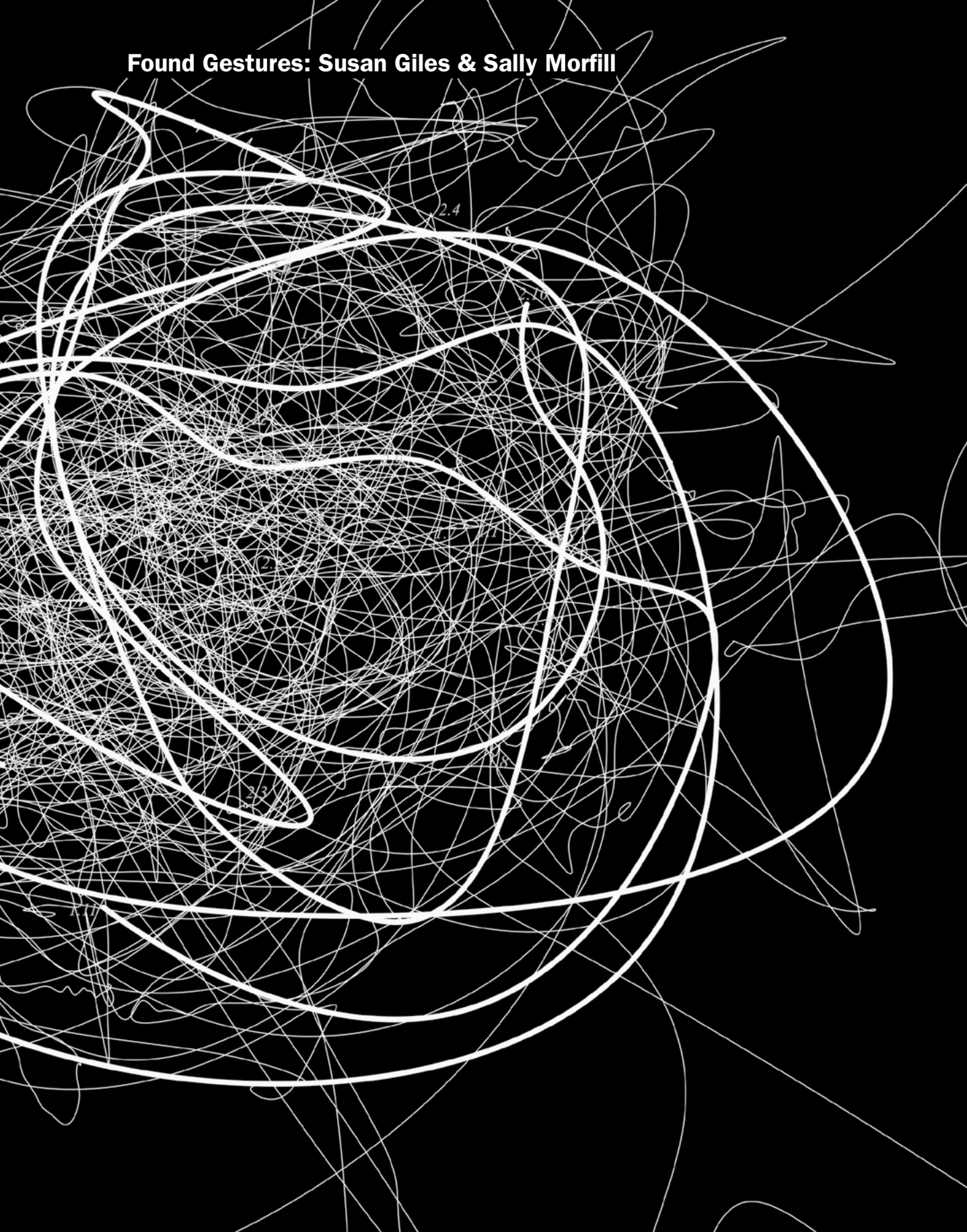


**Found Gestures: Susan Giles & Sally Morfill**



**Found Gestures: Susan Giles & Sally Morfill**



2.4

2

2.3

cover and  
inside cover

**Alex Schady speaks about Self-Service/Painting at Five Years, March 16th-April 15th, 2001** (detail)  
2019, inkjet print, 1000 x 600 mm

right

**Folayemi Wilson speaks about Jefferson Pinder's Onyx Odyssey at Hyde Park Art Center,  
November 8, 2015 – January 24, 2016** (installation view)  
2019, acrylic paint and adhesive vinyl, 40 x 60 inches

next page

**Ilgá Leimanis speaks about Melissa Manfull's Elemental Bliss at Five Years, June 17th-25th, 2017** (detail)  
2019, inkjet print, 1000 x 600 mm

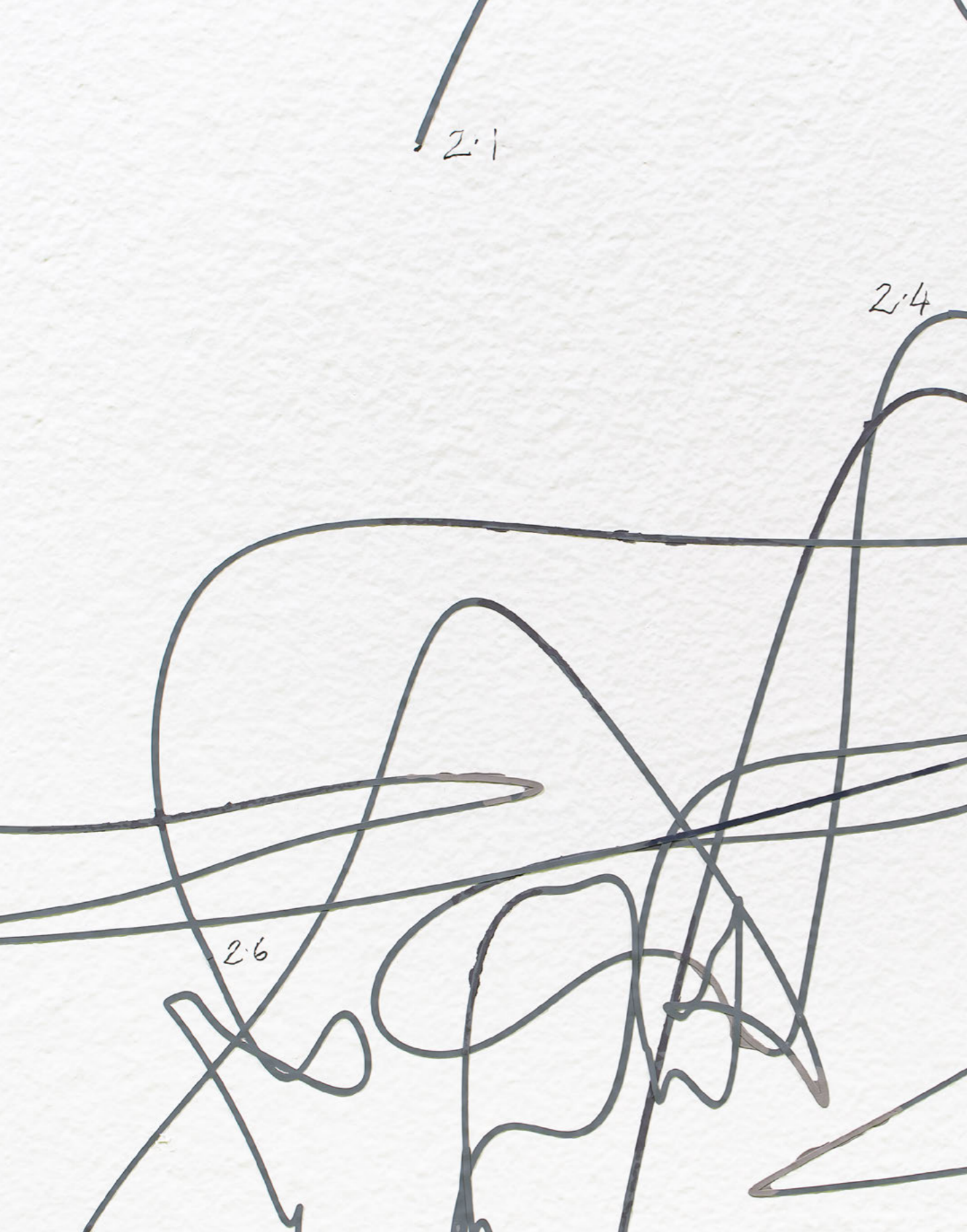




Found Gestures is a collaborative project by Chicago-based artist Susan Giles and Manchester-based artist Sally Morfill. Consisting of two artist residencies and exhibitions in two locations—Hyde Park Art Center, Chicago, and Five Years, London—the project reflects the artists' shared interest in the visual language of co-speech hand gestures. Each iteration begins with an engagement with an art space and its surrounding community in which participants are asked to describe past and present exhibitions. Participants' speech and gestures are recorded using audio and motion-capture technology, then made into physical, material traces of the conversations that took place. These *gestes trouvés* (found gestures) are presented in exhibitions in the spaces in which they were recorded. The power to shift perception is associated with the art historical *objet trouvé*, where found objects designed with a primary non-art function are placed within an art environment. Here, a series of *gestes trouvés*, as evidence of shifting perceptions, are appropriated and removed from their usual context, to provide the content for this work.

Over 100 feet of wall space in Hyde Park Art Center's Gallery 5 has been given over to a series of twenty drawings for Found Gestures (Chicago). At first sight, each work appears to resemble a gestural scribble directly on the wall. Some drawings are dense accumulations of line, and others are large-scale open webs. Each drawing is comprised of several plotter-cut and hand-painted adhesive vinyl line segments applied directly to the wall. While the segments cumulatively form a visually continuous line that follows the movement of the hand, each is numbered to represent its own discrete interval of time. Adjacent to each drawing is a wall-mounted document with a transcription of the speech that corresponds to the gesture. The speech is broken into numbered time intervals matching the words to their particular line segment in the drawing. Like a musical score, each number initiates a fixed time interval; however, within these intervals it is movement and speech that co-occur. The text, with its numbers, and the wall drawing, with its numbers, can be cross-referenced to create a fuller picture of each participant's perceptions.

This is a hybrid form of making that combines computer-aided manufacturing tools with the artistic gesture, and the digital processes used are challenged and coaxed to produce results that belie the mechanical gestures of the machine. In this work, the movement of speakers' hands is recorded in three-dimensions and delineated as they draw in air—a point on each palm extending to a line as speakers describe the experience of seeing memorable art works during Hyde Park Art Center's long history. The mass of acquired digital data can be materialised in a range of ways. For Found Gestures (Chicago), it has been collapsed into near 2-D to produce front view and top view drawings over the length of the gallery walls and floor.



above

**Fodayemi Wilson speaks about Jefferson Pinder's *Onyx Odyssey* at Hyde Park Art Center, November 8, 2015 – January 24, 2016** (detail)  
2019, acrylic paint and adhesive vinyl, 40 x 60 inches

left

**Kate Lorenz speaks about Kelly Kaczynski's *Olympus Manger* at Hyde Park Art Center, April 26 – July 6, 2008** (detail)  
2019, acrylic paint and adhesive vinyl, 18 x 76 inches, 15 x 50 inches and 6 x 24 inches

The sound of the human voice, according to Jacques Derrida 'lacks extension.' '[A]lthough it belongs to duration, sound never lasts long enough;'<sup>1</sup> the same is true of the gestures that synchronise with verbal expression. Alongside transcriptions of the spoken word, the works only temporarily preserve the brief moments of discourse from which they originated. They represent the slow drawing out of a moment of being, through an extended process of making that involves a chain of digital and material translations, and in the last instance they are removed from the wall leaving no trace.

For Found Gestures (London) gestures of participants in the Five Years community describing past projects and events are materialized both as 2D printed diagrammatic drawings, and as 3D printed sculptural forms. The diagrams include multiple viewpoints of the drawn gestural line, and are accompanied by transcriptions of the speech. The intrinsic relationship between these two elements, an exact duration, is made evident again through the numbering system that punctuates both the drawn lines and the lines of text. Within each tangled line of visualized movement a single line segment is emboldened, identifying the selection that that has been further translated into a 3D print. Like gesture itself, each object conveys something of the speaker's internal experience in an external, physical manner.

Hyde Park Art Center and Five Years, respectively located within the cultural landscapes of Chicago and London, are markedly different in terms of scale and structure; what they share in common is a position marginal to the commercial art world. Each has sustained itself as an on-going enterprise, collectively accumulating close to one hundred years of support for artists. Both have also accumulated substantial physical or digital archives as evidence of previous shows and events, and a selection of this documentation, corresponding to the works described in Found Gestures is presented. At Hyde Park the audience encounters a series of exhibition catalogs and brochures on a table within Gallery 5, and at Five Years printed invitation cards are displayed on a shelf at the entrance to the space. The communicated experience of the gallery-goer recorded for Found Gestures contributes to the documentary archive of previous shows in a new form. Each wall drawing, diagram or sculpture functions as a repository of information: both the recollections and remembered perceptions of each speaker, *and* their own movement data as they describe the remembered work.

Gesticulations that accompany speech are not *intended* gestures of drawing, however in this work, translated using line, they become *forms* of drawing. Recorded frames capture single points in space, and their accumulation extends to become meandering lines that make visible the relationship between movement and space. Thus drawing can be understood broadly in terms of movement and dimension—including everyday gesture. It can also, then, be understood as an expressive medium that need not be linked solely to artistic practices, but rather as a common ontology: drawing as a way of being in the world.

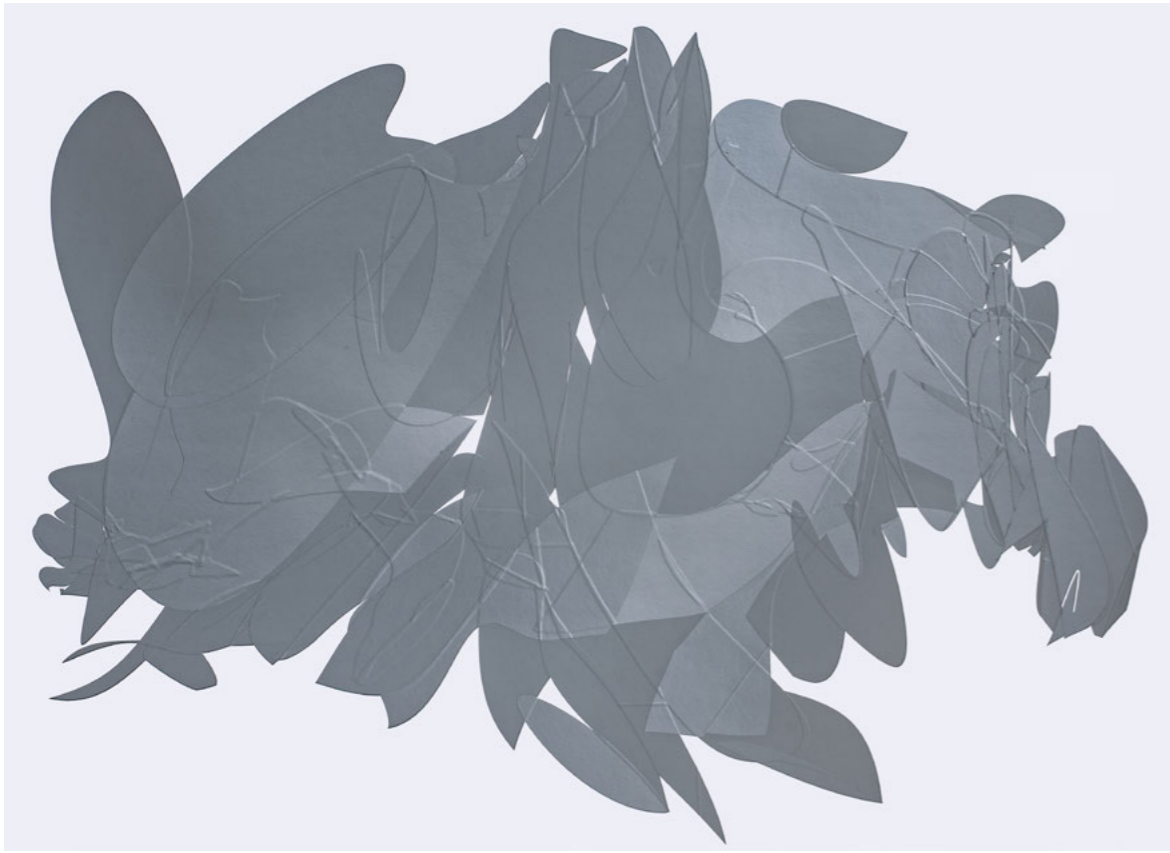
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1 Derrida, J. (1979) 'Scribble: (writing-power).' *Yale French Studies*, No.58 pp.117-147

right

**the exhibition was constantly changing (Alex)**  
2019, 3D printed PLA plastic, 240 x 200 x 200 mm





above

**Untitled (Space Between Gestures - Doug)**  
2019, adhesive vinyl on paper,  
22.5 x 30 inches

opposite page

**she painted this kind of game  
on the wall here (Ilga)**  
2019, 3D printed gypsum,  
340 x 50 x 190 mm

**we painted together (Louisa)**  
2019, 3D printed gypsum,  
290 x 220 x 90 mm

**feed back into each other (Mia)**  
2019, 3D printed PLA plastic,  
330 x 110 x 130 mm

**series of relationships (Michelle)**  
2019, 3D printed PLA plastic,  
300 x 120 x 230 mm

**the exhibition was constantly changing (Alex)**  
2019, 3D printed PLA plastic,  
240 x 200 x 200 mm

**you saw it growing slowly, the curtain actually  
went from right to left (Sally)**  
2019, 3D printed gypsum  
350 x 200 x 110mm



## Finding Gestures: Magdalena Moskalewicz

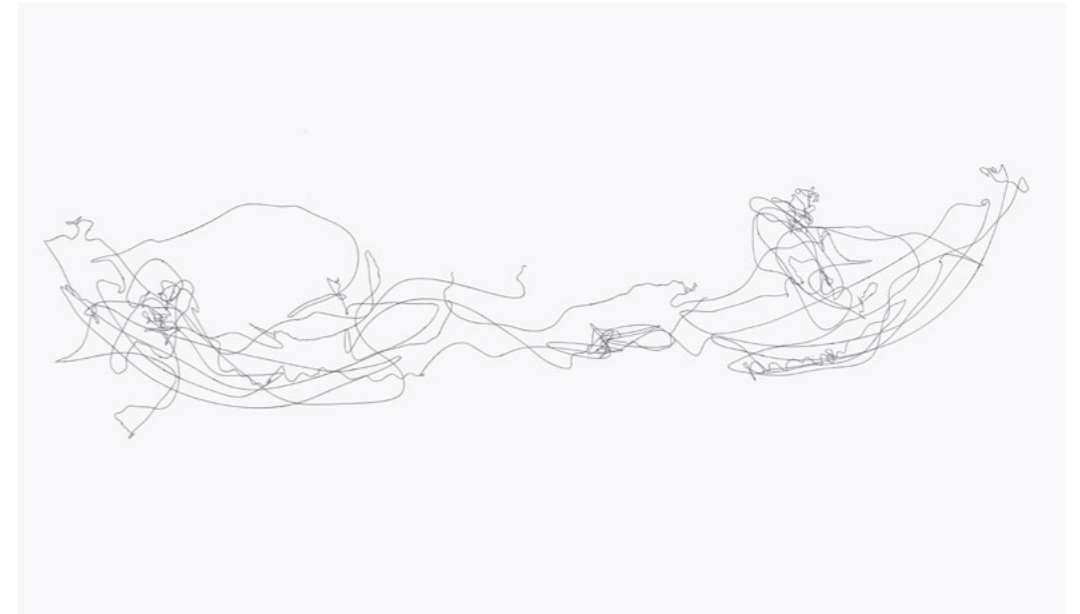
The fleeting movement of a gesturing hand is one that grounds communication firmly in the speaking body. The visual and spatial component of verbal communication, gesture reminds us that speech is not merely linguistic, but a corporal experience—just as perception is much more than a static eye linked to a disembodied brain. With hand movements naturally and only semi-consciously accompanying speech, gesturing is a way of thinking with and communicating through the body. By delineating physical space, a gesture provides a direct, if imperfect, connection to a body's memories of shapes, spaces, and environments. To attempt to grasp a gesture in all its spatial and temporal complexity is to seek access to that personal repository of past experiences, to the speaker's individual archive of bodily encounters.

Tracing and chronicling the passing motions of speaking person's hands is at the center of Susan Giles and Sally Morfill's project Found Gestures. This is the first collaboration of two artists who have been, individually, preoccupied with gestures for a while now. In Found Gestures, titled after the association with found objects, Giles and Morfill use digital technology to record gestures of multiple speakers and translate them into a series of vinyl-cut drawings, offering a non-verbal insight into people's spatial memories.

For Found Gestures at the Hyde Park Art Center, the artists created a three-dimensional digital trace of their interlocutors' gestures—recorded from

the center of the palm of their hands—and collapsed each into a flat diagram that was then cut from gray vinyl. These unique visual patterns were then adhered directly to the gallery walls and the floor. Since the speakers were asked specifically to recall the past exhibitions they saw—or rather, encountered—at the Hyde Park Art Center, each wall/floor piece relates to a particular show and is accompanied by the person's statement (in a written form). Sequential numbers added onto both the text and the drawing connect each hand movement back to a particular phrase. The focus on art shows, rather than other memories, provides Giles and Morfill with a subject matter that is both visual and spatial, and they think of Found Gestures as a particular, alternative archive of past exhibitions.

There is certain immediacy to the viewing of their drawings. They include traces of both hands and are to-scale, referring the viewer back to the physicality of a particular speaking body. One can see that the gestures—and thus also the recorded line—often mimic the spatial structure of the exhibition they describe (e.g. *Kate Lorenz speaks about Kelly Kaczynski's Olympus Manger at Hyde Park Art Center, April 26 – July 6, 2008*). Some of the movement is not intentional: like a man's hand idly swinging by his thigh creating a particular kind of all-entangled, circular line (*John Henley speaks about Artist Run Chicago at Hyde Park Art Center, May 10 – July 5, 2009*). In one case, a number of speakers discuss the same show; and the piece includes lines of multiple colors, each following the



top

***Kate Lorenz speaks about Kelly Kaczynski's Olympus Manger at Hyde Park Art Center, April 26 – July 6, 2008***

2019, acrylic paint and adhesive vinyl, 18 x 76 inches

bottom

***John Henley speaks about Artist Run Chicago at Hyde Park Art Center, May 10 – July 5, 2009***

2019, acrylic paint and adhesive vinyl, 24 x 23 inches



gestures of one person (*Molly Dunson, Ethan Larbi, Ashley Lazaro and Emanuel Wiley speak about Fodayemi Wilson's Dark Matter: Celestial Objects as Messengers of Love in These Troubled Times at Hyde Park Art Center, March 31 – July 14, 2019*).

No nomenclature exactly fits these particular, visual records of three-dimensional hand movements. A “drawing” seems to be the closest, but while a drawing is a direct trace of the hand of the artist—a gesture in itself—Giles and Morfill appropriate speech-related, spatial gestures of other people and transform them into a line. The application of the vinyl slivers onto the wall is a process that also involve a mobility of hands, but in a procedure very different to that of traditional drawing. The artists’ elaborate, not-so-immediate multi-stage process disrupts the immediacy of drawing as a gesture that constructs a line, creating a deferral. Thus, the authorship is also blurred. Is the talking subject the author? Even if they were not conscious of the drawing’s creation? Or are the authors still the artists, since they are the ones who provide the algorithmic framework and produce the final piece?

Giles and Morfill record and archive a bodily trace, a singular movement produced by a thought. The material result of their efforts, the vinyl line with a certain physicality, is reminiscent not so much of a drawing as of a subtle relief. Its delicate thickness reminds us that a gesture is where speech becomes sculptural.



above right

***Molly Dunson, Ethan Larbi, Ashley Lazaro and Emanuel Wiley speak about Fodayemi Wilson's Dark Matter: Celestial Objects as Messengers of Love in These Troubled Times at Hyde Park Art Center, March 31 – July 14, 2019***  
2019, acrylic paint and adhesive vinyl, 35 x 60 inches

·1 well... the piece was like... ·2 ok, so the big ·3 wooden sculpture in the middle reminded me of like, the sun, ·4 and then, I don't know, I thought there was a sense the planets ·5 like died or something, so ·6 they were just like all out of orbit ·7 just falling or broken or something. ·8 And pieces of them were scattered everywhere.

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·1 the structures made me feel a sense of sadness ·2 cuz everything is dark and liquidy... ·3 uh... um, ·4 the little big piece of sculpture thing reminded me of aliens, I don't know why... ·5 but, it gave it a sense of like somebody's there ·6 and I feel like they were looking at me... and the... ·7 planets reminded me of, you know, abandoned cities, or ·8 abandoned balls.

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·1 so, what I got from the ·2 gallery was that the noises ·3 that were ·4 being heard, you didn't know what ·5 kind of noise you were gonna hear next because it was ·6 not steady and it reminds me of the future ·7 where you don't know what's gonna happen... ·8 cos you question everything.

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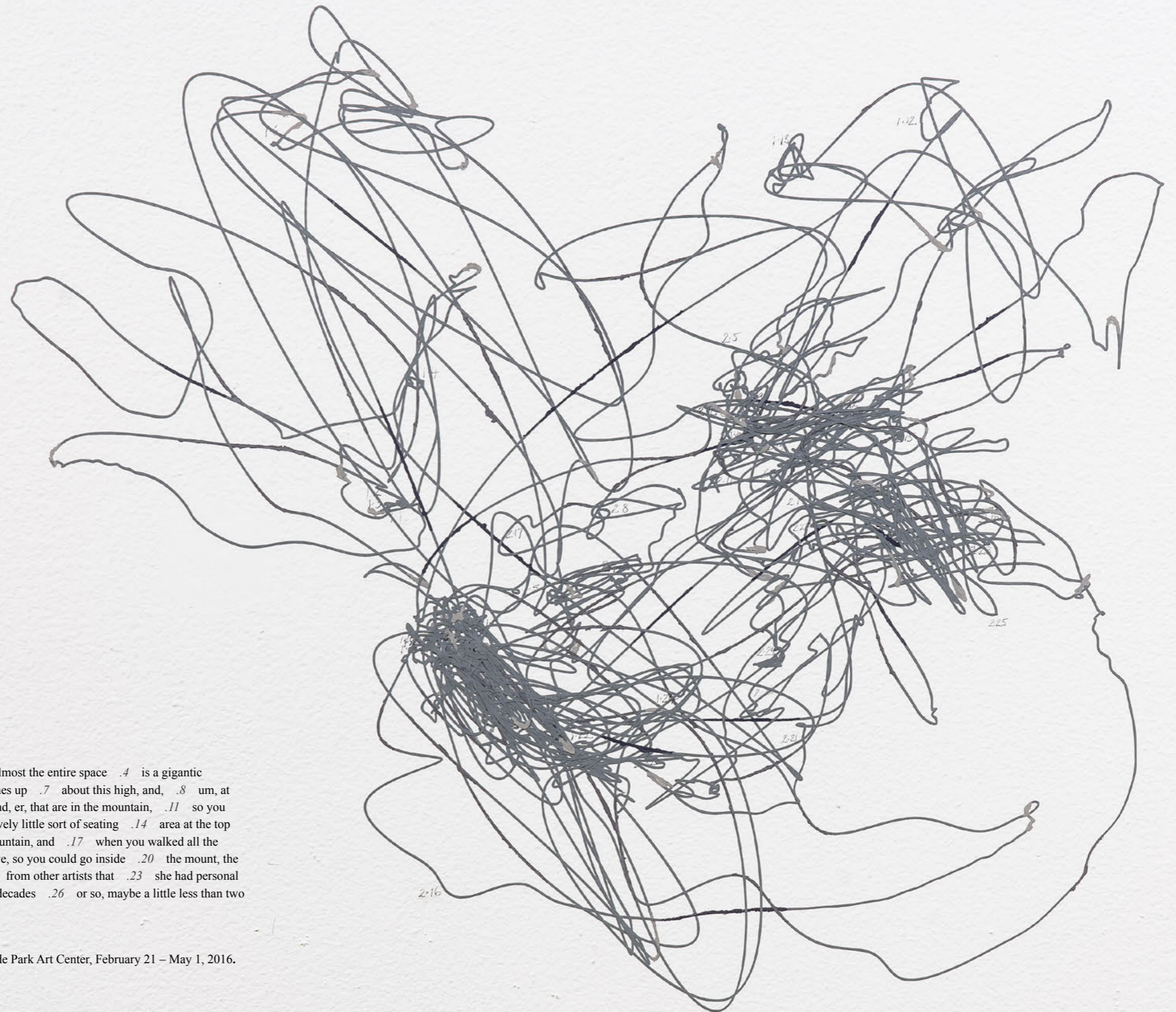
·1 Dark... Matter... you walk in... ·2 you see a dark room, with walls ·3 painted as... they appear as if they are glowing. You're ·4 confused, and you're confronted by eerie sounds... ·5 that you do not understand... Dark Matter ·6 is free for open interpretation, and ·7 it brought the viewer to think what space could ·8 or could not be... Dark Matter was a beautiful masterpiece.

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Molly Dunson, Ethan Larbi, Ashley Lazaro and Emanuel Wiley speak about Folayemi Wilson's *Dark Matter: Celestial Objects as Messengers of Love in These Troubled Times* at Hyde Park Art Center, March 31 – July 14, 2019.



Molly Dunson, Ethan Larbi, Ashley Lazaro and Emanuel Wiley speak about Folayemi Wilson's *Dark Matter: Celestial Objects as Messengers of Love in These Troubled Times* at Hyde Park Art Center, March 31 – July 14, 2019 (detail)  
2019, acrylic paint and adhesive vinyl, 35 x 60 inches



.1 so you walk into .2 the large exhibition space, .3 and almost the entire space .4 is a gigantic mountain. .5 So, if this is the ceiling, .6 um the mountain comes up .7 about this high, and, .8 um, at the very front of the .9 gallery space there's some stairs .10 and, er, that are in the mountain, .11 so you can actually walk up the .12 stairs, and there's this like .13 lovely little sort of seating .14 area at the top of the mountain .15 um, you can also walk around .16 the mountain, and .17 when you walked all the way around, you .18 could go inside, she made a little .19 cave, so you could go inside .20 the mount, the mountain inside this little .21 cave, and there was art work .22 from other artists that .23 she had personal relationships with, .24 um, from, you know, .25 the past two decades .26 or so, maybe a little less than two decades .27 that she had been in Chicago.

Tracy Taylor speaks about Sabina Ott's *who cares for the sky?* at Hyde Park Art Center, February 21 – May 1, 2016.

**Gesture into Sculpture: Some thoughts on a studio residency and exhibition by Sally Morfill and Susan Giles, at Five Years, London, June, 2019**

**Bob Dickinson**

Years ago, undergoing a short training course at the BBC, I sat in a tiny, dark radio studio, and began to recite a piece of script into a microphone, only to be stopped, mid-sentence, by the instructor. “Use your hands,” he told me, as I looked back, uncomprehending. “It doesn’t matter if the listener can’t see you. Just use gestures, the way you would in normal speech, and you’ll sound more convincing.”

It seems so simple. Think for instance about a one-to-one conversation. Face to face, you watch as well as speak, as message and description find expression using the ever-changing movement of muscle and flesh around the mouth, above the nose, around the eyes, furrowing and clearing the forehead. But accompanying these fleeting clues, and sometimes prefiguring them in time, the rest of the body also harnesses the task of communicating. The head nods, or shakes from side to side, the shoulders shrug, the arms extend and expand, and, with great detail, the hands and fingers describe a seemingly infinite variety of subtle indications and emphases, making physical journeys in empty space, and drawing abstract forms into the air. So, when you ask me a question, you might move, and, moving too, I will answer. With gestures I speak, enabling you to listen. Then, with gestures, you reply. And so the conversation goes on.

In our endless efforts to convey meaning, we are used to doing whatever our bodies, brains and voices will allow. And yet our gestures are almost instantly forgotten—employed and encountered

so often and so instantly superseded by other gestures, in the constant flow of the body’s interactions with what exists outside it, that they become, somehow, oddly invisible. But gestures are not just limited to the world of face-to-face interaction, despite the fact that, over time, certain gestures have become formalised into a specialised form of communication, like sign language.

People like you, reading this, and me, writing it, are perhaps only half aware of the extent to which our physical potential to use gestures in communication has, over millennia, merged into the cultural devices of text, the plastic as well as the performing arts, and many and various media forms. Arguments among language theorists vary, but the physical task I am engaged in when I am writing this has, I think, many complicated connections with the gesture.

Gestures seem to surround each one of us, ever mutating and disappearing, ever regenerating. Italian philosopher Giorgio Agamben has written how gesture neither “makes” anything or “acts” for itself but “carries on” as if endured or supported by the individual. He has also compared the gesture to a “gag,” in the sense of an actor’s humorous improvisation as well as to a hindrance to speech.<sup>1</sup> I feel I can’t be the only person who has felt the need to gesticulate wildly, on occasion, before being able to get the right words out—but am I in some ways following some kind of pre-ordained code? Scholars of performance studies have debated this. But gesture, for Agamben, is what he calls a “means without end” and as such contains

potentiality the US writer, Juana María Rodríguez thinks “suggests an embodied form of political action that signals a futurity, even if it refuses its arrival.”<sup>2</sup>

So, what might be learned if we could catch a few of these transitory, temporary actions, and study them, examining them as forms? Artists Sally Morfill and Susan Giles have been working together to produce just such objects.

“Gestures are where language becomes sculptural,” Giles says. Since meeting and collaborating, the artists have produced two shows together, one at the Hyde Park Art Centre, Chicago, the city where Giles, a sculptor, is based, and the other in Five Years in London, whose membership includes Sally Morfill, a cross-disciplinary artist and lecturer based at Manchester School of Art. Both shows were site-specific and site-responsive, presenting an “alternative archive” that has, in Giles’ words, been “mediated by memory”. The gesture-artworks that made up these shows sprang from a series of interviews with regular visitors and supporters who had been asked questions about memorable exhibitions at each respective gallery. These interviews, monitored and filmed, yielded successions of gestures from which a select few were transformed, using a method of 3-D printing that puts into solid form the hand gestures made by speakers as they talked. Sometimes the gestures were produced by the hands working as a pair, and sometimes gestures were produced by one hand acting alone. But what we end up seeing are gestures that have been converted into three dimensional chronologies.

The information enabling the 3D printing to take place originated in a series of motion capture sessions. For both the Chicago and London shows, Morfill and Giles have been using an adapted Kinect Sensor to register motion in three dimensions, tracking a series of single points on an interviewee’s hand (at the index finger, the thumb and the palm), enabling what they describe as “topographic x-y-z data points” to map movements, that can be traced out as a line. The artists liken this to a “musical score” of segments of time during which gestures accompanied spoken recollection.

In the case of the London exhibition, each drawing was exhibited near the sculpture that sprang from it, this drawing also including a transcript of the section from the interview containing the moments when the sculpture-generating gesture had happened. The lines creating the drawing were also marked with a series of numbers recording its chronology, giving it movement and life. Due to the sheer amount of data the technique collects, the artists set the Kinect to capture relatively short periods of time, then select the most appropriate sections to generate sculptures perhaps only covering the length of one or two short phrases. Within the interviewee’s greater attempt to impart meaning, that might sound tiny. But, as the resulting sculptures proved, a huge amount of expression and movement went into the gestures that gave birth to them.

Visiting the show at Five Years, however, I was struck immediately by the sense of strength conveyed in every sculpture, which had a lot to do with the way each one resembled a particularly incisive, forceful kind of drawing in three dimensions. The “line”, however, of which each sculptures consists, is not so much like a wire or a piece of string than what the artists call a “ribbon”, whose width varies. This, as the artists explained to me, is because of the way the Kinect records the changing proximity of the points being mapped – for instance the relationship between the palm and the thumb, or the palm and the index finger - thus making the resulting ribbon widen and narrow. But the complexity of each sculpture remains incredibly varied. I tried to copy one section of a ribbon into my notebook: it was almost impossible to represent, freehand, in two dimensions.

There are different categories of gestures—identified within the field of gesture studies by terms such as “locating gestures” (which indicate position in relation to space) “beat gestures” (emphasising a point, perhaps, or representing the significance of something rhythmically and simultaneously expressed in words), and “iconic gestures” (illustrating what is being stated, and therefore closely related to language). However, what I saw on show in London consisted of sculptures that often combined many expressive elements: again, the sheer complexity of each gesture was striking.

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1 Agamben, G. (2000) *Means Without End: Notes on Politics*. Minneapolis, London: University of Minnesota Press.

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2 Rodríguez, J.M. (2014) *Sexual Futures, Queer Gestures, and Other Latina Longings*. New York; New York University Press.



*Found Gestures (London)*  
Installation view, Five Years, London



As I walked around the sunlit space at Five Years, part of the Bomb Factory arts centre in Archway, I was able not only to see the shapes of these gestures made solid, but also to pick them up, feel their surfaces and inner depths, and to notice their weight. The fact that the viewer is encouraged to touch the art makes a big difference, despite the common perception (frequently enforced by galleries) that to do so is inappropriate. Even if these sculptures are damaged, they can in fact be replaced because they are “printable”—due to the fact that they originate from data.

At Five Years, I studied closely the print-outs of the drawings recording the short interview extract from which each gesture had been chosen. Nearby, the relevant gesture-sculpture was displayed on a horseshoe-shaped display surface, enabling viewers to line up each sculpture with its originating drawing on a wall nearby. Some of the speakers, whose gestures had become sculptures, were themselves artists, more than familiar with the long-term output of Five Years. So, as Morfill told me, “They’ve got investment in it, same as at Hyde Park. The people who wanted to talk were immersed in the community.” As for the way these interviewees were questioned, she added, “We were asking people to describe rather than critique—it’s a verbal translation of that experience.”

These interview extracts include pauses, “ums” and “ers,” and many of the little linguistic cul-de-sacs that anyone might set off along, while talking thoughtfully and intensely, before changing their mind and starting again, and taking a slightly different route. Some sentences are serpentine. Morfill described how not every moment resulted in fully generating a gesture, going on to ask, while indicating the sculptures themselves, “Where does the thing sit in among all these perceptions?” That, I thought, was an interesting question. The sculptures may spring from gestures, and the gestures may accompany or even cause the utterance of words, but without a doubt, the sculptures remain unique objects, each possessing an identity and a life of its own.

Relating the sculptures to the drawings and interview extracts on the walls, Giles told me, “There is a potential for the sculptures to be perceived as abstract. That’s why it’s important to go inside the diagrams with the speech.” What the viewer is looking at and examining, therefore, is, as Morfill expressed it, a “Physical artefact of something someone was trying to bring forth,” adding, “We were thinking of what they were saying that might be the essence.”

Given the gesture’s importance in constantly reminding us of what Agamben calls its “means without ends”, it became even more important to me, during my visit to Five Years, to think about the fact that every interview behind each gesture-sculpture, presented here, and every adhesive vinyl drawing exhibited at Hyde Park, Chicago, had focused specifically on *artworks and exhibitions* shown previously in those respective galleries. Morfill and Giles’ gesture artworks bring together art, memory and the relationality between visitor and artwork as well as between artwork and surrounding space, in a way that parallels the work of the critical writer. The critical writer has to direct their thoughts and memories of artworks and exhibitions towards the act of writing, shaping their words in accordance with the stylistic expectations of a particular publication and readership. But anyone taking part in an interview about their recollections of an artwork they consider memorable or personally significant, in a space they also know well, will also rely on words, words that are aided and strengthened by the production of bodily gesture—as I realised when I looked carefully at the artists’ work at Five Years.

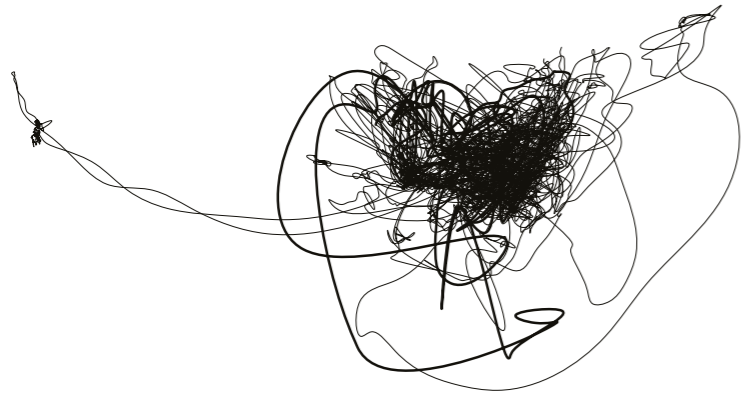
Each sculpture is given a title that quotes the phrase spoken by the interviewee during the making of the relevant gesture. In the case of one, entitled “It was this one hour relentless slotting between things,” the gesture-ribbon seems to have broken up or branched out into what Morfill calls a “knotty space.” In an effort to find out what was going on to make the gesture so complex, so “knotty”, it was worth looking closely at its corresponding, computer-aided

left

***it was this one hour relentless slotting between things (Edward)***  
2019, 3D printed PLA plastic, 240 x 220 x 135 mm

next page

***Edward Dorrian speaks about Yes. Yes. I Know. Free School. I Know. at Five Years, April 25th-May 10th, 2009*** (details)  
2019, inkjet print, 1000 x 600 mm



Right



Top



.1 My dominant memory... or my recurring one, is I think going back .2 to Yes. Yes. I Know. Free School. I Know. um, and it's this... .3 I think it was the space between things. There was a whole series of performances, one of them being Michael's, and .4 **it was this one hour relentless slotting between things.** .5 And it was this, but the thing that... I wish to remember, that comes back, is this thing between... .6 between performances, where people were half finished, and people were coming in, and they were trying to size up the .7 room, trying to figure out where they should be, and wondering whether they were going to... how they were going to fit in with this... so it was just like one changing room, .8 no backstage, no other area, and this kind of... it is... this .9 between... between performances where it becomes superimposed on each... each .10 one. And that's something that I'm... that's, that's quite insightful... something that I kinda .11 wanted to project into other kinds of performances. And it's the... the little door that you have to come through, .12 go round, no place for an audience, the audience is actually inside the... .13 there's no separation between the audience because the only people that were there were people participating...

*Edward Dorrian speaks about Yes. Yes. I Know. Free School. I Know. at Five Years, April 25th - May 10th, 2009*

drawing, and the words surrounding it that contextualised the gesture-producing phrase behind the sculpture's title. In this case, the speaker, Edward Dorrian, was talking about Yes. Yes. I Know. Free School. I Know.—a collective show co-organised with Ana Čavić, Renee O'Drobinak, and Claire Nichols, which took place in 2009. "My dominant memory," he starts saying, "or my recurring one, is I think going back to Yes. Yes. I Know. Free School. I Know. um, and it's this... I think it was the space between things. There was a whole series of performances, one of them being Michael's, and it was this one hour relentless slotting between things... And it was this, but the thing that... I wish to remember, that comes back, is this thing between... between performances, where people were half finished and people were coming in, and they were trying to size up the room, trying to figure out where they should be, and wondering whether they were going to... how they were going to fit in with this..."

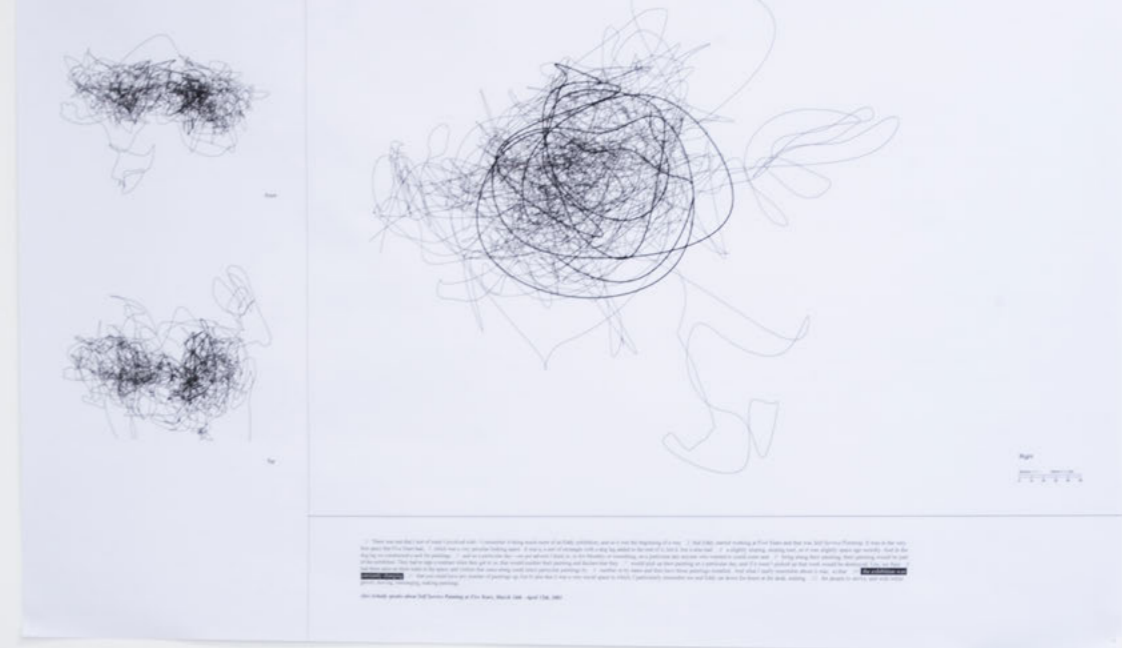
The quote continues, but we can sense from this extract how the speaker goes to great lengths, expressively and emotionally, to talk about the importance of this memory as well as what it consisted of, structurally and spatially. And of course, it is a memory about movement as well as stasis, uncertainty as well as certainty. Interestingly, also, the phrase that produced the gesture comes before the explanatory detail, which is where we read about the meaning behind the memory he wants to talk about. The gesture-gestating phrase that the sculpture embodies so effectively is a bit like a trigger for the rest of the statement, and it is "knotty",

perhaps, because the gesture-making expressed the way the speaker was scrambling to bring his memories and his thoughts about meaning together.

Sally Morfill and Susan Giles' artworks are about the way people understand and remember art, and why art means something to people. They reflect complex mental processes that build up, one over the other. Their sculptures also record the way the body – yours or mine – in its encounter with art, also becomes so much a part of internalising the experience that it also has to be involved in externalising it. The sculptures also suggest that the "layered" nature of our individual understanding of art affects the way we go about that externalising. The layers of the digitally printed sculptures echo the layering of individual experience, in which wholeness consists of depth as well as surface, and everything in between. As Morfill says, gesturing with her hands, "Storytelling keeps art alive."

The next stage of this process perhaps could investigate the gestures that might be made to accompany the thoughts and memories of anyone who might have seen Morfill and Giles' gesture-based artworks at Five Years or in Chicago. Elusive gestures, drawings in the air, captured, made solid, and then explained by new, equally elusive gestures.

I could explain, and I daresay I would make gestures as I went along, but instead, I have written this.



right

**the exhibition was constantly changing (Alex)**

2019, 3D printed PLA plastic, 240 x 200 x 200 mm

**Alex Schady speaks about Self-Service/Painting at Five Years, March 16th-April 15th, 2001**

2019, inkjet print, 1000 x 600 mm





above

**he invited us all to have a... um... drawing class (Ana)**  
2019, 3D printed gypsum, 320 x 230 x 80mm

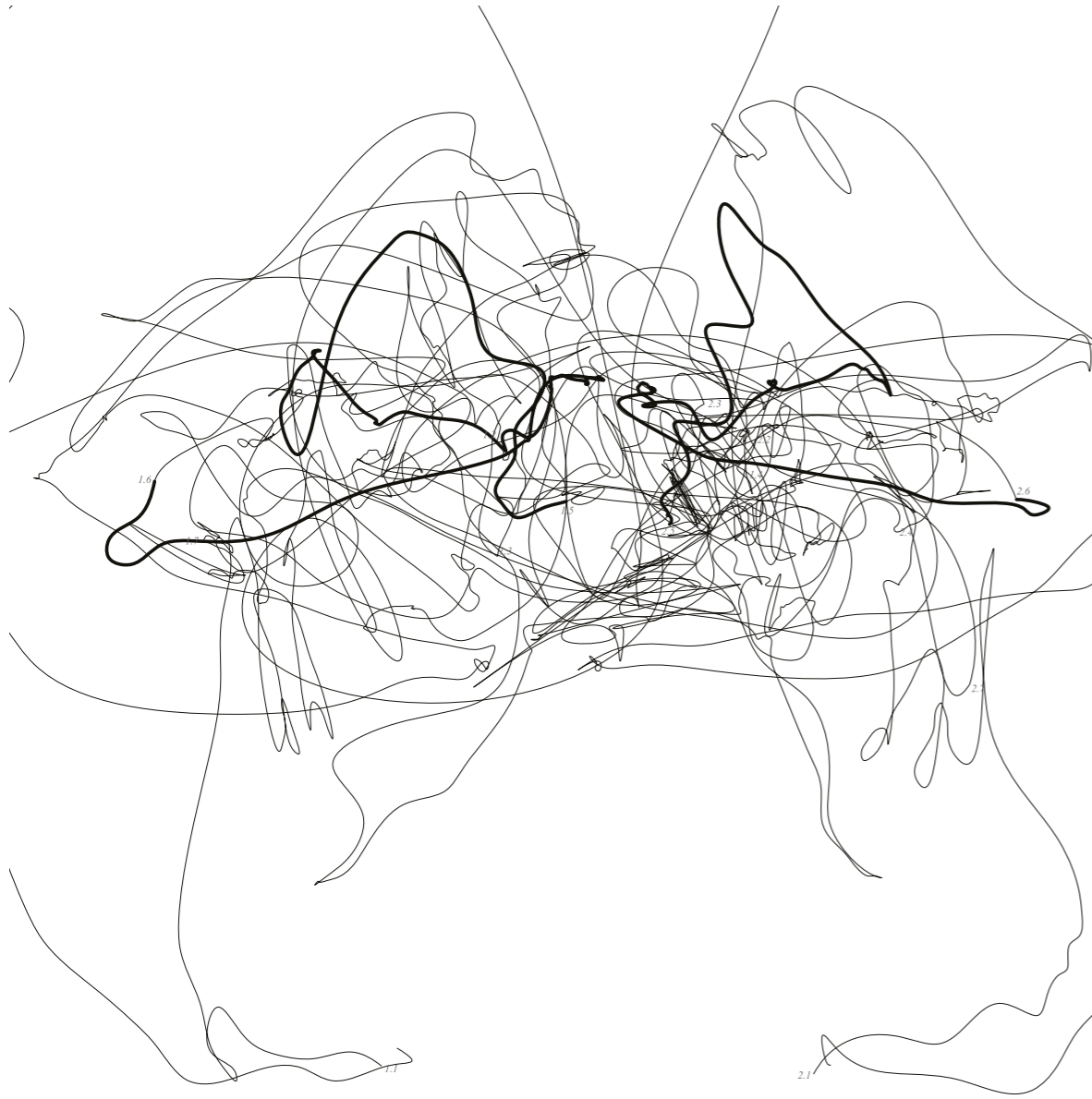
right

**Ana Čavić speaks about Michael Curran's All of Me (an autobiographical life class) in Yes. Yes. I Know. Free School. I Know. at Five Years, April 25th-May 10th, 2009 (detail)**  
2019, inkjet print, 1000 x 600 mm



.1 So, the most memorable performance I ever witnessed, probably in my life, but it happened at Five Years, was .2 Michael Curran's beautiful performance as both artist and model, um, where .3 he invited us all .4 to have a... um... drawing class; .5 a drawing session that was led by him. He was entirely in the nude—it was a life drawing class—but what was really peculiar about it was the way .6 he played with the nudity, and er, gave himself a very active role, um... One .7 of the most memorable moments was definitely when he put a giant shell, um, in between his thighs and danced... .8 like so... and he was trying to assume the pose of the, um, Birth of .9 Venus from Boticelli; and he absolutely did that. Um, so, in that process, .10 we were all frantically drawing, um, trying to capture all the different roles and poses that he was, .11 um, making from art history, and at the same time he was telling us about um .12 beautiful stories from his life-modelling days, um when he used to model at Central St Martins and also Chelsea .13 School of Art, and he really focused actually, I remember, on the pain of the model and he wanted to highlight .14 the bodily pain, um that produces such beauty... um... and wonder.

**Ana Čavić speaks about Michael Curran's All of Me (an autobiographical life class) in Yes. Yes. I Know. Free School. I Know. at Five Years, April 25th - May 10th, 2009**



.1 The show I want to talk about, it happened in Underwood Street, a long time ago, um, and there's a moment, .2 er, where the show is recorded—time space get registered, and our bodies, .3 distance, movements get registered—then there's this documentation that is later on played .4 so we can see excerpts. But .5 **something happened, which is this apparition of Douglas Park**. .6 So Douglas Park is wearing a raincoat and is like reading, like some .7 books that are on the top of the table, and suddenly you don't see him any more, and you just see 'puff!'

*Esther Planas speaks about Drop Out at Five Years, May 4th - June 3rd, 2001*

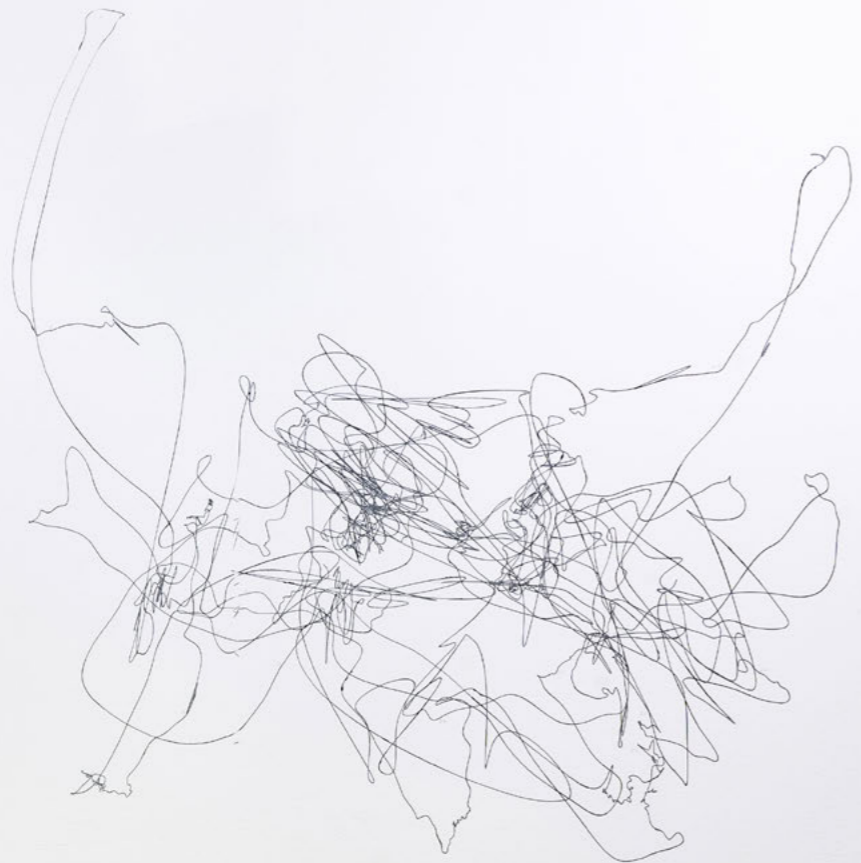


above

**something happened, which is this apparition of Douglas Park (Esther)**  
2019, 3D printed gypsum, 380 x 140 x 90mm

left

**Esther Planas speaks about Drop Out at Five Years, May 4th-June 3rd, 2001** (detail)  
2019, inkjet print, 1000 x 600 mm



### Writers' Biographies

**Magdalena Moskalewicz** PhD is an art historian, curator, and editor based in Chicago, where she teaches at the School of the Art Institute of Chicago. Her academic research mostly spans the art of the 1950s, 60s and 70s, often in the former Eastern Europe, while her curatorial projects engage in collaborations with living artists, examining the postsocialist condition and its parallels with postcoloniality.  
[www.magdalenasoskalewicz.com](http://www.magdalenasoskalewicz.com)

**Bob Dickinson** has a background in journalism. He is a regular contributor to art journals including Art Monthly, the Double Negative, Corridor 8 and a-n News. Previously he worked as a producer for BBC Radios 1, 2 and 4, and at Granada Television, BBC Television and Channel 4. His MPhil dissertation, completed at MMU, looked at the history of the alternative press in the north of England, and his PhD research at Manchester School of Art, examines Critical Writing's relationship with Contemporary Art in the Northern regeneration economy.

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Mia Taylor

We are also indebted to staff at Print City, Manchester Metropolitan University, for their support with the fabrication of the 3D printed sculptures for Found Gestures (London).

left

**Rodrigo Lara Zendejas speaks about La Paz at Hyde Park Art Center,  
April 3 – July 17, 2016**

2019, acrylic paint and adhesive vinyl, 57 x 58.5 inches and 23.5 x 47 inches

# Hyde Park **ART**CENTER

5020 S. Cornell Avenue, Chicago, IL 60525 USA | [hydeparkart.org](http://hydeparkart.org)

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Found Gestures: Susan Giles & Sally Morfill

Hyde Park Art Center, Chicago, 14 April–12 May 2019

Five Years, London, 6–21 June 2019

Hyde Park Art Center is a hub for contemporary arts in Chicago, serving as a gathering and production space for artists and the broader community to cultivate ideas, impact social change, and connect through expanded networks. The Art Center functions as an amplifier for today and tomorrow's creative voices, providing the space to make, see, learn about, and engage art with freedom. The Art Center is funded in part by: Allstate Insurance Company; Alphawood Foundation; Andy Warhol Foundation for Visual Arts; The Chicago Community Trust; City of Chicago Department of Cultural Affairs & Special Events; Crown Family Philanthropies; Epstein Family Foundation; Illinois Arts Council Agency; John D. & Catherine T. MacArthur Foundation; The Joyce Foundation; Lloyd A. Fry Foundation; Polk Bros. Foundation; PPM America & Jackson National Life Insurance Company; Reva & David Logan Foundation; Smart Family Foundation, Inc.; and the generosity of its members and people like you.

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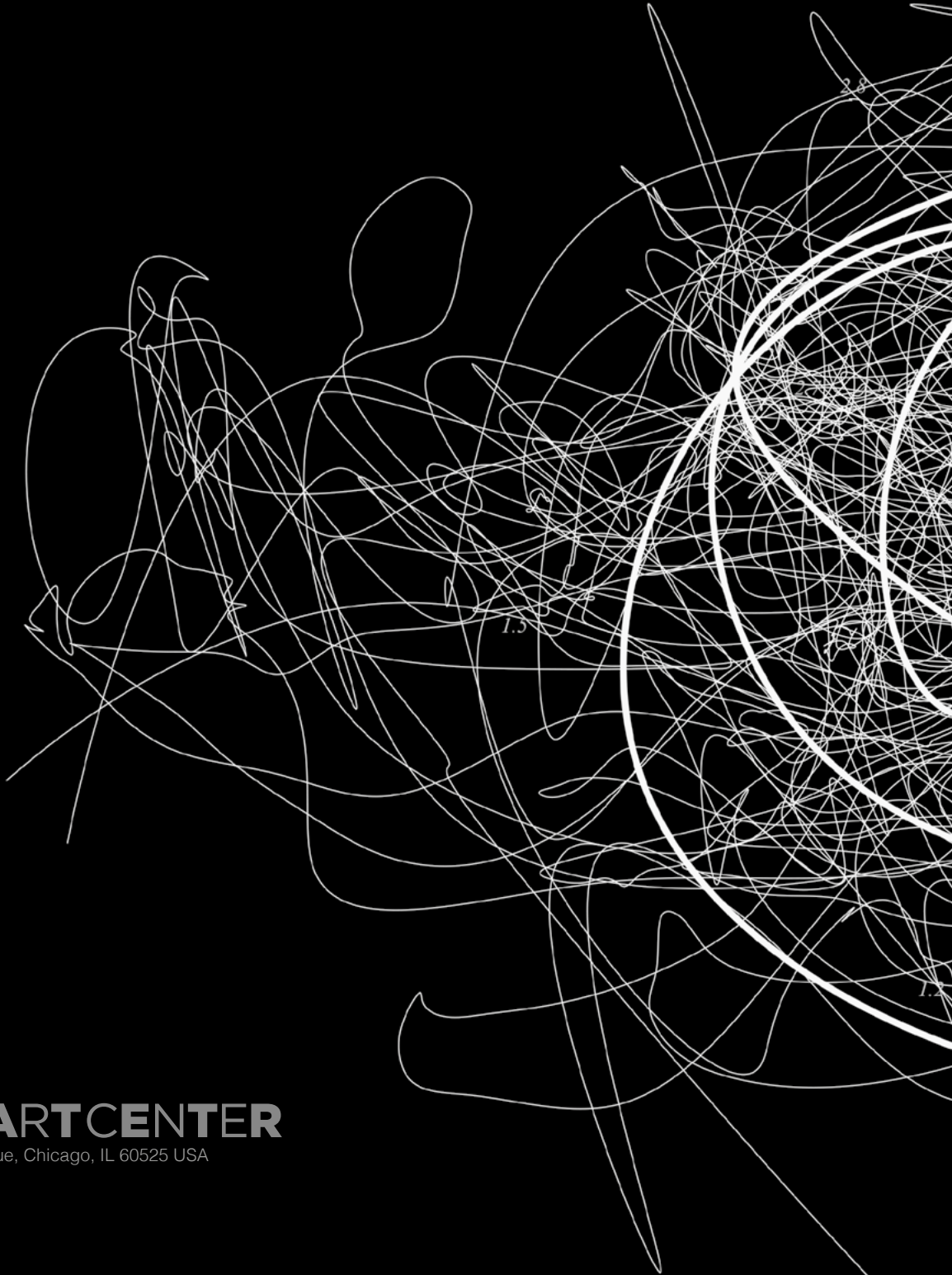
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Lori E. Lightfoot  
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Department of Cultural  
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