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Introducing a body of practice is complex and ultimately becomes hurried and highly edited when there is a new frame of reference to focus upon. The language that has built through the collaborative practice of hedsor/sorhed has become known and embedded but needs to be reframed and negotiated differently in terms of this research.

The complexities of the objects that have been developed are rooted deeply within a dialogic approach to learning and interpretation but are inherently tied to the context and intentions of the commissioning institution. This research is not an historical account or dissemination of a developed practice but the practice is seen as the springboard into the research. They are knitted together and complicit so therefore a reframing method needs to be identified for clarity.

In 2010 we were (sorhed) invited to create a collection of objects that referred to and referenced the permanent collection at the SCVA. Whilst we were very familiar with the experience of working with a collection in order to create a series of objects the criteria in this case was different. The collection was to form an exhibition experience rather than a body of objects for long standing use for the gallery within learning.

The collection within the gallery is specific heavily referenced and known. We were able to map and identify areas of focus within the collection to inform our work. The particular mapping and research that we developed through our practice can be referenced at www.sorhed.com but for purposes of this writing elements may be described more generally.

The objects as with all that we create could be handled, touched, moved and used as starting points, compasses and conduits to the SCVA collection. Whilst this was a significant project that showed objects specifically made for the SCVA there were also objects created by hedsor/sorhed for other museums and galleries since 2003 that were exhibited alongside within the space. We developed an accompanying symposium 'Object Dialogues; creative interventions and interpretations'. This particular collection of objects generated much interaction and dialogue over the duration of the show with groups and individual using the objects.

This project is one example of an interpretative artistic practice that sorhed has been involved and since 2010 we have worked within many museums and galleries and the objects created have shifted and adapted as criteria, context and briefs have developed. Therefore the objects referenced here are not seen as exemplars of the practice but are an example of objects made. You could argue they can be seen as a standard

It should be made clear that the focus on these objects that were made 6 years ago is particular and significant. Whereas all the objects commissioned belong to the galleries or museums that they were created for this SCVA

collection does not belong to the gallery. This is the only collection from over 200 objects made that refers to a space but is not housed within it. These SCVA objects had a small timeframe of existence and use; they were only used extensively within the duration of the exhibition itself. Therefore their usage has differed greatly from other collections of sorted objects that once commissioned are housed within their institutions and utilized by learning teams.

This research project aims to use this collection of objects to ask specific questions about exchange, encounter, materiality and pedagogy. Whilst all these words are used extensively within the practice of sorted this project will specifically focus on the particulars that occur when these objects are viewed, handled and used within the SCVA by a new group of individuals. This group is made up of people within learning and/or art and design. They are students, teachers, gallery educators, lecturers and artists.