Doha 2013: Hybrid making

Exhibition - Souvenirs of the Senses
Saffron Gallery, VCU Qatar (Mar-April).
All artworks resulting from a 7 day workshop in participatory making

Jondi Keane, Patrick West and Valerie Jeremijenko:
Workshop leaders, curators and exhibitors
Souvenirs of the senses

‘Hybrid making’ as it relates to sensing and the configuration of the senses.

‘Made in Qatar’ as it relates to
The idea of the souvenir and, more specifically, the way in which we attach/invest/link ideas, emotions and memories to objects.
Concept
REVERSE ENGINEER A SOUVENIR. Begin with a sensation (complex of sensations) or experience that is in / of / from a place. (In situ, site-conditioned vs. site-specific)

Use the sensation or experience as the basis from which to make a form, shape or relationship (object) that might evoke or prompt another person to feel or acquire a sense of place anew and allow him or her to attach a memory.
Components of an approach

process and experimentation and, particularly the inter or trans-disciplinary methods required to address:

- Archaeologies of knowledge and scales of time
- Psychogeography (& space/place-making)
- Human-non-human collective (flat ontology)
- design production
- material culture, cultural history
- creative communities, health and well-being
- creative arts-research (towards pataphysics)
Objects considered as perceptual systems

- Souvenirs, knick-knacks, Icons – e.g. statues, Collector items (difference between a knick-knack and a collector item I perhaps the monetary value, the knick-knack is bought as a function of fun, frivolity and momentary whim and fancy), memento,
- Books – notebooks as places to gather information – learning site, rare book valuable object.
- Photographs – a compression and stacking of information into a technological object.[both of these are tending towards information objects or technologies. Antique or old photos versus digital or data documents. [we begin to move into the mode of attachment used to fix a object to its affect or emotional resonance... as with the old photo is might be nostalgia or a idealized construction of a lost past], music ( objects that operate as mode of belonging
- Monuments – public object more about space and place, suggested that the monument treats space as a object.
- Costumes, Recipe, jewelry, tools, trophies, totems, specimens, ritual objects, props, emblems / crests (heraldry)
- [difference between a crest and an emblem I that the emblem is related metonymically to the things to which it refers whereas a crest symbolically relates to things it represents.
- Writing implements as object: Calligraphy brush and ink, Typewriter, Material systems such as braille, Material writing processes- Engraving, intaglio, imposing, A ring and wax seal

- Discussion: difference and points of attachment / e.g. the direction of the attachment from object to sensation or site in which to invest memory
Unpacking souvenirs
Types and Points of attachment

Prompt, connection, association, indirect link:

- Belonging,
- longing for origin,
- nostalgia, (idealized sense of the past),
- feeling of ‘home’
- sense of (lost) self (restored (partially)),
- self-fulfillment,
- embodied memory,
- links to space/place,
- intensification of desire or affection,
- production of leisure (stealing time)
- entertainment/fun in relation to or in contrast to pleasure.
Process
Structure of Souvenir workshop to produce works for *Hybrid Making* exhibition

- Overarching structure: prompt, gather, process/evaluate, ideation, production/fabrication, exhibition.
- The first two day focused on context and gathering of sensation, experience captured in images and objects and focused through 2 *writing workshops*.
- The pivotal day 3 – morning archaeological dig near Zubara and afternoon –debriefing and brainstorming ideas.
- The final two days were devoted to clarification, logistics and fabrication.
Adam, the flood and the flood of objects

Human remains too fragile to move,
shards of pottery,
5000 year old shells,
pre-fossilized wood

How scales of time change perception of place
Fabrication processes
Writing into the workshop

Thematics

- Dust invites writing
- Car disintegrating into nature
- Dimensionality and materiality of writing
- Incongruity of writing and context
- Looking through
- Patterns on soil from water and heat
- Dried earth cracked and tessellated
- Limping dogs
- Crystal written on a tire
- QATAR in dust
- Wind sounds - Sound and soundscapes of place
- Permeability of object and space via dust and sound
- Scale- open space and enclosures.
- Colour palette

- H O R I Z O N S
Material writing exercises
Writing toward the exhibition

• Much of the writing and the texts produced in the workshop – individually written and collaboratively produced, were then used in the production of statements and object writing for the exhibition.
**Exhibition**

**SOUVENIRS OF THE SENSES**

PATRICK WEST
JONDI KEANE
VALERIE JEREMIJENKO

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Fontanel—prototyping connections: sensation, experience and affect conditioned by site.

This workshop activated the theme “made in Qatar” as an international sensorium. A series of products were selected for their connections to lived experience and place. Through the incorporation of text, these objects have been re-presented in order to investigate how international places can be made, un-made or re-made through the senses. Like words, souvenirs suture time and place. The idea of “made in Qatar” comes alive as a sensorium woven from international modes of place-making. New formations have been inspired by souvenirs or found objects sourced in diverse places such as deserts, cities, towns, crossroads, volcanic landscapes and water sites.
Collaborative making
EXHIBITION SITE IN
SAFRON GALLERY
INSTALLATION IN PROGRESS
INSTALLATION OF WORKS
Jondi Keane – Handdunes
(fabrication and installation for exhibition)
HANDDUNE:
PHOTO OF MAKING
PROTOTYPE IN CLAY
3D PRINT
HANDDUNE:
“GRIP”
HANDDUNE: “PALM”
HANDDUNE: “THUMB CUFF”
HANDDUNE: “CLENCH”
HANDDUNE: “KNUCKLE”
Materialization in exhibition space: participants:

- Lesley – material culture: smell infuses sense of local place
- Ahmad – Coasters: contrast of tradition and modern
- Imad – miniature dunes, shifting sand as experience of the relation of the part to the whole
- Valerie – wind sounds and sound-word shapes
- Lincoln – material writing, mapping the topography of objects and places.
- Jondi – hand-dunes and the reciprocal imprinting of body and place
- Patrick – lunar Qatar and the proximities of sensation
- Jorge – infinite horizons and economies of scale
Implications: towards other site-conditioned experiments in affect, objects and material writing

• Using sensory objects against themselves—how 3D printing for site-conditioned globalized (re-)making resists commodification.
• Souvenirs as things ‘made in-to’ places, arriving from near and other places—meteorites of meaning.
• Enriching notions of ‘exchange’—embedding oneself in place equipped with memories of other places.
Contexts: Parallel creative-arts research projects

• Doha-Australia project: Oscillations of fabrication and global transmissions of affects.
• Flows & Catchments project: creative regions and ecological creativity.
• Art and well-being: educational vision and ecologies of community.
Thank you from
Patrick West, Valerie Jeremijenko, Jondi Keane

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