

The “crimes” of Loitering and Loafing has caused time to stop...

CHAP. ONE NEXUS

Partners collabs

Group Project Unit 4/5

MA CCC 2023

Credit

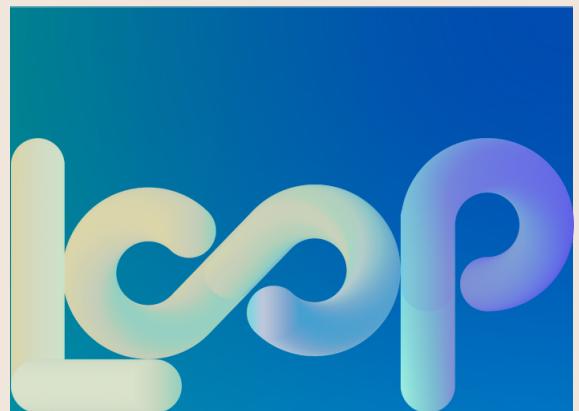
Modern Forms

ual:
MA FINE ARTS
MA CULTURE, CRITICISM AND CURATION

MEET THE COLLABORATORS AKA ‘PARTNERS IN CRIME’

University of the Arts London, Project Credit and Modern Forms.

Loitering and Loafing is a 2023 and 5th collaborative project between (MA) Culture, Criticism and Curation with Project Credit and Modern Forms, reintroducing time perspectives through the works of (MA) Fine Art artists. The project ran for two units in about 6 months and strive to continue the legacy as *“Project Credit is a multidisciplinary, collaborative platform and think tank dedicated to supporting emerging art through creative, discursive and structural events, including talks and exhibitions, as well as accessible resources.”* (Project Credit, 2023)



Fun Fact: Loop were the initial signature logo for the project, 2023.

BREAKING NEWS: LOITERING & LOAFING!

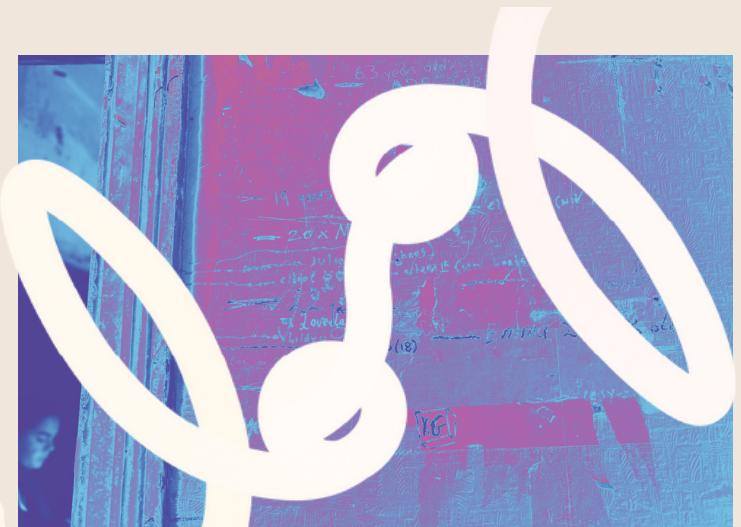
Posing as another event for Project Credit the team is yet another collaboration between Modern Forms and Central Saint Martins to shine light into the excessively capitalistic pressures faced by the art community whether commercial, economic or private. This year, the project aims to break the normality of a picturesque time that defines "productivity" and cater more to the artists than the audiences to revalue the initial global concept of time (e.g. Western and Northern; Clock-time or Linear). Both curators and artists will have to work together to achieve an exhibition unlike any other, as time will be used more than productivity or leisure but a space to converse and break down the concept of time to each and their own.

Table of Content

WELCOME TO LO & LO

Chapter 1: Intro, Overview and Curatorial Statement

NEWS REPORT: Short introduction to the project and overviewing the main chapters of the document. The final curatorial statement will as well be stated primarily as a means of preface base to give better context of the running themes, topics and ideation buildings.



Chapter 2: Research & Network Process



INVESTIGATION: Early stages of event developments of prior visits, meetings, and interviews with participants are documented thoroughly for future references and reflect on simultaneously. This as well includes the networking process of contacting potential partners, collaborators and artists which place significant roles in shaping the final events.



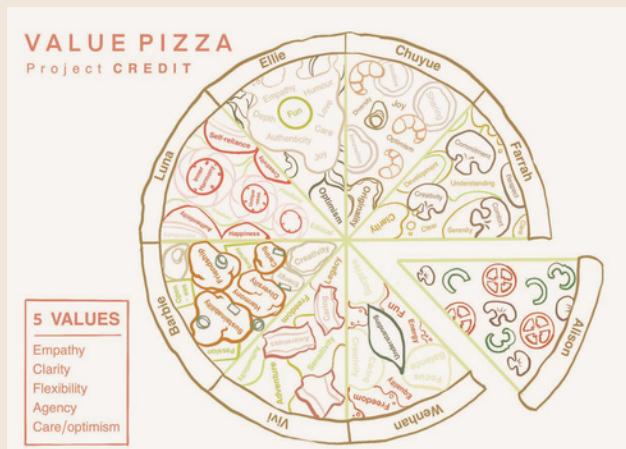
Open Call Poster, Meeting external partners and artists; **CoLab** (The Artist Hut) with Alice Wilson, **Modern Forms** (Tomorrow, Today, Yesterday) with Nick Hackworth and more.

Chapter 3: Two-day Project Lab and Event

AUTOPSY: Recovering the event documentations from 1-day Curatorial Laboratory, Project review and presentations to the final two-day exhibition. The details touched will also reintroduced the contributors and participants involved within the project before, during and after the main event days.



Chapter 4: Project & Logistic Reflections



EVIDENCE: Group and logistic reflection, including: timeline, budget and costing and critical reports. This chapter will be covering thereflective realizations of the whole project and units between each members to conclude the project dossier and papers.



Appendix: Additional documents & prints

Extra copies of posters, brochures and Zines give a clearer perspectives in preparations through printing and designs. Fun fact: The original Zine was planned for an A2 print for A6 folds, but due to limited time and printing accessibility, the size decrease by double to A3 that folds into A7.

Curatorial BUILDING

Curatorial responses: topic, concepts and statements



conceptual paths we have taken in this project that both In light of our unit on the Future of Work, many of us had already begun to think about how bounded notions of time cater to the needs of neoliberalism, in particular how clock-time (or time-clock: a machine that records the time at which a worker starts and finishes work) measures capitalist productivity and output.

The conceptual parameters for this project emerged in response to Project Credit's fifth annual theme, Loitering & Loafing. Following this brief, the concept of our project has sought to offer an ongoing reflection, and revaluation of the negative acts of loitering: standing or waiting around idly without purpose and loafing: spending one's time in an aimless, idle way. The below outlines the various conceptual paths we have

In our earliest group conversations, the first theme ideations came from our grappling with the general notion of "time." Yet, it became evident pretty quickly that no conversation about time could be had without a connected conversation about the expectations of labour and work. In light of our unit on the Future of Work, many of us had already begun to think about how bounded notions of time cater to the



This conceptual backdrop was pushed further through our group conversations, where we discussed how temporal pressures are tied up with the expectation to produce work, and the guilt that transpires when you don't maximise 'the 24 hours we all have in a day' (Zig Ziglar). It was especially interesting to consider the cross-cultural dynamics of this experience – particularly between China and the UK – where we found that this understanding of time and work was common to all of us, regardless of our personal, geographic or cultural backgrounds.

FEEDBACKS

Another conceptual dimension entered our project when Alison Green, our project supervisor, returned to London from the US with signs that read "no loitering, no soliciting." Here, the group began to think about the many different registers of loitering and loafing, in particular how they are not only temporally-defined, but defined along lines of criminalization. This was a productive interjection to our thinking that also arose during our Project Review, where tutors like Elliot asked us whether we had considered the forms that loitering typically takes in the UK, for e.g. standing around drinking in a car park. While our project somewhat



moved away from the criminalized nature of loitering, the point raised between the natural relationship between alcohol and loitering became a point of interest during our exhibition event.

Here, there was a productive kind of blurred boundary in the private view, where visitors fed back that the space of the Safehouse generated a feeling that oscillated between attending a formal exhibition, and attending an illegal event at an abandoned house.

Midway through our project, a critical conceptual tension emerged: the tension between wanting to disrupt bounded Western temporalities and expected outcomes and needing those linear parameters to meet project deadlines, attend meetings, and produce thoughtful work. However, this tension was gradually made productive through the course of the unit, as we began to think how we might meaningfully collaborate with MA Fine Artists and what form an exhibition might take.



Spurred both by independent research, for e.g. into Roman Lipski's Live, processual exhibition @Art Berlin and by Alison's provocation that an exhibition does not need to be the end-point of a project, we arrived at the idea that we could experiment with our exhibition format as a way to further test and develop our engagement with linear time. This reorientation for thinking about what an exhibition functions as, or what it should set out to do, was one way in which to disrupt capitalist temporal pressures insofar as it allowed us to position process and creative practice in equal value to art/work. Later in our project timeline, the contributions of artist and academic Felicity Allen helped shape these thoughts into a clearer theoretical framing. In her work, Allen produces a neologism out of the word Oeuvre, which in French means work, but also life's work, or body of work and the word Désoeuvré, meaning out of work, idle, with nothing to do. Through the coinage, Disoeuvre, Allen repositions her practice, and art itself, as the:

cradling (of) a life's work/a labour of beings, process and product/made through and with people and institutions/and the not (yet) identified as art. (Allen, 2016)

Inspired by Allen's neologism, we cast our work as a way to revalue loafing not as an idle or aimless waste of time, but as a positive act of staying with/keeping still/spending time with process and the spaces in/between measured outputs and products. Meanwhile, loitering moves away from thoughtlessness toward a mode of lingering that might lead to unexpected encounters and outcomes.

During the two-day event, we therefore invited visitors to reclaim loitering and loafing by lingering in the kind of mood, space, community and contemplation activated by the exhibition.



PROPOSAL DRAFTING



Drafting the proposal was one of the earliest step taken to re-establish the provided brief and very first submission for the project.

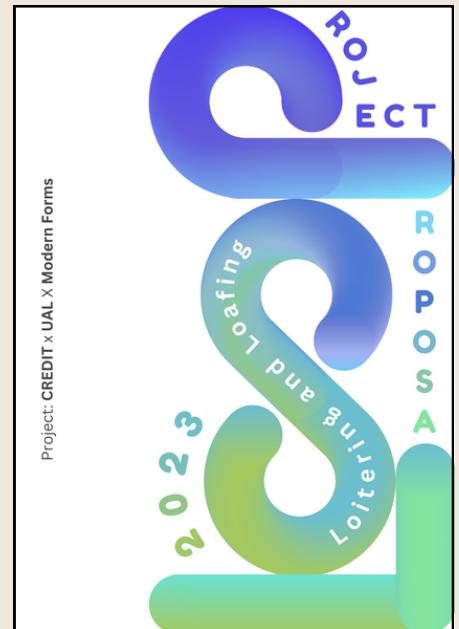
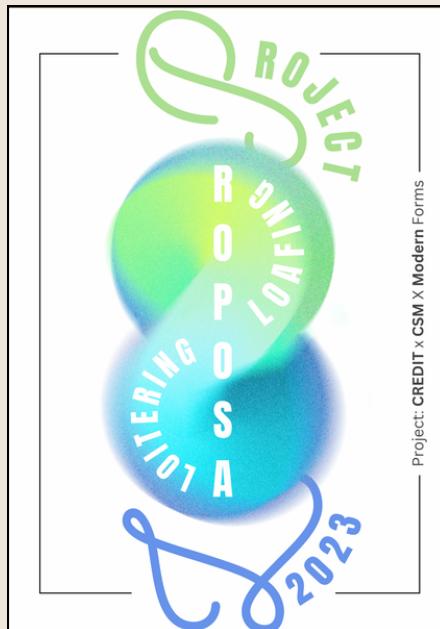
"Loop" was the initial pitch of titling to "Loitering and Loafing", but this was gradually converted to the simpler initials of "Lo & Lo". The following draft proposal gives a draft overview of the project plan to artists as a means of offer for the collaborations. The booklet consists of:

Table of Content:

- Introduction
- Executive Summary
- Research
- Exercises
- Survey
- Project Brief
- Concept
- Goals and Strategies
- Content Plan
- Timeline
- Budget and Costing

The document as well is a start-up for external networking as it allows the team to share a consistent context or idea pitches.

Proposal and Proposing first contacts



Ideas that are easily interchangeable every step of the way due to the broadness of said topic. Thus, Two Surveys were conducted before and after the proposal offers, to gain more insight of the potential artists, who initially were 2nd graduates of MA Fine Arts students. These surveys contains prompt questions to receive feedbacks on how participants or artists think of the subject, topic and concept proposal.

The following two figures are the drafted title covers of said proposal that are sent alongside the survey detailing the flow of the project.

By doing so, the team would have a better opinion on the subject matter and topic to as well narrow the focus of presentation and representation in terms of activist lenses, that were initially harder to interpret than they seem with such a flexible themes.

BRAND & LOGO

LOITER & LOAF

Loop Design

Visual designs for advertisement and media

Brand: Credit

Name: Loitering and
Loafing

Nickname: Lo & Lo

About: A 2023 sub group project to project Credit, aiming to exhibit an event on the subjects of loitering and loafing within the scope of positionality, creativity and production of artists and curators, under pretext of time, work and space.

The initial color and style preferences surrounds bright and fresh color schemes, mixed with experimental retro lettering, blur and gradience effects.



Later down the road, the logo worked in a more simpler and organic but 3-Dimensional form, whilst keeping the initials of "Loitering and Loafing" and customizing the infinite symbol to represent both "&" and adopting the theme of capturing time - paying homage to previous project concepts of "Topology" and "Montage", hence reminiscing a camera shot.

— The Gallery of Visual Design Process —



The logo brief went through multiple stages of changes and editing to fully embody what the topic and collaborators (Artists' Artwork) had come to.

Chap. 02

Investigator



MEGAZINE

08-11 / 2023

ISSUE 02

PROJECT CREDIT TAKES THE LEAD

*Inside the investigation
of Lo & Lo, uncovering
the encapsulated time-
scapes of Loitering &
Loafing.*

Amber (Pipistrelle) I

2023

*Polyester Resin,
Polyester Pigment,*

*Bat, Ancient Yew
67 x 42 x 10 cm*

by Billy Fraser

Photography by
Chih-Yu Tsao, 2023



Project Credit is a multidisciplinary, collaborative platform and think tank dedicated to supporting emerging art through creative, discursive and structural events, including talks and exhibitions, as well as accessible resources such as Credit X, the first map dedicated to promoting emerging spaces across the city, which launched in 2020.

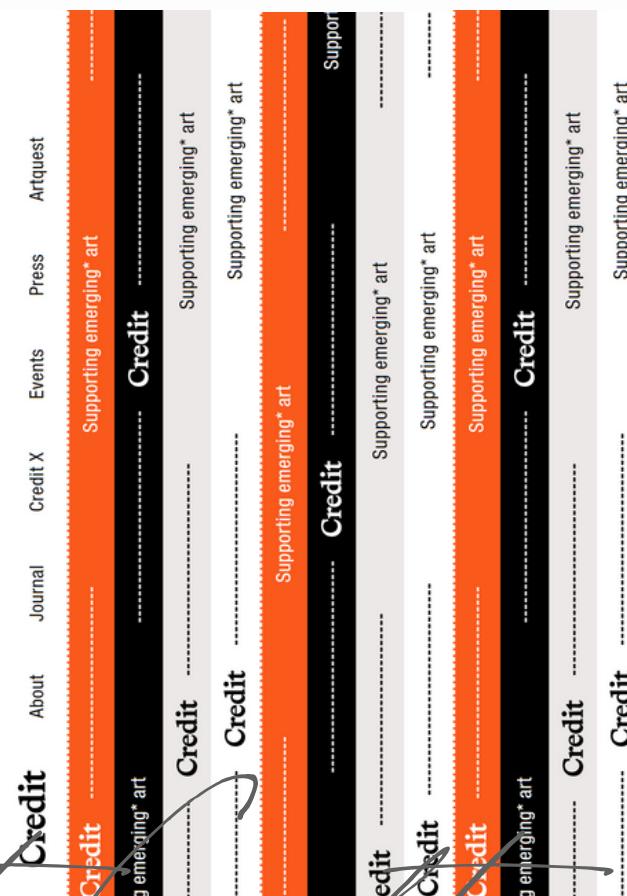
The Project originated in 2019 as a response to the inequalities and challenges faced by this segment of the sector, and as a collaboration between the art platform Modern Forms, and universities Central Saint Martins, UAL, and Kingston School of Art. In 2022, it became a registered CIC and independent entity. Project Credit is currently led by Nick Hackworth and Mazzy-Mae Green alongside a wide network of external curators, academics and cultural workers dedicated to enhancing and furthering its aims. (Project Credit, 2023)

“Credit is a collaboration between Modern Forms, Central Saint Martins and Kingston University.

The project is managed by Modern Forms.” - Project Credit



Executive Summary



Title: Loitering and Loafing

Subtitle: An Escape through Time-scapes

year: 2023

Members:

1. Curator from MA Culture, Criticism and Curation

Chih-yu "Barbie" Tsao, Chuyue Peng, Ellie Delves, Farrah Faustine Tansri , Zhihan "Luna" Ren, Ziwei "Vivi" Zang, Wenhan Gao

2. Artist from MA Fine Arts

Javier Areán, Yanmeng "Marble" Chen, Yuqing Hou, Yiwei "Lucas" Lu, Yunting Xia, Yunze "David" Xie, Yunyi Ye

Partners:

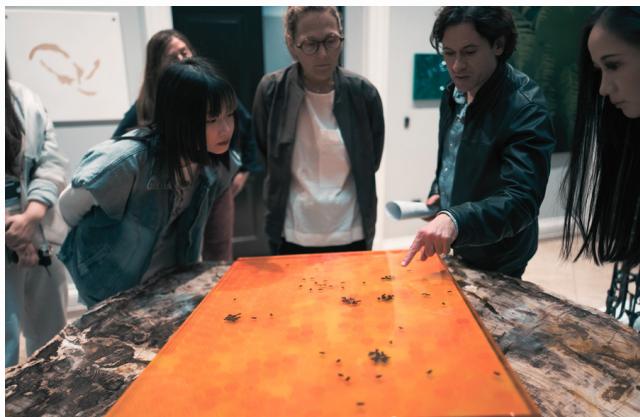
Aside from Project Credit, our other project partner is Modern Forms with Nick Hackworth's Assistance.

"Modern Forms, founded in 2016 by collector Hussam Otaibi, is a private collection and curatorial platform. Nick Hackworth is its founding Curator." (Modern Forms, 2023) other guests included the CoLab team, "theCoLAB collaborates with conviction and inventiveness and creates opportunities for artists to use unusual sites as experimental laboratories to realise their most ambitious, far-flung and life-affirming work. Operating beyond the confines of the white cube since 2011, theCoLAB conceives and realises its large scale, long term, complex artistic interventions. By embracing risk, instilling trust and being courageous, theCoLAB's work changes the way we perceive, experience and understand the interrelation of space, place, concept and sculpture." (CoLab, 2023) that introduced us to artists like Alice Wilson, Rong Bao and Holly Hendry at the Artist's Garden. Assistsances as well came from earlier graduates and collaborators to Project Credit; Mazzy-Mae Green and Maria Demine giving feedbacks.

GUESTS & PARTNERS



Studio visit and interview with artists Alice Wilson and Rong Bao and curator Claier Mander from CoLab, 2023.



Private viewing and Tour with Nick Hackworth in Modern Form's, Floreat House, during Frieze Week 2023.



"Hoping" by Woodsy Bransfield and photography by Chih-Yu Tsao, 2023, at Neven Gallery

RESEARCH

The following chapter covers the ‘investigative’ nature of the project which summates to the research portion of the development and learning process. By doing so, questions could be thought off much easier for each encounters. Each meetings and discussions will be documented in this section of the chapter, to highlight the important bits and pieces.



SHERBERT GREEN

The group's first visit was the Sherbert Green gallery, meeting the gallery manager and graduate of our department 3 years ago, Mazzy-Mae Green. The gallery is relatively small, showcasing a solo exhibition by Sonya Derviz. We learned that the gallery had only been established for about a year and Mazzy was the only person running the gallery. This conversation then led the day's goal of finding an available venue the same day. Prior to this, Sherbert Green were supposedly available for the hire by November but due to schedule changes and being fully booked till the following year, we were suggested to visit other Hackney galleries for other options.

HACKNEY GALLERY TOUR

Mazzy recommended four other local galleries in the neighborhood for us to visit; **Soft Opening, Nicoletti Contemporary, Neven Gallery and Rose Easton Gallery** all located around Hackney, holding varieties of exhibits.

All visits were intriguing and explorative but all had similar results of not being as fruitful, due to no direct contacts with owners and organizers. What improved however were communication between members.





Public vs Private

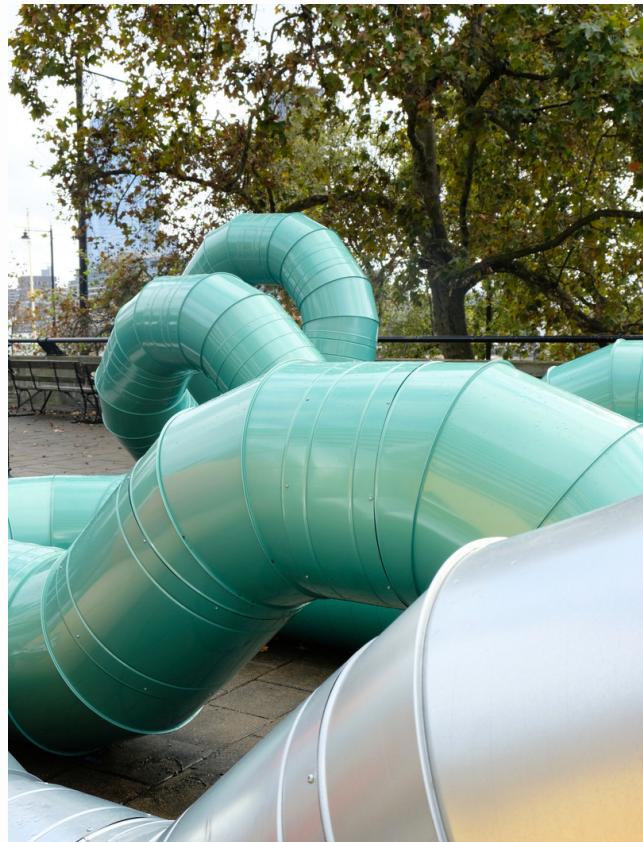
definition of time and the length of time. Therefore, for spectators from different backgrounds, how can we create a form of event with time characteristics in a space?



Photos of “Alien Rhapsody” series by Rong Bao and “Slackwater” by Holly Hendry, 2023.

External Feedbacks

Our Project tutor, Alison, invited Maria who is a freelancer and also graduated from CSMCCC. In the process of communicating with her, she mentioned that we didn't look so engaged and happy in this project. This may come from our pressure on this project. With the provided environment and resources by CSM, we should be bolder to try other alternatives over the usual “white-cube” exhibits. Thus from the onward, our ideations span from interactive exhibits to opening up studios or workshops. The role we play will also make us have different views on the



CoLab

The Artist's Garden with Alice Wilson, Rong Bao and Holly Hendry.



Our group visited the **Artist's Garden**, located on the rooftop of Temple tube station, London, WC2R 2PH, early October. An interview was conducted with artist **Alice Wilson**, curator **Claire Mander**, and **Rong Bao**, the winner of the year's COLAB/Royal College of Art/Yorkshire Sculpture Park Graduate Award inside their studio, called the Artist's Hut for emerging female artists.

In this conversation, we talked about how artists engage in dialogue with the space, other artists, and even themselves during their residencies. The perspective of placing work in a public space is very different from that of a commercial space, Claire said, adding that they especially like and welcome large-scale artworks. Unlike commercial galleries, which are small and easy to collect, Artist's Garden allows artists more room to develop and interact with the public. In addition, the curators need to use the simplest language possible when writing their statements for children to understand, as the space involves a very random and diverse audience, which is different from those who come to a museum or gallery specifically for the purpose. Sharing different understanding and thoughts about museums, commercial galleries, and the placement of artworks in public space. What is considered valued or commodity, what is private and what is public. Therefore, in this project, our concept based on "time", a very broad theme, as a curator, we need to think about what we want. What do we want from the artists? What do we want to convey to the audience?

Modern Forms

Visiting Modern Form's Floreat House, 33 Grosvenor Street, London W1K 4QU in Mayfair during the Frieze Week. Nick Hackworth, the director of Modern Form, took us on a private tour of the exhibition 'Tomorrow, Today, Yesterday' organized by Nick Fraser, introducing each and every artworks featured in the exhibition. In this meeting, Nick explained how Credit was created to help and support emerging artists and art spaces - building bridges for opportunities of networking and collaborations. Many university educations are not responsive to the needs of modern society, and as a result, students cannot apply what they have learned to the real world of art-making after graduating. Although some institutions will cooperate with galleries or art organizations to organize competitions, where the winners will have the opportunity to exhibit at the organizations and to help freshly graduated art students establish an initial connection with the art market, this in turn could as well neglect the rest whom were not nominated. Creating an important conversation surrounding originality vs commerciality. The art market had been the influence since the 1980's Art Boom.

With Nick Hackworth



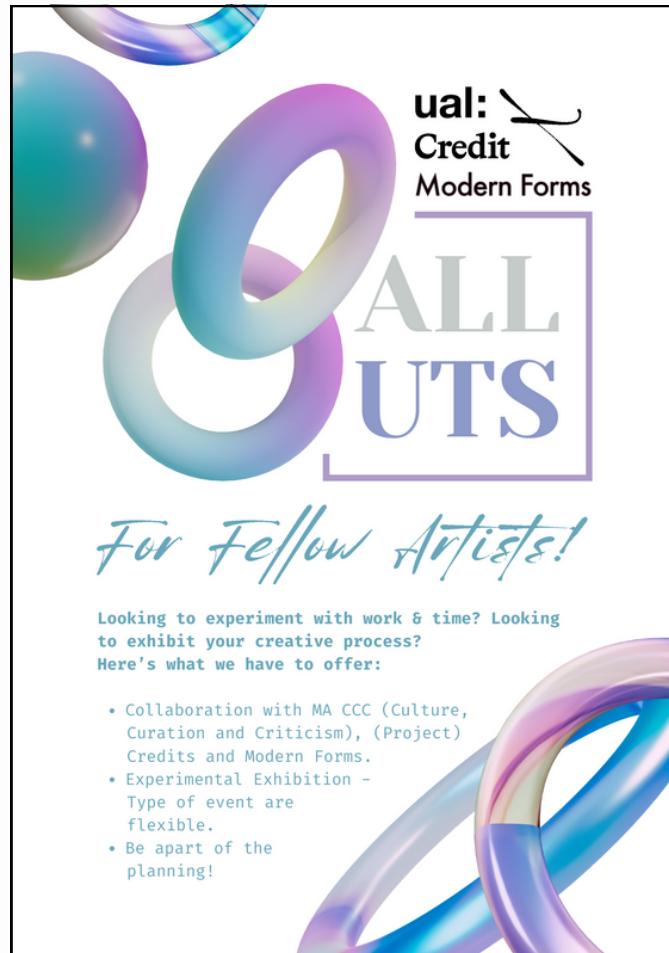
Under these circumstances, the resources that non-profit organizations provide to artists are rare. Promoting emerging artists in finding a place for them in the art ecosystem, how to maintain their own authenticity, and striking a balance between artistic and commercial interests are issues that emerging artists have to think about at every stage of their careers.

NETWORKING

Networking is the second section to the “Investigative” chapter, revealing the detailed process of contacting participants and collaborators to the project. This includes: partners, artists/designers and venue for hire. Drafting the proposal was one of the earliest step taken to re-establish the provided brief.

As stated in chapter 1, the proposal were spread online, first to the UAL’s 2nd Graduates of MA Fine Arts Two and along side the proposal and questions prompts for feedbacks, suggestions and edits on topic, concept and theme ideations, digital artists call outs are as well included. This way the team would have a better idea on the potential number of artists whom will be joining the team for the collaboration. However, since there was lack of responses, the call-outs was additionally amped up to social media platforms (Instagram) to reach a bigger audience and possibly external artists/designers, in the form of stories.

The figure above, was the first drafted “Open Call” poster for the cohort of artists, whilst the duo below are Instagram storied Open Calls and the attached copy is the physical poster designed by Chuyue Peng and Farrah F. Tansri, 2023.



COMMUNICATION STRATEGIES

The Credit Project's Open Call was disseminated online, and an initial basic communications strategy and target range of artists were designed. The release of the project's Open Call information prioritized a number of media platforms in various countries, and a project email address was created for formal artist communication.



Our team visited various art museums and galleries to establish contact with artists. In addition, we met with two artists from the CSM Fine Art programme to gain insights into their personal backgrounds, creative mediums and perspectives on our project theme. Following this, we contacted a number of artists from their majors to finalize the artists list.

COMMISSION

After fully evaluating these factors, we selected a list of artists and communicated our theme and conceptual information to the artists through documented summaries and verbal communication, and held a number of online and offline meetings to give the artists the opportunity to fully understand the information about the exhibition and to ensure that they fully understand and are interested in the creation of this theme. In addition, we have also ensured that we are always available to address the artists' questions and concerns through long face-to-face meetings.



EVALUATION & ART INSTALLATION



In regards to the specifics of the Open Call, our group assessed the project's objectives before announcing the call to the public. Consequently, our assessment of potential artists' qualifications included separate criterias:

- 1) Their level of interest in the exhibition's theme and their potential contribution to the exhibit as a whole.

- 2) Whether the specifications and medium of their work aligned with the venue's display criteria and exhibition setting.

- 3) The quality and creative integrity of the written descriptions, images, and visual materials are guaranteed.

- 4) The artist's collaborative approach and the effectiveness of the communication process are evaluated.

INSTALLATION

To ensure seamless communication among team members, we established a Whatsapp group. Our group exchanges and collects files, connects with the lead artist, and maintains a shared file to avoid double recording or misremembering important information. This allows the group to avoid confusion caused by the large number of people involved in the project. Our group exchanges and collects files, connects with the lead artist, and maintains a shared file to avoid double recording or misremembering important information. Our group exchanges and collects files, connects with the lead artist, and maintains a shared file to avoid double recording or misremembering important information. Our group exchanges and collects files, connects with the lead artist, and maintains a shared file to avoid double recording or misremembering important information.



CASE & AUTOPSY REPORT

BY THE

PO-PO BUREAU

APPOINTED TO INVESTIGATE

THE LOITERING & LOAFING

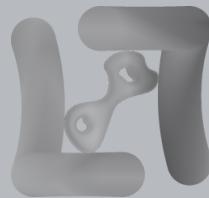
OF THE

PROJECT CREDIT

VOL. III

*Reported in the name of Loafing and Loitering
by MA CCC 2023*

CASE & AUTOPSY REPORT



Case Number : EVENTS01-04

Date : 11/2023

The following chapter will be covering the main events outputted by the project in the span of two final units in about 5 months, finalized on the second to last month of course November. With the 1st and 2nd of November being for the 2nd intensive project developments - 1-day Curatorial Laboratory and Project Review (Presentation) and the two-day exhibit being on the 21st and 22nd of the month. Each events contributed to the final results of the project that continues Project Credit's legacy for this year. There are significant changes however in the very same months after more conversations were done between the team of curators and artists as the exhibition event are flexible enough to follow through with the art works collaborating artists presents.

Acknowledgement

Supported by University of the Arts London, Project Credit and Modern Forms, we would like to thank our supervisor, Alison Green, for the constant support and network gifted throughout the project developments. We are grateful for all of the connections you've taught to us. We would also like to thank Erika Tan and Nick Hackworth (MF) for having this collaboration happen yet again this year and letting us continue the legacy of Credit. And Lastly, we would like to thank Marc Hulson and the wonderous MA Fine Art (UAL) artists we were able to graciously collaborate at such a fast span of time.

Special thanks to all guests and cohorts that had participated and visited on all of our events, that had most definitely contributed as well.

- MACCC (Project Credit)

Reporting Officer: MA CCC (2023) & MA FA (2023/2024)

Date: 11/2023

Sworn to and suscribed before me this: Nov month of 2023.

Total Pages: 12

Notary/Law Enforcement Officer: Project Credit

Supervisor Approval: Alison Green & Marc Hulson

Date: 11/2023

1-DAY CURATORIAL LAB

Case Number : EVENT01

Date : 01/11/2023

Our one-day curatorial experiments are attempts to make the final exhibition. Loitering and loafing mean random occurrences. So, we would like to bring this experience to the audience. At the same time, we want the audience to be part of the exhibition. So, we asked the audience to loitering and loafing randomly; as you can see here, there are a few different clips; we set up these random seconds that have no meaning; they are just numbers that popped into our heads. The audience is reminded not to loitering and loafing when the bell rings.

The campaign was spread over several corners of the two venues, with three identical warning posters in each corner. The posters had the words "Warning No Loitering and no Loafing" printed on them, with the number of seconds highlighted in red. Each set of posters lasts from over four minutes to only seven seconds. In addition, the content attached to each corner for viewing varied, from a long video to a few photographs. When the participant came to the poster, the timekeeper started the clock, posting the time the participant stayed in the corresponding position, reflecting their loitering and loafing time.

It's like a force that permanently prohibits people from doing something. In this case, would the audience be willing to continue loitering and loafing under the warning signs? In society, the government prohibits people from loitering and loafing to maintain social stability. In our exhibition, what loitering and loafing means, why viewers are not permitted from loitering and loafing, and under what circumstances they are allowed to loitering and loafing are the questions we want people to think about.



Each participant has to time themselves every time they read the contexts below the sign, if they go beyond the time limit stated on the sign, they will receive a post-it note or "ticket" as a warning for "loitering".

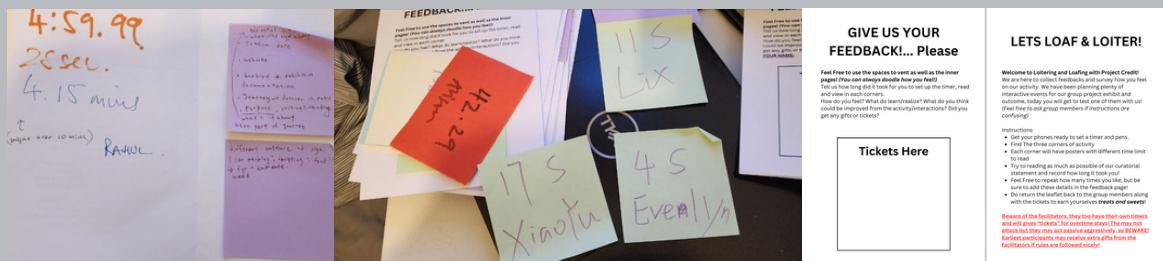
With those direct instructions on the posters themselves, a separate pamphlet is shared first to the participants before the activity starts. It includes game instructions, feedback space and will be needed back to the admins for rewards (candies and snacks). The participant will then set off, with no further directions to find their own way to the posters with facilitators quietly standing besides each designated spots. This was an experimental exercise for the team to study the process of interactive events and gain direct commentary, responses and reactions from all participants, a useful research that shaped the type of final event the group will set out.



Curatorial Lab Feedback:

Overall, the event was well attended, with people staying for varying lengths due to the different instructions attached to the viewing duration. Participants found it a fun, rewarding and valuable exercise to help understand the exhibition's theme. However, there were some problems:

1. Participants were only told what to do, but some of them did not understand the deeper meaning of the activity that the audience was expected to think about.
2. This was a continuous activity, but due to the problem of unclear guidance, most of the audience only carried out one of the projects or interspersed the projects of the other groups in between each of the sub-projects, which had a particular impact on the understanding of the meaning of this activity.



1st EXHIBIT EVENT DAY

Case Number : EVENT03

Date : 21/11/2023

Installation & Exhibit:

At 9 am, Farrah, Wenhan and Vivi transported the equipment hired the previous day to the exhibition site; Barbie, Ellie and Luna brought tables into the venue and began to create a unique atmosphere for the exhibition. Chuyue assisted the artists in transporting the artworks; the exhibition team was divided into different roles, demonstrating their ability to organize and work together efficiently.

During the 'coffee breaks', the team discusses the division of responsibilities. This is not only about how to document the spirit of the project but also to ensure that the actual presentation of the exhibition is consistent with its concept. This discussion aims to break away from the traditional way of documenting an exhibition and provide a more intuitive and participatory experience for the participants.



Artists and curators are arriving to begin installing the artwork. The artists personally set about setting up their works, checking the technical equipment and making final preparations for the exhibition. At this stage, the venue becomes alive with the unique creativity of each participant. The collaboration between curators and artists plays a vital role from this moment on. After the artist confirms and installs the details of the location of the work, the rest is left to the curatorial team.

As the venue is ancient, there are very few light sources, and the number of electricity sockets could be more sparse. We approached the installation with safety and functionality in mind. At the same time, we needed to purchase plug boards, etc., at odd hours to ensure sufficient power. The interior lighting arrangement and wire routing were perfectly done with everyone's combined efforts. Each artwork was lit sufficiently for the opening ceremony in the evening; the extension cables were nailed into place and covered with tape to prevent tripping over the audience.

Due to the limited budget, the curators worked closely with the artists on the equipment and construction. This close cooperation demonstrated the team's ability to work together and provided each individual with more opportunities to participate in and understand the entire exhibition construction process. However, it also presented some challenges. Some conflicts arose between the artists' independent ideas and the curators' views. Maintaining the artists' creative freedom while preserving the exhibition's consistency as a whole became an issue that needed to be carefully balanced.

At 2 pm, the team sent a reminder to all participants, signaling the official countdown to the launch. The entire exhibition space was ready, with zines (brochures) neatly arranged to provide an immersive exhibition experience. A final check ensures that the required items are fully stocked. Procurement of food and articles for the opening ceremony also began, with the purchase of wine, beer, soft drinks, plastic cups, crisps and toilet paper. Working closely as a team, the entire venue was transformed into a striking and vibrant art space ready for the grand opening.





Although, initially there was a pre-planned introduction for the event by the team for first part of the opening, but it proved to be better to instead let unsuspecting guests wonder about and have the artist's themselves introduce their pieces. This way the artists can directly introduce their work to visitors more organically, whilst sharing a distinctive exploration of 'loafing' and 'loitering'. Flexibly, the visitors will be guided into the reflective and creative exhibition spaces to rethink what time means to them and how do they feel about the different artworks.

The opening attracts a wide range of audience groups, encompassing people of all ages and cultural backgrounds. Visitors interacted with the artists and worked in the exhibition space, creating a vibrant and discursive atmosphere. The exhibition space became a Centre for brainstorming, where artists, audiences and curators mingled at the moment. Loitering and loafing touched upon the participants' independent thoughts on time and freedom.

2nd EXHIBIT EVENT DAY

Case Number : EVENT04

Date : 22/11/2023

CSM Roundtable Discussion: A UQ x MA Fine Art x Project Credit Collaboration

A roundtable discussion of project UQ, MA Fine Art and project Credit was held at SafeHouse at 3:30 pm on November 22. The content of the discussion mainly includes the creator's thoughts on time, space and "loitering and loafing".

Jack: "The theme of the exhibition revolves around time, manifesting it physically, and emotionally, and feeling the passage of time. The magazine for our project is spiral bound, which represents non-linear time with no beginning and end. The work reflects the artist's different cultural understandings of time, which is multidimensional and emotionally relevant, not just an understanding of passing clock time."

This triggered a discussion on the relationship between works of art and time:

Marbel sees similarities between this concept and her work about ultimate liberation (cycles of chanting). She believes that her grandfather's death freed her from the cycle of life, most of the time people think of life as a line but in Buddhism, it is a circle, just like the layers of circles in her works. Yuqing's project is about memory, and she wants to create a platform for memory. She missed the chance to say goodbye to her grandfather due to the coronavirus pandemic. In Chinese culture, when people leave, their families will burn paper money or paper houses for the deceased. She collected letters from friends around her and made them into paper candles (including letters from Marbel and her grandfather) and burned these candles as if to rekindle the memory of her loved ones. At the same time, the fireplace in the space is also a good background. She picked up a brick from the yard and placed it in her work as if she could see the time on the wall behind it.

Jack: This space is different to a white cube - never going to be able to predict exactly what you will get or how it will work. It feels like it was meant to happen. People at the event asked 'Did the curator do this on purpose?

This triggered a discussion about loitering and loafing:

Jack believes that through the act of loitering, the boundaries between artists, curators and audiences disappear, allowing the audience to chat with artists and curators in a more relaxed way. The alcohol on opening night was also a good help, as it seemed to make hanging out a little more legal in a museum where drinks and food are normally off-limits. Ellie added that there is a tension that makes people linger, and the works in the exhibition are perfectly integrated with the behavior of the audience. When talking about loitering in different cultural backgrounds, David said that it is very common to hang out in China, but people rarely pay attention to the people or things around them. People do not disturb each other and focus on their things. Javier said loitering is often associated with the idea of being prohibited from doing something, and it was interesting for him to experience the cultural differences between the two countries by doing something common in Mexico City. At the same time, he sees the audience pulling on the stones to participate in the work as an unpredictable process. Ellie mentioned that during the project review, Elliot also mentioned loitering with friends in a car park and the parallels now with this squat type of house setting.

Through this roundtable discussion, we can feel the different interpretations of time and loitering by artists from different cultural backgrounds, and make secondary creations based on their works based on the characteristics of the site. Traveling through Safehouse also makes every creator forget about the one-way flow of physical time and feel the potential connection and integration between works.



ARTISTS PROFILING

Defendant name: Javier Areán

Process Date : 10-11/2023

Crime: A Walk with a Block (4:00 minutes) 2023, paper, graphite, construction block and string

Contact address: @javierarean



Defendant name: Yunting Xia

Process Date : 10-11/2023

Crime: Hide, 2023, comprehensive materials

Contact address: @unechaise__



Defendant name: Yuqing Hou

Process Date : 10-11/2023

Crime: Dear you, 2023, paper, wax

Contact address: @yuqingyy



Defendant name: Yunze Xie / David

Process Date : 10-11/2023

Crime: Moss, 2023, acrylic paint and silkscreen on newsprints

Contact address: @david.thanks.david



Defendant name: Yiwei Lu / Lucas

Process Date : 10-11/2023

Crime: **Eightfold Path**, 2023, sculpture, installation. clay, honey, beeswax, felt, wool thread, wood, bicycle mat, mirror, shovel, stone, copper wire, egg, coconut liner

Contact address: @l1weizzz



Defendant name: Yunyi Ye

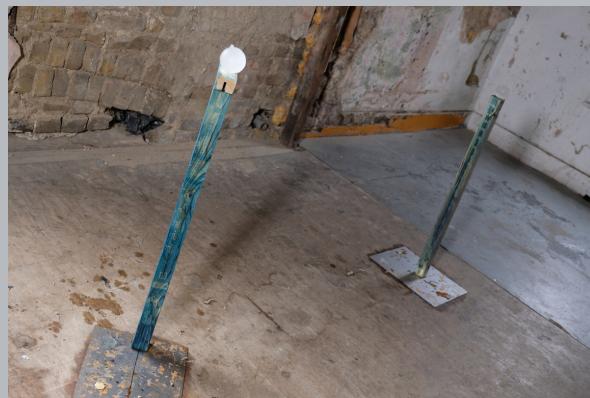
Process Date : 10-11/2023

Crime:

i (Speech-less), 2023, steel, cyanotype on wood, hydrogen peroxide, paper installation, 25 x 50 x 80 cm

i, 2023, steel, cyanotype on wood, hydrogen peroxide installation, 25 x 35 x 80 cm

Contact address: @yeahyunyi



Defendant name: Marbel / Yanmeng Chen

Process Date : 10-11/2023

Crime:

Tranquil Goodbye, 2023, etching, 3D, modelling

Contact address: @marbelmener



FLOOR PLAN

1. Javier Areáner

A Walk with a Block (4:00 minutes), 2023

Safehouse 2
137 Copeland Rd, London
SE15 3SN

2. Yanmeng Chen / Marble

Tranquil Goodbye, 2023

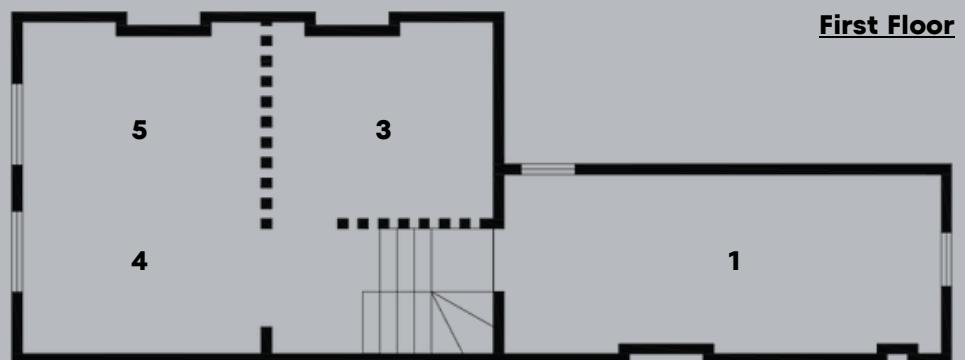
3. Yiwei Lu / Lucas
Eightfold Path, 2023

4. Yunting Xia
Hide, 2023

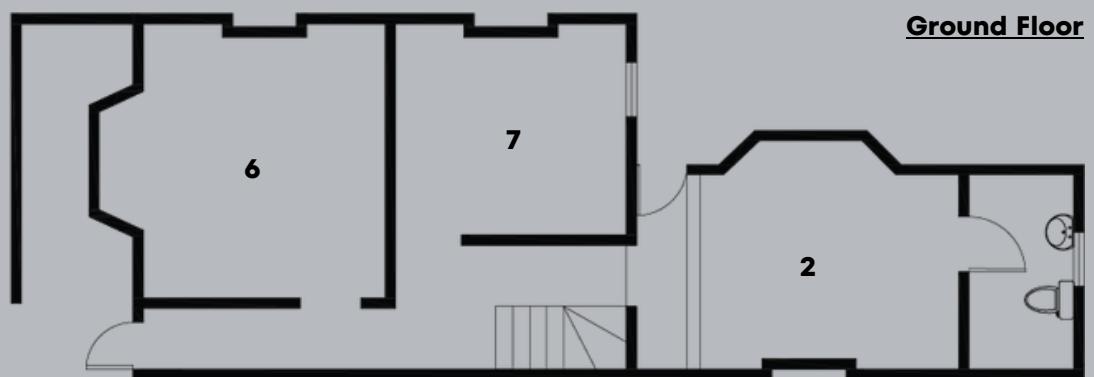
5. Yuqing Hou
Dear you, 2023

6. Yunyi Ye
言 (Speech-less), 2023

7. Yunze Xie / David
Moss, 2023



First Floor



Ground Floor

EVIDENTIAL REPORTS
BY THE
PO-PO BUREAU
APPOINTED TO INVESTIGATE
THE LOITERING & LOAFING
OF THE
PROJECT CREDIT

VOL. IV

*Reported in the name of Loafing and Loitering
by MA CCC 2023*

EVIDENTIAL REPORTS



Case Number : REFLECTIONS01-02

Date : 05-12/2023

This last chapter concludes the whole “Case File” that documents the entire process, developments and completion of Project Credit’s Loitering and Loafing 2023. Evidential report will come in the form of reflective reports from group and logistic reflections to “prove” the “crime” of Loitering and Loafing was done.



Fun Fact: Each member were to write 1/2 short sentences of a personal experience with time and interact with what others has add to the passage to accumulate a conclusive essay. This exercise results in a narrative passage that resembles a stream of consciousness, but is an ongoing dialogue/exchange. withing collectively writing.

Reporting Officer: MA CULTURE, CRITICISM AND CURATION

Date: 11-12/2023

Sworn to and subscribed before me this: Nov month of 2023

Total Pages: ----- 23 -----

Notary/Law Enforcement Officer: _____ *Project Credit*

Supervisor Approval: *Alison Green*

Project Credit

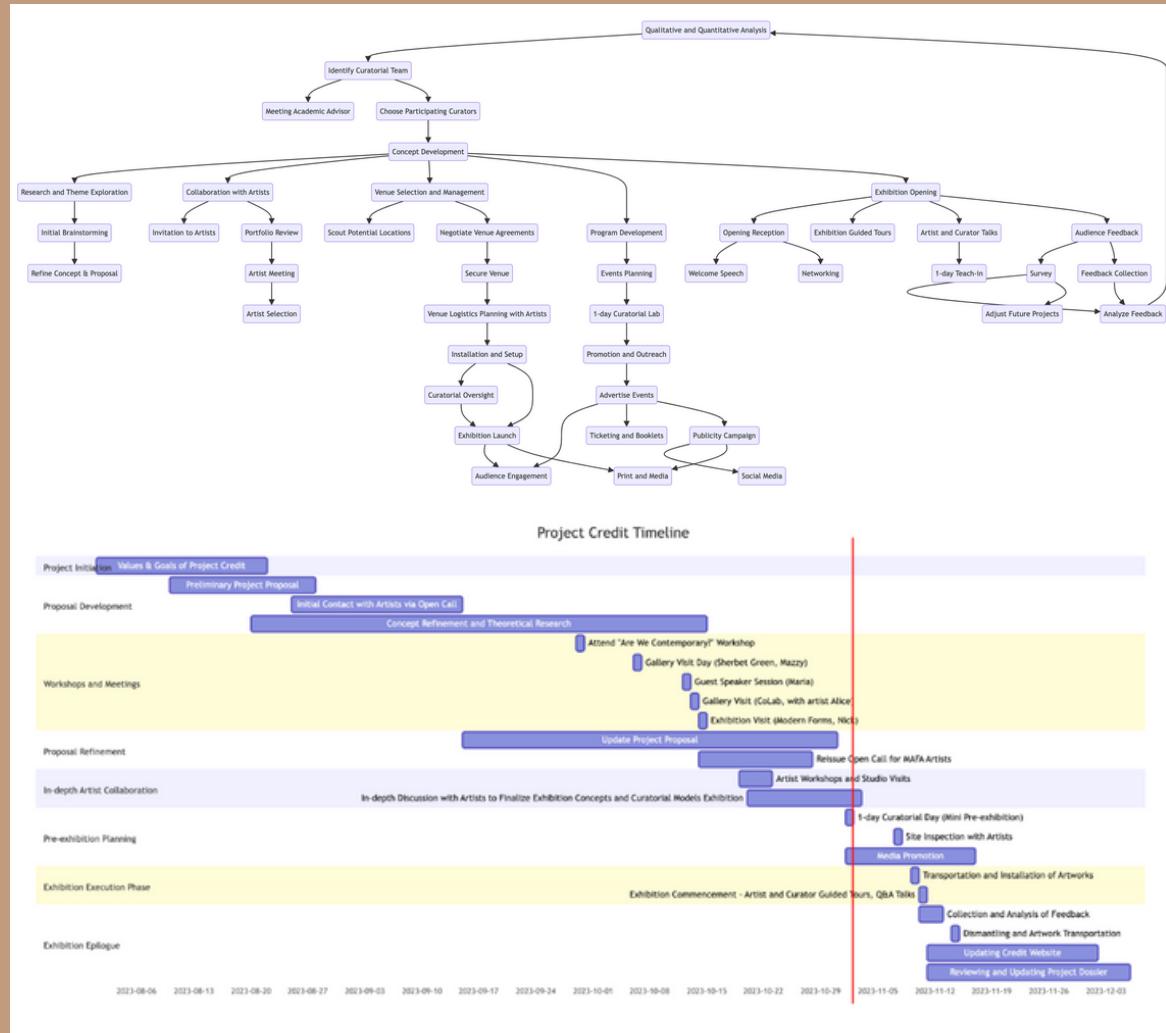
Supervisor Approval: _____ *Alison Green*

Date: 11-12/2023

LOGISTICS REFLECTION

Case Number : REFLECTION01

Date : 05-12/2023



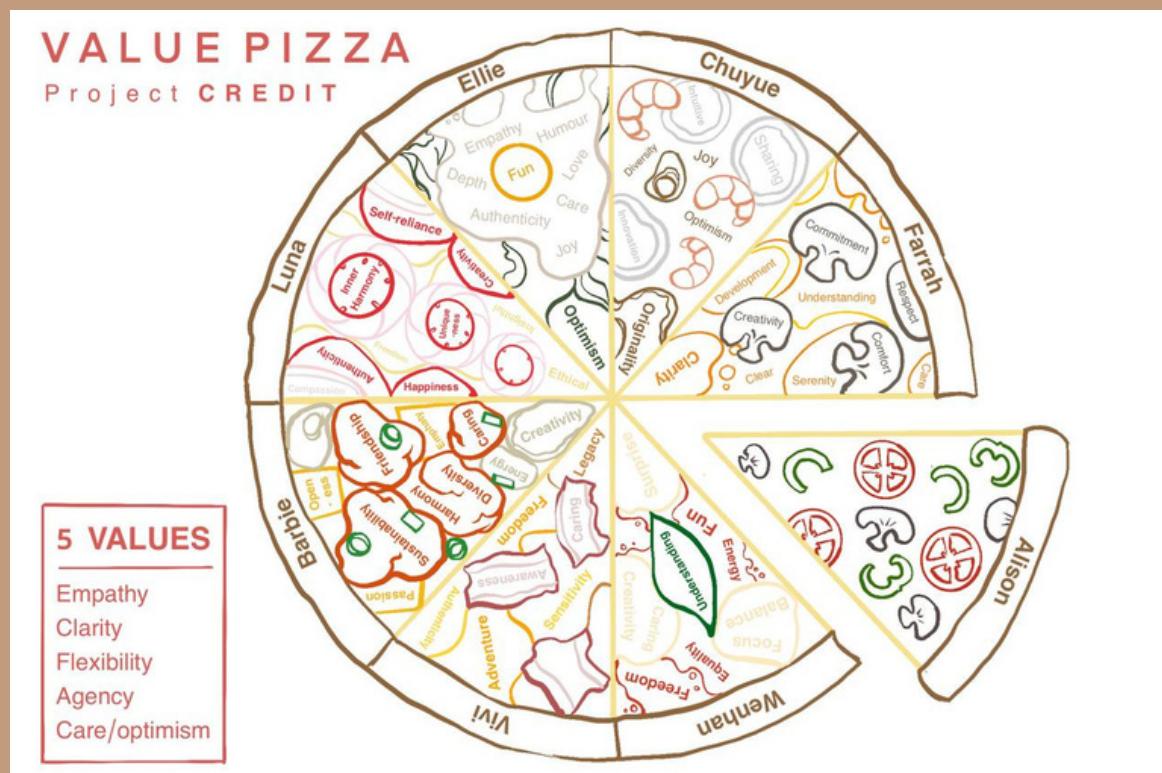
In presenting the evolution of our project, I approach it from two dimensions: a chronological timeline and the curatorial process we diligently embraced. The red line represents our current phase, which follows our initial collaboration within the group to articulate our Values & Goals. Subsequently, drawing from our conceptual understanding of the project and our research into time and division of labor, we engaged in brainstorming sessions, culminating in the creation and issuance of our initial proposal and an open call.

LOGISTICS REFLECTION

Case Number : REFLECTION01

Date : 05-12/2023

In mid-October, we intensively ventured outward, refining and reissuing our open call, engaging in ongoing dialogues with project partners, former credit members, artists, and colleagues relevant to our project themes. Throughout this process, we grappled with the pressures and uncertainties associated with changing exhibition venues, ultimately improving our proposal and successfully inviting artists to contribute their perspectives and creations. This shared understanding and collaborative exploration established a diverse and flexible new collective. Beyond the red line lies our current group's planning for November through early December.



Fun fact: Each member were to list down 10 terms or keywords that defines themselves in the form of values. This exercise aims to break the unfamiliar ice that freezes when new people meet and collaborate. As well as give certain context to the skillsets each members bring to the plate and understand one another better. This helps us to know, one another's goals and values.

LOGISTICS REFLECTION

Case Number : REFLECTION01

Date : 05-12/2023

Income		Memo				
From CSM	£900.00					
Acquired through Sponsorship						
Acquired (other)						
Total Income	£900.00					
Type/ Item	Cost or in-kind value £	Quantity	Total	Method of payment (e.g. cash, invoice, in kind)	who paid/who needs to be reimbursed	Memo
Fees						
Venue hire fee--Maverick Projects	360	1	£360.00	invoice/bank transfer	Alison	2-days at Safehouse 2
Equipment						
Electrical tape	1.5	1	£1.50	cash?	Ellie	Installation
Duct tape, Mini plug to mini plug convertor	9.98	1	£9.98	cash?	Chuyue	Installation
Khan - Extension cord	8.99	1	£8.99	credit card	Luna	Installation
Papercut and UAL Arts Shop - Printing and materials costs	61.91		£61.91	Bank transfer	Farrah	Zine, posters, captions
Cost of events						
LIDL - Soft and alcoholic drinks, food, sanitary products, bin bags etc	101.69	1	£101.69	debit card	Barbie	Refreshments
LIDL - Ice	0.99	1	£0.99	credit card	Luna	Refreshments
Event drinks	15.98	1	£15.98	debit card	Diego	Extra External payment
Tablecloth	2	1	£2.00	debit card	Ellie	Refreshments
Transport						
Uber (tech equipment)	38.48	1	£38.48	credit card	Wenhan	21st Nov
Uber (artwork travel)	23.46	1	£23.46	credit card	Chuyue	21st Nov
Uber (tech equipment)	37.99	1	£37.99	debit card	Barbie	22nd Nov
Uber (artwork travel)	28.3	1	£28.30	credit card	Chuyue	22nd Nov
Uber (tech equipment)	21.95	1	£21.95	credit card	Farrah	22nd Nov
Contingency of 10%	£90.00		£0.00			
Subtotal		Amount to raise	-186.78			
		Budget	900.00			
		Subtotal spent	713.22			
Chuyue		Amount owed	61.74			
Ellie		Amount owed	3.50			
Barbie		Amount owed	139.68			
Wenhan		Amount owed	38.48			
Luna		Amount owed	9.98			
Farrah		Amount owed	83.86			
ViVi		Amount owed	x			

CRITICAL REPORTINGS

Case Number : REFLECTION02

Date : 05-12/2023

Defendant : Chih Yu Tsao / Barbie

Contact Address: @chih_yu_tsao

Unit 5 is my last project at MACCC, and Credit was my first choice when I started the group selection process in June this year. After evaluating all the projects at that time, I felt that the work content of Credit was the most suitable for my study and interest. Unlike other groups, Credit is a non-co-operative project and the group needs to rely on self-discipline and organization skills to complete all tasks. When we received the brief, we only had a rough idea of how to categorize the objectives and list out the possible ways to achieve them.

The month of July was the most difficult time for the project, as the group was spread out and traveling around the country at the beginning of the summer holidays. This made it difficult for the group to get together to discuss the project, and with the dissertation going on at the same time, Credit came to a standstill. However, this month, we used creative writing to understand other team members' understanding of the brief. Although I didn't think it was helpful to the project at that time, it actually facilitated the communication and information exchange among the team members created a consensus, and helped the integration and development of the project.

After the summer holidays and the submission of our dissertation, the project entered an unprecedented 'dark period'. There were weekly discussion meetings, but they were stagnant, full of empty ideas and over-extended concepts. It wasn't until we met with former Credit member Maria, who pointed out that we were too obsessed with 'formal exhibitions', exhibitions in a white box, that we broke out of this, and she suggested that the whole exhibition should be seen as an 'event', which was one of the moments that impressed me. It changed my mindset that art exhibitions don't have to be in white boxes, and that was one of the main reasons I came to the course, as I had been working in the gallery for two years and wanted to learn about art outside of the white cube.

Afterward, we participated in dialogues and sharing with professionals, including Artist's Garden in Temple station, where we discussed public art curation and artwork creation with curators and artists, and Modern Form in Mayfair, an arts organization that supports emerging artists and small galleries. These conversations deepened my understanding of "art outside the white cube".

Apart from planning exhibitions, I think the relationship between curators and artists is like that between an artist and a work of art. Curators need to be good at communicating with artists and linking all concepts to a whole. Initially, there was no response to the call for proposals for the exhibition, and as we entered the "dark period", we tried to find out why we were struggling to cooperate with each other. Alison, our tutor, suggested that we visit the MAFA studios directly and invite them to participate in the project. We then contacted the three MAFA artists and had a lovely meeting where they shared their thoughts on our concept. Although everything seemed to be going well, we faced a second "dark period" when we couldn't find a suitable venue for our exhibition.

A white box? Alternative space? Public space? With limited budgets and deadlines, finding an exhibition space that suited our concept was a matter of luck. With the help of time, location, and manpower, we managed to book an exhibition slot at the Peckham safe house. Whilst the space was a perfect fit for our 'Loitering and Loafing' concept, we faced a number of difficulties in the 100-year-old house. Although CSM Loan Store provided some equipment, we still lacked many things on the day of the exhibition. Despite the tension, we were able to complete the exhibition by finding solutions, substituting objects, and liaising with the artists. For me, the biggest challenge and learning point of this exhibition was how to balance sacrifice and compromise with limited resources, and to make everyone as happy as possible with the end result. This is one of the most important skills to become a curator, and it is also the skill that I currently find most challenging and need to work harder on.

Looking back on these five months, it is true that none of the process was perfect, whether it was in the conception of the curatorial thesis or in the search for artists and spaces to collaborate with, all of them were completely different from what we had expected. But because of this, we have learned at every stage of this process, which has been full of uncertainty and unfulfilled expectations, knowledge, and skills that we could never have learned in the classroom. Each process is unique and relies on the team to communicate and find appropriate solutions. This is something that can only be realized and experienced in the field and is the most valuable experience of this project.

Case Number : REFLECTION02

Date : 05-12/2023

Defendant : Chuyue Peng

Contact Address: @chuyueer

Fissures in Curatorial Meritocracy: Reflections on Loafing and Loitering Beyond Privilege

In July's introduction to the theme "loafing and loitering," I found an unexpected subtlety in my connection to the term, a nuance less pronounced than that experienced by my Anglo-American-born peers. Their initial reaction to the term carried weight, almost immediately entangled with laws and prohibitions, shrouded in pejorative undertones. In stark contrast, "loafing and loitering" presented itself to me as a mere slice of life—a gateway to escape the clutches of meritocracy and collective temporal constraints, creating a personal sanctuary where one can wander aimlessly and embrace idleness. It's akin to having the freedom to indulge in utopian daydreams—a sentiment I observed being met by individuals of East Asian descent with expressions ranging from relaxation to contemplation and longing.

As my personal research probed into the later stages, I discovered answers to the distinct perspectives between the East and the West within culturally diverse literature. In the Eastern historical context, "idleness" was a luxury reserved for the upper echelons of society—a delicate "cherry" atop the icing of the cake. Firstly, an individual capable of idleness was free from the constraints of feudal systems or the oppression of lower-class labor in centralized production. Such an individual didn't need to toil in exchange for basic survival means and could wield the power to control their actions, space, and time even in times of material scarcity, provoking a higher level of spiritual freedom. Secondly, they were unburdened by the cooperative production within the family unit, liberated from the enduring responsibilities of childbirth and parenting. This capital of "idleness" became a shield against substantial labor, showcased prominently within royal and powerful families. In the Western perspective, particularly in American culture, "loafing and loitering" emerged as a contentious subject within jurisdictional ambiguities. Loitering laws, initially gained prominence as a response to societal issues in the 1920s, such as gang-related prostitution, drug trafficking, and robbery, intended to prevent crime by prohibiting gang loitering. However, these

Poulos, P. W. (1995). *Chicago's Ban on Gang Loitering: Making Sense of Vagueness and Overbreadth in Loitering Laws*. *California Law Review*, 83(1), 379–417. <https://doi.org/10.2307/3480883>

laws also left ample room for arbitrary or discriminatory enforcement by law enforcement officials. In 1935, Aubrey W. Grossman argued that punishing "idleness" and "loitering" as crimes was fundamentally flawed. He contended that when a person lacked sufficient means to sustain life, they would resort to such activities and risk becoming a "public burden." The Equal Justice Initiative in 2018 contextualized these statutes as remnants of post-slavery America. Montgomery's loitering ordinance, cited in the article, prohibited any person from loitering, loafing, or doing nothing in any street or public place, carrying penalties of fines and hard labor. These laws disproportionately targeted African Americans, perpetuating racial inequality and complicity in the criminal leasing system against black citizens. This realization left me silently concerned, compounded by the absence of a representative spokesperson from the black civic community within our curatorial team.

From August to October, two discussions within my group unfolded, exploring the dimensions of time and "loafing & loitering," leading to a shared cross-cultural understanding of the concept. Across diverse time zones and spaces, the desire for individual freedom surfaced, manifesting in the subtle rebellion of "loafing & loitering"—an escape from capitalist exploitation and the oppression of meritocracy, a return to one's inner self. While this consensus brought relief, it raised questions about unforeseen privilege, a crucial consideration for a qualified curator—demanding introspection and a relentless internal examination. Does the noble "freedom" we ardently champion represent the only survival strategy for marginalized groups?

This complex interplay of shame and epiphany accompanied me through my collaboration with artists and the exhibition process. Initially tethered to the concept of the white cube, our curatorial proposal grappled with finding a suitable space. I questioned whether placing the wild and diverse concept of "loafing and loitering" within a white cube would dilute its profundity and rebellious spirit. In a last-minute decision, we secured a venue in Peckham—a house steeped in historical memories, breaking free from the white cube, mainstream historical narratives, and the so-called elitist values of artistic aesthetics. The venue, with stories emerging from its cracks, added an indescribable strength to our theme.

Grossman, A. W. (1935). Who Is a Vagrant in California? *California Law Review*, 23(5), 506–518. <https://doi.org/10.2307/3476107>

Equal Justice Initiative. (2018). THE POST-SLAVERY EXPERIENCE. In *SLAVERY IN AMERICA: THE MONTGOMERY SLAVE TRADE* (pp. 50–66). Equal Justice Initiative. <http://www.jstor.org/stable/resrep30693.6>

Simultaneously, my delight knew no bounds as I engaged in dialogue with artists from around the world, contemplating the concept of "idle" time. They presented their individual wills, intertwined cultural contexts and reflections from their personal journeys. Javier introduced his artistic exploration of post-memory, creating a mental field shaped by the dragging of stones—a witty and lighthearted portrayal of collective traumatic memories. David recreated memories of scamming graffiti advertisements on Chinese streets and injected a childhood perspective into his interpretation. Marble and Yuqing focused on meditative rituals and cosmic boundaries, embodying the essence of "loafing & loitering," where thoughts often wander to the boundaries and limits of life. The dialogue revealed the divine in the so-called emptying and "loafing & loitering"—those wandering minds, contemplating life's edges and limits, such as death or the imagination of the afterlife. In moments of idleness and escape, the living often collide with the memories of the past.

In conclusion, amidst the journey of practice and surrender, I have unearthed that the absence of explicit answers to the foundational queries does not negate the profundity of the varied responses emanating from a distinct "us." Must an exhibition theme, proclaiming inclusivity and depth, necessarily pre-equip curators of different ethnicities to embody the wills of various communities and voice them separately? Does a curator's professionalism truly lie in the proximity of their professional style and exhibition space to mega biennials, or in their precise conveyance of the unspoken discourse? Are we obliged to quantify our existence, confining ourselves to predefined roles akin to elites performing within white cubes, staging rehearsed acts grounded in experiential norms? I believe 'Loafing and Loitering' has silently conveyed answers to these questions through our experiences. The crux of my realization is this: refrain from performing in pursuit of a timely solution. Don't 'loaf or loiter' for an answer. Answers unfurl organically as they manifest when one relinquishes the confines of time.

Case Number : REFLECTION02

Date : 05-12/2023

Defendant : Ellie Delves

Contact Address: @elliedelves

Initial Meetings, Making Tensions Productive

One of the first group interactions we had after receiving the Loitering & Loafing brief was a hybrid Microsoft Teams and in-person discussion centred around our personal, cultural and theoretical relationships to time. What was interesting about this discussion, and this is something that would go on to permeate the whole project, was that the dynamic of this interaction, itself, unknowingly pushed up against normative temporalities. In this case, the spatial disconnection and diverse time zones of our group raised an important point about how we keep time in spite of these disparities. Looking back, I think this initial observation was actually crucial to how our project developed, as it forced us to engage with the tangible reality of how we value time (e.g. as a prerequisite to making meetings, meeting deadlines) and the tension of that for a project that requires formulaic check-ins and deadlines, but also wants to make time more conceptually porous. While this initially seemed to be an obstacle to our project, I felt this tension grow into a productive one as we built it into our project over the unit.

Productivity and Guilt

One of the biggest obstacles for me in this project was getting the flu and a consequent chest infection, where I was forced to take almost three weeks off. Staying with the idea that our group interactions continually seemed to feed back into our project themes, this experience really exacerbated the notion of guilt that is so often felt in the absence of productivity under capitalism - something we had spoken about in some of the earliest stages of the project. I remember, for instance, an important conversation we had about time in relation to leisure and socioeconomic status regarding who is entitled, or can afford to take or extend time. The sense of failure and guilt I felt at not being able to productively contribute to in-person meetings for an extended period of time was a really powerful one – and it also led me to think more deeply about care and what we owe to other people, particularly in the remit of group work.

Here, it was really the care of my group partners that allowed me to mediate this guilt and give myself permission to rest, for instance Barbie and Farrah were really on the ball with creating collaborative google docs, and everyone kept the project ticking over through various Telegram and Whatsapp group chats. On reflection, I also think the actual themes in our project already provided these sorts of parameters for care, where the emphasis on slowing down and keeping space for ideas to emerge as-and-when they emerge was in many ways wedded to the dynamics of looking after each other and managing the multiple temporal pressures of our final unit. As well as thinking a lot about the responsibility in group work to be present, actively engaged and not let others' down, I also felt very conscious of my feedback from the previous unit, and thought carefully about how to navigate a balance between enthusiastically showing up with ideas, and keeping space for others' to lead on a concept or activity, like Barbie and Farrah's time-keeping activity for the curatorial lab.

Ideating, Getting Uncomfortable

I think it is fair to say we were all pretty lost with the project after summer, and a hiatus in communication during our dissertation writing processes put us on unsure footing when we returned to CSM. Really, I don't think it was until we all got together at a critical juncture – a group project workshop – that we really got unstuck in the creative process, or rather found a way to productively embed this stuck-ness in the project. Aided by this act of physically coming-together, we started to discuss what form we wanted the collaboration with MA Fine Artists to actually take in our project, and began to play with the expectation to tie everything together in an encompassing end-of-unit exhibition. Here, I raised the idea of a processual event, which I had encountered in my research into a Roman Lipski exhibition that invited the public to watch a live-studio. Alison offered that perhaps an exhibition did not need to be the culmination of our group work, but could sit as one part of our project – or, as Chuyue and I prompted, as one part of a wider reflective engagement with linear clock-time. I think this realisation was a big turning point for me, as it pushed me to relinquish control over building to a singular output, and give breathing space to the value of process. Here we expanded the notion of artwork to explicitly include practice and process – the 'not (yet) defined as art' (Allen, 2016) – and invited artists to think about how their artistic practices occupy a variety of temporal registers, which often push up against linear clock-time. For instance, Javier's creative practice is informed by the concept of post-memory, which disrupts traditional temporalities by framing memory in relation to transgenerational trauma.

Meanwhile, Yunyi Ye's hydrogen peroxide installations were themselves in flux – inviting the audience to witness how the steel corroded and transformed through unpredictable, non-linear processes.

Inhabiting Safehouse

One of the most surprising and rewarding aspects of this project was how organically our project concepts emerged through the inhabitation of the Safehouse venue. After the Project Review feedback, I was concerned that our project was veering abstractedly toward 'time' and negating the concepts of loitering & loafing that the brief laid out. Specifically, I felt there was a tension in inviting people to loiter, and loiter purposefully i.e. at an exhibition. However, the feedback from the viewing was that the event itself created an atmosphere of loitering, as the boundaries between the exhibition and house itself were blurred. The ambiguity of the exhibition form and how that impacted the artists' work was something I was keen to raise when we held a collaborative round-table discussion with the artists, curators and UQ. Here, David offered that unlike the White Cube, Safehouse seemed to suspend traditional exhibition formats, as his posters were sometimes highlighted and sometimes obscured as features of the space. When I asked how he felt about this, he produced an insight which was really illuminating for the project itself, which was that this ambiguous type of engagement was actually valuable to his work, insofar as his posters depict ubiquitous adverts that are often only registered when people are loafing.

Case Number : REFLECTION02

Date : 05-12/2023

Defendant : Farrah F. Tansri

Contact Address: @321_fft

Introduction:

What started as a perplexing and bewildering journey, became one of the most unexpected but serendipitous destination to arrive on. Receiving your first choices will always be exhilarating and this was Project Credit for me. I was fortunate enough to finally receive a preferred choice in these very last units - a choice that I thought, would be much easier to handle. My assumption however got the better of me. Not long after receiving the brief, I felt a sense of confusion surfaces as I turn to each pages. The terms from "Loitering and Loafing" were known but not familiarized, the topic was important but also pressurizing and the concepts allowed flexibility but also too broad. This progressed from decision makings to role management, that I at the very end of the project do not fully comprehend but eventually learn to embrace once I understood the true nature of what the project was and has become. As stated throughout the paper, "Loitering and Loafing", to us meant more than just defining the individual terms and connecting time, but also about sharing the different perspectives and experiences amongst all involved individuals.

Evaluation 01: As stated, aside from my own doubts, the whole team were as well thrown into a loop of confusion and didn't know what to make of the brief due to the broadness of subjects and topics.

Analysis: I began to extensively research on all of subjects involved within the stated briefing; partners' (Project Credit and Modern Forms) backgrounds, potential collaborators (prior contacted artists) and related exhibits (for references). This proved to fortunately inform me in understanding the positionality of each participating parties that plays a large part in forming the image of "Loitering and Loafing" as the fifth collaborative project between (MA) Culture, Criticism and Curation and Project Credit. Prior researches and collection of data as well aided me in knowing how to give the right questions when interviewing said partners when needed or wanted.

Evaluation 02: With that said, this brings us to the next drawback I found myself in when approaching the project as a group member. It was not until the end of submitting the portfolio, that I realize the group lack certainty in role, decision-making and communication.

This caused an imbalance of tasks division and understanding of skills, goals and values, which I initially took the stand of leading in administrating each members' profile. However this I found to be falling out, when I lost track of communication within the group due to the time period (summer and incubation) where the project began. This is where found the struggle of multi-tasking solidify when I had to constantly switch my roles to fit my individual project (dissertation) and the group project as a member. Which caused the lost of my time management and following pre-set deadlines.

Analysis: The only way I found most effective, was to seek help and support from tutors and fellow project members; by having extra hand in motivating one another - the task of administration could be efficiently run with the project being of larger group. I also learn that plans can be scheduled, but not all should be followed through - sometimes we just had to wait for the right time as aside from meeting academic deadlines, it also made us learned how to be more patient with one another's process speeds as each participants are coming from different perspectives of time, space and work.

Evaluation 03: The next challenge I tackled were my own role in designing, which stemmed from my indecisiveness when it comes to adapting the theme of the topic to visual presentations. As stated with the broadness of concepts, the designs too for networking, marketing and proposing all have particular functions that as well are flexible. This not only volumize the the design possibilities but as well focus. Due to mostly being in charge of designs in every group project, I found myself uncontrollable at times of my indecisiveness as there is no partner to work together with.

Analysis: From this experiences, not only I was able to practice more on my technical skills with digital designing, I was as well pushed to learn how some pitches have to be let go in order to move on and complete the project. This is important for managing time efficiently and to not over-produced when there is no necessity to do so. Knowing when to stop is a good start or ending. If I could, I'd have as well invited more team members into the designing tasks and work together more closely as to motivate one another. The more the merrier I say!

Conclusion: Overall, as heavy as the workloads has been with this project, I wouldn't traded for any other groups and the collaborations discovered. Another memory to be had and remembered as I learned more minds could bring more anew. As everything strolled in almost serendipitously when each trouble arises, I find the project to be one of most coincidental experience with luck sprinkled here and there. There are many things that couldn't fully be explained or understood yet, but hey! What's the rush?

Case Number : REFLECTION02

Date : 05-12/2023

Defendant : Wenhan Gao

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1. Introduction

Our project 'Loitering and Loafing 2023 (LO∞LO)' upholds the Credit Project's tradition of responding to challenges confronting the arts and culture sector. This year, our project introduces the conceptual themes of Loitering and Loafing to contest the notion of time that caters to capitalist demands, with a specific focus on the interplay between clocks (or time clocks) and productivity.

We aim to reassess the negative behaviours of Loitering (standing or waiting aimlessly) and Loafing (spending time idly and aimlessly) as practical means of dismantling the notion of time, monopolized and controlled by capitalism, which generates time constraints and feelings of emptiness. We also examine how these emotions can impact the artistic and cultural arenas. Therefore, we primarily focus on the impartial understanding of concepts to critique established notions of time, redefine them, scrutinize them, and additionally examine modes of labour in today's society. In addition to this concept being the guiding theme of our project, we have also applied this approach to our group work, such as steering clear of unnecessary decision-making and result-oriented measures, reducing process-related stress, and favouring a more organic project journey.

The project's completion culminated in a novel physical exhibition entirely orchestrated by the collective. Commencing with a collaborative proposal of abstract concepts, progressing through the online production and dissemination of the Open Call, till the intermediary phase of artist contacts, venue selection, exhibition design, equipment procurement, arrangement and realization, the group effectively delivered and displayed a commissioned exhibition.

2. Thoughts

During the project, there needed to be more clarity regarding the division of labour in our group. My primary responsibility was to interface with the artists' community, collate information and produce essential documents. Additionally, I assisted the artists and maintained the equipment on-site. I also assisted other members with a significant part of their work.

Through this process, I gained a new understanding of the work of a curator in planning an exhibition. I realized that there are many emergencies on site that we need to deal with, even if we know very little about the technical aspects. Furthermore, I have once again recognized the significance of task division among the group and the necessity of varying communication approaches with diverse artists. This guarantees the mutual interests of both parties and contributes to the smooth progression of the project.

3. Analysis and Exploration

3.1 Curatorial Analysis

Throughout this project, my focus has been on objectively analyzing and exploring the role of the curator and their team. Specifically, I have delved into the work modes of curators themselves. In the later stages, it became apparent that the division of labour within the Credit team needed to be clarified. Tasks such as media, space design, and communication with artists were all carried out collaboratively. Furthermore, concerning spatial design, our team opted to delegate coordination to the artists who were responsible for choosing the space for their works and placing them accordingly. Regarding lighting and power, we made provisional adjustments during the exhibition.

Nonetheless, this approach caused three issues, the first one being the selection of space for individual artists. During the exhibition, specific works were temporarily repositioned on-site due to communication problems among the artists. As a result, the original location of the brochures that we planned to place had to be changed. Secondly, lighting was an issue that had to be addressed. However, upon arrival at the venue, towards the end of the exhibition, one of the artists proposed to change the lighting of their piece as it was not sufficiently bright. They requested the curator to obtain appropriate lighting and replace the large-sized lights requirement for dark spaces. The artists supplied a borrowing equipment list. Lastly, there was a momentary issue with the artists' works, prompting one of them to ask the curator for a missing piece for their work.

For the three issues mentioned above, I draw on my prior work experience. In my prior experience in curatorial work, I was employed by a fully developed art museum. There, the curator, space design team, and artist team were the key coordinators, with a clear division of labor. The curator's responsibilities encompassed coordinating, summarizing, and mediating issues, as well as liaising with all parties involved. Regarding the space design, the pavilion's design team consults with the curator to confirm a shared perspective, which is then relayed to the artist for approval.

This approach guarantees effective coordination among all parties involved, and the artist must provide their artwork, as well as information on its composition and installation guidelines. The artist bears full responsibility for the resulting work. During the installation, the Credit Project experienced specific issues. As I reviewed the situation, my initial thought was that there was an ambiguous distribution of responsibilities between our team and the artist's team, as well as a need for clarity concerning the allocation of tasks within our group. As a result, some equipment encountered perplexing issues, which impacted the smooth progress of the installation. If internal work is divided more carefully, with one individual responsible for liaising with the artist and collating all relevant information in written form, equipment deficiencies in the field can be avoided. Simultaneously, the team can be provided with textual evidence that can be readily explained to the artist.

3.2 As a group of cross-culture

Our group comprises students from all over the world who bring a unique mix of cultures, beliefs and values to the table. Cross-cultural communication involves interaction between people from different cultural backgrounds. Such interaction may highlight cultural differences, including variations in values, beliefs, customs and rituals. Throughout the collaboration, all communication was conducted in English.

However, I experienced moments when cultural differences caused misunderstandings and feelings of offence. As I reflect on the group work process and interactions with individuals from diverse cultures during the semester, I have come to appreciate that embracing differences and demonstrating understanding is pivotal to developing a more open-minded and tolerant outlook.

During my undergraduate studies, I discovered that both research and textbooks tend to generalize cultural groups, disregarding their internal differences. Although individuals may conform to a broader cultural tendency in terms of values, ways of thinking, social behaviors', and so on, they still possess differences. The theme of our project, "Loitering and Loafing," has various meanings in different contexts, which can be challenging to comprehend, particularly in Chinese, where the two words have similar translations. Thus, it is essential to acknowledge cultural distinctions and engage in meaningful communication to facilitate collaborative working practices.

Case Number : REFLECTION02

Date : 05-12/2023

Defendant : Zhihan Ren/Luna

Contact Address: @hhhren6

Introduction:

The topic of my graduation thesis is to explore how disability theatre from the perspective of time uses crip time theory to deconstruct and reshape the marginalized definition of this group under mainstream discourse. So after I saw the final project brief, I chose the Credit Project. I think this will be a good echo and continuation of my dissertation. The connection between my two final projects is also about rethinking time. Through my research on crip time theory, I found that the emergence of this term is because the group always needs to set aside more time to reach a goal, place or accomplish something. This definition is precisely due to its lack of productivity and inability to meet the production norms under capitalism. The reason why loitering and loafing are banned in some countries is also related to the fact that it is regarded as an act of doing nothing and wasting time. Therefore, the theme of this exhibition is also a critique of time made efficient by the production system.

Benjamin referred to the idle wanderers on the streets of 19th-century Paris as "loafers." The essence of what these wanderers were doing was fighting against the times. They are unwilling to cater to the so-called times. "Production requirements", they want to be people who are out of tune with the times, which also caters to Agamben's definition of contemporary people, "people who are too in tune with the times, people who are completely connected with the times in all aspects." Not contemporary in every way. Because they can't look at time, they can't gaze at it." The same is true for contemporary artists' relationship with time: not only to perceive the present moment but also to have the ability to change time and relate it to other times. That is what was mentioned in the roundtable discussion non-linear time. At first, we wanted to use montage for the exhibition. I think: "montage" is a good way of splicing. If every artist's work is like "Messiah Time", it will metaphysically Time explode into the present moment, and montage can connect each artist's "time" together. For example, facing the death of his grandfather, Yuqing made candles from the letters of people around him and then burned them (including Marbel and his grandfather) letters). This also shows that the time in the artist's memory is invisibly connected. The relationship between the audience and the artwork is like the relationship between the street wanderers in France in the 19th century and those who conform to the times. They keep a distance from the work and "Look" at them.

Process and challenges:

Looking back on the entire curation process now, I think the first challenge we collectively faced was to find a suitable venue for the exhibition theme. After a month of research, we went from the small White Cube gallery group in East London to the luxurious Mayfair private galleries, it seems that these spaces are homogeneous due to the lack of traces of time. The safehouse itself is a historical building. Although its bricks, fireplaces and damaged walls do not look as exquisite as the white cube, it provides every artist with a place to live and a space for secondary creation. During my previous internship in China, I worked directly on projects in art museums, so I have not had the experience of finding a venue by myself. It is very challenging to find a venue in London that is both within the budget and consistent with the exhibition style. sexual. I also learned while sorting out the types of exhibition venues and contact information. Although many free spaces in London support young artists, such as Bermondsey Project Space and Bomb Factory, these venues not only need to be booked far in advance but also provide a relatively complete exhibition plan. However, I think this matter is a bit contradictory because when designing an exhibition plan, the artist and the work must be connected according to the scale and style of the venue. The two complement each other, otherwise, it will seem a bit deliberate and far-fetched.

The second challenge we faced was communicating with artists on equipment issues. Before we started setting up the exhibition, we had already sent the artist a list of required equipment and rented it from the school according to the list. However, there would still be some temporary situations on the day of setting up the exhibition, such as an artist who wanted more light sources for his work. And wishing to do a lamp swap with another artist. However, due to the difference in the size of the space and the location of the work, it was difficult for the audience to see his work clearly because there was no sufficient light source. In the end, it took some twists and turns before returning to the original plan. In addition, due to the special location of the on-site sockets (only the socket at the bathroom door has electricity, so multiple power strips need to be connected in series), the number of power strips we rented was not enough, so we went to a nearby store to purchase them. Things about equipment taught me that there is sometimes a certain deviation between imagination and reality. Therefore, when preparing equipment, we should add some spare equipment to the artist's required list in case of emergencies.

Conclusion:

Looking back on this curatorial experience, I think it fully made me realize that until the entire exhibition is launched, this is an unknown journey that may change at any time. From the initial formulation of the proposal to contacting the artist to the selection of the venue and the implementation of the exhibition, it has gone through constant adjustments and coordination. Although our final plan may be very different from the original idea, because of these processes and the intertwined days of darkness and light behind it, This makes our final result is full of logic and storytelling. The happiest thing about this project is that it and my graduation thesis echo each other like theory and practice. Although the forms of presentation are different, the theme to be deconstructed and reshaped is the same. In addition, this valuable experience will also help me constantly correct the gap between ideals and reality in my future work days. It reminds me that as long as I actively solve the problem, the solution I come up with is the most perfect.

Case Number : REFLECTION02

Date : 05-12/2023

Defendant : Ziwei Jiang/Vivi

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In the project "Credit", our theme this year was loitering and loafing. I learnt that loitering and loafing originated from American law, where the government tried to maintain social stability by banning people from loitering in public. I deeply understand that the concept of "loitering and loafing" originates from American law, where the government tries to maintain the stability of society by banning people from loafing in public. Behind this ban are different interpretations of time and a complex relationship between social institutions and individual visions.

"Loitering and loafing" is a social norm and a decree, representing the government's regulation of time and behaviour. On a legal level, time is part of the social order. By prohibiting the act of 'loitering' at a specific time and place, the government attempts to regulate and direct the behaviour of individuals in the dimension of time within a legal framework.

The relationship between social institutions and individual visions embodied in this prohibition becomes more complex in a cultural and historical context. The social system shapes the behaviour of individuals through the law, while individuals express their attitudes towards the social system through their understanding and use of time. "Loitering and loafing" has become a multilayered and multidimensional cultural symbol representing the constant encounter and confrontation between social order and individual freedom.

Under this theme, we try to dig deeper into the individualised interpretation of time by "loitering and loafing". Cultural, historical and social contexts influence an individual's understanding of time. By exploring such individualised arrangements, we want to reveal the subtle relationship between social norms and individual visions and the role that time plays in this relationship.

Overall, "loitering and loafing" is an exploration of time and an in-depth study of the subtle relationship between social institutions and individual visions. We hope to present the audience with an exhibition different from the one in White Cube, placing the whole exhibition at a specific time. We hope to give another exhibition from the one in White Cube so that the entire exhibition will be at a certain point in time, which will stimulate thoughts and discussions on the relationship between time and society. Time here is no longer an abstract unit but is given a social meaning.

Individuals are often constrained by social norms and systems in their use of time, and in "loitering and loafing", we try to challenge such constraints and think about the relationship between individuals and social rules.

During the two-day exhibition work, my primary duties involved equipment installation and assisting the artists in installing the artworks. In setting up the exhibition and placing the artworks, we faced several practical problems, including an old venue, limited light sources and scarce sockets. With a limited budget, we worked with the artists to complete the equipment and construction tasks. This collaboration demonstrated the power of a team in which everyone played an important role. However, this close collaboration also brought challenges, primarily when conflicts arose between the individual artists' creativity and the curators' overall vision. During the project, we had to ensure the consistency of the entire exhibition while maintaining creative freedom, a dilemma that required a skilful balancing act.

My curatorial role has taken on a more comprehensive role in this project this time. In my previous experience, construction and equipment were handled by specialised working groups. This time, however, the curator was responsible for all aspects of the project, from design to construction. This gave me a deeper understanding of the responsibilities and challenges of a curator. At the beginning of the project, we had seven exhibiting artists, and we needed to create new works by communicating deeply with the artists, understanding their creative intentions, and getting them to understand our theme. It was a process of mutual integration.

We must consider translating these ideas into actual exhibition layouts and space design. With limited space, we skilfully arranged the position of each artwork to ensure that viewers could move fluidly and interestingly throughout the exhibition space. This process involves a sense of freedom and considers each painting so that it can be optimally displayed. The role of the curator in the project is both a conceptualiser and a practical implementer. This has given me a profound experience of the comprehensiveness and complexity of curatorial work and the leadership and teamwork required to put an exhibition on the ground.