

Material Acts of Thinking and Learning in the Art Museum  
Embodied Encounters and the Agency of the Pedagogical Art Object

Kimberley Foster

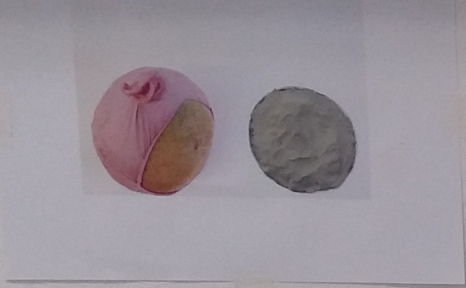
Goldsmiths University of London

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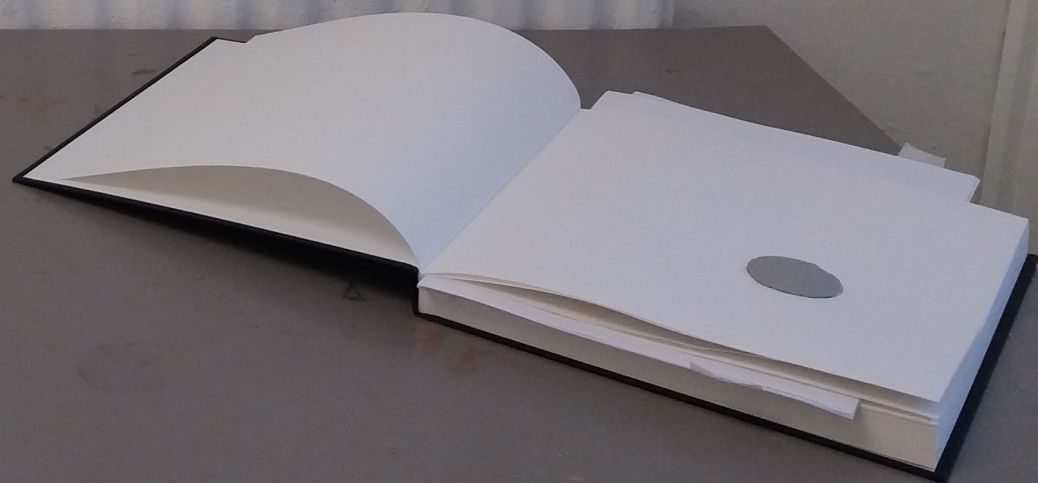
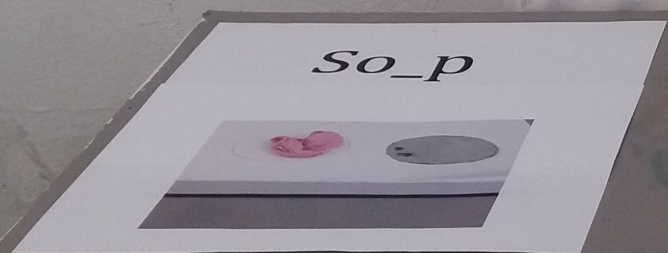
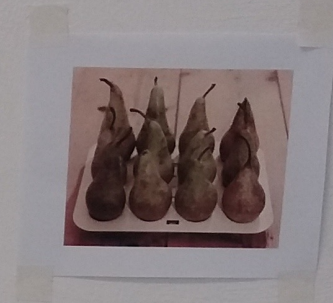
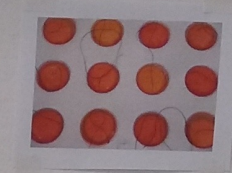


# Method Drawings

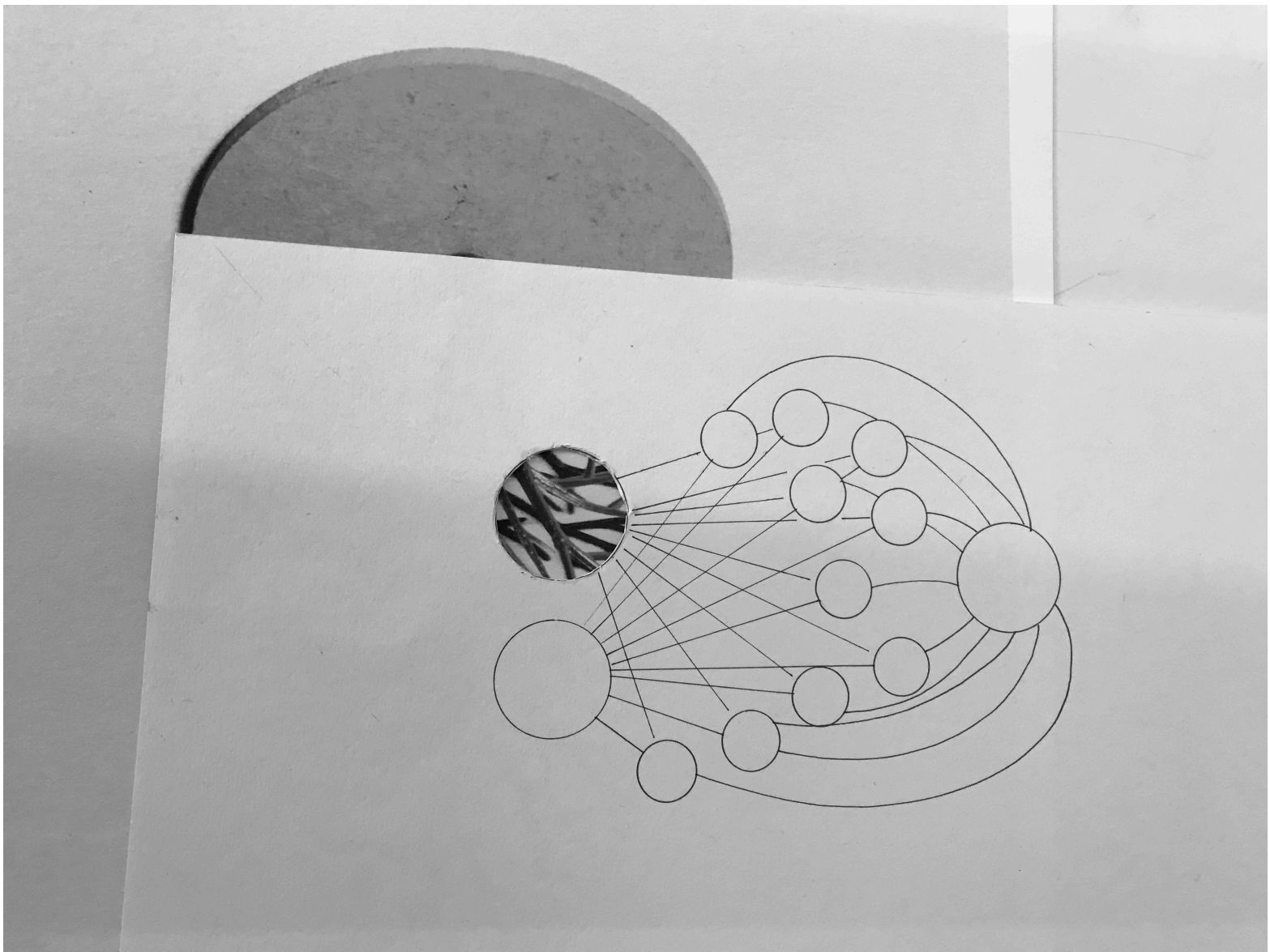
- Figure 1: Foster, K. (2017) Image of Goldsmiths studio.
- Figure 2: Foster, K. (2017) Method drawing.
- Figure 3: Foster, K. (2017) Method drawing.
- Figure 4: Foster, K. (2017) Photograph of the Method drawing interaction. (Drawing, pins and thread).
- Figure 5: Foster, K. (2017) Photograph of the Method drawing interaction. (Drawing, pins and thread).
- Figure 6: Foster, K. (2017) Method drawing.
- Figure 7: Foster, K. (2017) Method Map.
- Figure 8: Foster, K. (2017) Method Drawing. (Drawings and door stop).
- Figure 9: Foster, K. (2017) Photograph of stitched methods drawing.
- Figure 10: Foster, K. (2018) Method drawing. (Antique collar and altered drawing).
- Figure 11: Foster, K. (2022) *Still*. Method object. (Paper straws and clay).
- Figure 12: Foster, K. (2017) *Holding custard*. Method image.
- Figure 13: Foster, K. (2017) *Grasping custard*. Method image.

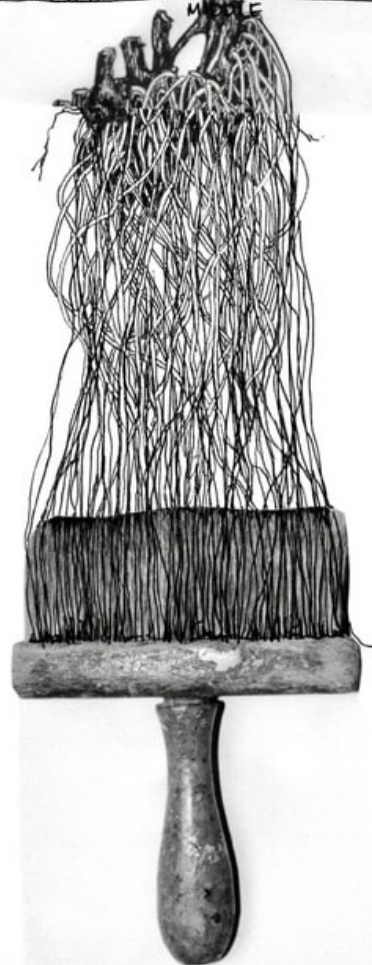
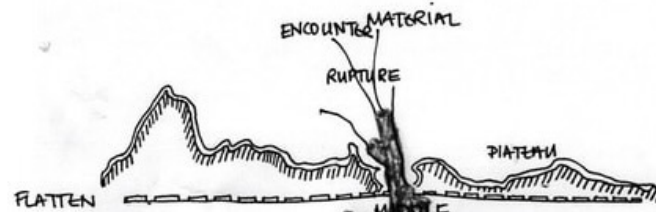


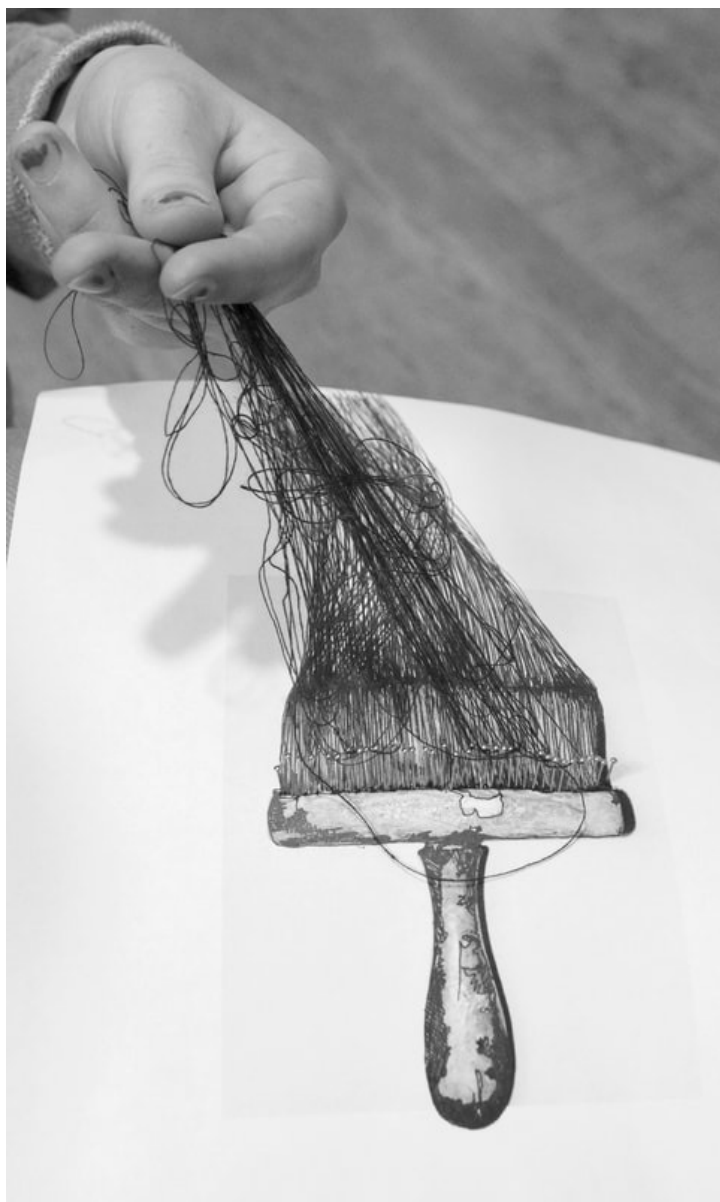
each and present in the nature  
of material: each and every the  
surface, and understanding of the  
work, the entire condition of  
substance across bodies, the whole  
of the body is produced, coming  
in. Under production, characterised  
in us, all have to manipulate, and  
other production becomes a constant  
one here' (1999, 11). As a  
series that... comes to me, a  
old. "The body is this sense, is all  
that surface, the drops of motion  
of the body, the body is a body."  
to Museum, the entire metaphor  
represents a... and connects to  
body's... the sense that I  
could display... substance where all  
these aspects... they move in and  
"movement and movement" (Museum  
and movement in and with constant  
movement that has the subject on  
movement. Museum of the body, 1999, 11)

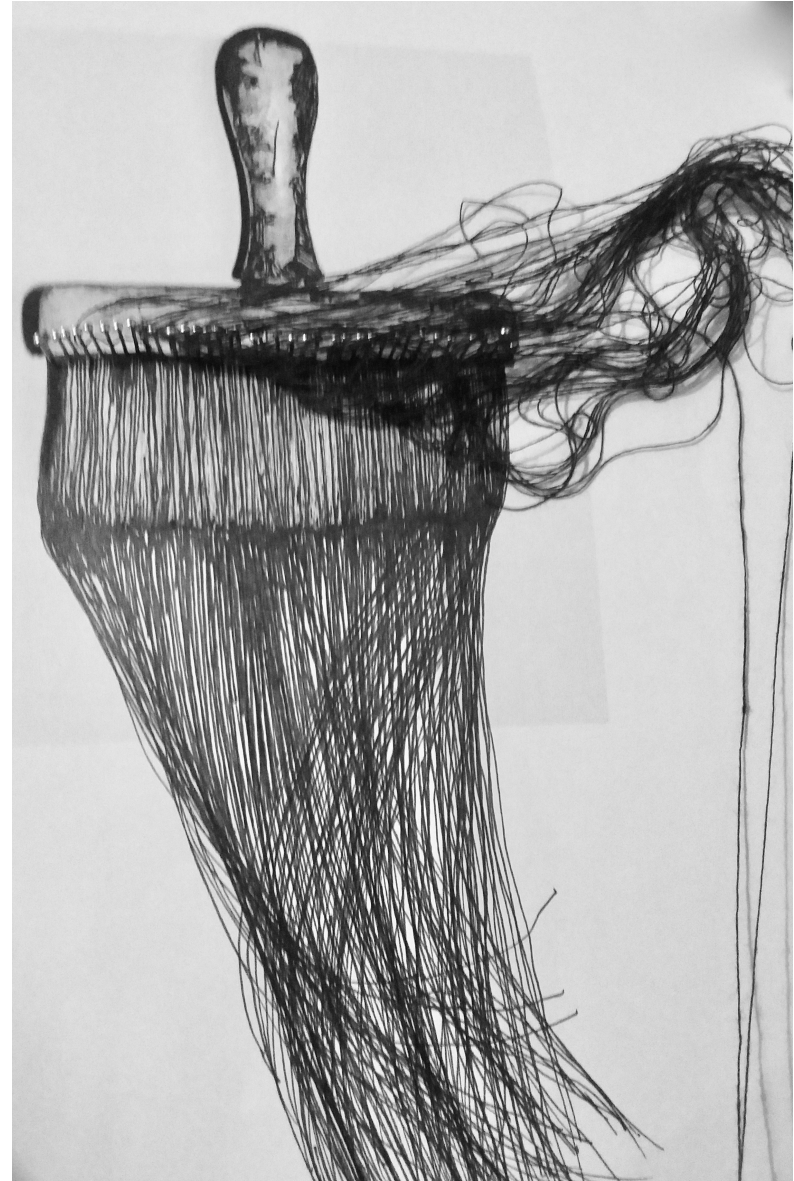
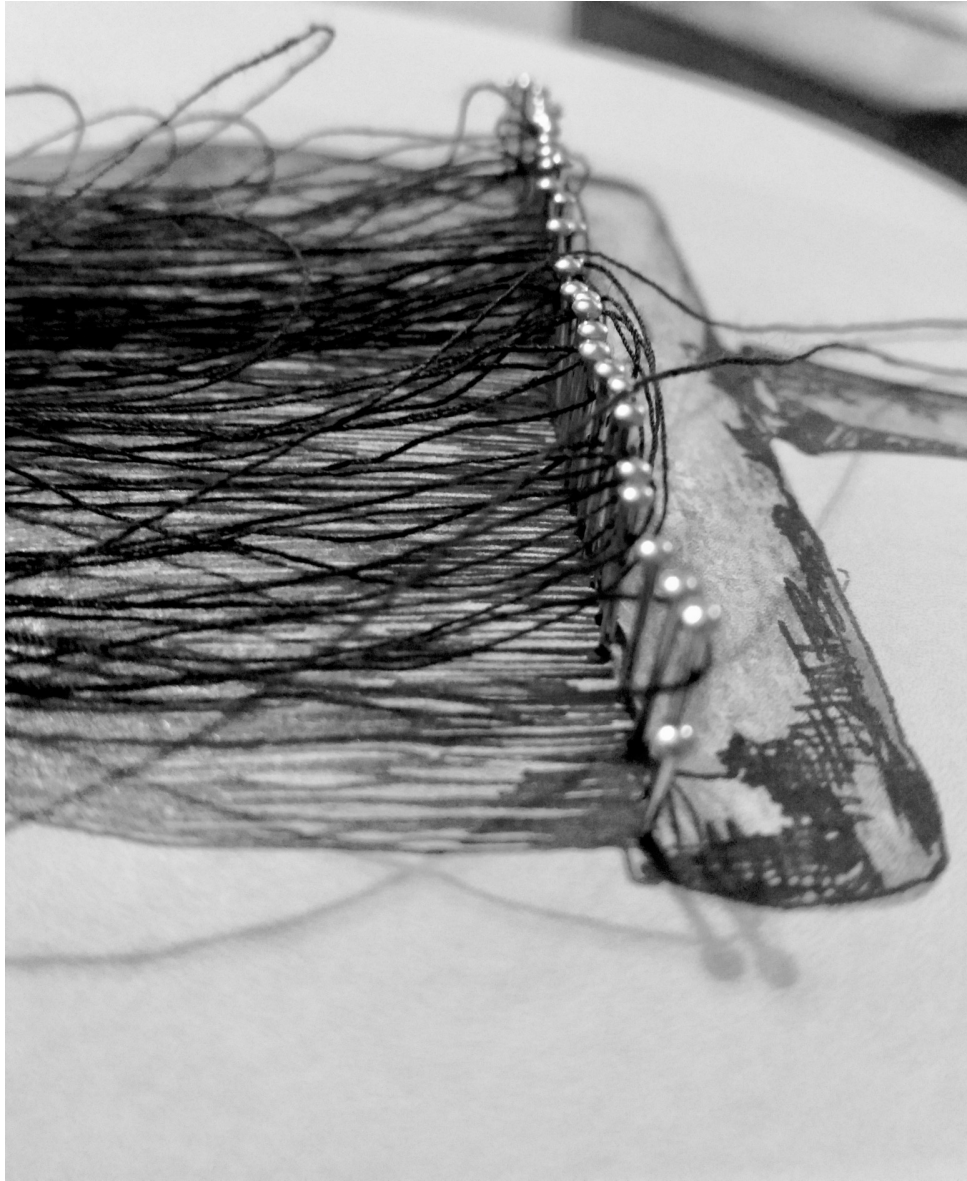




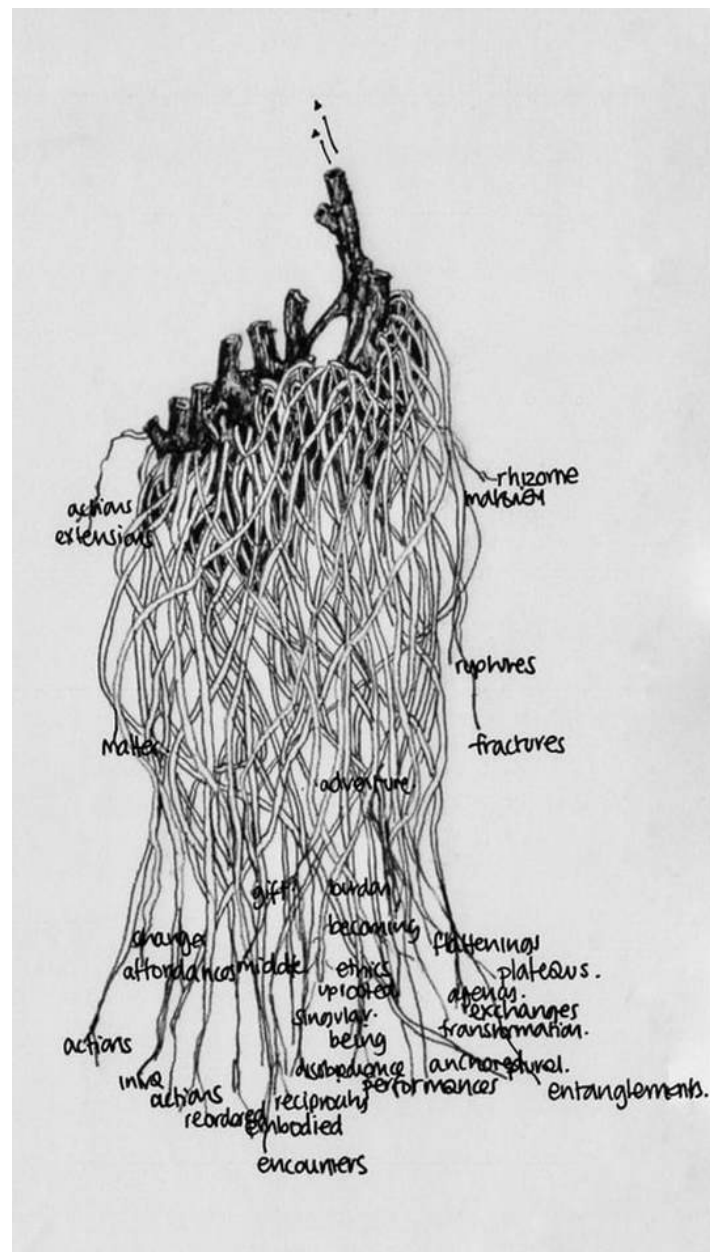














informative change rupture, truth  
cedure (Atkinson) (Badiou) MESS physical  
(conceptual) (Bennet)

how do we see material  
Karen Barad, flattening, materialism, Matter, Stabos.  
matter, towards intra-action. Non human  
actions-actants

Bot and Barrett, materializing the actions of  
pedagogy towards event

Whitehead: have a care this is something that  
matters. How do we care, attention on that  
reciprocal relationship

care also with  
Massumi: with  
co-experienced  
empathy, through each  
other + material

Pedagogy  
as  
practice

Brian Massumi, thought - as actions, spaces,  
internal and external - activated through  
human interventions. Event, sensory event.  
Affect, the interconnectedness of an individual  
response. A collective

Continental  
epistemic object  
objects of knowledge  
can be direct hold  
the knowledge

embodied pedagogy  
knowledge in action  
as form

Assumptions- knowledge, re-ordering of  
knowledge, language (Gallagher and  
Schoenell)  
hermeneutic/ status  
terminology

agenthood cut  
differentiation  
tissue of event of  
experience  
relationship to  
wilderness  
spinoso  
philosophy  
materializing

Event

Fligoff - define  
thought of the  
aesthetics

procedure for also how we  
understand turn procedure

Kester, littoral without the retinal aesthetics.  
Bent of critical framework the engaged  
practices  
how does his action  
re-act, mind-act  
to practical  
materials

Research  
as  
practice

interaction over interaction (Barad)

Art pedagogy  
why  
can  
education

encounter

affect - acting on  
in the process of  
change

what the body can do  
we have only started to  
plumb

knowing  
around the  
inner work

but  
becoming - or becoming  
a platform platform  
is this a platform

Atkinson, immanence, adventures of and  
force of art within pedagogical procedures.  
Building with and joining with learners.

disobedient - joining with  
and as learners  
building a life - force of  
life - force of art - force  
of things force  
coming from the middle

Jane Bennett

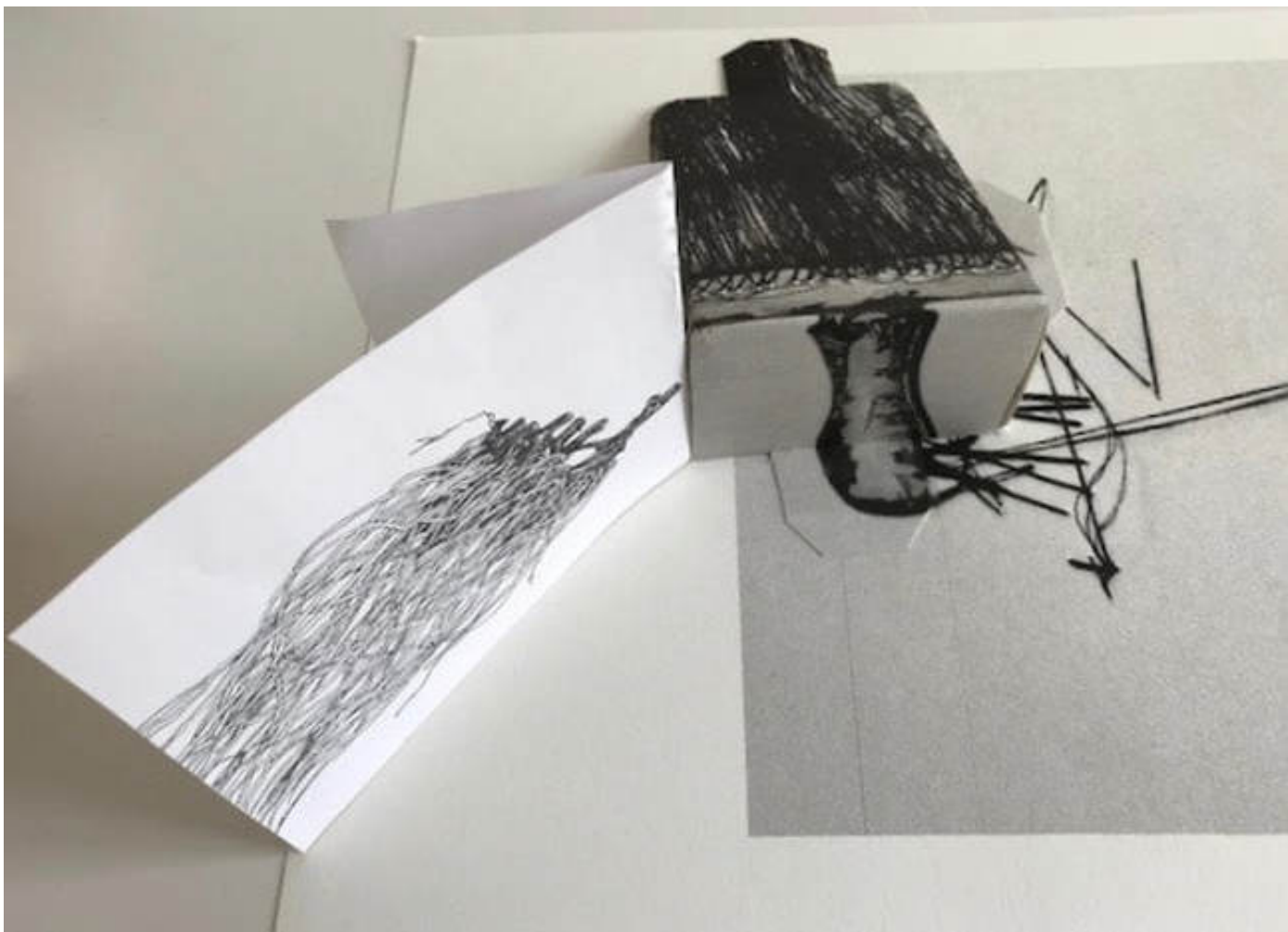
materials  
definition  
or overage + function  
in the  
middle  
as noted materials

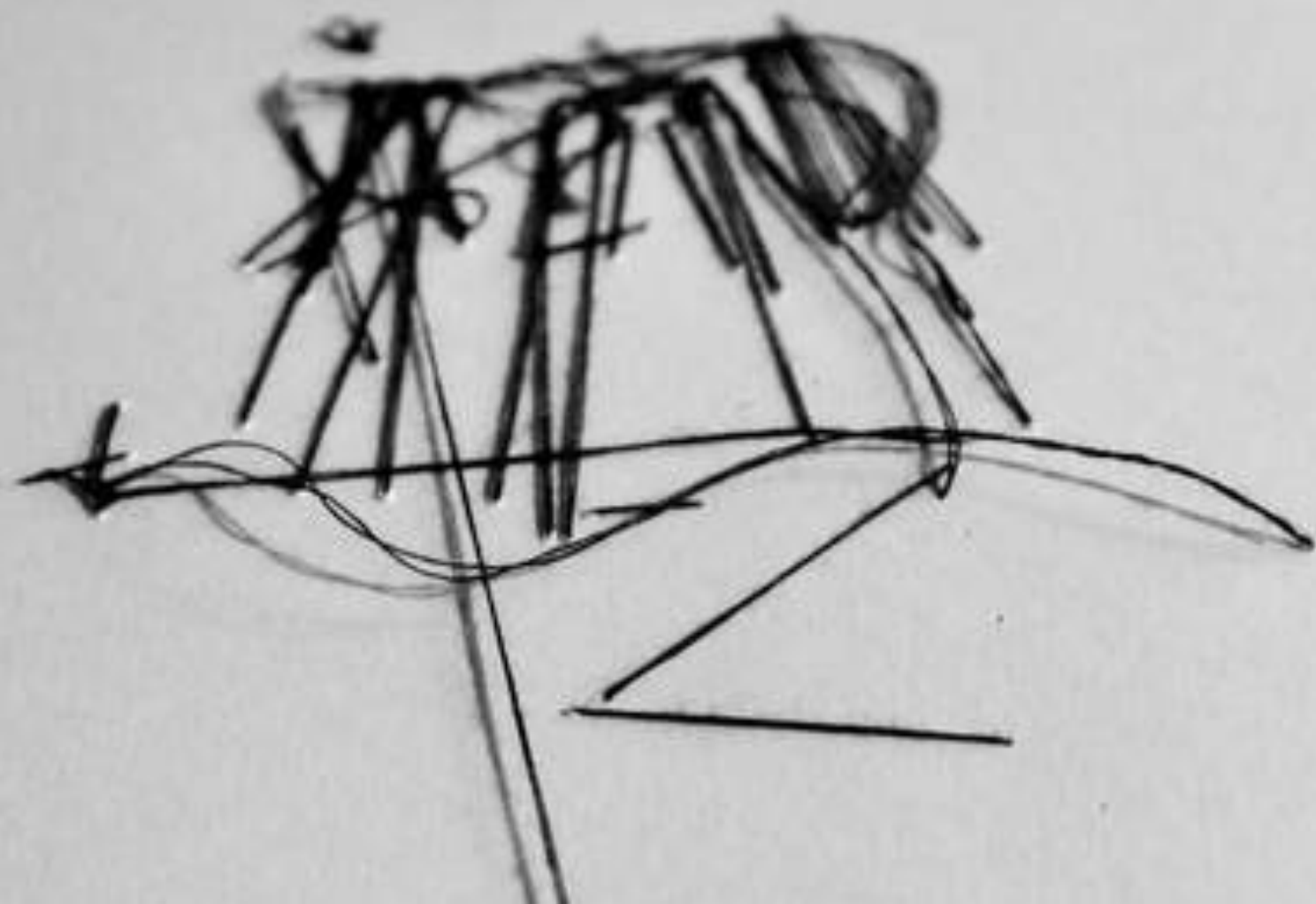
no Gustav

swimming  
floats  
middle - learning to swimming land

proximal, haptic, physical encounter.  
Furtive encounter, Event, Affordance  
(Gibson) Agency affect (Hickey Moody)  
(Gibson) (Gibson) (Sedgwick)  
(Bennet)

after  
of the  
body  
embodied



















# Kidneys, Transplant and Exchange



Figure 14: Foster, K. (2017) Film still. Potato/organ painting.

Figure 15: Foster, K. (2017) Potato/organ painting.

Figure 16: Foster, K. (2017) Potato/organ naming.

Figure 17: Foster, K. (2018) *Pair*. (Knotted hose pipe, imprinted oasis).

Figure 18: Foster, K. (2018) *Pair*. (Marble and balloon end (sorhed object) and rolled-tape).

Figure 19: Foster, K. (2017) Red and white plasticine balls.

Figure 20: Foster, K. (2017) *Organ*. (Red and white plasticine object).

Figure 21: Foster, K. (2017) *Organs*. (Painted sprouting potato and mixed plasticine on flattened spoon).

Figure 22: Foster, K. (2017) *Pair*. (Paper rupture and plasticine object).

Figure 23: Foster, K. (2018) *Threaded*. (Drawing).

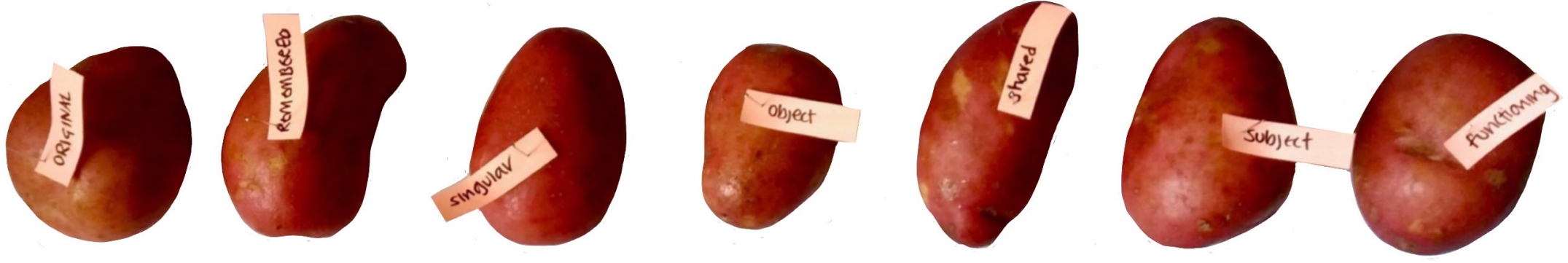
Figure 24: Foster, K. (2018) Pouch. (Threaded photograph).

Figure 25: Foster, K. (2018) *Pair*. (Digital drawing).

Figure 26: Foster, K. (2018) *Pair*. (Digital drawing).

















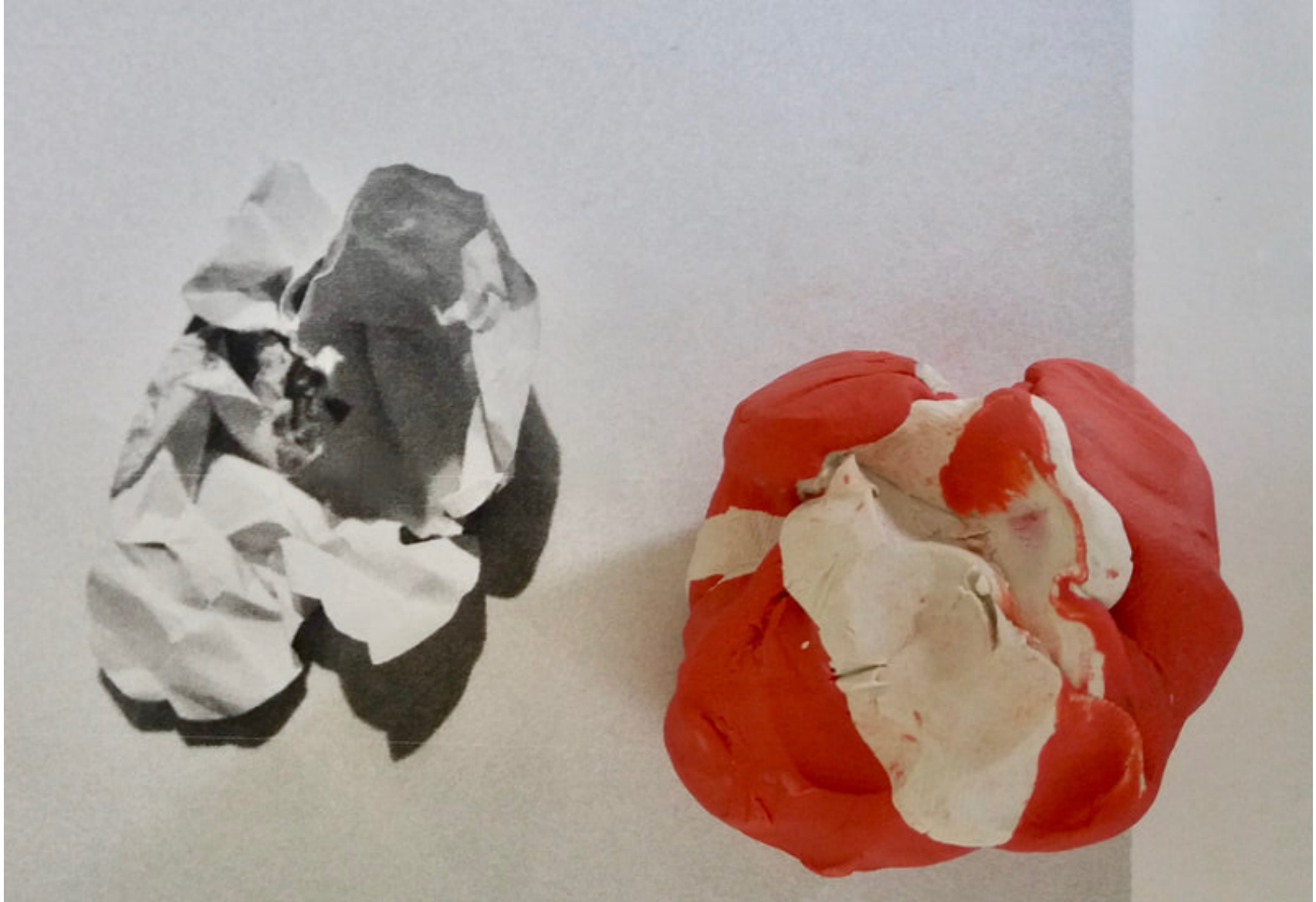




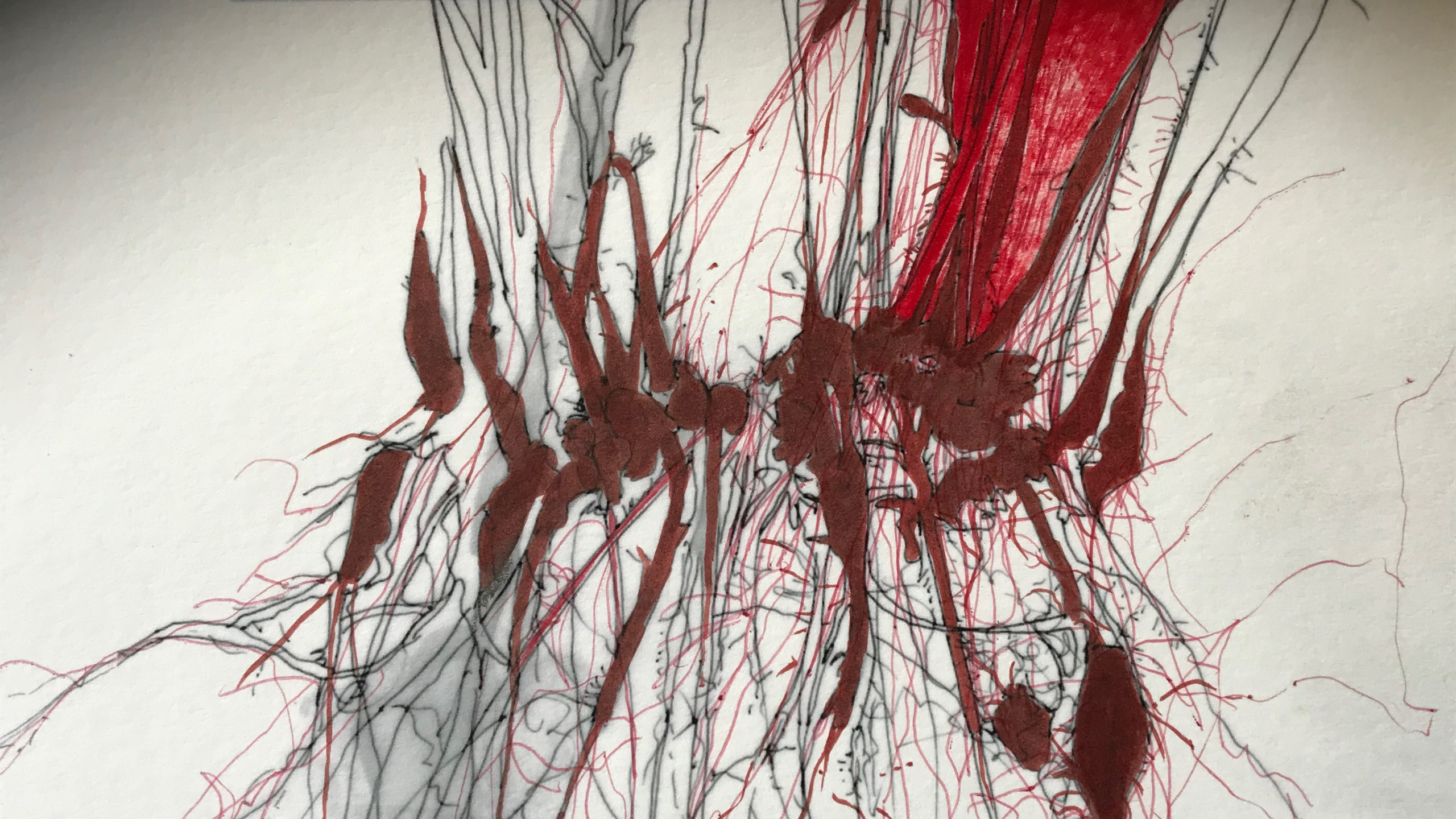








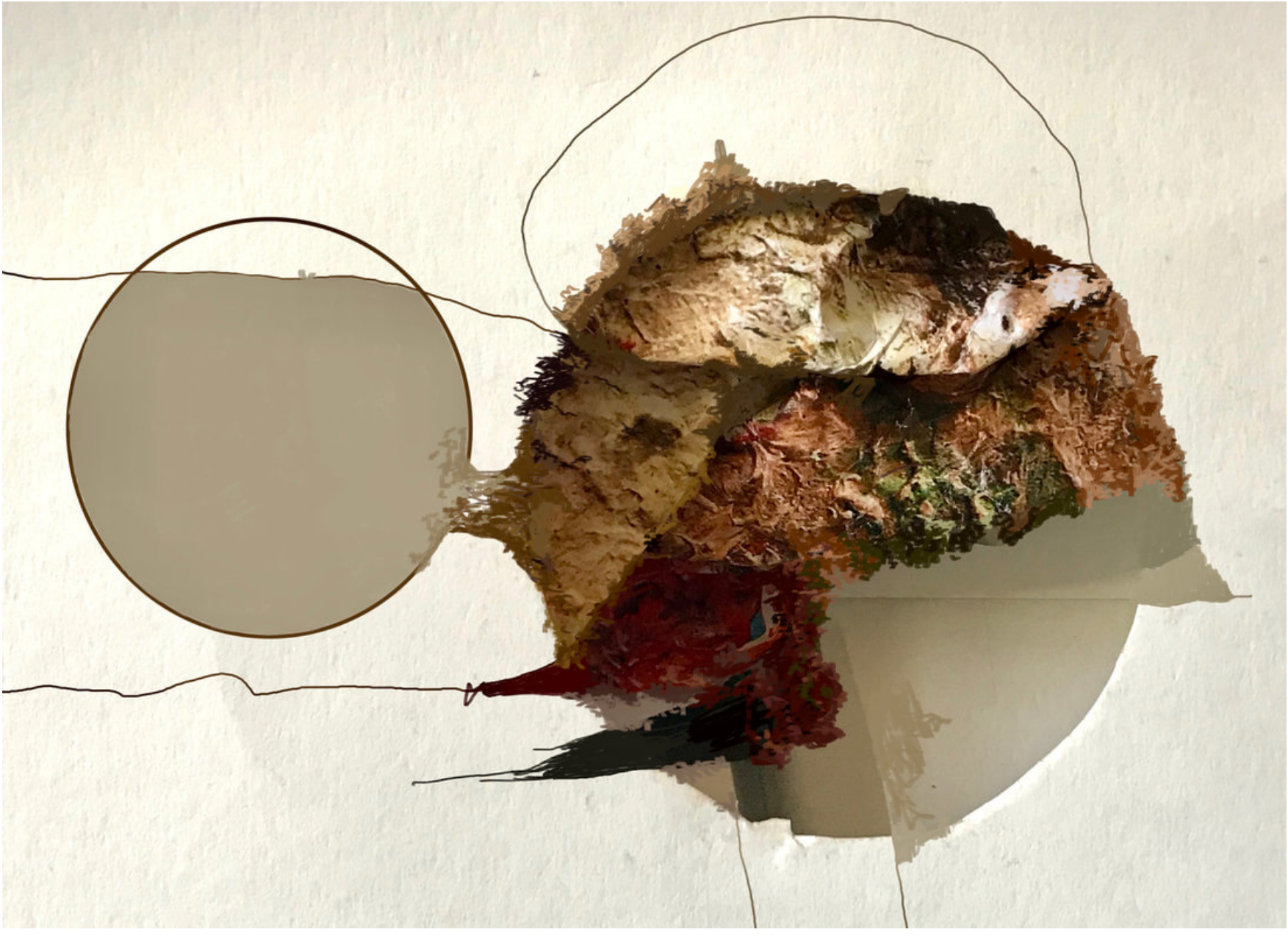














# Plasticine Ball Development

Figure 26: Foster, K. (2017) *Post-it*. (Plasticine covered post-it note).

Figure 27: Foster, K. (2016) Plasticine ball making.

Figure 28: Foster, K. (2016) Plasticine ball.

Figure 29: Foster, K. (2016) Plasticine ball and pop tart tin.

Figure 30: Foster, K. (2017) Used Plasticine balls.

Figure 31: Foster, K. (2017) Used Plasticine balls.

Figure 32: Foster, K. (2017) Used Plasticine balls.

Figure 33: Foster, K. (2017) Used Plasticine balls.

Figure 34: Foster, K. (2017) Used Plasticine balls.

Figure 35: Foster, K. (2017) Used Plasticine balls.

Figure 36: Foster, K. (2017) Used Plasticine balls. (Detail).

Figure 37: Foster, K. (2017) Alex Woodhall and her plasticine ball.









































# Initial Handle Making



Figure 38: Foster, K. (2017) Handle example. (Plasticene).

Figure 39: Foster, K. (2017) Clay squeeze and plasticine push.

Figure 40: Foster, K. (2017) Rubber handle and clay grip.

Figure 41: Foster, K. (2017) Clay grips.

Figure 42: Foster, K. (2017) Handle examples used in preliminary sessions.

Figure 43: Foster, K. (2017) Paint brush handle and participant words.

Figure 44: Foster, K. (2017) Whisk handle and participants description.







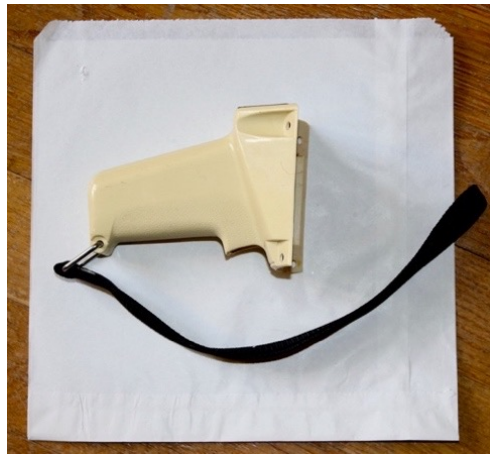
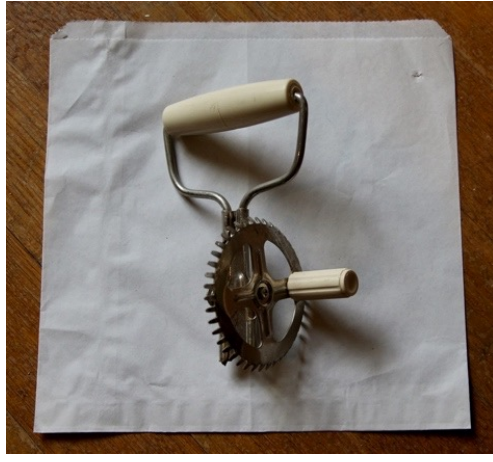
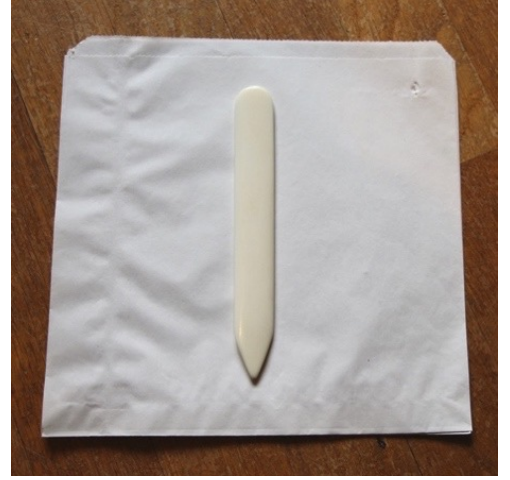
















dirty

hairless

bald



needs oiling  
non-operational  
positive and negative  
moving and static  
running to stand still  
my nan's baking equipment  
pleasant to hold  
potential to perforate  
a part of a whole  
a cog in a machine  
reflective & opaque  
waiting to be  
completed



# Introduction to the Research

## Sainsbury Centre for Visual Arts. Group 1

Figure 45: Foster, K. (2017) View of the Sainsbury Centre for Visual Arts.

Figure 46: Foster, K. (2017) Packaged sorhed objects.

Figure 47: Foster, K. (2017) sorhed object. (Fake apples and decoy pigeons).

Figure 48: Foster, K. (2017) sorhed objects.

Figure 49: Foster, K. (2017) sorhed objects.

Figure 50: Foster, K. (2017) sorhed objects being unpacked.

Figure 51: Foster, K. (2017) sorhed objects being unpacked.

Figure 52: Foster, K. (2017) sorhed objects.

Figure 53: Foster, K. (2017) sorhed objects and 'Hunting Hat' Alaska (late 18<sup>th</sup>/19<sup>th</sup> Century), Sainsbury Centre for Visual Arts.

























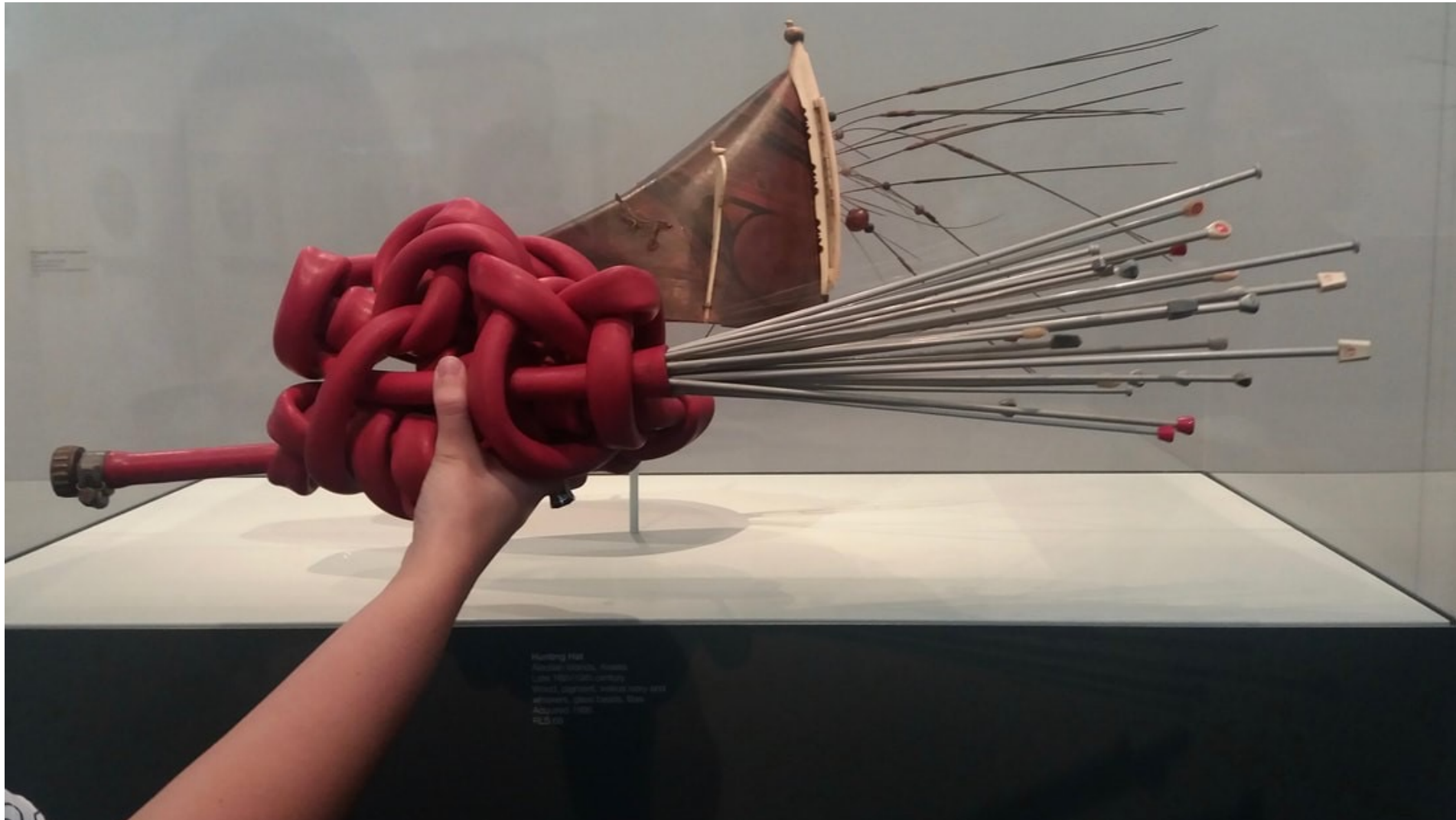












Hunting Hat  
Louise Nevelson, 1960s  
Late 1960s-early 1970s  
Wood, pigment, metal, glass, etc.  
Acquired 1980  
P.2.1.1

# Preliminary Pedagogical Art Objects



- Figure 54: Foster, K. (2017) Hand holding gloved wooden hand object.
- Figure 55: Foster, K. (2017) Gloved wooden hand object.
- Figure 56: Foster, K. (2017) Hands holding gloved wooden hand object.
- Figure 57: Foster, K. (2017) Hand holding gloved wooden hand object.
- Figure 58: Foster, K. (2017) Gloved wooden hand object with plasticine balls.
- Figure 59: Foster, K. (2017) Pink floor buffer and plasticine balls.
- Figure 60: Foster, K. (2017) White boat fender and plasticine balls.
- Figure 61: Foster, K. (2017) White boat fender cut with inserted drawing.
- Figure 62: Foster, K. (2017) *New Brooms*. (Brush and plasticine balls).
- Figure 63: Foster, K. (2017) Research objects. (Installation overview).
- Figure 64: Foster, K. (2017) PAO. (Expanding foam spill and brush handle).
- Figure 65: Foster, K. (2017) PAO. (Layered view finder and brush handle).
- Figure 66: Foster, K. (2017) PAO. (Painted paper and enclosed brush handle).

Figure 67: Foster, K. (2017) PAO. (Multiple pairs of connected gloves).

Figure 68: Foster, K. (2017) *Reordered*. (Sweeping brush bristles and emptied brush head).

Figure 69: Foster, K. (2017) *Reordered*. (Boxed sweeping brush bristles).

Figure 70: Foster, K. (2017) *Reordered*. (Hand and bristles).

Figure 71: Foster, K. (2017) PAO. (Megaphone and bristles).

Figure 72: Foster, K. (2017) PAO.

Figure 73: Foster, K. (2017) *Reordered*. (Wallpaper brush bristles and emptied brush head).

Figure 74: Foster, K. (2017) *Reordered*. (Hand and bristles).

Figure 75: Foster, K. (2017) PAO. (Inflatable ring and climbing wall grips).

Figure 76: Foster, K. (2017) PAO. (Whisk and plasticine).

Figure 77: Foster, K. (2017) Plasticine object and photograph of plasticine object.

Figure 78: Foster, K. (2017) Photograph with sewn climbing grips.



































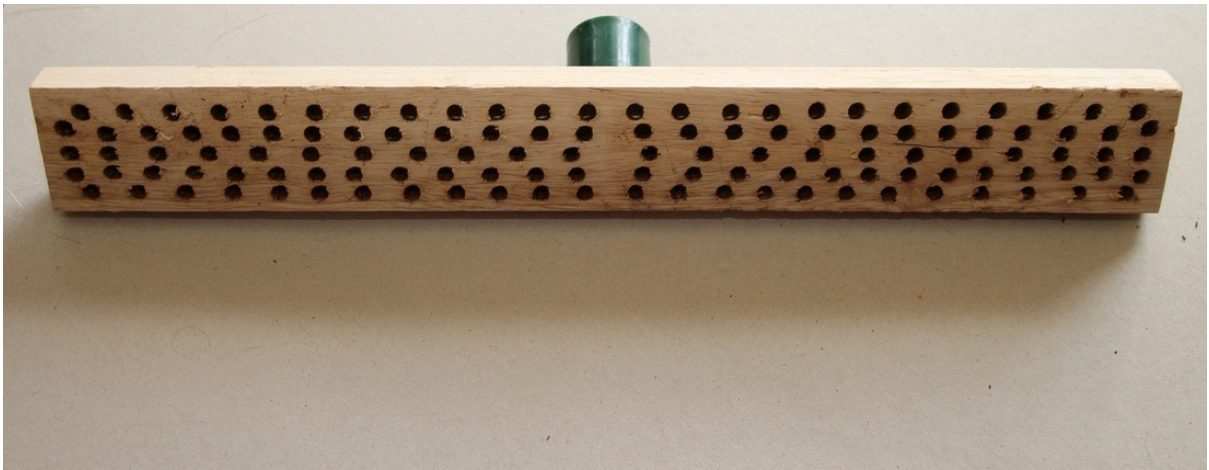
























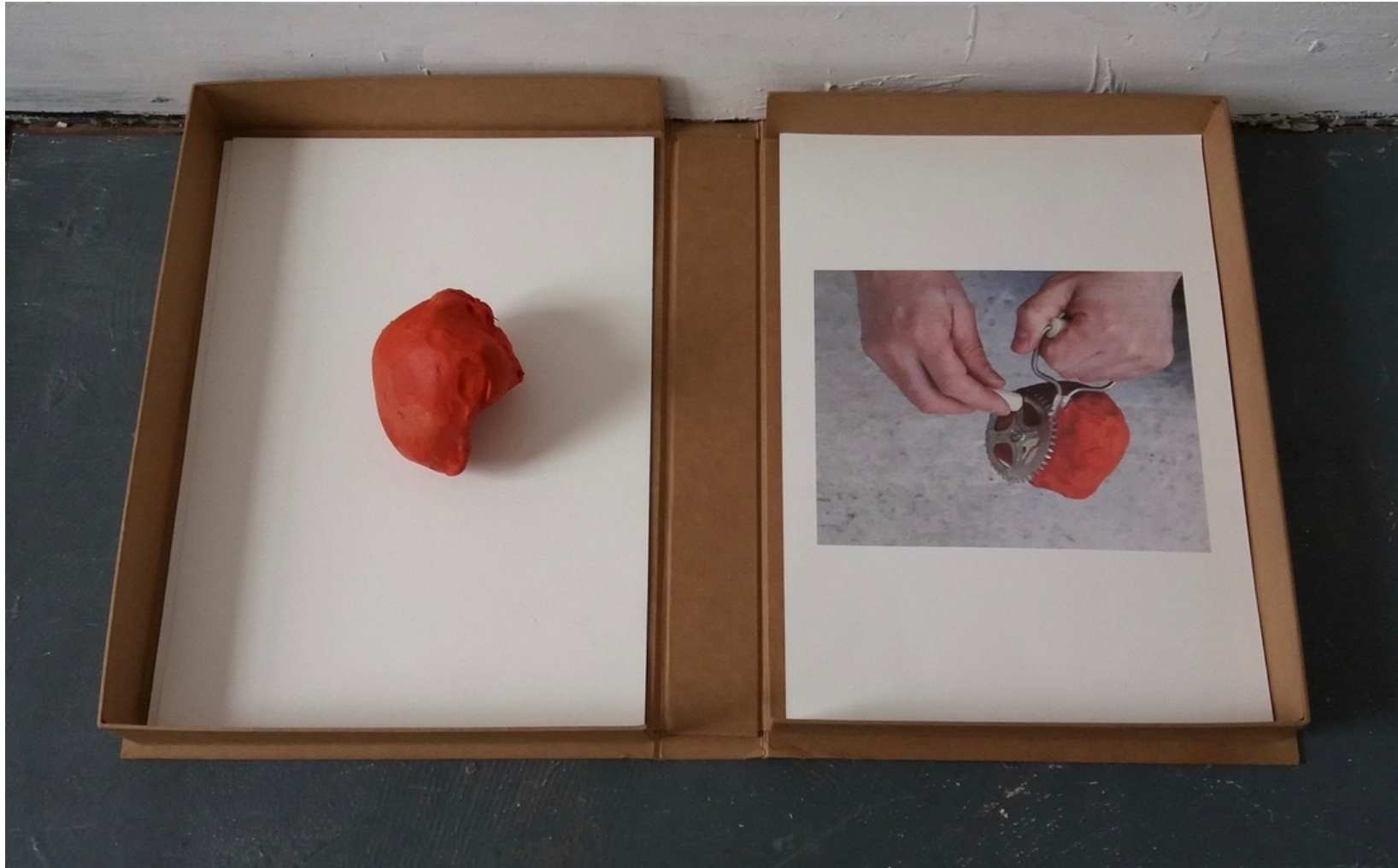




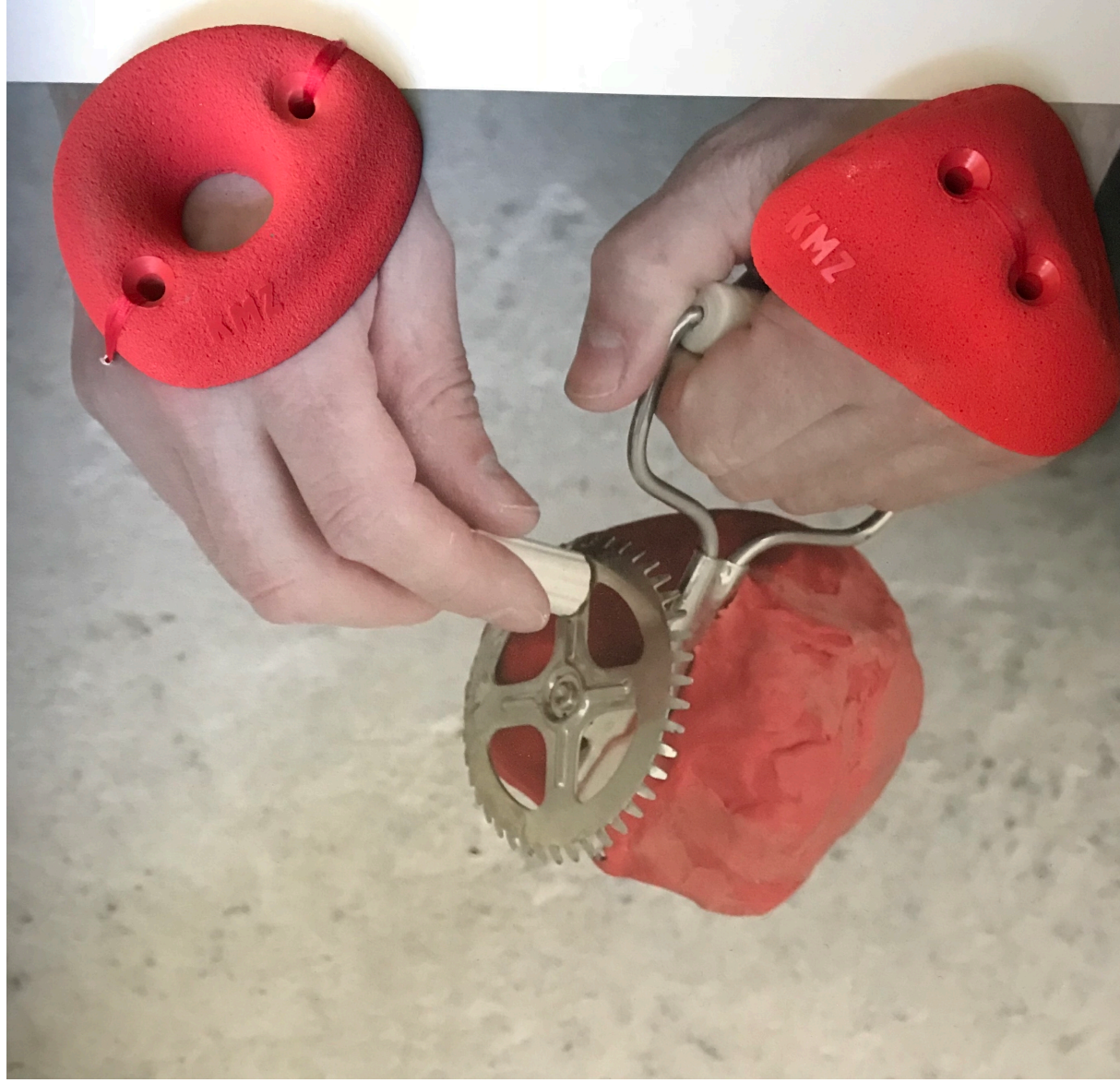












# Tate Modern. Session 1



Figure 79: Foster, K. (2017) Tate Modern with shoe last ears.

Figure 80: Foster, K. (2017) Wrapped objects in Tate Modern lockers.

Figure 81: Foster, K. (2017) Boxed preliminary Pedagogical art objects for Group 1.

Figure 82: Foster, K. (2017) Group 1, Turbine Hall, Tate Modern.

Figure 83: Foster, K. (2017) Mark and Lloyd with PAO, Tate Modern.

Figure 84: Foster, K. (2017) Wearing shoe last ears next to Rebecca Horn artworks, Tate Modern.

Figure 85: Foster, K. (2017) Sophie with PAO and Louise Bourgeois (2009) *Untitled*, Tate Modern.

Figure 86: Foster, K. (2017) Mark and PAO with Louise Bourgeois, (2000) *Cell XIV (Portrait)*, Tate Modern.

Figure 87: Foster, K. (2017) Reflective Drawing.

Figure 88: Foster, K. (2017) Jo with PAO and with and Louise Bourgeois artworks. Tate Modern.

Figure 89: Foster, K. (2017) Jo with PAO and Louise Bourgeois, (2000) *Cell XIV (Portrait)*, Tate Modern.

Figure 90: Foster, K. (2017) Jo with PAO and Louise Bourgeois, (2000) *Cell XIV (Portrait)*, Tate Modern.

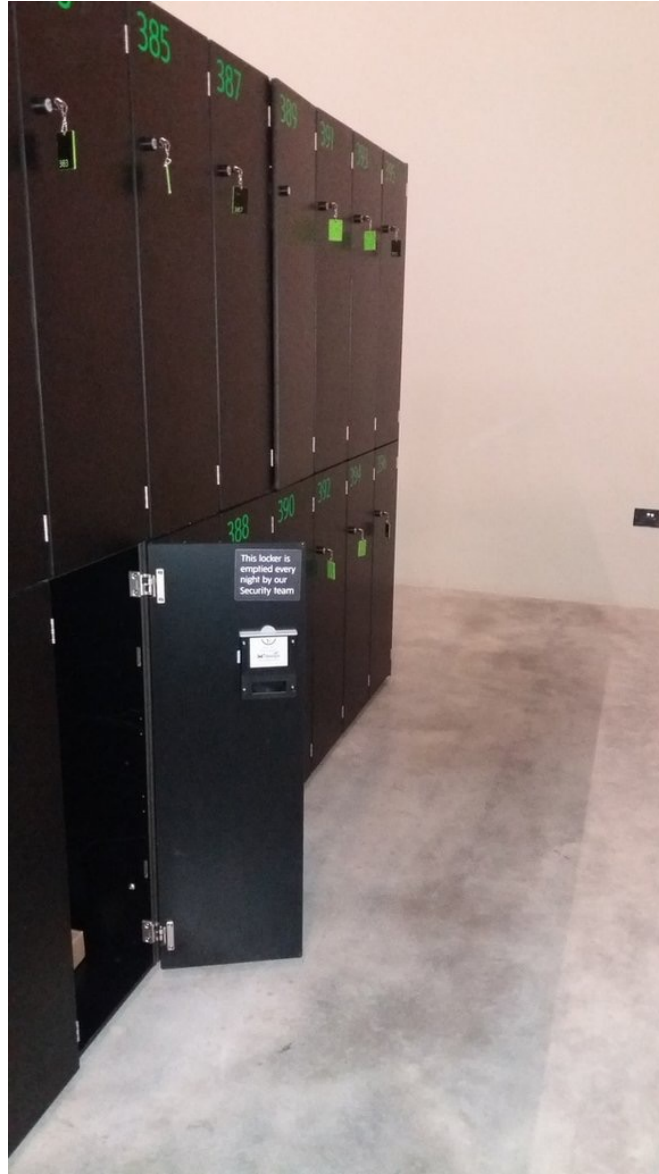
Figure 91: Foster, K. (2017) Jo with PAO and Louise Bourgeois artworks. (1996) *Single II*, Tate Modern.

Figure 92: Foster, K. (2017) Mark with PAO and Louise Bourgeois artworks, Tate Modern.

Figure 93: Foster, K. (2017) Mark with PAO and Louise Bourgeois artworks, Tate Modern.















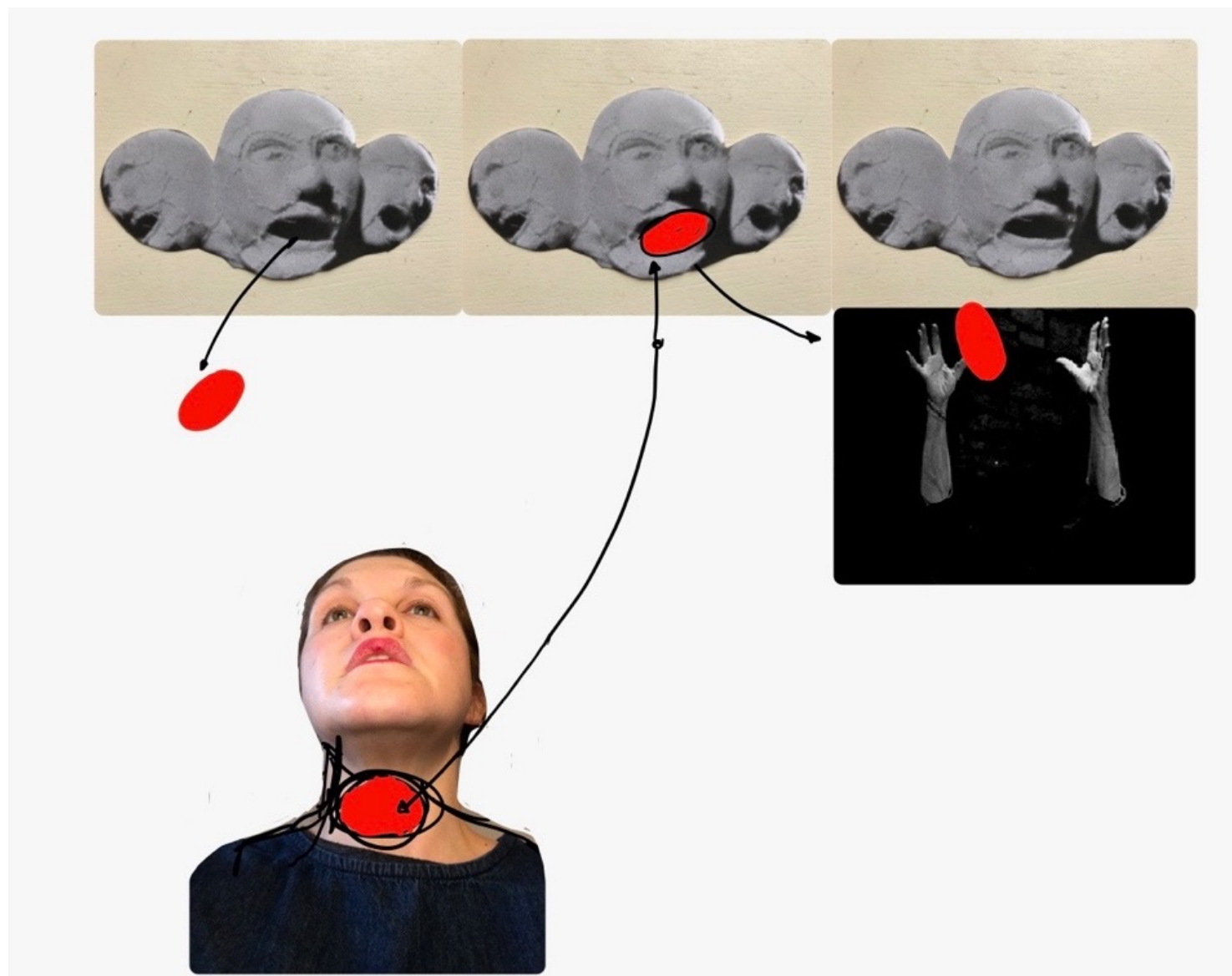
































Ribbon

Figure 94: Foster, K. (2017) Lloyd with Ribbon, Turbine Hall, Tate Modern.

Figure 95: Foster, K. (2017) Rolled Ribbon, Turbine Hall, Tate Modern.

Figure 96: Foster, K. (2017) Sophie with Ribbon, Turbine Hall, Tate Modern.

Figure 97: Foster, K. (2017) *Stuffing*. (Hoover bag and ribbon).

Figure 98: Foster, K. (2017) *Stuffing*. (Hoover bag and ribbon).

Figure 99: Foster, K. (2017) *Stuffing* and paper blower (photograph).

Figure 100: Foster, K. (2017) *Still life*. (Ribbon, fender, and broom).

Figure 101: Foster, K. (2017) *Still life*. (Ribbon, plasticine covered fender).

Figure 102: Foster, K. (2017) Ribbon performance Goldsmiths.































Performativity



Figure 103: sorhed. (2016) Shoe last ears.

Figure 104: Foster, K. (2016) Shoe last ears, Sainsbury Centre for Visual Arts.

Figure 105: Foster, K. (2016) Shoe last ears and wooden chair back, Sainsbury Centre for Visual Arts.

Figure 106: Foster, K. (2016) Wooden chair back.

Figure 107: Foster, K. (2016) Shoe last ears and wooden chair back, Sainsbury Centre for Visual Arts.

Figure 108: Foster, K. (2016) Research presentation, Goldsmiths.

Figure 109: Foster, K. (2017) Wearing objects. Rebecca Horn room, Tate Modern.

Figure 110: Foster, K. (2017) Object interventions.

Figure 111: Foster, K. (2017) Object interventions.

Figure 112: Foster, K. (2018) *Vivandier*. (Wearing the PAOs).

Figure 113: Foster, K. (2018) *Vivandier*. (Wearing the PAOs).

Figure 114: Foster, K. (2018) *Vivandier*. (Wearing the PAOs).

















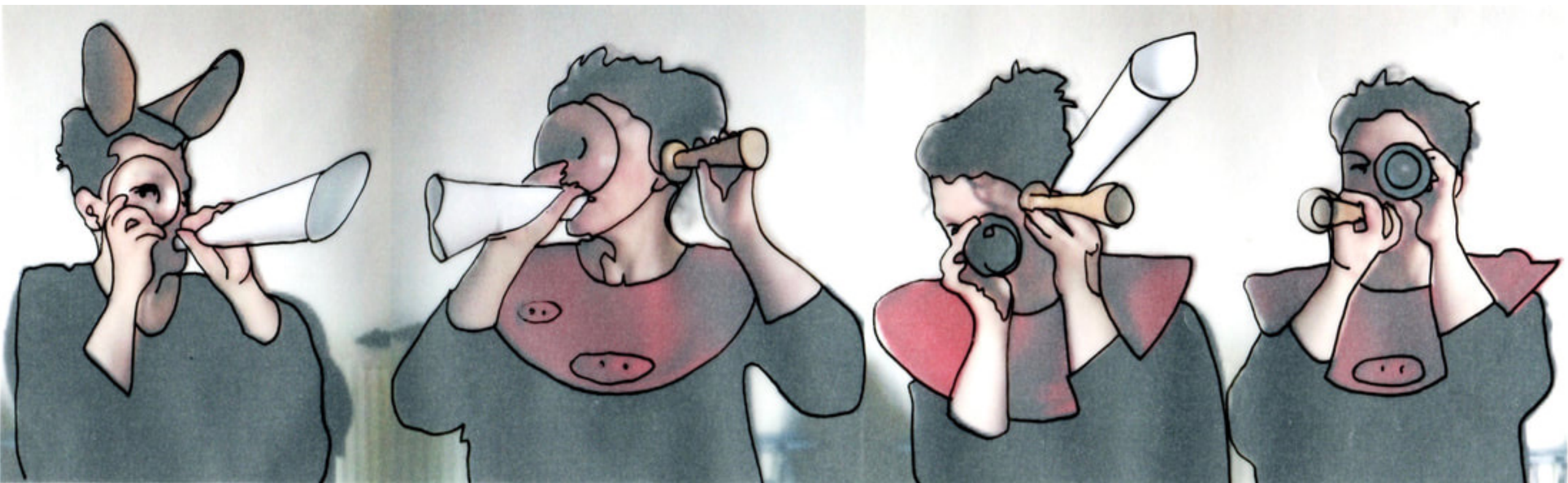






















# Group 1- Pedagogical Art Objects



# Laura's Object

Figure 115: Foster, K. (2017) Laura's answers to questions.

Figure 116: Foster, K. (2017) Custard intervention.

Figure 116: Foster, K. (2017) *Attached*. (Expanded foam objects).

Figure 118: Foster, K. (2017) *Attached*.

Figure 119: Foster, K. (2017) T. Foster with *Attached*.

Figure 120: Foster, K. (2017) *Palette*. (PAO after 3 weeks use as T. Foster's paint palette).

Figure 121: Foster, K. (2017) *Palette*.

Figure 122: Foster, K. (2017) *Palette*.

Figure 123: Foster, K. (2017) *Palette*, (boxed).

Figure 124: Foster, K. (2017) Laura, *Palette* & Francis Bacon (1960) *Head of Man*. Sainsbury Centre for Visual Arts.



What does the learning experience feel like?

Exciting and intense- At times exhausting

Does what you have described above suggest any particular materials?

The above describes the feelings triggered by almost any learning experience. In the case of materials, the above applies as well. Probably oil painting mostly, although any type of painting can easily slip back into feeling like you are new to the medium. There is always so much more to learn about painting.

Does what you have described above suggest any particular objects?

Bowl of spaghetti before and after adding the sauce. Sticky and tangled yet when the sauce is added (ability to comprehend) then the understanding starts to clarify. It feels like the sauce (gaining comprehension) allows the spaghetti (knowledge) to be manageable with a fork and a spoon.

What does the learning experience feel like in terms of a temperature -tone-feel-weight-noise?

Temperature – Room temperature, Tone – Burgundy , Feel – tangled then freed up

Weight – changes from marble slab to weightless and back again

Noise – clattering of pots in pans in a cupboard

Seem to relate learning to cooking for some reason, possibly because I take a kinetic approach to learning.













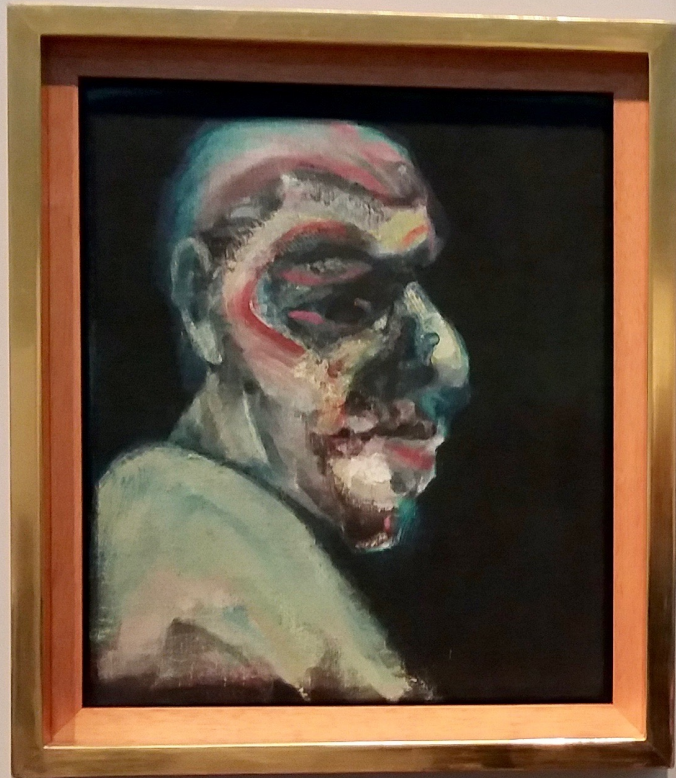












Head of a Man, no. 1, 1960  
Francis Bacon (1909–1992)  
Production place: England  
Oil on canvas  
Acquired 1962  
UEA 34



Mark's Object



Figure 124: (2017) Mark's answers to questions.

Figure 125: Foster, K. (2017) Object sketch. (Fruit tray, Salt lick, teeth plate, plasticine and matches).

Figure 126: Foster, K. (2017) Object sketch.

Figure 127: Foster, K. (2017) Object sketch. (Cast half sphere, double spoon, crumbled paper).

Figure 128: Foster, K. (2017) Object sketch. (Cast half sphere, double spoon, wadding).

Figure 129: Foster, K. (2017) Object sketch.

Figure 130: Foster, K. (2017) PAO. (Cast half sphere, double spoon, carved salt lick and cast pebbles).

Figure 131: Foster, K. (2017) PAO.

Figure 132: Foster, K. (2017) PAO.

Figure 133: Foster, K. (2017) PAO.

Figure 134: Foster, K. (2017) PAO. (Boxed ready to send).

Figure 135/136: Foster, K. (2017) Mark, PAO & Frank Auerbach (1964), *Head of Gerda Boehm*, Sainsbury Centre for Visual Arts.

Figure 137: Foster, K. (2017) Mark, PAO & 'Ceremonial Shield', (early/mid 19<sup>th</sup> Century). Solomon Islands, Sainsbury Centre for Visual Arts.

Mark Aaron

What does the learning experience feel like?

Aside from the pleasure of discovery through conversation, initially, learning doesn't feel like anything; epiphanies are rare, it's only when you recall sessions and apply it to your own practice and develop some context around the experience that you realise that you've absorbed some essential knowledge or filter, like a memory that's feels new but has always been present.

Does what you have described above suggest any particular materials?

Not materials, but senses. I was thinking that the abstract process of learning is difficult to categorise and explain.

We have words for colour and shape and material that could be applied to the experience, but they would be personal and very abstract. Instead, I'd like to try and define the abstraction itself in terms of senses. I was thinking that its very difficult to categorise smell. How does petrichor relate to mustard or chocolate or petrol or roses? This sensory experience can only be categorised and shared by naming it with comparison to other things. Therefore, the materiality is ethereal, fleeting, like sparks.

Does what you have described above suggest any particular objects?

Describing the abstract process of learning as a material feels simultaneously earthy but transitional; lava - solidifying, water , evaporating, gas - condensing, ice - melting.

What does the learning experience feel like in terms of a temperature -tone-feel-weight-noise?

An improbable juxtaposition of states - not the states themselves but the relationship between them; warm but painfully hot, ambient and complex, empty and heavy, compartmentalised and conjoined, continuous atonal feedback that becomes harmonious through repetition.



































Jo's Object



Figure 138: (2017) Jo's answers to questions.

Figure 139: Foster, K. (2017) Object sketch. (Oar and oasis).

Figure 140: Foster, K. (2017) Object sketch. (Paddle, Chair spindle, bound sock and shoe last).

Figure 141: Foster, K. (2017) Object sketch. (Paddle and used handle).

Figure 142: Foster, K. (2017) Object sketch. (Paddles, Chair spindle, bound sock and shoe last and vacuum formed rope)

Figure 143: Foster, K. (2017) Object sketch. (Metal shovel and studio floor debris).

Figure 144: Foster, K. (2017) Object sketch. (Paddles, cast alginate mountain and salt lick shaped like a mountain).

Figure 145: Foster, K. (2017) Object sketch. (Broken terracotta dish and yellow snooker ball)

Figure 146: Foster, K. (2017) Object sketch. (Wrapped paddle intervention and clay pebble)

Figure 147: Foster, K. (2017) Object sketch. (Paddle on multiple red polystyrene balls)

Figure 148: Foster, K. (2017) PAO. (Yellow paddle, cast fine plaster mountain attached backwards, armband valve).

Figure 149: Foster, K. (2017) PAO. (boxed ready to send)

Figure 150: Foster, K. (2017) Jo, PAO & 'Wound Plug and Knife' (250 BC-AD 100), Alaska, Bering Sea, Sainsbury Centre for Visual Arts.

Figure 151, 152: Foster, K. (2017) Jo, PAO & Tony Cragg, (1975), *Stack*, Tate Modern.

Figure 153: Foster, K. (2017) Jo using her PAO, Tate Modern.

What does the learning experience feel like?

Intimidating, uncomfortable, exciting, miserable, scary, challenging, exhausting, up- lifting, the best, confusing.

It can feel like stoking a dog backwards. It can feel out of focus and out of tune. But also, in tune.

Does what you have described above suggest any particular objects?

A dog

A camera

What does the learning experience feel like in terms of a temperature-tone-feel-weight-noise?

Really hot, at the beginning and at the end.

Very heavy, like the weight of mud.

Scrambled noise or even scrambled egg (not the colour or taste just the consistency).

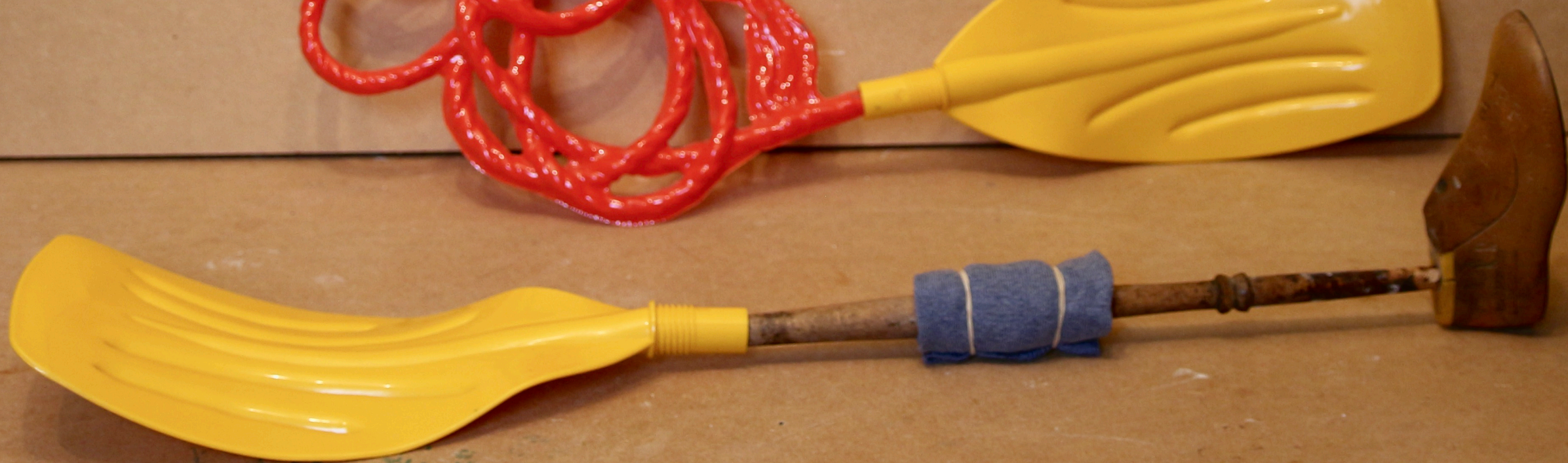














































# Sophie's Object



Figure 154: (2017 Sophie's answers to questions.

Figure 155: Foster, K. (2017) Object sketch. (Hoover bag with satin ribbon).

Figure 156: Foster, K. (2017) Object sketch. (Hoover bag with shuttlecock boxed).

Figure 157: Foster, K. (2017) Object sketch. (Hoover bag with shuttlecock boxed).

Figure 158: Foster, K. (2017) Object sketch. (Hoover bag painted with doily pattern with shuttlecock).

Figure 159: Foster, K. (2017) Object sketch. (Chalk block, half doily, fake Ryvita, salt lick as weight).

Figure 160: Foster, K. (2017) Object sketch. (Hoover, doily, cast Tupperware, fake Ryvita, shuttlecock).

Figure 161: Foster, K. (2017) PAO. (Breadboard with painted doily and fake Ryvita).

Figure 162: Foster K. (2017) PAO & 'Engraved Shell disc's, (AD. 600-900), Sainsbury Centre for Visual Arts.

Figure 163: Foster K. (2017) PAO & John Davies, *Young Mans Head*, (1968), Sainsbury Centre for Visual Arts.

Figure 164: Foster K. (2018) Sophie, PAO & Yayoi Kusama, *The Passing Winter*, (2005), Tate Modern.

Figure 165: Foster K. (2018) PAO & Carl André , *Equivalent VIII* (1966), Tate Modern.

What does the learning experience feel like?

Scary

Joyful

Totally absorbing

Like being in a closed room

When you get it there is a sense of relief and freedom

Does what you have described above suggest any particular materials?

Paper white

Pencil rubber

Does what you have described above suggest any particular objects?

Chairs table walls

What does the learning experience feel like in terms of a temperature -tone-feel-weight-noise?

Temperature: Cold to comfy warm

Tone: Blank/white colour ,crisp, order.

Feel: Crisp, fresh new to begin with then engulfing silly becoming happy, excited and happy

Weight: Light heavy manageable then back to light

Noise: Silent, whispers, booming.











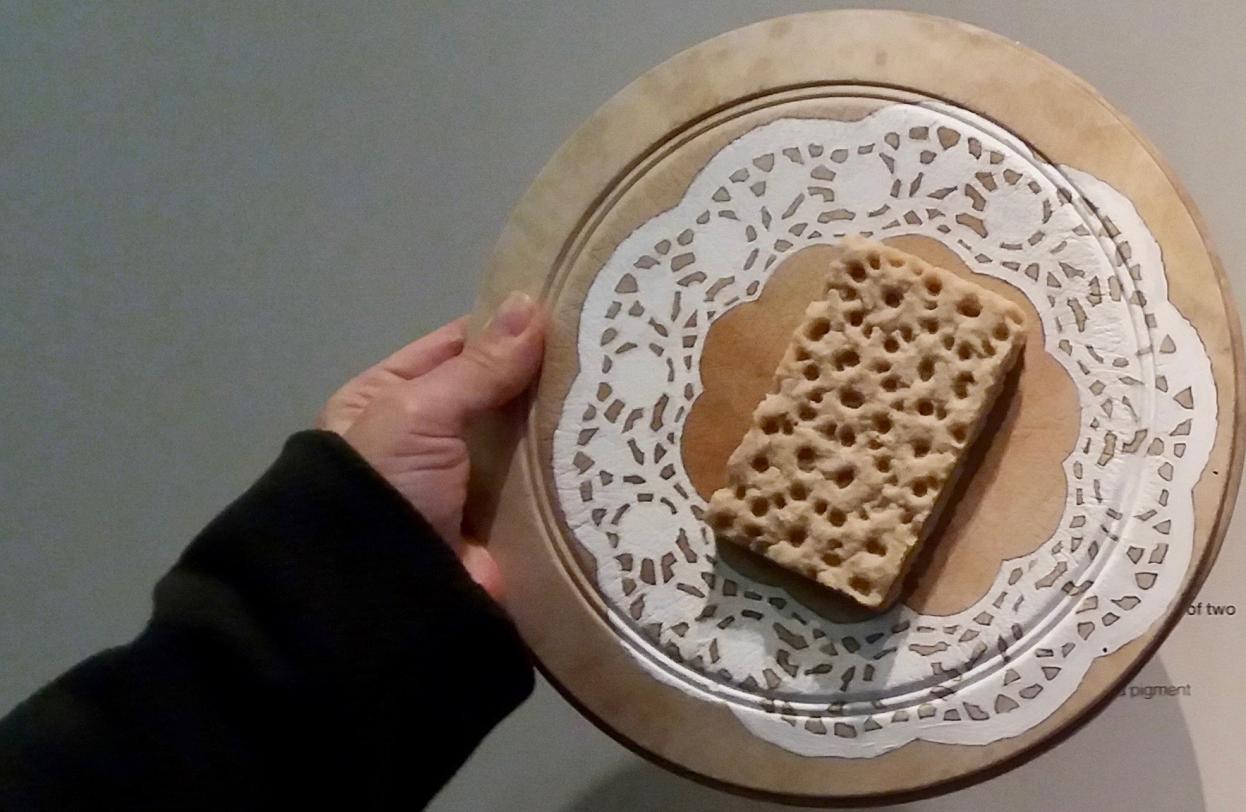




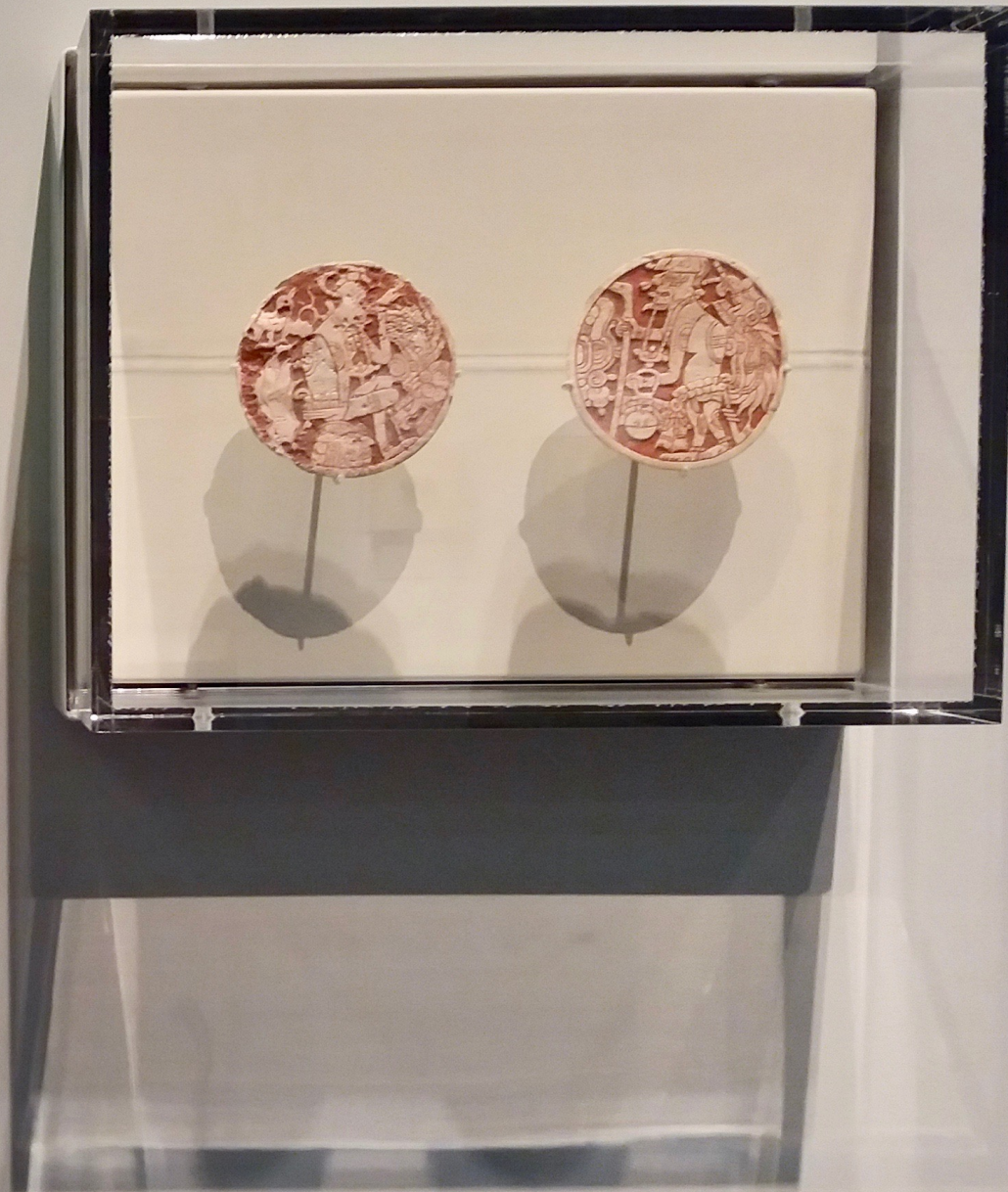








Engraved shell disc  
Guatemala (?)  
Maya culture  
c. AD 600–900  
Shell, traces of red pigment  
Acquired 1961  
UEA 809b

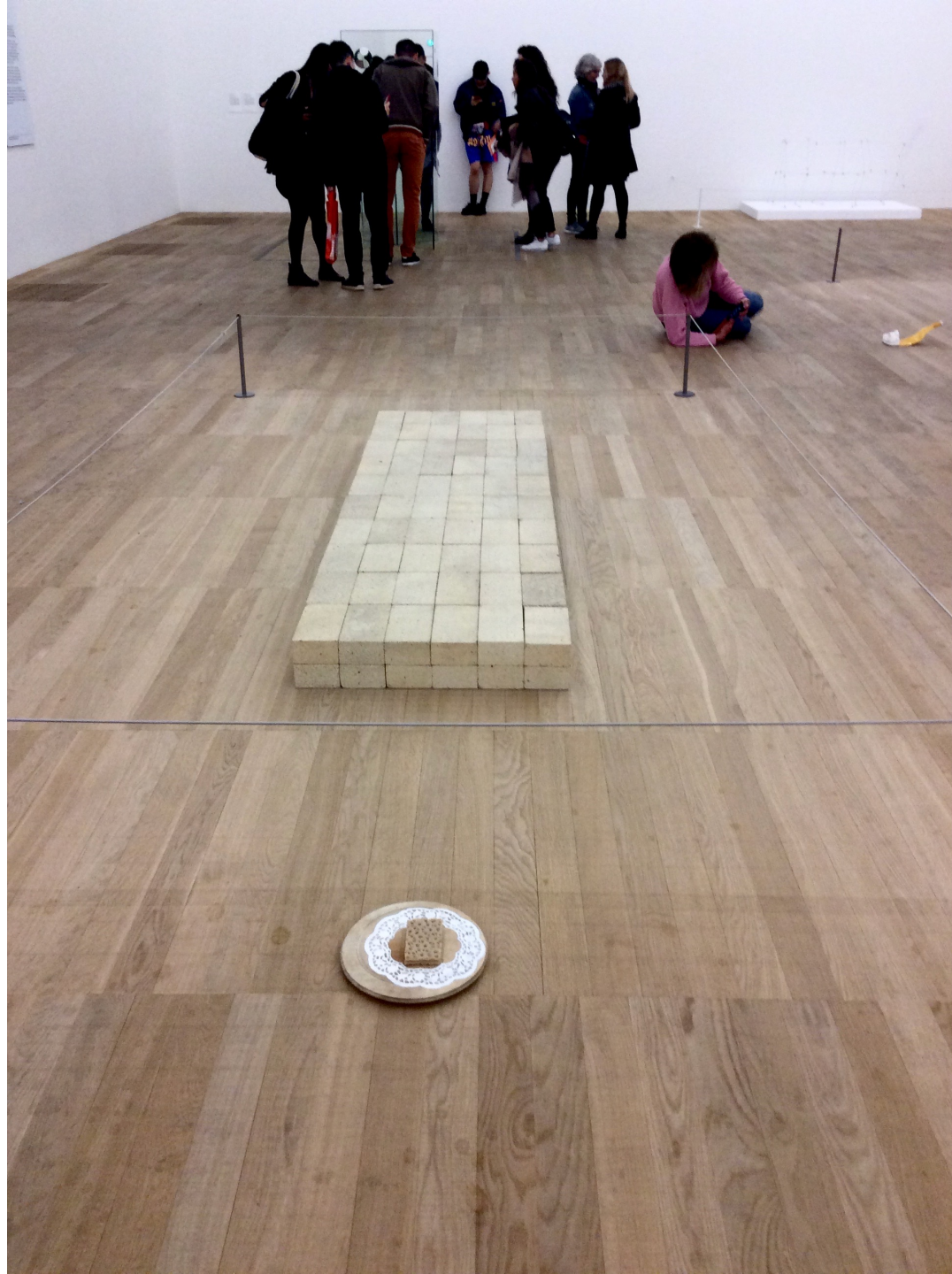












# Lloyd's Object

Figure 166: (2017) Lloyds answers to questions.

Figure 167: Foster, K. (2017) Weed scrubber and paper string.

Figure 168: Foster, K. (2017) Paper string and vacuum formed rope.

Figure 169: Foster, K. (2017) Balsa wood with painted ends.

Figure 170: Foster, K. (2017) Balsa wood with painted ends.

Figure 171: Foster, K. (2017) Object with inserted thimbles.

Figure 172: Foster, K. (2017) Detail.

Figure 173: Foster, K. (2017) Holding PAO.

Figure 174: Foster, K. (2017) Boxed object.

Figure 175: Foster, K. (2017) PAO, Sainsbury Centre for Visual Arts.

Figure 176: Foster, K. (2017) PAO & Alberto Giacometti (1958-1959), *Standing Woman*. Sainsbury Centre for Visual Arts.

Figure 177: Foster, K. (2017) PAO, Sainsbury Centre for Visual Arts.

Figure 178: Foster, K. (2017) Lloyd, PAO & 'Mask', Gabon (20<sup>th</sup> Century), Sainsbury Centre for Visual Arts.

Figure 179: Conway, J. (2017) Film still. Jo, Lloyd, Kimberley & André Cadere (1973), *Stick*, Tate Modern.

Figure 180: Foster, K. (2017) PAO & André Cadere (1973), *Stick*, Tate Modern.



What does the learning experience feel like?

I think it can depend on the type of learning experience: Skill based – active experimentation, processing and retaining factual information, problem solving, reflecting on past actions etc... As well as the subject, learning in which 'progress' is more measurable may feel different to learning in which progress may be less defined in terms of specific targets and skills.

I have answered in relation to how learning has felt within the context of an Arts based education.

Hazy, Jumps – not steps, Anxious, Slippery, Frustrating, Rewarding / exhilarating / Manic Open / Closed, Woven, Ebb and flow, Heightened , Charged, Loose, Threshold, Build /Over there, Reactant – *'a substance that takes part in and undergoes change during a reaction'*

Does what you have described above suggest any particular materials?

Velcro Smoke Thread/rope Mud  
Ice – Water – Melting

Does what you have described above suggest any particular objects?

Rubik cube with a different colour on every square. Frayed rope, Mirrored, Tunnels, scaffold.

What does the learning experience feel like in terms of a temperature -tone-feel- weight-noise?

Hot, Pitted Sharp Smooth Fast - stop Grain Close Graduated Heavy





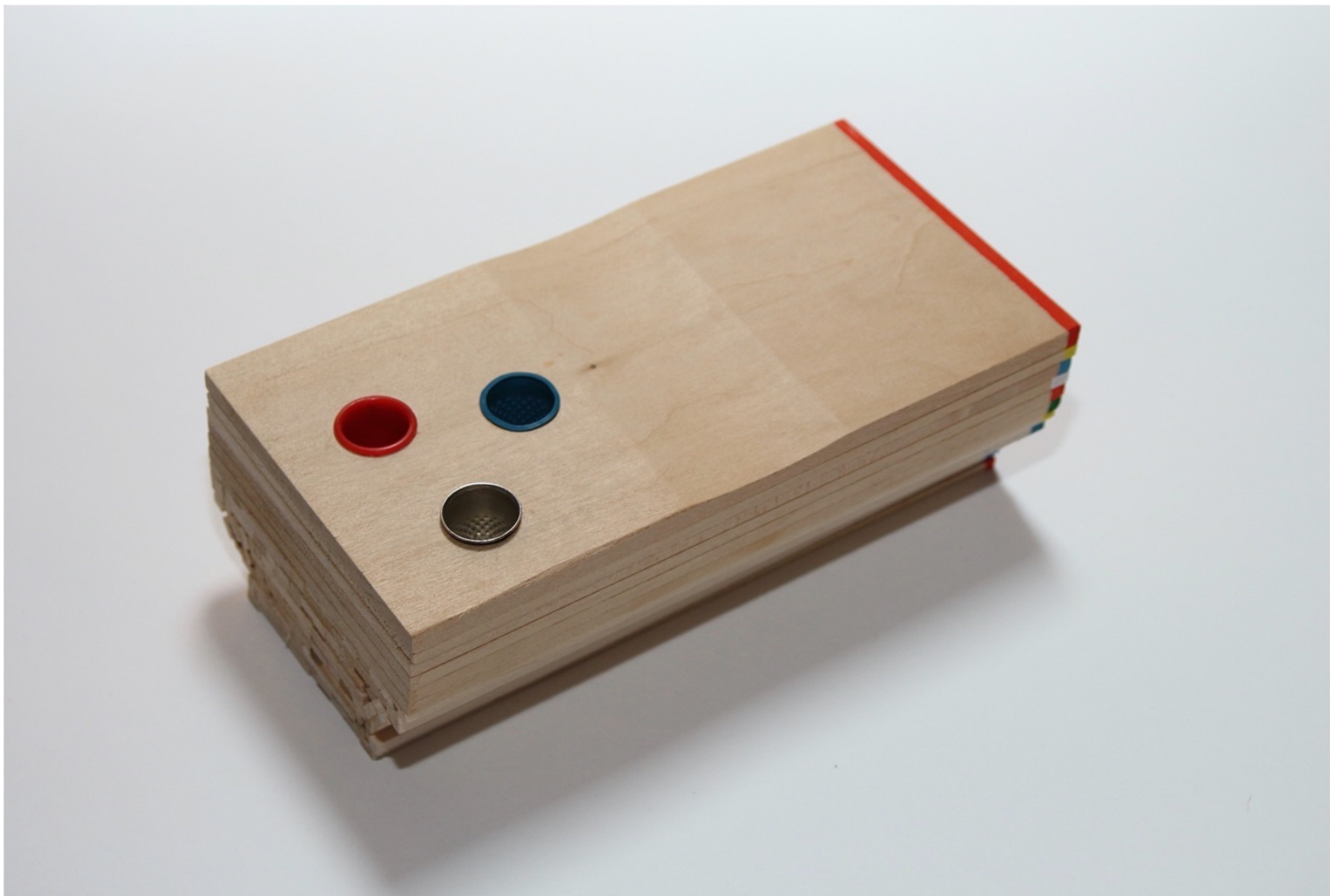






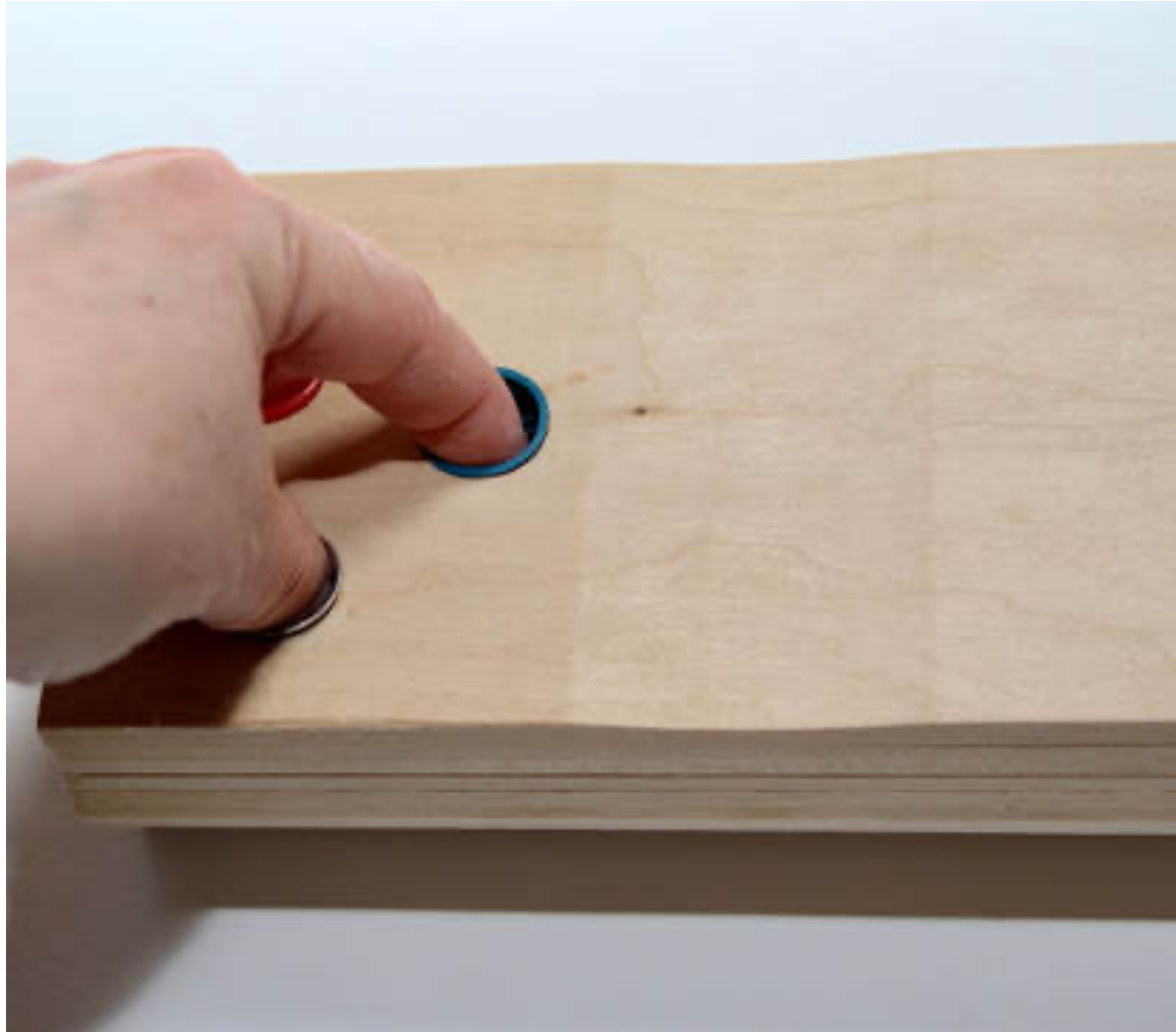


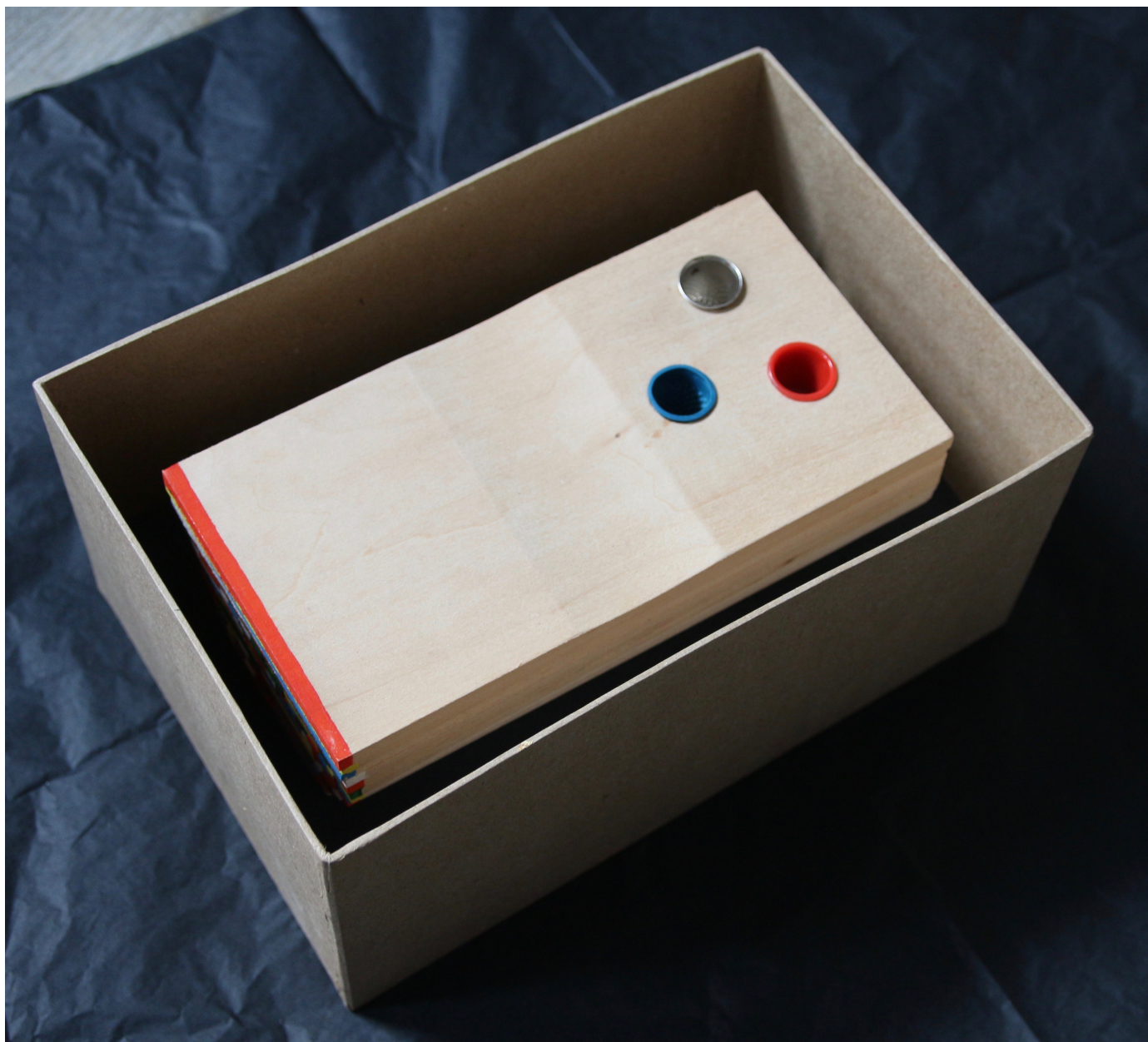
















Other utopian precedent is the Tower of Babel, recorded in the Bible in the Book of Genesis. The tower was never actually built to reach heaven, but it was a symbol of human ambition and the desire to reach the heavens. Martin Luther King Jr.'s 'I Have a Dream' speech is a powerful example of the power of vision and the ability to inspire people to work towards a common goal. The tower could symbolize the human desire to reach the heavens, and the fact that it was never built could symbolize the human inability to achieve the impossible.

world. The main symbol of the London example, was Anish Kapoor's ArcelorMittal Orbit, which was built to celebrate the coming of the 21st century.





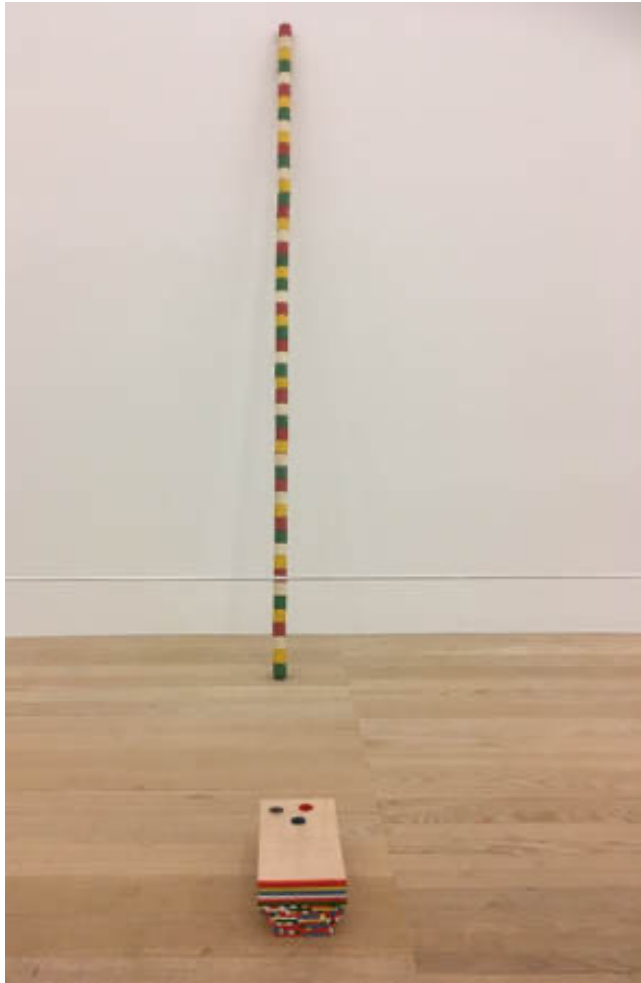








Mask  
The Yoruba people of Nigeria  
Ibadan, 19th century  
Wood, pigment  
Height 100  
D. 100









Puncturing

Figure 181: Foster, K. (2018) Jo and Keith Sonnier (1969), *Red Flocked Wall* Tate Modern.

Figure 182: Foster, K. (2018) Altered images of Jo and Keith Sonnier (1969), *Red Flocked Wall*, Tate Modern.

Figure 183: Foster, K. (2018) Photo drawings Jo at Tate Modern.

Figure 184: Foster, K. (2018) Photo object drawing and André Cadere (1973) *Stick*.

Figure 185: Foster, K. (2018) Photographs and climbing grip.

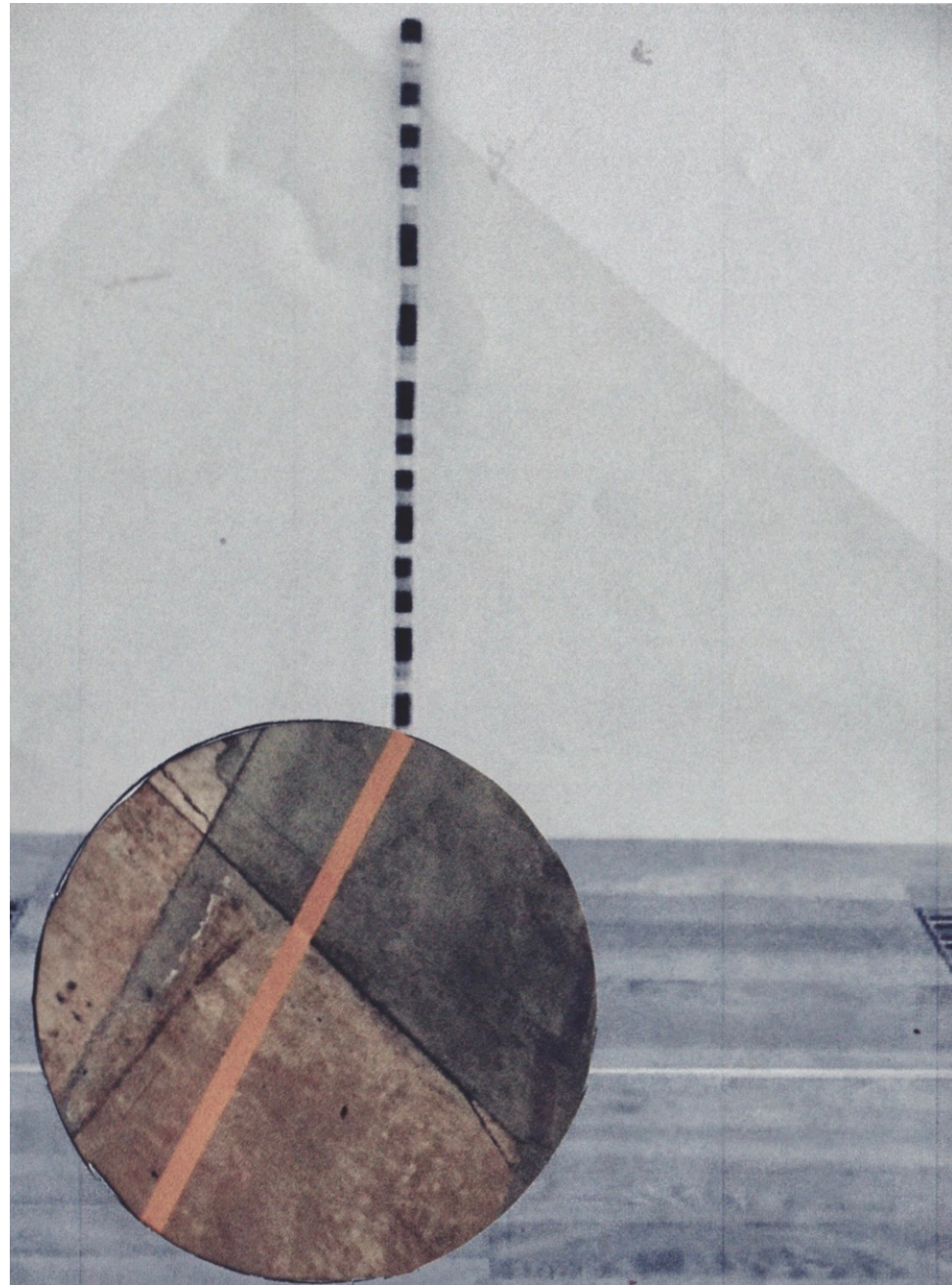
Figure 186: Foster, K. (2018) Photo drawings Jo at Tate Modern.

Figure 187: Foster, K. (2018) Stitched drawing.



















Weighing

Could this be the same as that?

Figure 188: Foster, K. (2017) *Equals*. (Zizek text, satsuma, and shuttlecocks).

Figure 189: Foster, K. (2017) *Equals*. (Manning and Massumi text and wooden pears).

Figure 190: Foster, K. (2017) *Equals*. (Barratt and Bolt text and curtain tassels).

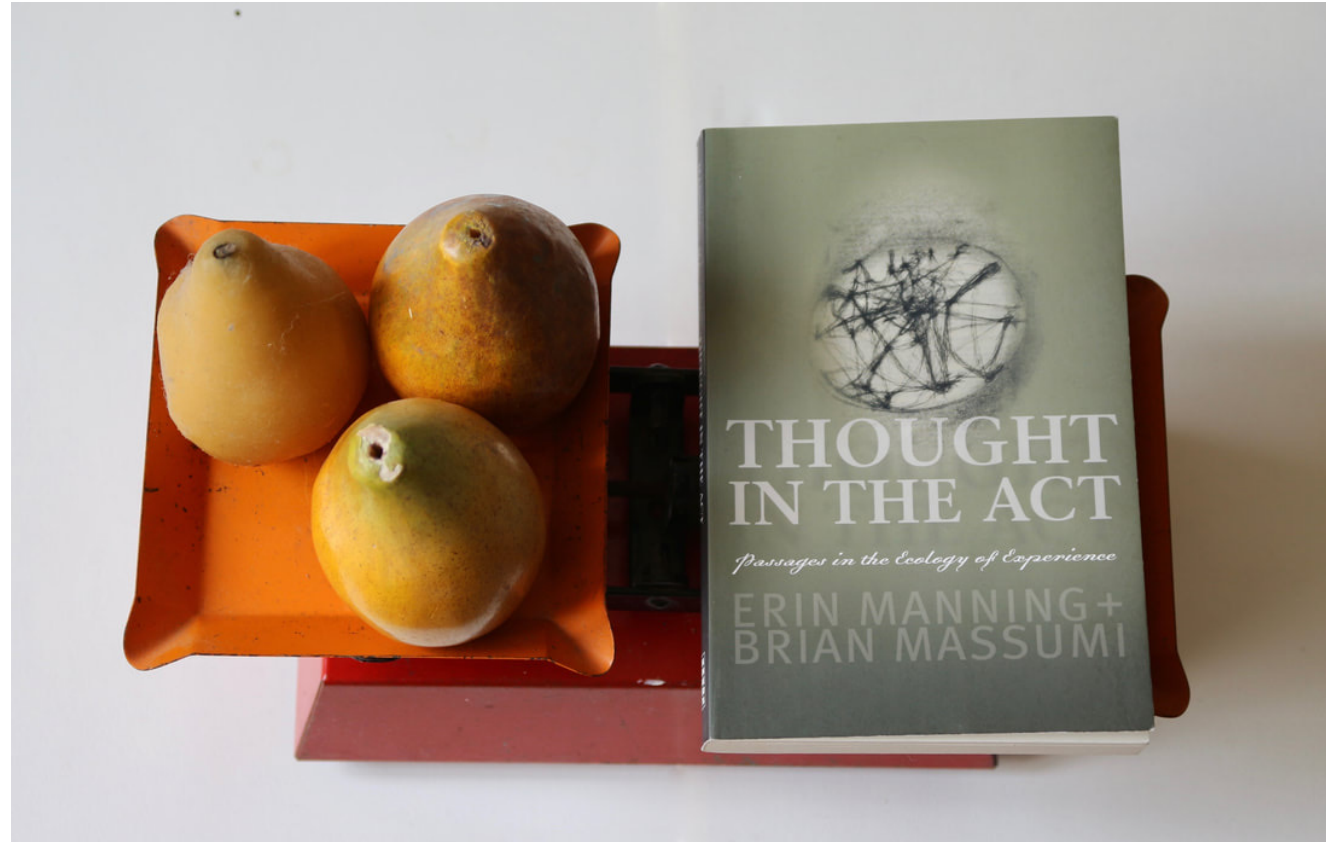
Figure 191: Foster, K. (2017) *Equals*. (Jane Bennett text and orange and segment).

Figure 192: Foster, K. (2017) *Equals*. (Aesop's fables and fake pear).

Figure 193: Foster, K. (2017) *Equals*. (Lygia Clarke text and wooden oar).



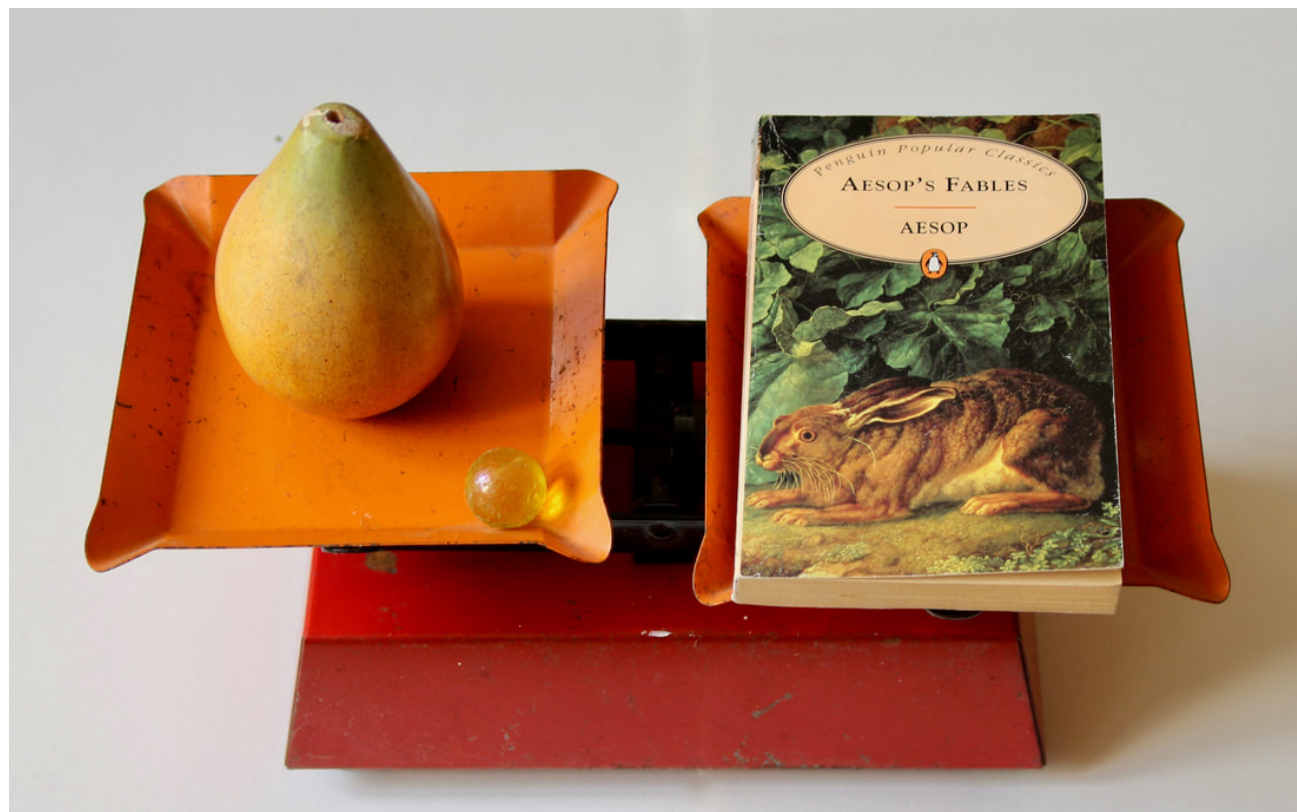














# Introduction to Research Sainsbury Centre

## Group 2



Figure 195: Foster, K. (2017) Boxed sorted objects. Sainsbury Centre for Visual Arts.

Figure 196: Foster, K. (2017) Boxed objects and wooden chair back and shoe last ears.

Figure 197: Foster, K. (2017) Plasticine Balls.

Figure 198: Foster, K. (2017) Group 2. Sainsbury Centre for Visual Arts.

Figure 199: Foster, K. (2017) PAO objects, Sainsbury Centre for Visual Arts.

Figure 200: Foster, K. (2017) Amy, PAO & 'Figure of Man' (1-2<sup>nd</sup> Century), & 'Figure of Standing woman', (500 BC- 500AD) & 'Standing Figure'.  
(AD 100- 800). Ecuador. Sainsbury Centre for Visual Arts.

Figure 201: Foster, K. (2017) Agnis, Bayley, sorted object & Manolo Millares (1967), *Neanderthalio*, Sainsbury Centre for Visual Arts.





















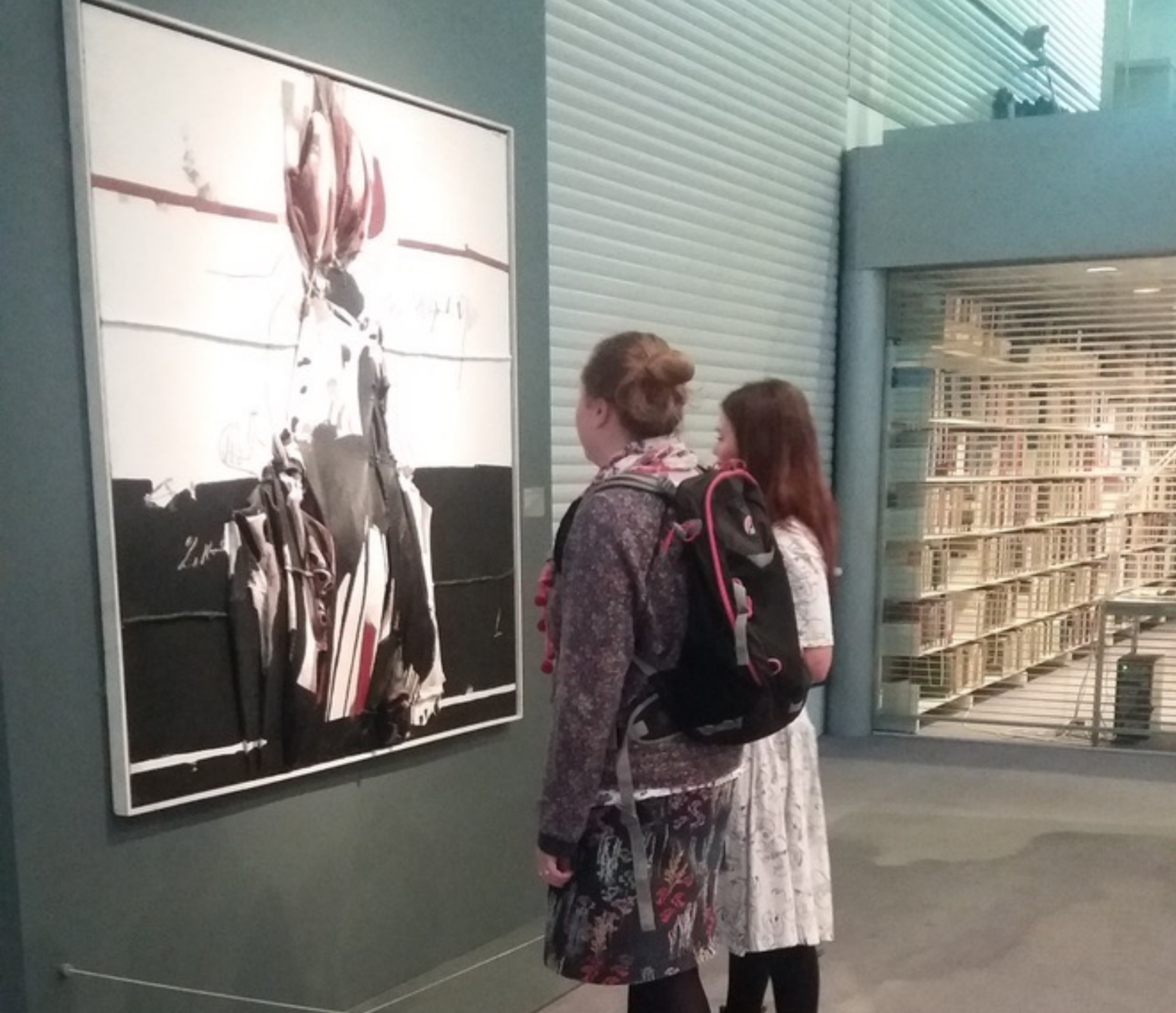
Figure of a man  
Ercolano  
Chiusi culture  
VI-VIII century BC  
Pottery, terracotta  
Acquired 1980  
USA 771

Figure of a standing woman  
Ercolano  
Jattak-Corpus style  
c. 500 BC-AD 500  
Pottery  
Acquired 1980  
USA 772

Standing figure  
Ercolano  
Chiusi culture (I)  
c. AD 100-500  
Pottery  
Acquired 1980  
USA 773







# Grips and handfuls



Figure 202: Foster, K. (2017) *Handful*. (Flour).

Figure 203: Foster, K. (2017) *Handful*. (Clay).

Figure 204: Foster, K. (2017) *Handfuls*.

Figure 205: Foster, K. (2017) *Handful*. (Clay).

Figure 206: Foster, K. (2017) *Handful*.

Figure 207: Foster, K. (2017) Drawings. (Studio view).

Figure 208: Foster, K. (2017) Drawings. (Studio view).

Figure 209: Foster, K. (2017) Drawings.

Figure 210: Foster, K. (2017) Grips.

Figure 211: Foster, K. (2017) Caroline's grip and her stone.

Figure 212: Foster, K. (2017) Porcelain grips.

Figure 213: Foster, K. (2017) *Handful*.

Figure 214: Foster, K. (2017) Wearing thimbles.

Figure 215: Foster, K. (2017) *Handful* & 'Conch Shell', (c AD 300-900) Guatemala, Sainsbury Centre for Visual Arts.

Figure 216: Foster, K. (2017) *Handful* & Steve Schapiro (1975), *Francis Bacon at the Metropolitan Museum*, Sainsbury Centre for Visual Arts.

Figure 217: Foster, K. (2017) Grips.

Figure 218: Foster, K. (2018) *Double Handful*.

Figure 219: Foster, K. (2017) *Double Handful*.

Figure 220: Foster, K. (2017) Grip.

Figure 221: Foster, K. (2017) Grip.

Figure 222: Foster, K. (2017) Grip.





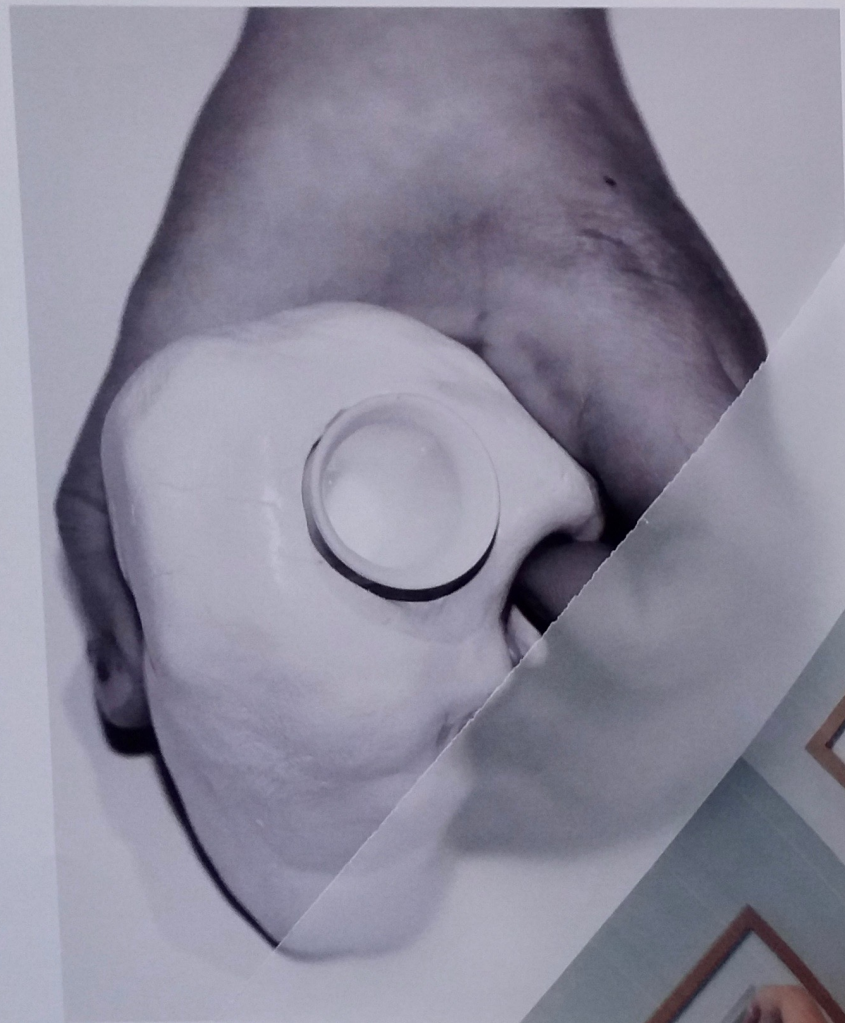












like we are holding someone's hand, we are holding Kimberley's hand and she is taking us through these experiences today'. Lloyd's comments had made the object personal, not just any grip but my grip. A guide. Now as I make these new clay forms for another group of participants I am aware how the small clay back bone has grown into a handful. I feel a handful is something a little more complicated than a grasp.



thimbles and know that 6 of them will form part of the object in my hands. a reference point, a pivot, a locator. I push with my index finger more feeling the pull and suction from the material enclosing around my hole for the thimble, a slightly deeper and wider hole to hold the universal space for a finger, not mine, not anyone's, but anyone's.



like we are holding someone's hand, we are holding Kimberley's hand and she is taking us through these experiences today'. Lloyd's comments had made the object personal, not just 'trip but my grip. A guide. Now as I make these new clay forms for another group of artists I am aware how the small clay bone back has grown into a handle'. I feel it's something a little more complicated than a grip.























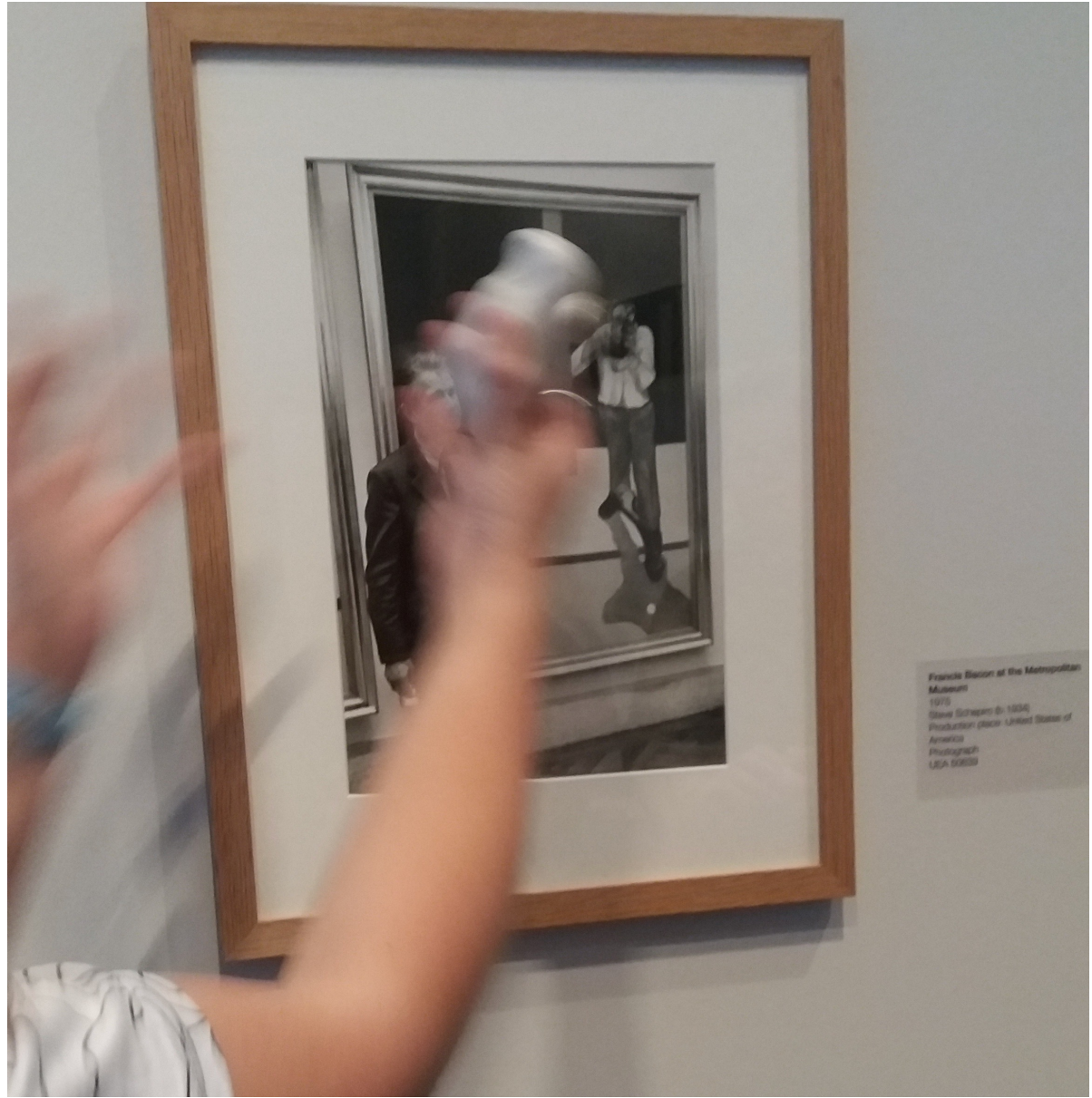


Conch shell  
Guatemala  
Maya culture  
c. AD 800-900  
Terracotta, white slip  
Acquired 1977  
UEA 678





Francis Bacon at the Metropolitan  
Museum  
1975  
David Schwam © 1984  
Production place: United States of  
America  
Photograph  
USA 00039



Francis Bacon at the Metropolitan  
Museum  
1975  
David Schwam © 1984  
Production place: United States of  
America  
Photograph  
USA 00039





Clay grips



















# Grips and Sleeves

Figure 223: Foster, K. (2018) Grips and Sleeves used at Tate Modern.

Figure 224: Foster, K. (2018) James, Amy & Per Kirkeby (1984), *Stele (Læsø III, IV)*, Tate Modern.

Figure 225: Foster, K. (2018) Grips, Sleeves, James, Caroline & Magdalena Abakanowicz (1978-80), *Embryology*. Tate Modern.

Figure 226: Foster, K. (2018) Grips, Sleeves & Amy, Tate Modern.

Figure 227: Foster, K. (2018) Grips and Sleeves & Bayley, Tate Modern

Figure 228: Foster, K. (2018) Caroline, Amy & Giuseppe Penone (1978), *Breath 5*, Tate Modern.

Figure 229: Foster, K. (2017) Sleeves drawing & Sheela Gowda (2009), *Beyond*, Tate Modern.

Figure 230: Foster, K. (2018) Sleeves used at Tate Modern by Bailey.

Figure 231: Foster, K. (2018) Sleeves used at Tate Modern by Bailey and Agnis.

Figure 232: Foster, K. (2018) Sleeves used at Tate Modern by Bailey.

Figure 233: Foster, K. (2018) Sleeves worn by Karl Foster.

Figure 234: Foster, K. (2018) Sleeves worn by Karl Foster.

Figure 235: Foster, K. (2018) Sleeves worn by Karl Foster.

Figure 236: Foster, K. (2018) Sleeves drawing.

Figure 237: Foster, K. (2018) Sleeves detail.

Figure 238: Foster, K. (2018) Sleeves drawing.

Figure 239: Foster, K. (2017) Jo and PAO and Monika Sosnowska (2016), *Pavilion*, Tate Modern.

Figure 240: Foster, K. (2017) PAOs Tate Modern.

Figure 241: Foster, K. (2017) PAOs Tate Modern.

Figure 242: Foster, K. (2017) PAOs Tate Modern.

Figure 243: Foster, K. (2017) PAOs and Group 1, Tate Modern .





















































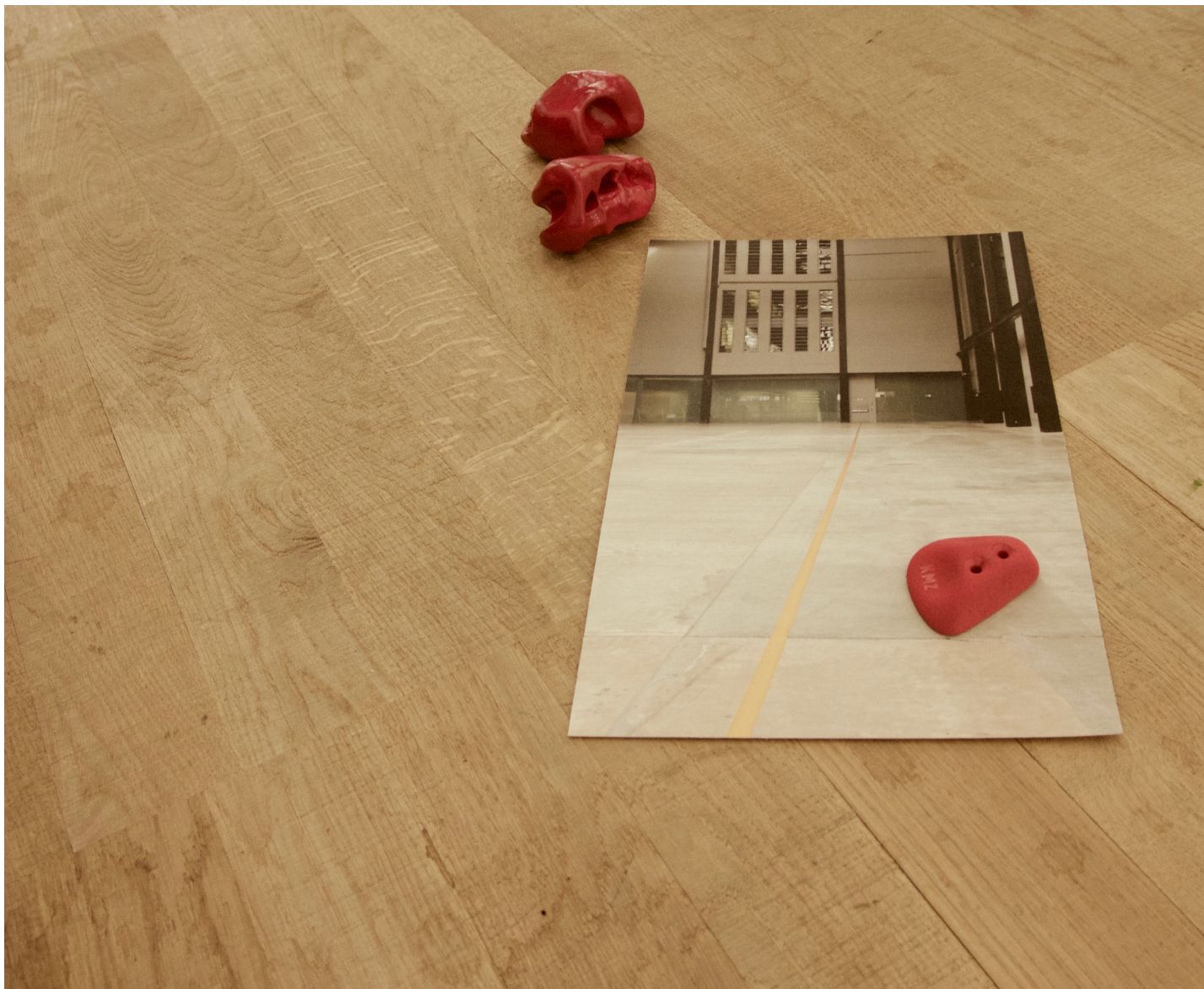




















# Objects for Charles Garoian



Figure 223: Foster, K. (2019) Porcelain grip and climbing grip.

Figure 224: Foster, K. (2019) Boxed PAOs.

Figure 225: Foster, K. (2019) Boxed PAOs.

Figure 226: Foster, K. (2019) Grip.

Figure 227: Foster, K. (2019) Porcelain Grip.

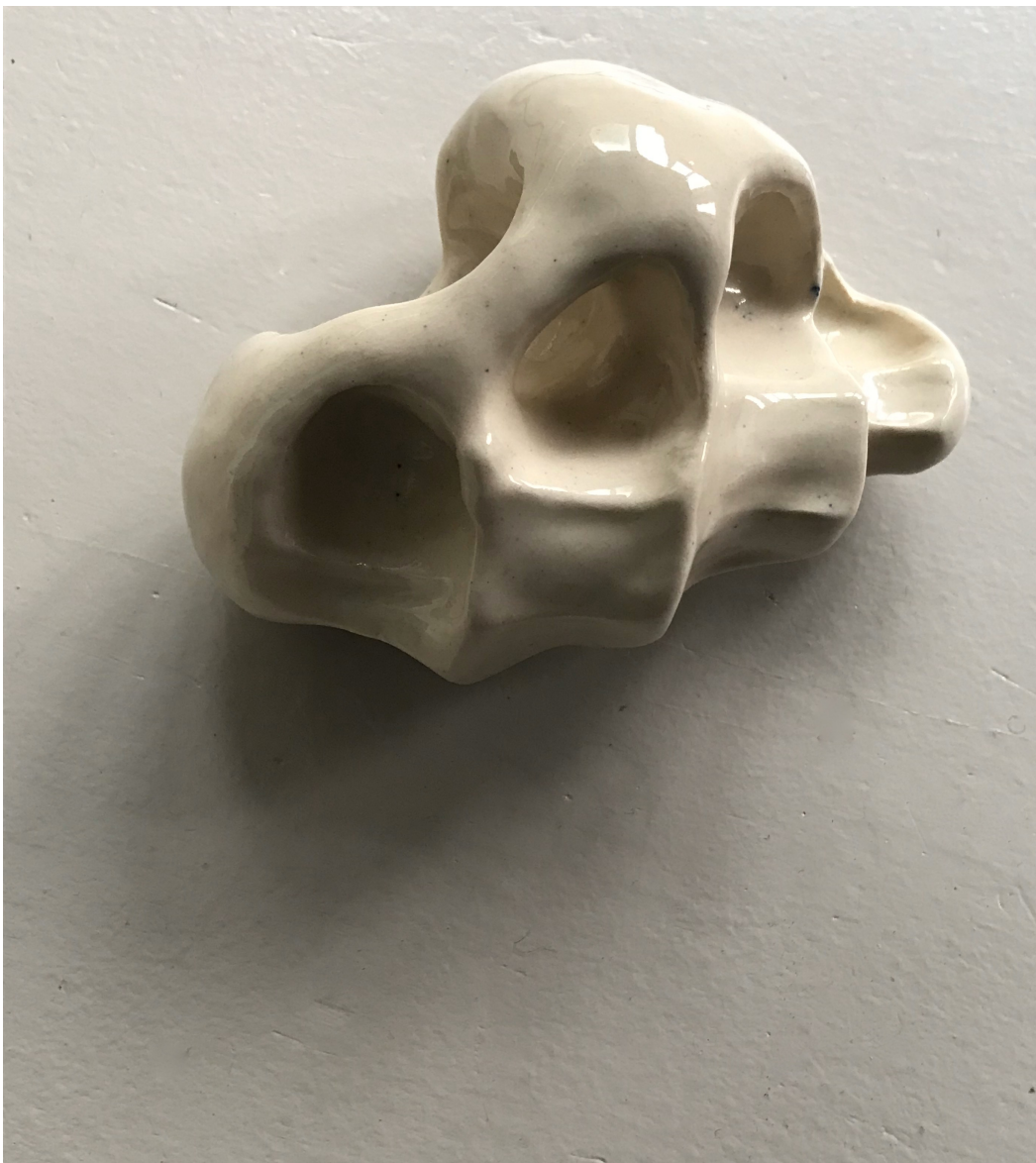
Figure 228: Foster, K. (2019) Grips and Sleeve.

Figure 229: Foster, K. (2019) Boxed PAOs.

Figure 230: Foster, K. (2019) PAO image and Van Hemessen, J.S., (1550) *The Extraction of the Stone of Madness (detail)*.

Figure 231: Foster, K. (2019) Boxed PAOs.

Figure 232: Garoian, C. (2019) Garoian's grip.



























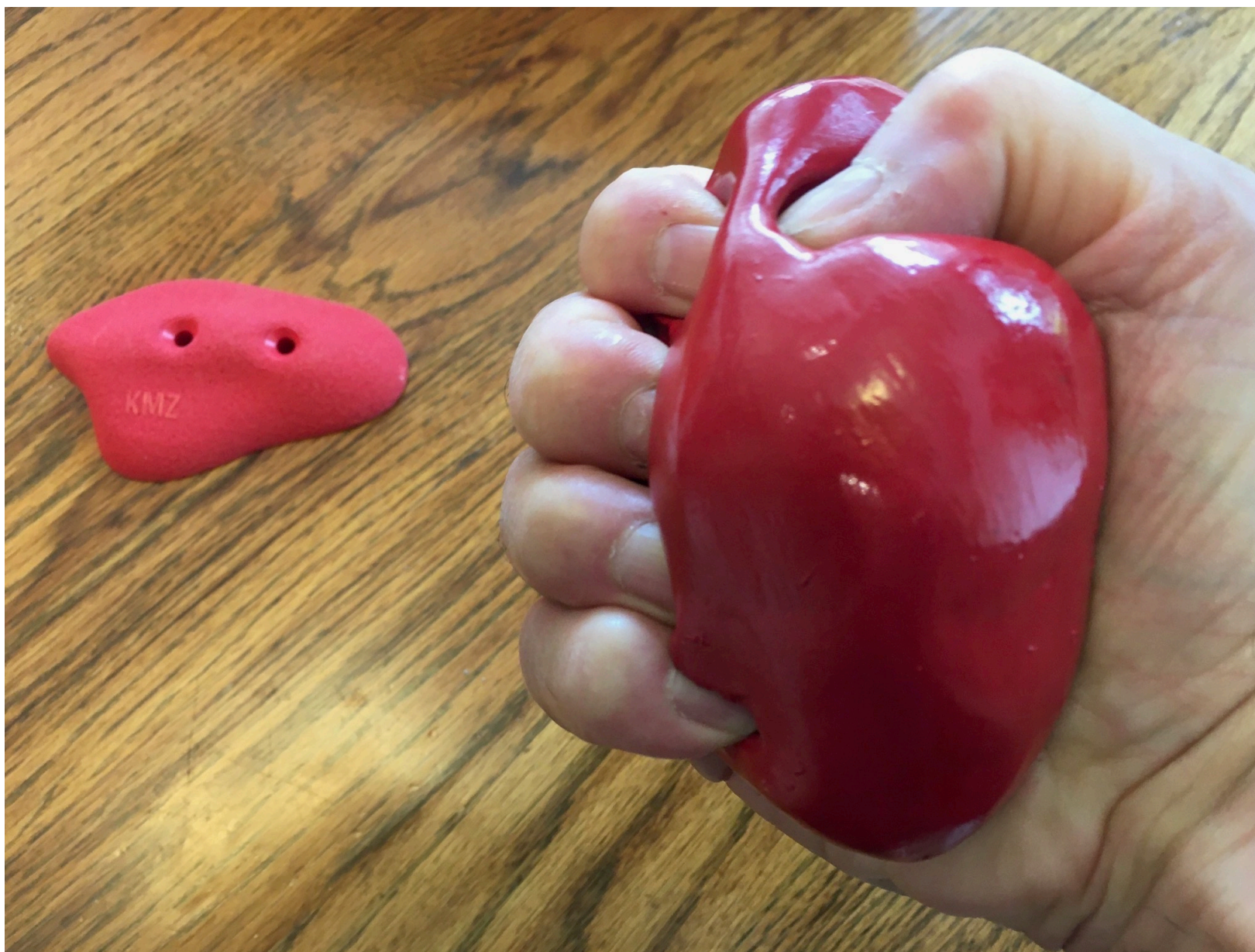














Group 1 and 2 together at Goldsmiths

Figure 233: Foster, K. (2018) Goldsmiths research day.

Figure 234: Foster, K. (2018) Group 1 and 2 Goldsmiths.









# The Physicality of Research Symposium Tate Exchange, 2018

Figure 233: Foster, K. (2018) Physicality of Research Day view, Tate Exchange, Tate Modern.

Figure 234: Foster, K. (2018) Physicality of Research Day view, Tate Exchange, Tate Modern.

Figure 235: Foster, K. (2018) Physicality of Research Day view, Tate Exchange, Tate Modern.

Figure 236: Foster, K. (2018) Jo and armband, Tate exchange, Tate Modern.

Figure 237: Foster, K. (2018) Caroline and armband, Tate Exchange, Tate Modern.

Figure 238: Foster, K. (2018) Physicality of Research Day participants 500g object's view, Tate exchange, Tate Modern.

Figure 239: Beswick, G. (2018) Group 1 and 2 presentation, Tate Exchange, Tate Modern.

Figure 240: Beswick, G. (2018) Group 1 and 2 presentation. Tate Exchange, Tate Modern.

Figure 241: Foster, K. (2018) Jo and PAO. Tate Exchange, Tate Modern.

Figure 242: Foster, K. (2018) Agnis and Bayley. Group 1 and 2 presentation, Tate Exchange, Tate Modern.

Figure 243: Foster, K. (2018) James and armband. Tate Exchange. Tate Modern.

Figure 244: Eade, S. (2018) Button pouring (sorhed), Eade studio, Norwich.

Figure 244: Beswick, G. (2018) Button pouring (sorhed), Tate Exchange, Tate Modern.

Figure 245: Beswick, G. (2018). (2018) Button pouring (sorhed), Tate Exchange, Tate Modern.





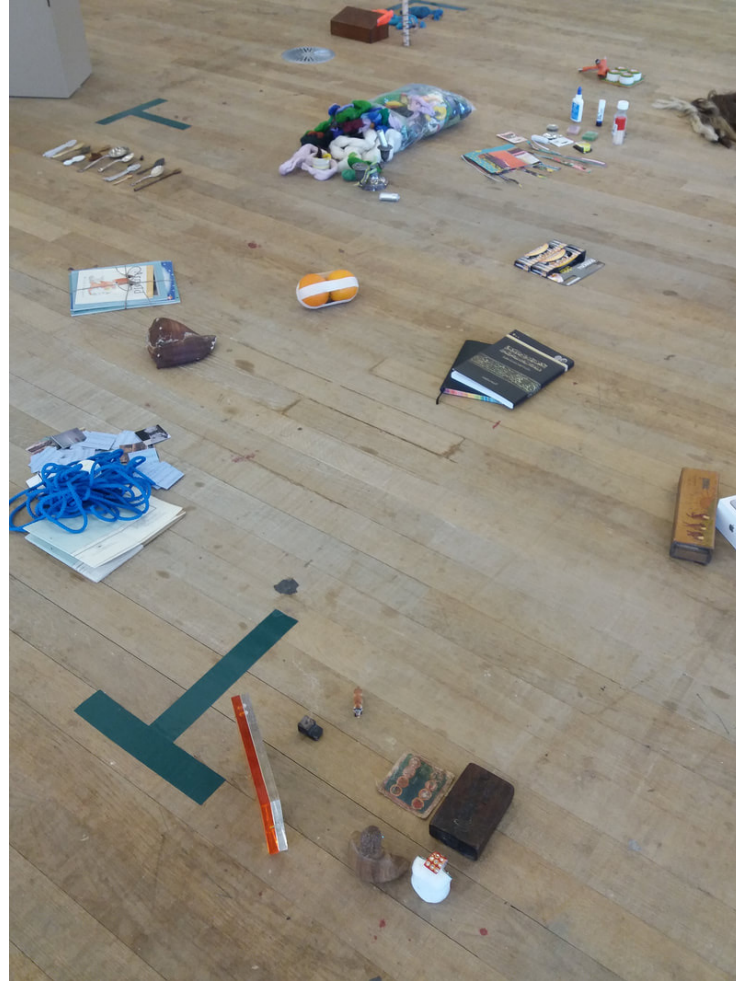






































St James' Church Goldsmiths  
Exhibition  
July 2018

Figure 246: Foster, K. (2018) Exhibition view, St James' Church, Goldsmiths.

Figure 247: Foster, K. (2018) Kimberley and exhibition view at St James' Church, Goldsmiths.

Figure 248: Wright, C. (2018) Kimberley and Jo, exhibition view at St James' Church, Goldsmiths.

Figure 249: Conway, J. (2018) Kimberley and Caroline, exhibition view at St James' Church, Goldsmiths.

Figure 250: Foster, K. (2018) Exhibition view, St James' Church, Goldsmiths.

Figure 251: Foster, K. (2018) Exhibition view, St James' Church, Goldsmiths.

















Grasped



