

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 labor and observations 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 20-30 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, grouping, ungrouping, and shifting of these objects, visitors to the machine 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 warray, 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 limitations are called constraints.

All 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 36" cube of space. Objects with protruberances that extend just outside of this size but are generally small otherwise are eligible.

## Usage

### 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. The contents of these written components may be used in the final piece, but not without discussion about what that means specifically, and not without consent.

### 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.
- It has to be possible to acquire a given object 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.

### 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.

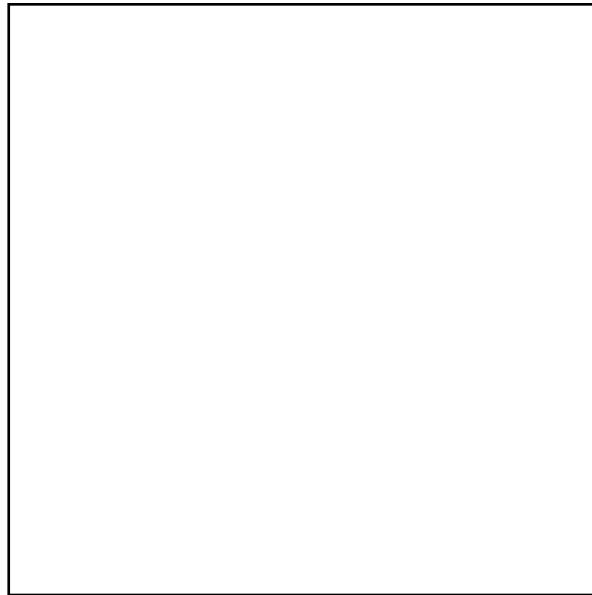
### Self-Made Objects:

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 is encouraged. We will collaborate to display this work in the array according to your needs and expectations.

**Continue to Exercises ->**

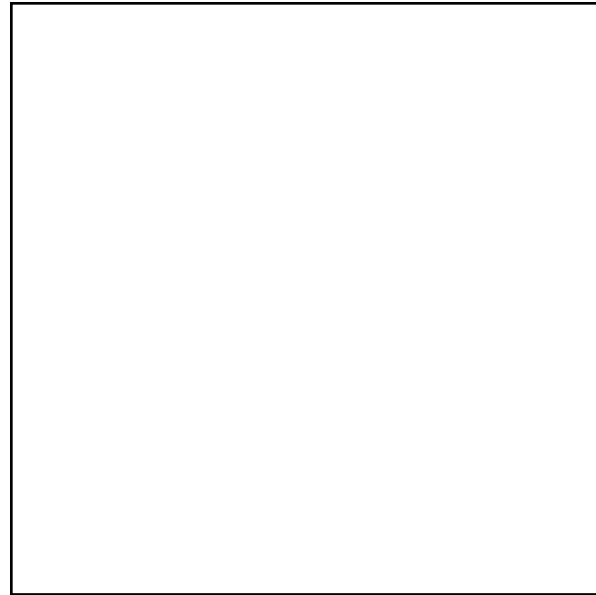
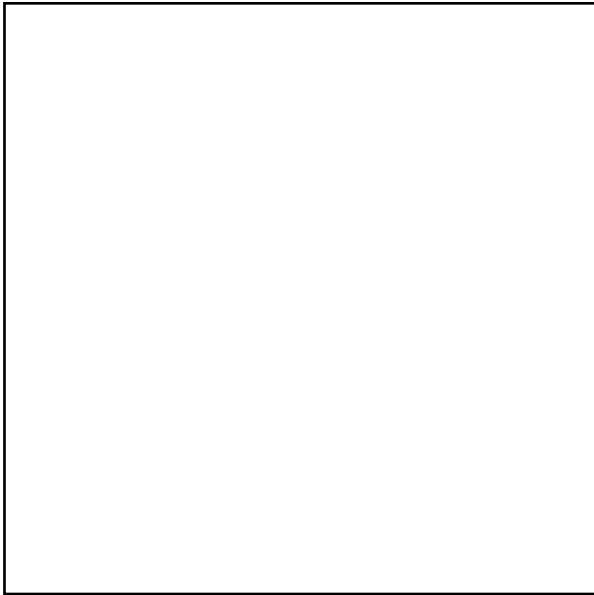
Think of a 'significant' object which you often hear about but rarely (or never) see in-person\*. Draw and name it below inside the box.

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



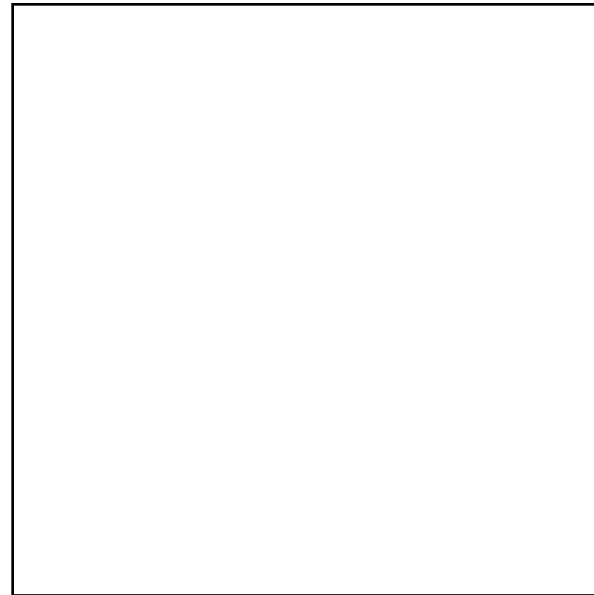
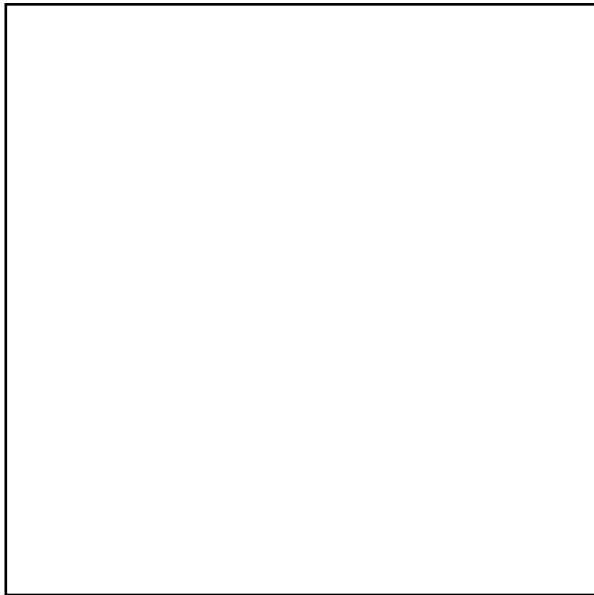
\*: A good example might be crude oil- a substance few people touch or see, but which describes and relates to a vast array of human activities.

In the boxes below, draw and name two objects that seem to be permanently linked to one another. An example might be the sand on a beach and a piece of sea glass- the relationship between the two things is permanently shown in each. On the line below, describe the relationship between the two objects in a few words.



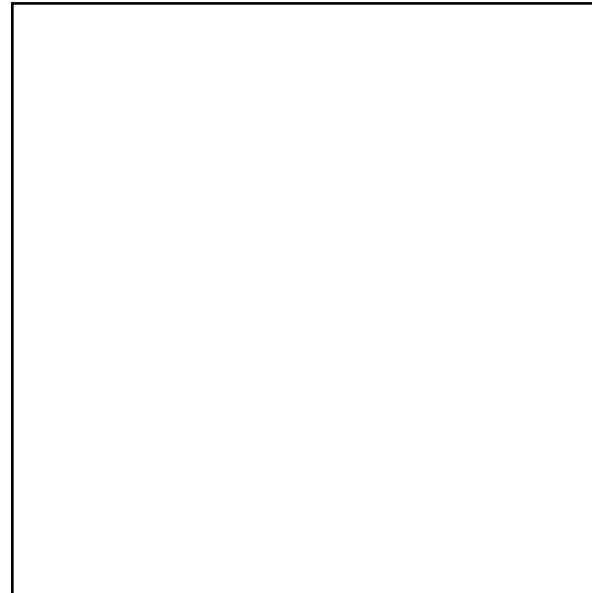
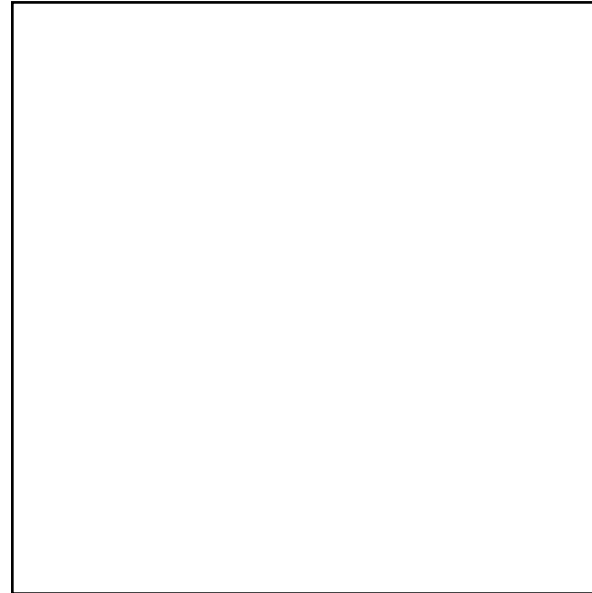
In the boxes below, draw and name two objects that can only **function** as a group. They may have a literal function or a symbolic one.

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



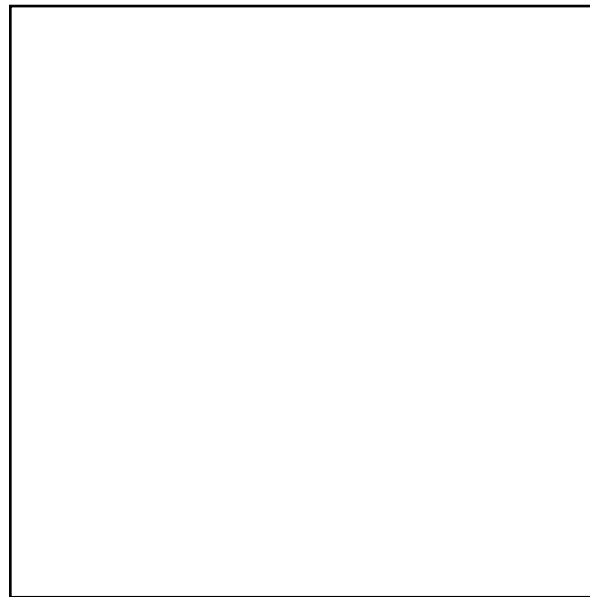
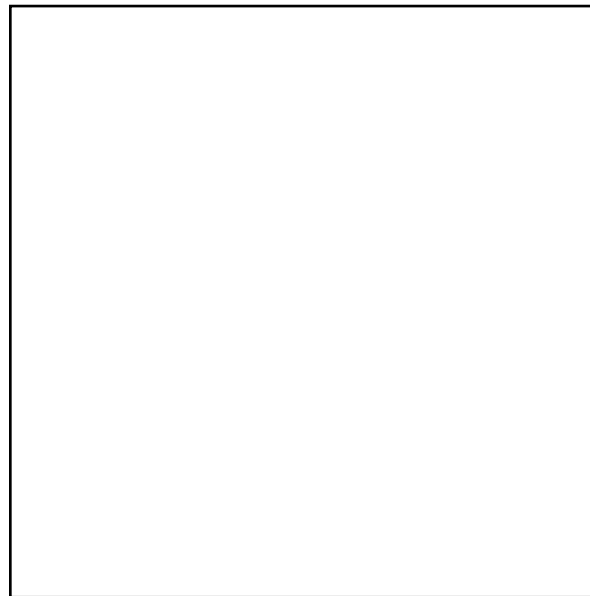
Draw and name two objects that can “stand in” for one another. An example of this relationship might be the way a copy of a document can be used in place of an original- another example might be the way a piece of data, such as a date of birth, might be used in place of a person. On the line below, describe 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.

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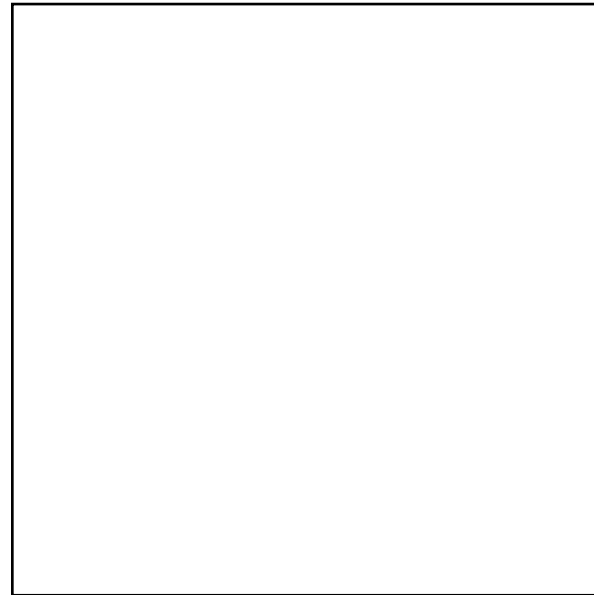
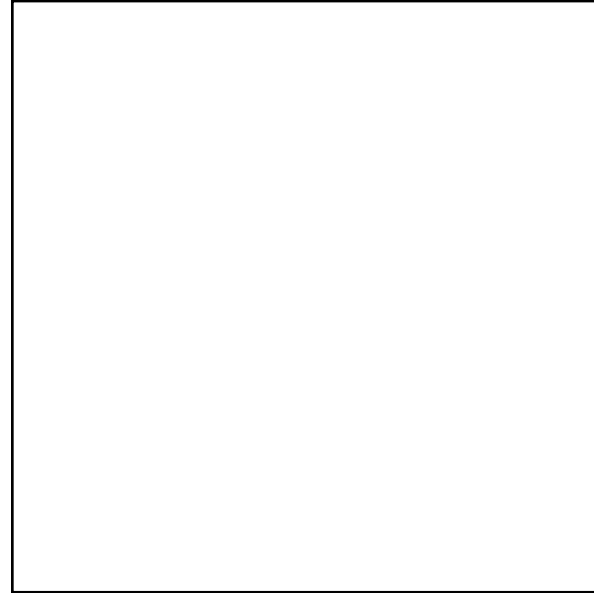


Recall the word or words you wrote in the previous exercise, describing a **representational relationship**. Copy them onto the line below. Next, think of a new pair of objects which have a similar or identical representational relationship, which might be described using the word or words you copied. Draw and name those objects in the boxes to the right.

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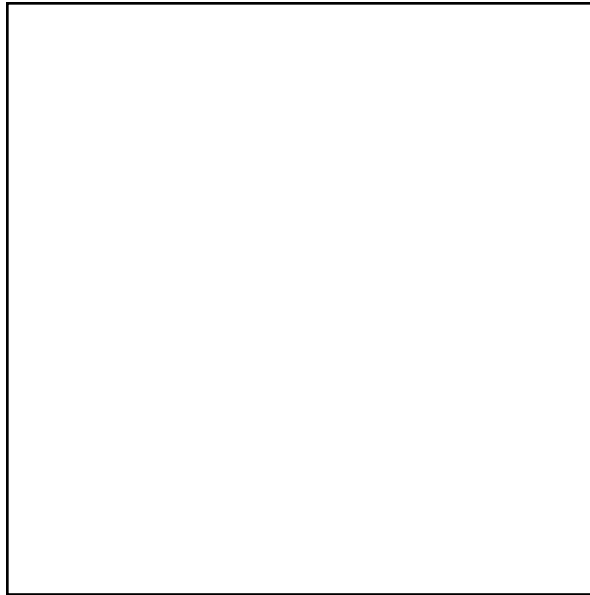


TODO: fantasy object exercise

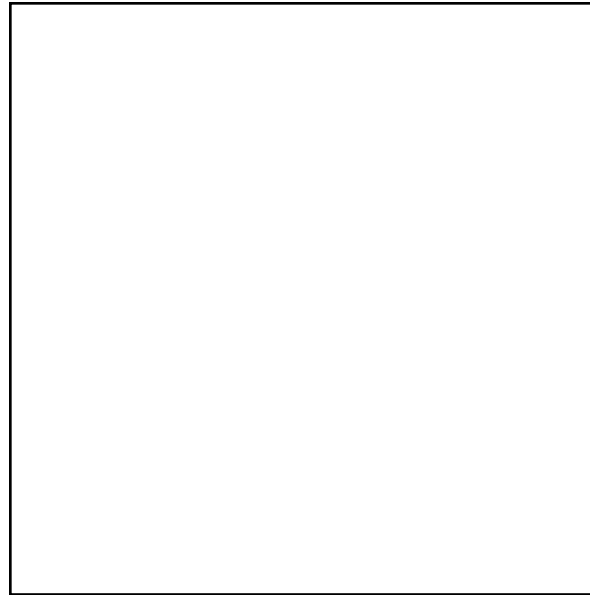




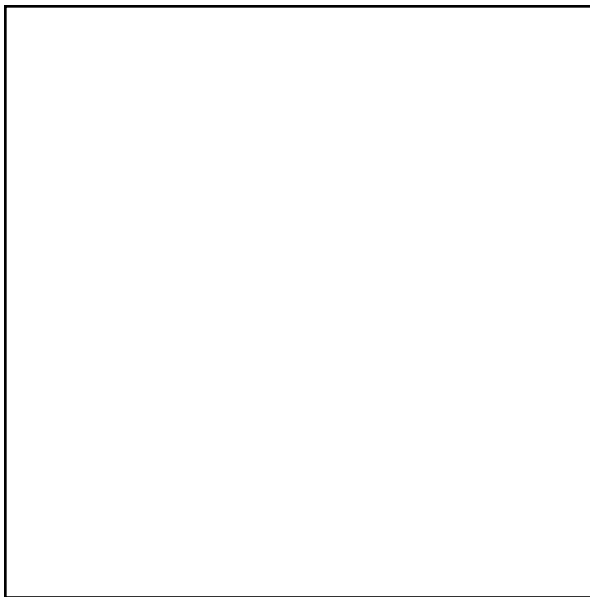
Draw and name, in the box below, an object does not exist anymore, or is no longer accessible to you. When you're finished, unfold the folded portion of this sheet and move to the exercise you find there.



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.

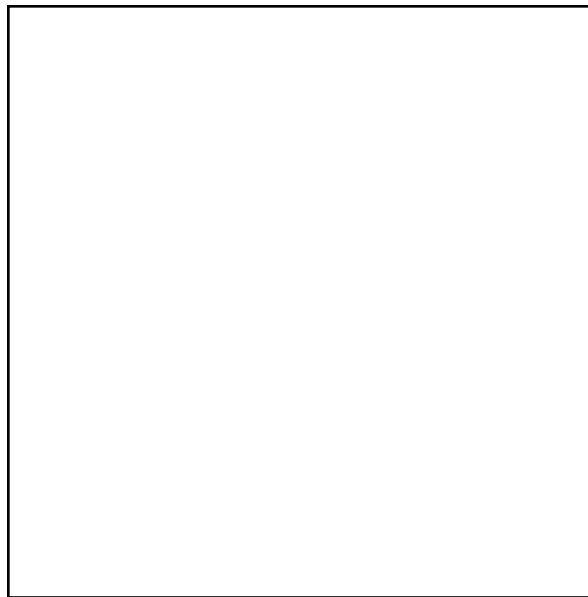


Draw or name in the box below a hypothetical or imaginary object that best represents the moment of time we occupy.

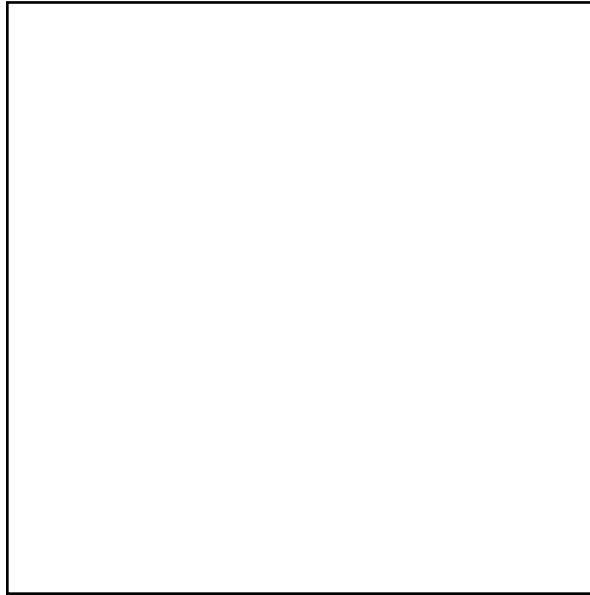


What real object best represents the moment of time we occupy by being absent from it or by being present in it in a new way?

Draw and name it in the box below.



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. What kind of abundance is represented by this object? Is it common, overwhelming, or are we inundated by it? Try to find a word which best describes the abundance of the object and write it in below.



Similar to the other exercise on this sheet, draw and name an object in the box which you acknowledge for its scarcity or rarity. What kind of scarcity or rarity does the object have? Is it an expensive, economically scarce item, or is it something that exists in many places but is rarely seen? Try to find a word which best describes the scarcity of the object and write it in below.

