

This packet filled out by \_\_\_\_\_ (name/initials/identifier)

Please add your initials or other personal identifier to the upper right corner of each sheet. This packet will be separated later.

You are about to participate in a project called The Shallows. The Shallows is an interdisciplinary interactive project about access, control, and permanence.

In this project, the weight and presence of real objects and authentic gestures collides with the invisible, omnipotent way technology controls our collective and individual access to resources. This project is a machine that provides viewers with a technological interface that gives them physical control over an arrangement of objects. This interface is designed to contain many opportunities for the viewer to see their physical and observational labor interacting with those of other viewers. This project meditates on an alternative way of looking at how different types of labor meet one another within the human technological space, and how cultural and logistical technologies blend into one another.

At the heart of this project is an array of 20 objects, arranged in a 5x4 grid. These objects have not been identified yet, and they could be most anything. This array will be presented in a way that is physically accessible to visitors, who will have the opportunity to examine the order of the objects and to rearrange them. Through simple moving or swapping of these objects, visitors to the exhibit can create meaning and respond to the choices of other visitors using the array.

Your work today will be used to choose the objects which populate the array. No single individual has full responsibility for the contents of the array, and the final number of objects you contribute can be as many or as few as makes sense for you. This packet contains a set of exercises for prompting this selection process.

### **Constraints**

There are some limitations on what kind of objects can be included in the Array. These constraints are listed below:

No operational or formerly-operational firearms can be included.  
(Props are allowed.)

No bodily fluids can be included.

No object weighing more than 30lbs can be included. Exceptions to this rule are possible with some negotiation.

Objects can only be included if they fit inside a 30" cube of space. Objects with protruberances that extend just outside of this size but are generally small otherwise are eligible.

Plants can be included.

## Usage (please read carefully)

### Drawings:

The exercises in this packet will prompt you to choose objects (individual ones or sets) and name and draw them. It's important to draw the objects to speed understanding of what they are and what they feel like. That drawn artwork won't be used outside of this workshop.

### Writings:

These exercises also have some written components. There is a writing exercise in this packet which will be used to gather information that will accompany your object in the final exhibition. This exercise is clearly marked with the word "ACCOMPANIMENT". Don't put anything in that box that you wouldn't want a stranger to read. There are also boxes marked "Freewrite Space". There is no prescribed purpose for these areas- they are mainly a courtesy for folks who like to take notes, draw diagrams, and outline their thoughts. The Freewrite Space is perforated and can be removed from the packet before you hand it in.

### Objects:

The objective of the workshop is to choose objects to be displayed physically in an art exhibition environment. This means a few things:

-My acquisition budget for all the objects within this display is \$800.

-Objects have to be possible, within reason, to acquire. If a certain scarce or faraway item needs to be acquired, I might need help figuring out how to get it.

-I have to acquire all the objects before May 2018.

-Objects which are impossible to acquire can be represented with stand-ins or models, but we have to figure out the best way to do that on a per-object basis.

-We can expect some care and safety for these objects, but they will

be presented in a public space. Viewers can be given pointers for how to handle especially fragile or valuable items, but there is still physical risk for the object.

-This worksheet asks for 13 objects. At the end of the workshop, each participant will choose their 4 favorites, two of which will be displayed at the opening of the project, and the other two will be added to an archive of optional objects that might get included if one of the initial 20 needs to be removed for some reason.

### Identity:

Your identity is an important piece of the final representation of the objects you choose. Viewers of the final exhibition will have access to detailed information about these objects, and that will include the identifier you choose to represent yourself in the authorship of this packet. This identifier can be anything as long as it's not another person's name. In my opinion, initials are a good start if you're not sure how to manage this.

### Self-Made Objects:

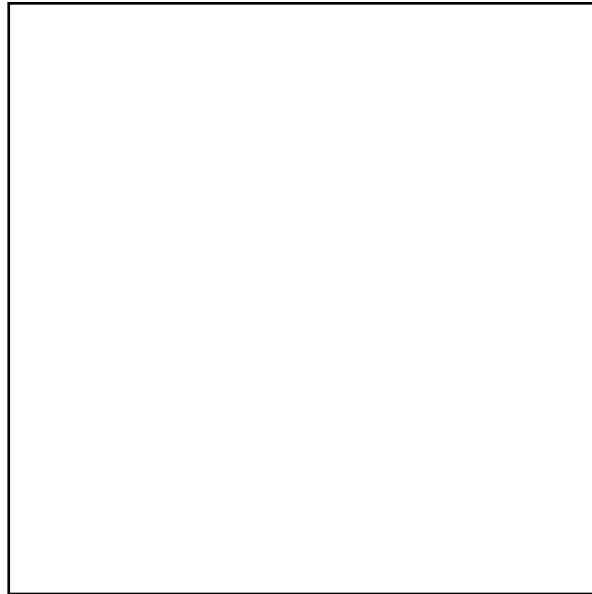
If you are in the business of making objects and you'd like to use an existing work of yours as an answer to a prompt on this worksheet, that's great! We will collaborate to include this work in the array according to your needs and expectations.

**Continue to Exercises ->**

Think of a 'significant' object which you often hear about but rarely (or never) see in-person. Draw and name it below inside the box.

Why don't you see this object in person? Try to capture that reason in a few words on the line below.

---



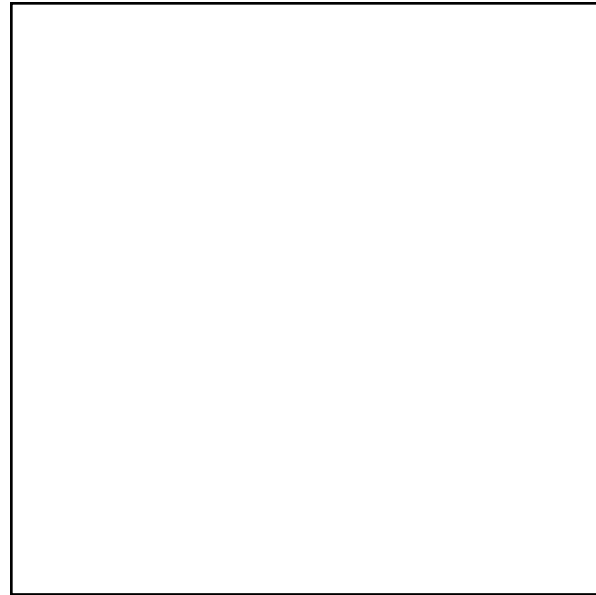
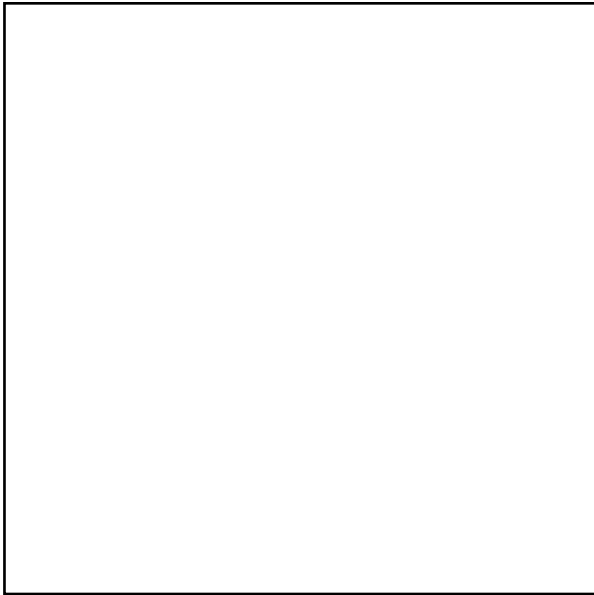
1a

What are some of the important things to know about the object in exercise 1? For example, why is this object “significant”? If it has a property about it that contributes to its significance (its size, its color, its rarity, etc.) try to call that out in the box below.

(ACCOMPANIMENT)

Freewrite Space:

In the boxes below, draw and name two objects that are permanently linked because they have changed one another. The nature of that change does not have to be physical- it could be perceptual or symbolic. On the line below, describe the relationship between the two objects in a few words.



2a

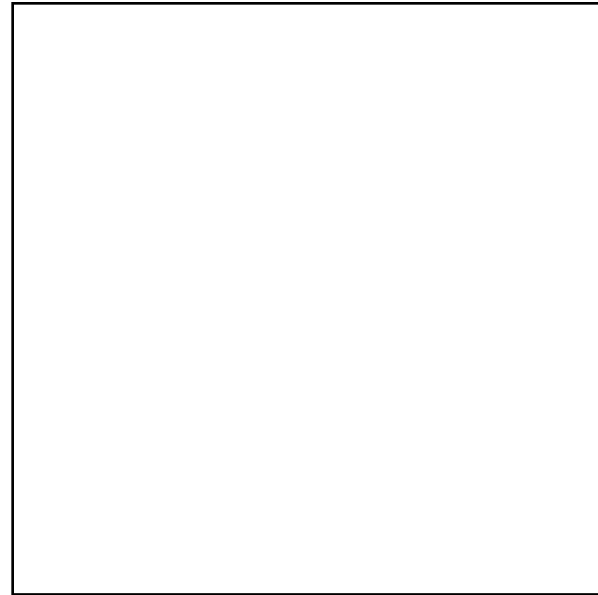
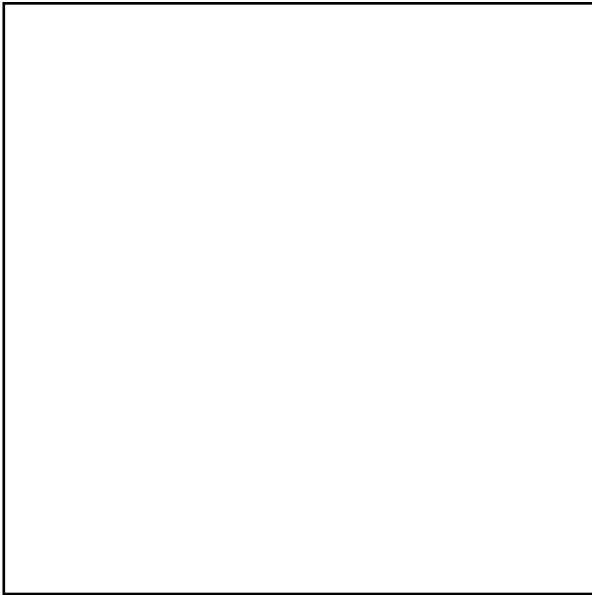
Think of the relationship you described in prompt 2. What is the story of this relationship? Can you capture it in a narrative? If not, try to list a few more words that describe the relationship.

(ACCOMPANIMENT)

Freewrite Space:

In the boxes below, draw and name two objects that can only **function** together. They may have a literal function or a symbolic one.

What is the **function** of this group of objects? Try to describe it in a few words on the line below.



3a

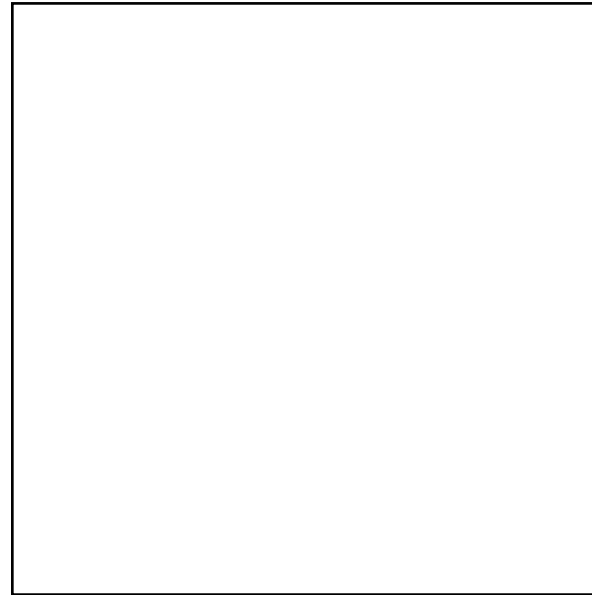
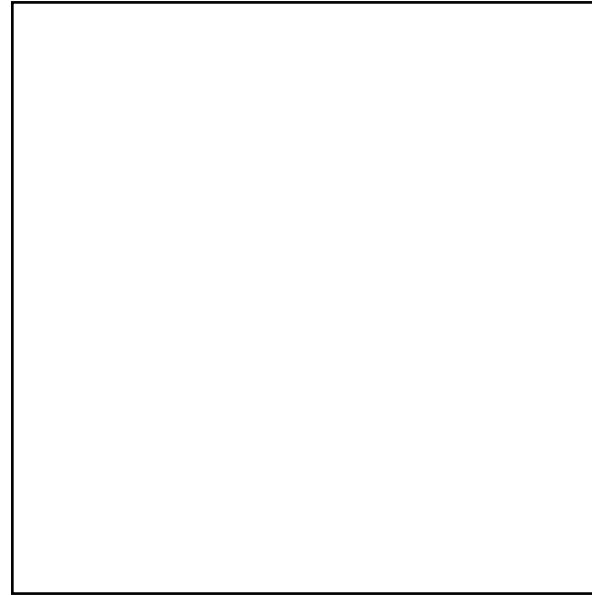
The two objects in prompt 3 perform some function together. What is their relationship while performing this function? For example, a car “consumes” the gas it uses to operate. Add some detail below about that relationship.

(ACCOMPANIMENT)

Freewrite Space:



Draw and name two objects that can represent one another. On the line below, describe this **representational relationship**- are your objects copies of one another? Are they substitutes for one another? Find the word that most closely describes this relationship and write it on the line below.



---

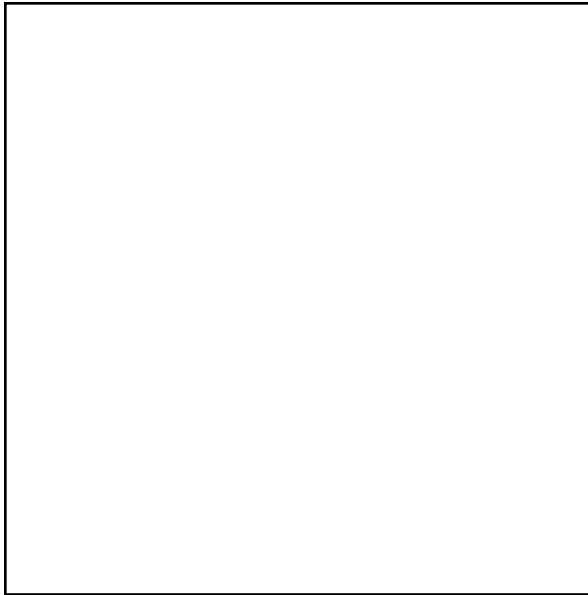
**4a**

Elaborate on the relationship you identified in exercise 4. Describe it in as much detail as possible. Then, describe the effect of the representational relationship between the two objects.

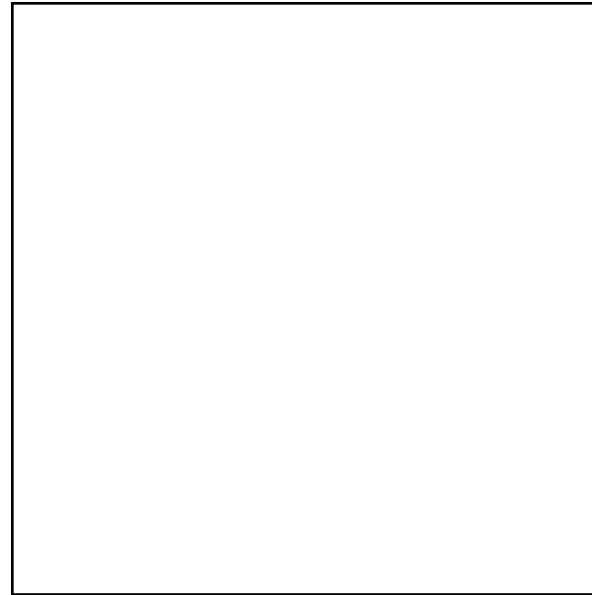
(ACCOMPANIMENT)

Freewrite Space:

Draw and name, in the box below, an object which does not exist anymore, or is no longer accessible to you. When you're finished, unfold the folded portion of this sheet and move to the exercise you find.



Think about the previous exercise. Contemplating the object you chose, what currently-existing object is most similar to it? Draw and name it in the box below.



5a

A: What has changed to cause the disappearance of or loss of access to the first object you named in prompt 5?

B: How do you feel about the second object you named in prompt 5?

A:

B:

(ACCOMPANIMENT)

Freewrite Space:

For this exercise, think of a **collection** -or- a **way of collecting**.

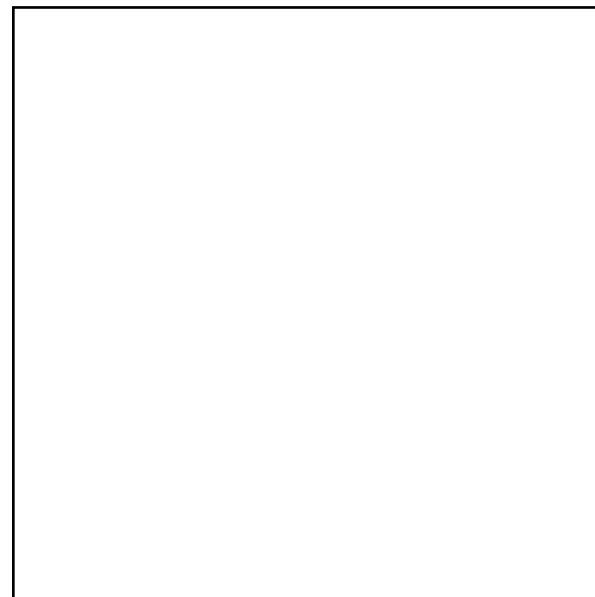
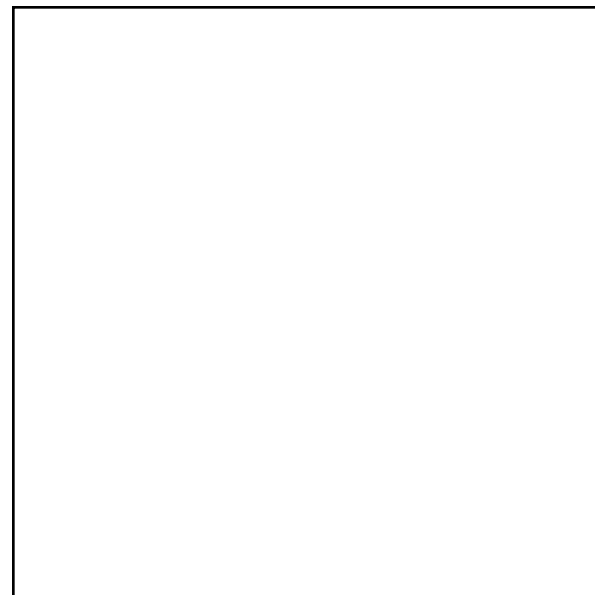
-A collection might be the set of items owned by a museum, or the set of items placed in a time capsule, or the set of items gathered by an individual with a specific interest. The items in a collection are deliberately collected based on some interest.

-A way-of-collecting might be the natural way a variety of objects end up together- the objects that collect around a sewer drain (drifting, floating), or the items that are collected by the TSA on a given day of air travel in a given airport (confiscating). The resulting group is less deliberate.

Once you have chosen one of these categories and thought of an example, describe it below.

(ACCOMPANIMENT)

Draw and name in these boxes two items from the collection or way-of-collecting you identified on the left side of this sheet.



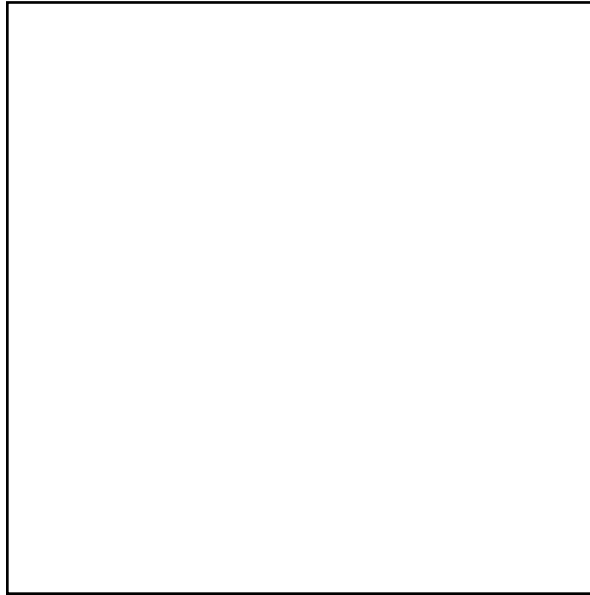
6a

If you had to attach a note to each of the objects you chose in prompt 6 so a stranger could understand the collection they are a part of (or how they ended up together within a way-of-collecting) what would you write on that note? Think of future the viewer of these objects and how to give them access to your meaning.

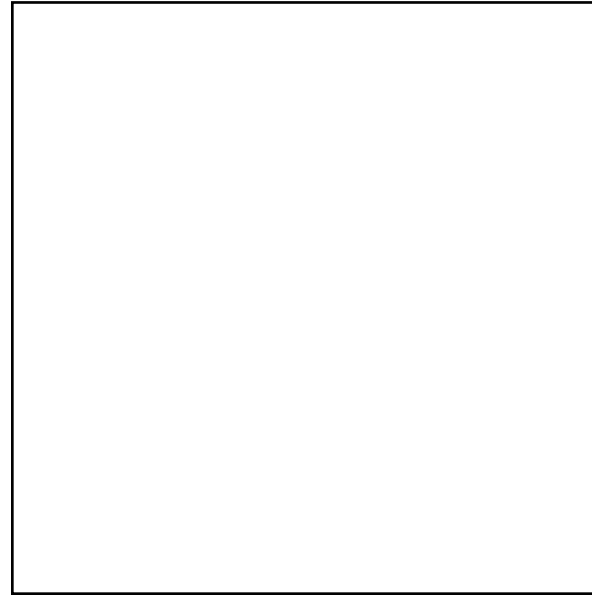
(ACCOMPANIMENT)

Freewrite Space:

Draw and name an object in the box below that you acknowledge for its abundance. This object might be something problematic which is notable for being ubiquitous. On the other hand, it might be something beneficial that is reassuringly easy to access.



Similar to the other exercise on this sheet, draw and name an object in the box which you acknowledge for its scarcity or rarity. This object might be scarce in the economic sense (expensive), or maybe it's literally rare in the sense that it only exists in one place.



**7a**

Think of the objects you chose in the previous prompt. For each object, try to describe in a few words the way in which it is abundant or scarce. Think of someone who is seeing this object for the first time- what do they need to know about its scarcity/abundance?

**1:**

**2:**

(ACCOMPANIMENT)

Freewrite Space:

Thank you!