

Five Storey Projects, in review of the project. — Sarah Jury

Five Storey Projects' language:

Container

Diagram

Tentacles

Planets

Bodies

Level

The term *container* has been used to describe my role in the project, I reproach the word's implied limiting characteristics; systematic of controlling the flow of a liquid or holding contents separate from surroundings. I wouldn't like to impose these actions on this project. I do find it necessary to listen to curators and artists intentions and their intended outcomes and suggest how The Pigeon Wing can be used to display to the public the curator/artists aims. The closest metaphor to a 'container' that I can think of is that of a transparent, illuminating, texture-transferring receptacle... perhaps a thin plastic bag or Clingfilm. How unglamorous.

Role meaning and role content within production of arts events has been heavily talked and written about previous to this Five Storey Projects production (see below basic bibliography for suggested reading on role). In response to that I have more to say about this particular praxis in the instance of its specific productions.

Devised by Five Storey Projects there is a *diagram* emblem that represents the distribution of initiative between the involvees. From my conversations with Five Storey Projects I found subjective intricacies in this diagrammatic emblem. I have found the Five Storey members absentmindedly drawing it out during the meetings we have had, and they have shared in-depth discussions about how the diagram will be represented by an image, how it will be drawn/ - a moving gif was the last plan. My assessment of this is that the diagram is important symbolically, becoming an emblem. To me the diagram actually represents more of a container of the project than I do myself. That's because I see it as a shell- like-form that supplies an order onto an otherwise purposefully digressional curatorial brief (see Five Storey Projects' **Action Guidelines** included in this publication). What is interesting to me is that the artistic drawing and the consideration of this diagram is visually representing Five Storey Projects' plan, they are dabbling in the artist role; the diagram will be published and available along side the rest of the work in this production. Is this graphic design – maybe an infographic -? What is the difference when both are platformed equally alongside both art objects and critical writings.

Other words that have repeatedly been used are *tentacles* and *planets* - representing the connections and 'bodies' involved. Whether these parts make the diagram's effect more of an objectively scientific mapping of an organically developing/growing production is possible but unlikely, my impression is that these word are drawn on for their colloquial nature, their approachable simplicity. They are not technical words but are not words often used in the field of project curation, I expect.

Bodies – the collective unit as a singular voice.

If you have read above mentioned Five Storey Projects' **Action Guidelines** included earlier in this publication you will also see the parenthesized use of the word 'bodies'. This is a quite literal use of this word; referring to the human bodies involved. It frees up references to include collectives

and collaborations, by offering ambiguity about numbers. Individual and group equally represented. The word ‘collective’ has become a meme in the contemporary world, in enterprise in business as well as in art. This has happened since the 80’s – specifically, when communications were made instant and social enterprise boomed and also the when human need for knowledge in multiple mediums was turbo-charged by the Internet, transport advances and mass production in industry. Collaboration is based on sharing knowledge to help solve problems more efficiently, to achieve a mutual goal – ‘Dare To Share’ is the business model slogan.

In the past Five Storey Projects have worked together organically as one unit. As far as I’m aware this is the first time that they have allowed for their impetus as individuals to take president – with each partner selecting an artist without consultation with the other members. It occurred to me that this could cause a fairly miss-matched group show aesthetic, but as a result of the ‘fifth impartial member’s selected poem; António Franco Alexandre’s *Syrinx, A Pastoral Fiction* as a starting point, in addition to the co-existing relationship between FSP (during preliminary conversations the likelihood that everyone might approach the same artists was discussed as a possibility) a cohesion between the chosen artists was due.

Levels. To register as a level I initially think there must be a comparative ‘body’ above or below, thus creating levels or depth – the word implies a cannon. This goes back to what I was saying about roles in projects – the role of the curator with that of the artist and writer, critic and technical manager. It also ties into the politics of collaborations. The implication of levels within this project is investigatory, however there are distinct roles to be filled, which Five Storey Projects have pre-selected. Saying this, the project’s roles have crossed over initial boundaries; for instance Five Storey Projects member Ann Harezlak is now collaborating with her invited artist Patrick Coyle and Matthew Thompson, Patrick’s invited contributor, so in effect choosing herself to have a more artistic role in the project (this obviously changed the layout of the tentacles and planets in her section of the diagram). The levels in this project are placed at different points in time, in space or publication or as an impetus role to the project. The scenario is set up for investigation of the resulting role developments rather than to assign role.

Someone said to me last night- a music producer, that nobody listens to the end of tracks any more, such is the society of impatient info browsers. As a music artist you have to deliver to the public from every aspect and point in time on a track. Collaboration allows for production at this speed of knowledge access, 5 minds are faster than one; a plethora of activities can simultaneously be unraveling and interest in that at multiple points is still rewarding. Because of the lack of need to hear a whole track the mentioned music producer has stopped making ends on his artist’s tracks- he just stops them dead. Are we there yet?

To be continued.
