled emotionally and aesthetically, the characters in the play.

fig. 2: *Hard Time Pressure*, Royal Court Activist Youth Theatre
© Michael McMillan 1981

In the prologue to Ralph Ellison's novel *Invisible Man,* an anonymous naive main protagonist, alienated from the reality of his existence, descends physically

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[49] Michael McMillan, *Hard Time Pressure* (London: Royal Court Activists Youth Theatre, 1980).

into an underground cavern and wires his space with 1369 light bulbs with power diverted from the electricity board.[50] In his cosmic 'black hole', time and space are suspended as he begins to celebrate the advantages of his invisibility. Ellison's allegorical narrative formed the basis of *Invisible,* a one man performance piece, where an unknown black man as persona lives in a timeless pit of sand. The basis of developing a performance text, which I wrote, was forged within an intensive workshop process with the actor Ekundayo, later known as Anthony Lennon (though Chris Tajah performed the role on tour).[51]

Invisible would inspire further exploration of black masculinities through the performance based workshop process. Essex Hemphill's *Brother to Brother: New Writings by black Gay Men*, had a profound affect on me creatively, because it provided a vocabulary to begin exploring the feminine side of my own masculinity.[52] The term 'Brother to Brother' was further popularised in Marlon Riggs's film *Tongues Untied* that was concerned with the lack of dialogue between black men, who formed erotic relationships with one another.[53] *Brother to Brother* [54] eventually became the title of a performance piece that was devised with male actors of African-Caribbean descent: Benji Reid, Michael Mannash-Daniels and Ekundayo, not wholly through design, but like many creative processes, from a series of accidental encounters and discoveries, based on the agency of artists in collaboration, rather than automatons taking instructions from a director.

Out of this collaborative workshop process I wrote *Brother to Brother*, which Benj, Michael, and Ekundayo would eventually perform in. It attempted to situate a black male narrative within a British context, linked to but separate from the mainstream popular representation via the 'Black Atlantic'.[55] It began with chatting, reasoning, rapping over three days, where we explored complex answers to the question: *What happened to you today that reminded you were a black man?* And one of the responses was, *'No white woman, I don't want your handbag'.* Part of this re-framing and reclaiming process was questioning the patriarchy of our fathers and the dominant male discourse of our peers in the acquisition of power, maintaining authority and the ownership of the material world and nature. An element of this process was coming to terms with our own emotional illiteracy. Our families, for better or worse, still shaped our identities, in terms of relationships, loving ourselves and loving someone else.

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[50] Ralph Ellison, *Invisible Man* (New York: Random House, 1948).

[51] Michael McMillan, *Invisible* (London: Double Edge Theatre, 1993).

[52] Essex Hemphill, ed. *Brother to Brother: New Writings by Black Gay Men* (Boston: Alyson Publications 1991).

[53] Marlon Riggs, *Tongues Untied* (Documentary, July 1989)

[54] Michael McMillan, *Brother to Brother* (UK tour, 1996).

[55] Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (London & New York: Verso, 1993).

'Dad don't read the newspaper
I'm talking to you
Dad turn off the TV
Dad turn off the radio
this is not cricket dad
It's me.
Remember that time
when I came second in a competition
I came home with trophy
about same size as your own
I put it down with the certificate
on the TV
you made a cup of tea
and decided to put it on my certificate
remember that dad
remember that big brown stain
right over my name
next day my face was in the newspaper
you got to the centre page
all the family was waiting for you
we'd all seen it
but you skipped over it like there was nothing there
Remember
like you were frightened to see it
It's the same paper
go to the middle page
look at it
if you can
that's me
that's your son
I'm your legacy.' [56]

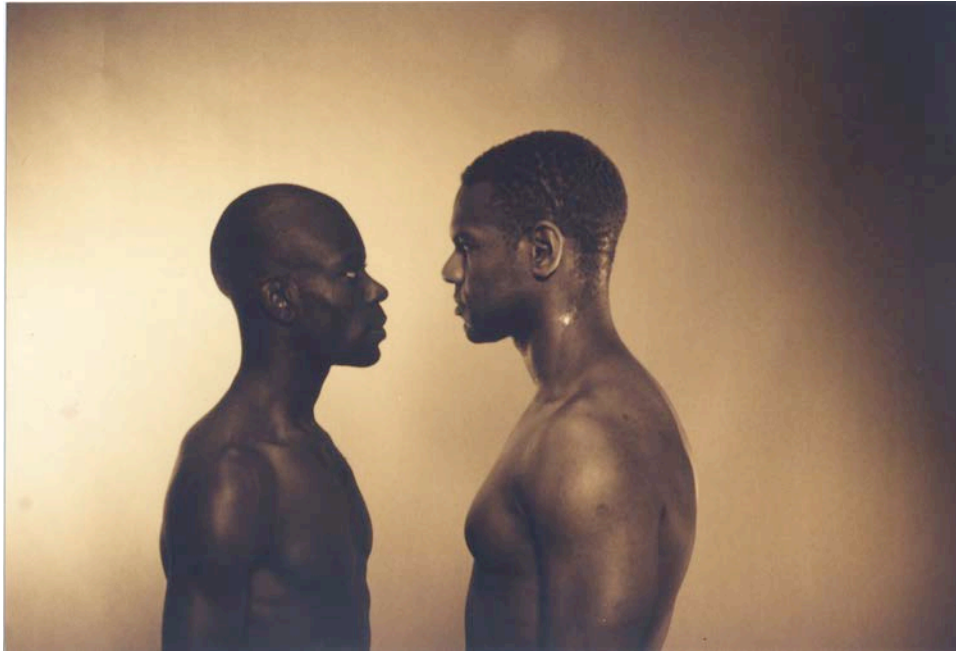[56] McMillan, Brother to Brother.

fig. 3: Benji Reid & Douglas Russell, *Brother to Brother* © Ronald Fraser Munro 1996

We remembered the deferred dreams of our parents, their puritanical discipline, and them being alienated from their own emotions as a means of survival in racist Britain. In search of our fathers as a theme resonated with being fathers ourselves and the fear of failure in patriarchal terms to be 'men', faithful partners, reliable enough to hold our families together.

Rather than characters, Benji, Michael and Edunkayo would be become, and owned the personas of: Red, Blue and Purple respectively, as an allusion to Ntozake Shange's use of the seven rainbow colours to name the female personas in her "for colored girls who have considered suicide when the rainbow is enuf".[57] Echoing Paul Gilroy's *There ain't no Black in the Union Jack*, a full size red, gold and green Union Jack was created as a transgressive motif and prop in an interactive multi-media performance piece emerging from this workshop process that toured nationally in the UK. While audiences were predominantly female, we held in each venue a series of parallel black men only creative workshops that provided a liberating space for participants, to explore their vulnerabilities.

The tour of *Brother to Brother* was a critical success with predominantly female audiences, and a series of parallel black men only creative workshops that provided a liberating space for participants, to explore their vulnerabilities. But

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[57] Ntozake Shange, *for colored girls who have considered suicide when the rainbow was enuf* (New York: Methuen, 1978).

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introspect, I felt that this first production of *Brother to Brother* as a momentary instantiation, did not adequately address how the representation of black male sexuality is constructed and enacted. Indeed, I felt that the show was verging on the homophobic, though there was only one extensive critique of this at the time. Eventually, when *Brother to Brother* received a second production with *Talawa Theatre* (1998), I took the opportunity to rewrite the persona of *Blue* as a black gay persona, where his sexuality was treated as incidental to his characterisation, rather than as a central subtext.[58] This was an example where the feedback loop in the creative process, posed an ethical and moral question that had to be addressed, to avoid the same type of criticism being raised about the work in the future. But how could did the creative process produce what was perceived as a homophobic representation in *Brother to Brother*? Was this a result of the devising process used to develop the piece, which by its nature is a collaborative mode of creative practice?

On a practical-theoretical level, there is no point in collaboration simply for collaboration's sake, because working alone can be just as fulfilling and rewarding as working in an ensemble, where the hierarchical division of labour, as mentioned previously, is transcended. Collaboration also tends to be romanticised as a new form of democratic, reflexive and potentially social, and politically engaged mode of creative practice. But the question is not whether creative practice is collaborative, or not, since all methods of creative production that involve teams, are collaborative.

In self-reflexive terms, from the perspective of my expert-intuitive practice—here certain choices, in Ulmer's terms, seem suddenly to assert their own 'rightness'[59]—there were assumptions made by myself and the three other actors, about the nature and boundaries of the collaboration during the devising process used to develop *Brother to Brother*, that were left unchallenged. As we shared our relative subjectivities during this process, I sensed that a Pan-Africanist/black nationalist ideology was being expounded by some of the actors. This ideology seemed to embrace a conservative black heterosexual vernacular, in which homosexuality is tabooed as a 'white man's disease', that for black men, means running the risk of being perceived as gay, if sexuality is openly discussed. This rhetoric is often expressed as homophobic paranoia, and can be read as masking a latent form of homoerotic, if not homosexual desire in itself. As Cheryl Clarke demonstrates in her essay, "The Failure to Transform", the issue of homophobia in the black communities, cannot be ignored any long-

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[58] McMillan, Michael *Brother to Brother*, London: Talawa Theatre (Lyric Studio Theatre, Hammersmith), 1998.

[59] Ulmer, Gregory *Heuretics: The Logic of Invention*, New York & London: Routledge, 1994.

er.[60] What I learnt from the experience of producing *Brother to Brother* was that from a practical-theoretical level, the relational set-ups, apparatuses and operations of the creative process have to facilitate effective modes of communication, so that the 'integrity' of the individual being true to self can be creatively supported and empowered.

As mentioned previously, I grew up within an oral tradition, which has informed the vernacular nature of my oral history work for which the techniques of recording/documentation and transcription resembles how devised material has been used in creating plays/performance texts as previously illustrated. Within the 'unfolding ontology' of paradigmatically shifting interdisciplinary mixed-media based expert-intuitive practice, the set-up of oral history work as an 'operational apparatus' shares similar 'making do', 'thinking on your feet' relational modes and ethical principles, such as the confidentiality and honouring the voice of the subject as with participants in my workshop practice. As with the workshop, the oral history set-up engages with the performativity of the body in the 'speech act' of speaking as an event as well as the temporal and spatial mise-en-scene in which that event takes place.

Oral history is also expressed through language and Kwesi Owusu's concept of *orature* [61], as noted earlier, has relevance here. He uses *orature* to describe the practice of narration in the oral tradition: messages or testimony that are verbally transmitted in speech and song, as folktales, sayings, songs, ballads or chants as forms of literature and other knowledges that are transmitted across generations. In self-reflexive terms, an 'unfolding ontology' resonates with my realisation that my familial orature is inscribed within the maturing of my arts practice. That maturity has enabled me to embrace Hal Foster's phrase, of 'the artist as ethnographer'[62], where ethnographic research has drawn me to the material culture of the 'everyday' [63] and sacred practices of the domestic interior and public domain within the African diaspora such as *The West Indian Front Room*.[64] This included a central front room installation based on African-Caribbean material culture and migrant aesthetics of the home, which was contextualised by an interactive audio/visual and archive photographic exhibition about the Post War Caribbean migrant narrative. Caribbean elders and second generation Caribbean migrant descendants were interviewed about their expe-

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[60] Clarke, Cheryl 'The Failure to Transform: Homophobia in the Black Community', *Home Girls: A Black Feminist Anthology*, ed. Barbara Smith Latham, New York: Kitchen Table/Women of Colour Press, 1983. P.199

[61] Owusu, The Struggle for Black Arts in Britain, 127-150.

[62] Hal Foster, *Hal The Return of the Real* (Cambridge, MA: MIT Press, 1996), 302.

[63] Michel De Certeau, *The Practice of Everyday Life*, trans. Steven Randall (Berkley, CA: University of California Press, 1988).

[64] Michael McMillan, *The West Indian Front Room: Memories and Impressions of Black British Homes* (London: Geffrye Museum, 2005-06).

riences of the front room, which were then accessed through a number on a vintage 700 series telephone in the exhibition.

fig. 4: *The West Indian Front Room* © Dave Lewis 2006

The vernacular that many of these oral history subjects spoke was Caribbean creole (where ever they came from in the Anglophone Caribbean region) that is a syncretic fusion of the English lexicon with an African grammar. Caribbean creoles like other creoles are forged out of colonialism, when the languages of enslaved Africans were banned and as a consequence creole has been represented as bastardized forms of pidgin and uncivilized languages of the Other. Kamau Braithwaite has reaffirmed Caribbean creoles as 'Nation Languages' [65] and this valorisation resists the psychic inferiorisation, as Frantz Fanon argues, which provides a political understanding of racial hegemonies at the level of black subjectivity.[66] A key approach in the oral history work with these subjects was to support the enunciation of their own vernaculars.[67]

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[65] Kamau E. Braithwaite, *The History of the Voice* (London: New Beacon, 1994).

[66] Frantz Fanon, "On National Culture." In *Colonial Discourse and Post-Colonial Theory: A Reader*, eds. Patrick Williams and Laura Williams (London: Harvester Wheatsheaf, 1993).

[67] Michael McMillan, "De Mudder Tongue": Oral History Work as an Arts Practice." In Oral History in the Visual Arts, eds. Linda Sandino and Matthew Partington (London: Bloomsbury, 2013).

The mise-en-scene of this oral history work is that as interviews they took place in the front rooms/living rooms of the interviewees, the site of their own domestic aesthetics and practices. In terms of a curatorial strategy, oral history work has provided the means of unpacking the material culture of the front room as ethnographic research as reflected in related projects: *Van Huis Uit: The Living Room of Migrants in the Netherlands* and *A Living Room Surrounded by Salt*.[68]

fig. 5: *The West Indian Front Room* © John Neligan 2005

Gregory Ulmer argues that, 'memory stores information in "emotional sets", gathering ideas into categories classified not in terms of logical properties but common feelings, feelings that are based in eccentric, subjective, idiosyncratic physiognomic perceptions."[69] From this understanding of memory processes, it is evident that reminiscence with first generation Caribbean migrants can provide a therapeutic means of catharsis in remembering of events such as the moment of arrival. Take for example of experience of Stuart Hall, the late emi-

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[68] Michael McMillan, *The West Indian Front Room: An Exhibition and Installation*, (Manchester: Zion Arts Centre/Black Arts Alliance, October 2003). Michael McMillan, *Van Huis Uit: The Living Room of Migrants in The Netherlands* (Netherlands tour, 2007-08) & Michael McMillan, *A Living Room Surrounded by Salt* (Curacao: Instituto Buena Bista IBB/ The Center for Contemporary Curacao Art, 2008). See also Michael McMillan, *The Front Room: Migrant Aesthetics in the Home* (London: Black Dog, 2009).

[69] Ulmer, Teletheory, 25.

nent cultural theorist, whose oral history interview, amongst several others, formed the basis of the BBC 4 documentary *Tales from the Front Room*.[70]

> From the moment I arrived in England during the early 1950's I was aware of how important the source of heat in your domestic space really was. When I went to college I lived in two rooms: a small room where I studied and my bedroom. My bedroom had no heating at all and I remember waking up in bed, seeing my breath and frost on the inside of the window. I thought this is impossible and went into the next room and tried and get as near to this tiny two bar electric heater without burning up. [71]

The final example comes from oral history work in the ethnographic research and curatorial development of *The Beauty Shop*[72] and *My Hair: Black Culture, Style and Politics*.[73] Thematically, these works focused on the exploration of the grooming, styling, maintenance, transformative technologies and practices of the black body in consumer culture. Resisting the position of voyeuristic observer in the oral history interview as event there was an inter-subjectivity where I shared how experiences of my hair, skin complexion and body image changed as I grew up, with black male and female interviewee subjects. These are complex and sensitive issues and curatorially, a key ethical agreement with the subject in the interview was that their oral histories would remain anonymous. In *My Hair: Black Culture, Style and Politics* edited oral history interviews that focused primarily on the hair culture, styling and cultural politics of the subjects from childhood to adolescence and adulthood were accessed via audio rigged in the crown of head dryer that visitors placed over their heads.

Whereas in *The Beauty Shop*, objects and related material along with the interviews (individuals, a black barber, hairdressers and a group of black women) were placed within six white plinths, where visitors could listen to extracts whilst looking at themselves in a full-length mirror. These audio excerpts contextualised the installation based on a beauty shop with shelves of branded cosmetics for skin, and hair as well as accessories for beautification, maintenance, transformation and adornment of the black body. At the end there was a confessional booth where visitors could record their responses to and reflections on the exhibition:

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[70] Zimena Percival, *Tales from the Front Room* (London: BBC4, 2007).

[71] Ibid.

[72] Michael McMillan, *The Beauty Shop* (London: 198 Contemporary Arts & Learning, 2008).

[73] Michael McMillan, *My Hair: Black Hair Culture, Style and Politics (Origins of the Afro Comb)* (Cambridge: Museum of Archaeology and Anthropology, 2013).

fig. 6: *My Hair: Black Culture, Style & Politics* © Michael McMillan 2013

- I was aware of lighter and darker skinned girls because my mum said that I was going to marry the girl next door who had long Indian hair and clear skin. (Anonymous, Male)

- If you were a light skinned black guy you were more accepted and everybody wanted to go out with you and if you were mixed-race then you hit the jackpot. (Anonymous, Male)

- I always wanted to be a few shades lighter when I was younger, not because what white people said, but because how black people went on negatively about how dark you were. (Anonymous, Female)

- As you in England and you go back home people say how you so black and you abroad. So people try to change their complexion. But the cream I use to lighten my skin does burn me sometimes. (Anonymous, Female)

- My experience of my hair was so painful growing up that when I shaved my head it was the most liberating thing I did in my life. (Anonymous, Female)

- I was forced to wear a girdle at primary school because my parents felt that my bottom was too big and I was too sexualised because of that. It

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was only in my thirties that I was able to get over those negative feelings that affected me and be the woman I wanted to be. (Anonymous, Female)[74]

It is evident from the performance and oral history based work as a playwright and writing performance texts, and as a curator and mixed-media installation practitioner that the workshop as an 'operational apparatus' has been intrinsic in the development of an expert-intuitive practice. It a paradigmatic sense the workshop and for that matter oral history work are variably contingent resonating with the disorderly, fragmented, non-linear, multi-registered nature of the creative process which I have used to produce various work. My other objective has been to empower the individual as a subject, to identify, value and celebrate their own 'everyday' cultural practices and material. To achieve this required gaining trust, being sensitive to unexpected circumstances, democratic by offering choice and being transparent about my intentions. It has been my role in this process, as I see it, to generate the creation of artwork that communicates the subjects' story in their own words and style.

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[74] Ibid.

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