

MUSCLE WIRE

Introduction

MUSCLE WIRE was Gerald Moore Gallery's spring 2017 commission. A process driven project, it consisted of a research-led residency and exhibition involving two contemporary artists and a diverse group of A Level students from three south London schools.

For one month, Amy Ash and Emma Finn worked alongside fourteen dedicated young people, using Gerald Moore Gallery as their studio space. Together, they carried out collaborative action-based research related to the future of memory. The artists were brought together by a shared interest in humankind's ever-evolving relationship with information gathering and storage. The young people involved in MUSCLE WIRE were selected from the diverse communities of Eltham College, Erith School and Thomas Tallis School.

Amy Ash's practice moves between curatorial projects, teaching and learning, installation, and other forms of making. Ash's work aims to reveal the staging behind the construction and regeneration of personal and cultural cosmologies through explorations of contiguity and situated knowledge.

Using moving image and narrative, Emma Finn aims to transport viewers to uncomfortable places that sit between reality and invention. Marrying hi-fi with lo-fi techniques, she constructs worlds where multiple planes operate independently of one another, reflecting how technology allows us to create our own private heterotopias, as we attempt to communicate with one another.

MUSCLE WIRE aimed to offer an alternative to traditional learning environments by inviting a group of young people to work alongside artists, both leading and assisting in the research generated. Working toward a common goal, the project strived to develop a shared trust in the value of collaboration and the emergent creative process.

In keeping with the gallery's mandate to operate as a space which considers new approaches to learning, the MUSCLE WIRE commission is a space where regular educational hierarchies are dismantled.

Megan Abbs

Bella Biddle

Naomi Blackman

Kaitlyn Boxall

Izzy Fletcher

Nisha Giri

Gala Hales

Peter Harpin

Maddie Harris

Alex Jones

Sarah King

Charlotte Marsh

Lydia Middleton

Lily Page



*What we see changes what we know.
What we know changes what we see.*

FORMAT SHIFTING

"The aggregate of all human physical and mental effort used in creation of goods and services.

Labour is a primary factor of production."

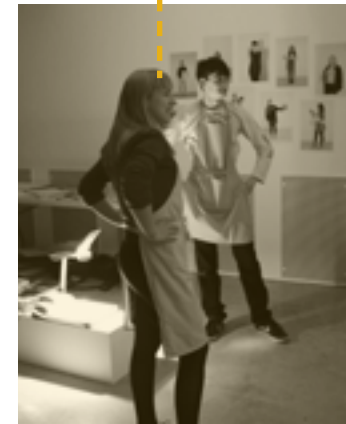
In the morning, every morning, we wake at 5:45 am. It is dark. We stumble out of bed and step lightly down the stairs, dazed but purposeful. We fill the kettle, shovel aromatic dust into the cafetière and wait. Once boiled the water is added to the dust, fuel to start the day.

With this early morning routine we might be a farmer, a miner, a builder; and indeed we are all three.

We farm heritage breeds; ideas that have nearly been given up on. Carefully, we tend to breeds which seem trivial to a modern world whose idea of production has little to do with labour.

We dig, alongside a team of miners. Together we grasp and grab at the earth beneath our feet to dismantle what is taken for granted, disrupting the ground and landing us all on equal footing. Each move hopes to excavate a valuable message amidst the rubble.

We work with others to build new forms and structures alongside and between the buildings we call home. Together we work from the ground up layer upon layer—we lift, we balance, we spot you until you're steady; then you lift, you balance, you spot us until we're steady. With every layer our understanding is stronger; with every layer we learn more about our relationship to the other structures in view. We do not design these buildings, but bring ourselves to the collective and together interpret the foundations to build meaning from them.



MUSCLE WIRE

Workshops

Throughout the course of the residency, we carried out four structured workshops for the full group of participants and also maintained open studio hours for anyone interested in dropping in. Our approach was simple: to facilitate a collaborative call and answer of research and interrogation into our subject matter. The workshop series was one which valued the emergent creative process, both in relation to pedagogical approach and research/making. Workshops were structured enough for a foundation to be laid each week, but open enough for the direction to shift based on the interests of those involved.

In the first week, we presented our research on future memory to the group to see where it would take them—what connections do they draw to and from the images and texts they are given? What is of interest and what is overlooked?

Based on what students were drawn to, we constructed the following week's tasks and so on. Each workshop became a dialogue, which, layered over what came before, built a new language of learning and experimentation.

It's also important to note that we participated in every activity, in our aprons, as part of the group.



MUSCLE WIRE Workshops

WEEK ONE

To begin, we were prompted to write down our earliest memory, including any and all sensory details we could recall. The 16 of us were paired off and we swapped memories. We then tried to construct a prop or costume for our partner to hold or wear based on our interpretation of their written memory.

For example:

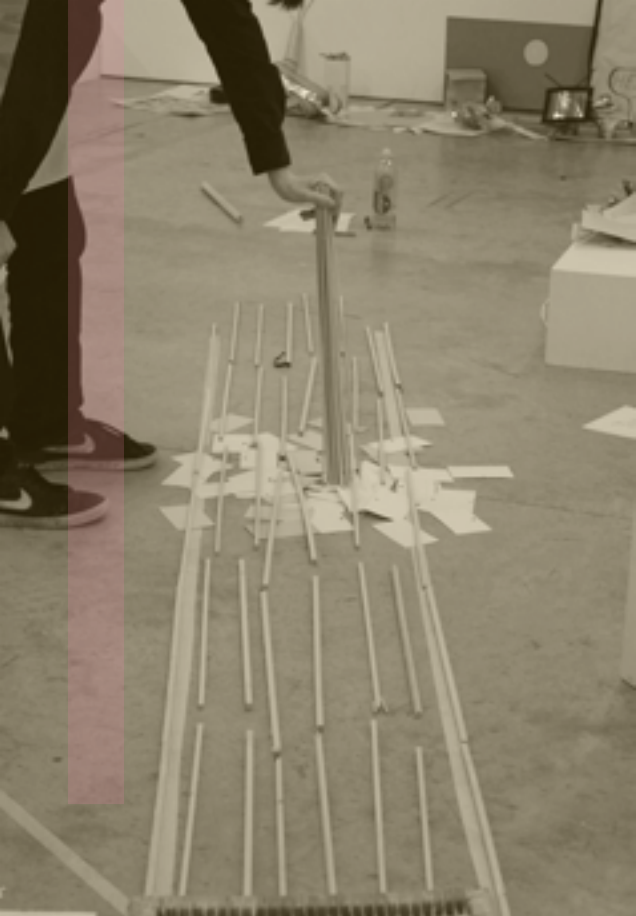
Peter's memory- he was a baby in a pram and he remembers the smell of the large garden bush on his street.

Emma's memory- she was a child at the circus and remembers the smell of the popcorn and the camels colour.



Everyone was divided up into groups, and each group assigned a colour: pink, pebble, orange and green. Students wore aprons of their hue and each group was given a different collection of items. The items appeared random but each group had a different emphasis; shape-memory alloy, rehearsal, scaffolding, string figures. Each group was also given an envelope of reading and image materials and ultimately their task was to create something based on what they had to work with.





The orange aprons made a stop-motion video of a ladder laying on the floor but to those around them it resembled a train track. Then they created a growing explosion on the tracks with sticks and gloves. This echoed the Tied to the Railroad Tracks trope and how it erroneously became associated with silent films. Cut to the chase: This cinema trope is a myth. The cliché actually had its start origins in Victorian theatre, and it was neither common nor expected in silent films. It was an easy way of creating suspense on the stage and it could be cheaply done. The audience did not have to see the train, they just had to hear the whistle to feel suspense. It also brings to mind *The Arrival of a Train at La Ciotat Station*, the 1895 French short black-and-white silent documentary film directed and produced by Auguste and Louis Lumière. The story goes that it was the first film the Lumière brothers showed in a cinema and when the train arrived on screen, cinemagoers screamed and ran to the back of the room. There is much debate whether this outburst occurred as reported but there is definitely some errors. It was not shown at the Lumières' first public film screening on 28 December 1895 in Paris, France: the programme of ten films shown that day makes no mention of it. Its first public showing took place in January 1896. When the students were making the stop-motion a couple of frames erroneously captured the yellow aprons adjusting gloves and sticks.

What is it about tracks, that they can create errors but still be capable of constructing myths?

The pink aprons wrapped a Casio keyboard in copper tape and removed its function. They hoisted it up into the air, tethered to the ceiling with a cloak of fabric on the floor beneath it as if it had just been revealed. We stood in a circle around it and were silenced by its stillness, as if we'd just missed the main event and were left with the aftermath of something very important. It surprised us all when they turned it back on and it omitted an electronic glitching drum beat which disobediently challenged the copper binding. It appeared like a decorative sacrificial lamb that now vocally rejected its new purpose.

After everyone left and we tidied up for the day, the Casio's battery was completely gone.

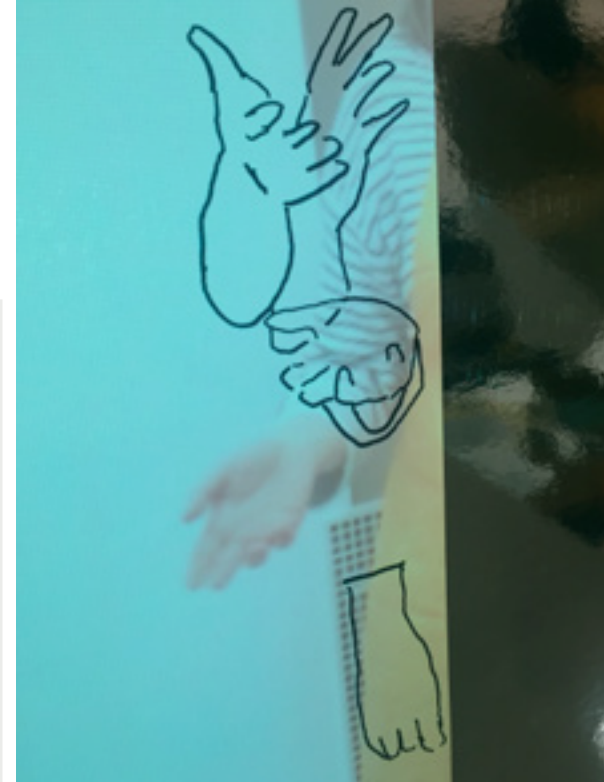




The pebble aprons spent a great deal of time discussing their envelope's contents. They dissected the materials and texts, working as a unit to extract and reconnect their thoughts in the physical world using tape. To everyone else in the gallery space, they appeared to work almost silently, like bees in a hive, working in true collaboration with no hierarchy. When placing a piece of text or image on the wall, floor or object, one would nod to the others and the two would nod back. Instinctively these three girls from three different schools managed to pull off what many cannot. When I googled bees communication I came across countless websites that speak of the honey bees famous 'waggle dance talk'. Like a network much like the pebble aprons, each website presented the same informational snippets, without annotations but considered common knowledge, somehow these websites in their multitude garner our trust.

"The waggle dance talk was first noted by Aristotle around 330 BC...."

"A German zoology professor, Karl von Frisch, was given the Nobel Prize for his landmark research on the waggle dance language in 1973."



The green aprons digested their materials and enthusiastically decided to attempt to capture hands communicating. They staged interviews and tried to capture subjects' hands as they were interrogated about their memories. However, the green aprons found the subjects too restrained and awkward as they knew their hands were the focus of the study. When they decided to not inform the subject, the result was much more promising. The subject spoke with ease and their hands came alive. The green aprons decided to project this video and isolate key hand gestures by drawing them.

The direction for week two was emerging.

Individual bodies

Collective bodies

Micro performances for a degrowth future

Individual bodies

Taut yet supple, soft and hairless, toned and tanned, slim yet strong. This body is no longer my body. It belongs to Glamour, Cosmopolitan & Grazia.

It is made perfect by MAC, Benefit, Lancome and L'oreal. Because I AM worth it. It's unpleasant human scent is disguised with Mademoiselle, Ange ou Demon, and Amazing Grace. The regime is never ending: tanning, shaving, waxing, plucking, filling in then start again. A few days after the first injection, my botoxed lips look natural. Perfection is achievable.

This body is no longer my body. It has become flexible and malleable.

This is a capitalist, neoliberal, female body, which I have knowingly yet unwittingly refined and shaped to the required standards. Our consumerist lifestyles have left an imprint on this body. Just like my fingers learnt to play the piano by memory through repetition, so my muscles are embedded with memories of consumption. I consume and therefore this body exists. The nerves associated with each muscle, with all movement, with all consumption have been taught over generations to subsume to neoliberal narratives, to a collective memory that remembers nothing but capitalism. Because our imaginary is yet to be decolonised, my body embodies class. My slim, toned, looked-after body is a product of class.

If the brain behaves like a muscle, then this brain is no longer my brain. It is part of the capitalist narrative that has defined all my learned behaviour, through repetition and repetition and repetition. Self-determination and autonomy are nothing more than a utopia – we are allowed to think we have them, but we can't achieve them unless we commodify them. So that today, we can no longer imagine a pre-capitalist self and a post-capitalist body.

In illness as in health, this body is no longer my body. Biomedicine insists on healing this body only after it has become ill. Illness is in and of the body, exclusively. So neurodiversity is also healed, with expensive medicine. Treatment rather than prevention.

Competitiveness vs collaboration. Productivity vs leisure. Life vs work. Feasting vs fasting. These dichotomies translate our existence to binaries.

And if we only speak in binaries then we embody these binaries.





Collective bodies

These scars, pockmarks, dark spots, unsightly moles and uneven skin tones are also my body. This smell of a human body, of skin and sleep and last night's meal is also my body.

If progress does not imply growth, then rigidity and intractability are also qualities of this body. Calluses, hardened skin, ingrown nails and redness, are equal to thin lips, uneven brows, undefined cheekbones, hairy armpits.

These phantom limb pains are a consequence of decades of growth, of consumerist muscle memory that we must unlearn.

Shopping for shoes, mining for minerals and picking strawberries all use the same muscles.

Whatsapping, assembling mobile phones, and playing the ukulele all require the same eye-hand coordination.

These bodies will embrace any activity whose main aim is not material accumulation.

Technology for technology's sake will not save us. It will not redeem our bodies.

We can't prepare for it, but our definition of waste will be rewritten.

The degrowth body is not a nostalgic, hippy, hairy version of ourselves, but a reinvention of the body. It signifies the end of our collective obsession with Eurocentric, bi-gendered, heteronormative, privileged bodies.

It is not a deprived, depleted or impoverished version of this body, but a body built on a collective imaginary that is restrained, cooperative, just and collective.

This is a body that outright rejects capitalist and productivist narratives. This is a de-commoditised body.

The end of the anthropocene, may also be the beginning of the redemption of our bodies.

Micro performances for a degrowth future

Muscle memory

Write your initials in the air, over and over, until the movement is committed to memory.

Body scribing

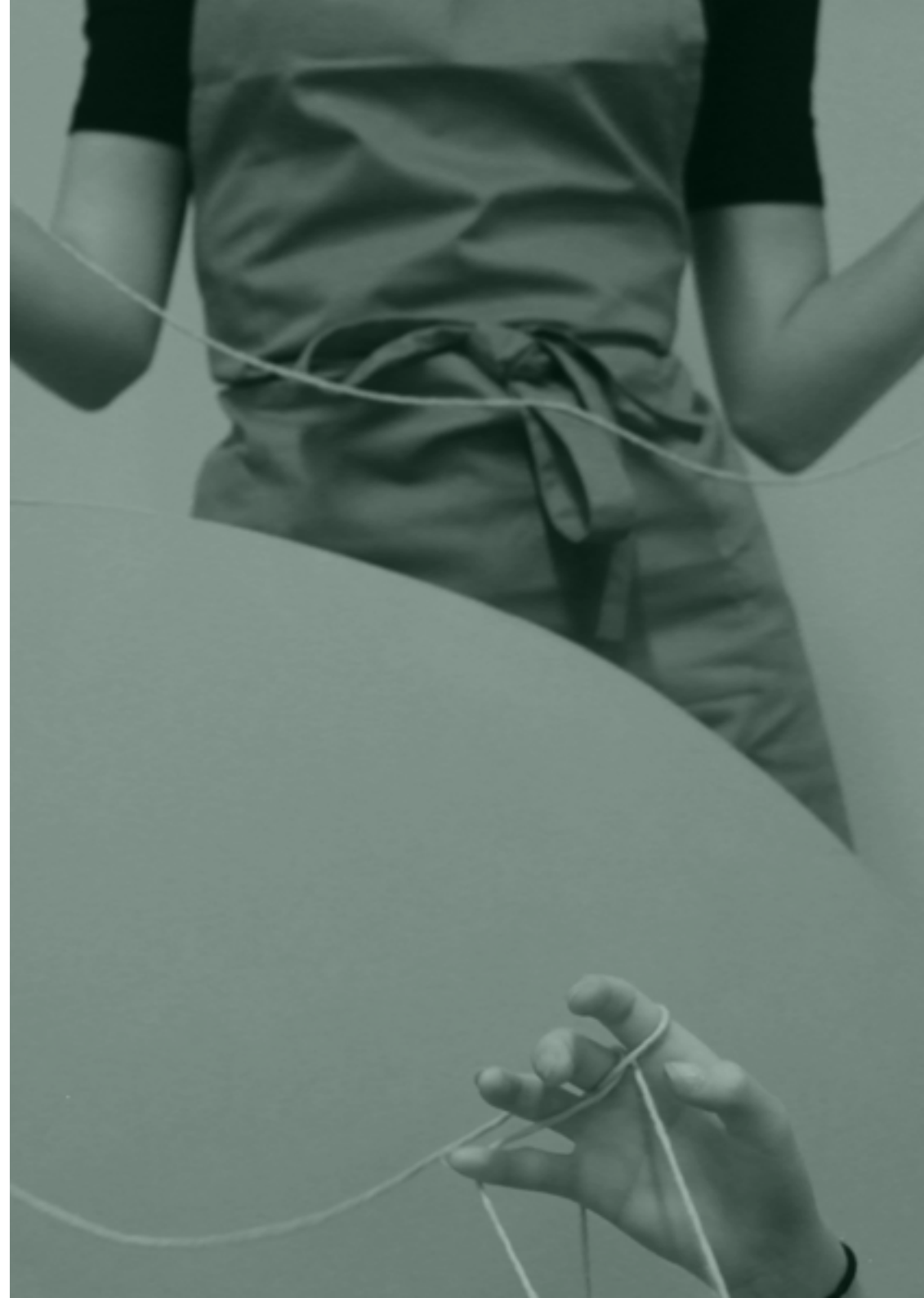
Introduce yourself to a stranger. Ask them to doodle on a piece of paper. Have the doodle tattooed on your body.

Bio-training

Remember the times when there was no bottled water. Train your body to drink only tap water. Anywhere in the world.

Circular body

Collect nail clippings and lost hair. Apply them directly to the soil as slow-releasing fertilizers.



MUSCLE WIRE Workshops

WEEK TWO

When the students arrived, we all donned our aprons and jumped into an automatic writing session. Everyone used the same prompt, "I remember when..." with which to begin their writing—and any time we found ourselves unable to continue, we returned to that prompt. We shared segments of our writing together and, on pink cards, archived our favourite sentences anonymously.

You will find these dotted throughout this book, they are indicated in the following fashion.

A person in their most comfortable position



The main activity during week two was what we came to call "Drawing with Norman". Norman McLaren was a Scottish/Canadian animator, director and producer known for his work for the National Film Board of Canada. McLaren was a pioneer in a number of areas of animation and filmmaking, including hand-drawn animation, drawn-on-film animation, visual music, abstract film, pixilation, stop-motion animation and graphical sound. We felt his works would combine many elements the students had chosen to explore individually from week one and would be a suitable backdrop and influence for week two.

The students were set three modes to projection draw in: Impossible, Possible and Still. The impossible related to their attempts to draw in live time with the films. The possible referred to drawing attempts with the film running at a slowed down pace and finally still saw drawing experiments completed while the film frames were paused and completely still. These three stages we consider to be the states of any action in the future.

Both Impossible and Possible began with the works of Norman McLaren, which were projected onto large rolls and layered over with inky vigour. Still echoed frames from Chris Marker's "La Jetée" and used tape as a key mark-making tool.



When we turned the lights back on, it became clear that we needed to go full circle.

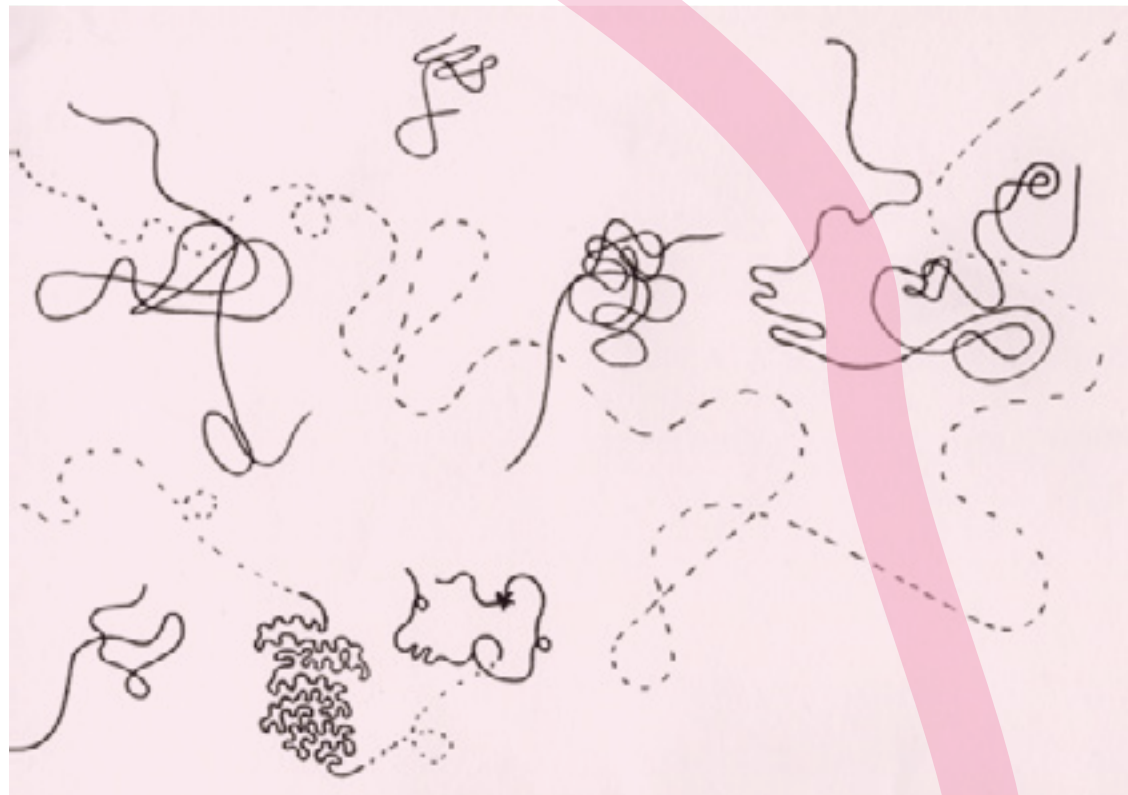
MUSCLE WIRE
PRESENTS

DRAWING WITH NORMAN



Drawing with Norman
stop-motion HD video
1:37 mins

I came to think I was like a string on a bow,
vibrating between two points existing in the
middle always moving.



MUSCLE WIRE Workshops

WEEK THREE

We decided to step back and participate fully, without leading.

When the students arrived we joined them; we were all faced with two lists of names and two posters on the wall, with following instructions:

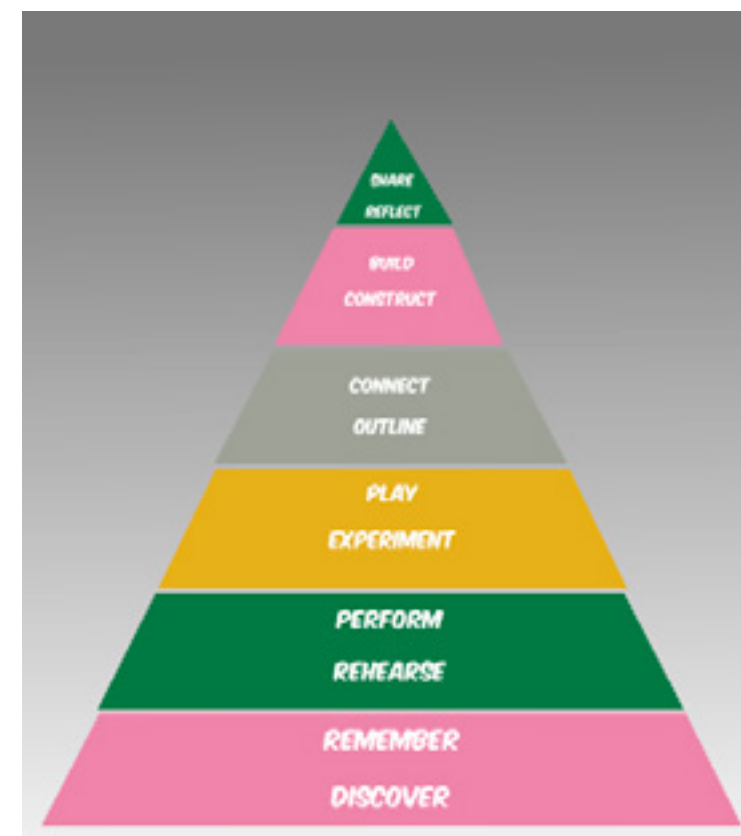
As a group, find a starting point; you can choose one from below or come up with your own. From this point, create a series of gestures and practice them until your body has archived the movements. Map out the choreography of your movements in whatever way seems most natural. You will not perform for the group, but your creation will be documented.



We fell away into two groups on opposite sides of the gallery, with a stack of choreography diagrams at our disposal, a few sheets of paper, pens and objects; a roll of sheet metal for Group 1 and a ball of string for Group 2.

Conversation in Group 1 initially focused on the divide created by having two groups instead of 'the usual' four. For reasons unknown this sparked an intense sense of opposition. Group 1 wondered if their movement should be focused on impacting the 'Opposition's' freedom of movement. Armed with paper and pens, Group 1 surrounded Group 2 and mapped their feet. This confused the 'Opposition' but when Group 1 retreated, they were unable to reconfigure the map and the mission was deemed somewhat disappointing and unsuccessful.

Group 2 camped quietly in the opposite corner of the gallery and revisited the poster several times before finding a big ball of string, which they twirled as they spoke. Their conversation was tentative but purposeful. They spoke from experience and shared histories of movement—dance (there were two dancers in the group), sport and posture. They tried to choreograph quiet movements and loud movements. This led to sharing their most comfortable postures, an activity they called 'a person in their most comfortable position'. As they were lounging, making gestures of stillness, Group 1 encircled Group 2 and began to trace themselves in the space around 2. As quickly as they had arrived, they collected





their drawings and fell back. Group 2 kept one and attempted to practice the pose depicted but reported it did not feel very comfortable.

Group 1 discussions next turned to another matter: using drawing to map or uncover our behaviours and natures; specifically, is it true only psychopaths can draw perfect circles? This was suspected instantly of being rubbish and a childish urban legend and yet the group all carefully drew their circles, half hoping to do a good job and half afraid of what it might say to the others.

After the invasion, Group 2 turned their energies to the choreography charts. As they picked through them, they gracefully traced the flow of the drawings onto the concrete floors with the string and their hands. Then one group member turned over a diagram which charted the 'Macarena'. Group 2 determined that, mysteriously, the Macarena exists in everyone's personal archive of movements; no one gave a demonstration to prove this.

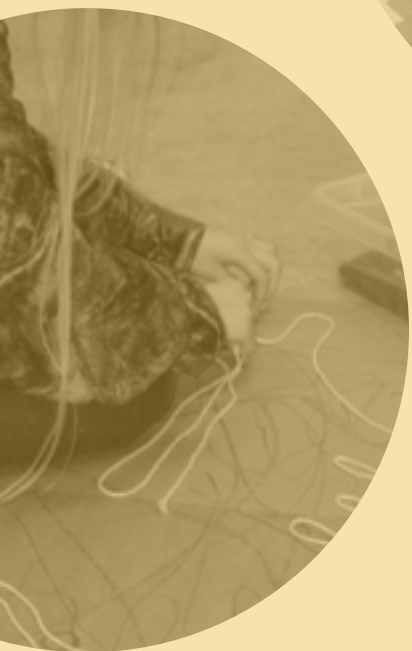
Group 1 decided that half the group would spin in circles and the other half would track and map their spins with paper and ink. They tried to guess which map belongs to which spinner and took it in turns to repeat the process but this time with jumps instead of spins. It proved remarkably easy to decipher which map belonged to which body. They selected one map to rip into 8 pieces, each person taking one and attaching their piece to a fresh page to draw on. They created new movement maps stemming from these 8 fragments.

Moving on from the Macarena, Group 2 tasked themselves with committing a new movement to memory. The group stood in a curved line, connected by a slack piece of string and each traced their name into the air over and over and over.



Scribes took turns tracing the hypnotic flow of movement by drawing the string on a sheet of paper. The drawing became a choreography chart they used to map the space with their feet. The rehearsed gesture felt very different underfoot.

I was sitting on the plane, floating far above the ocean. I could see it but it couldn't make itself heard to me.



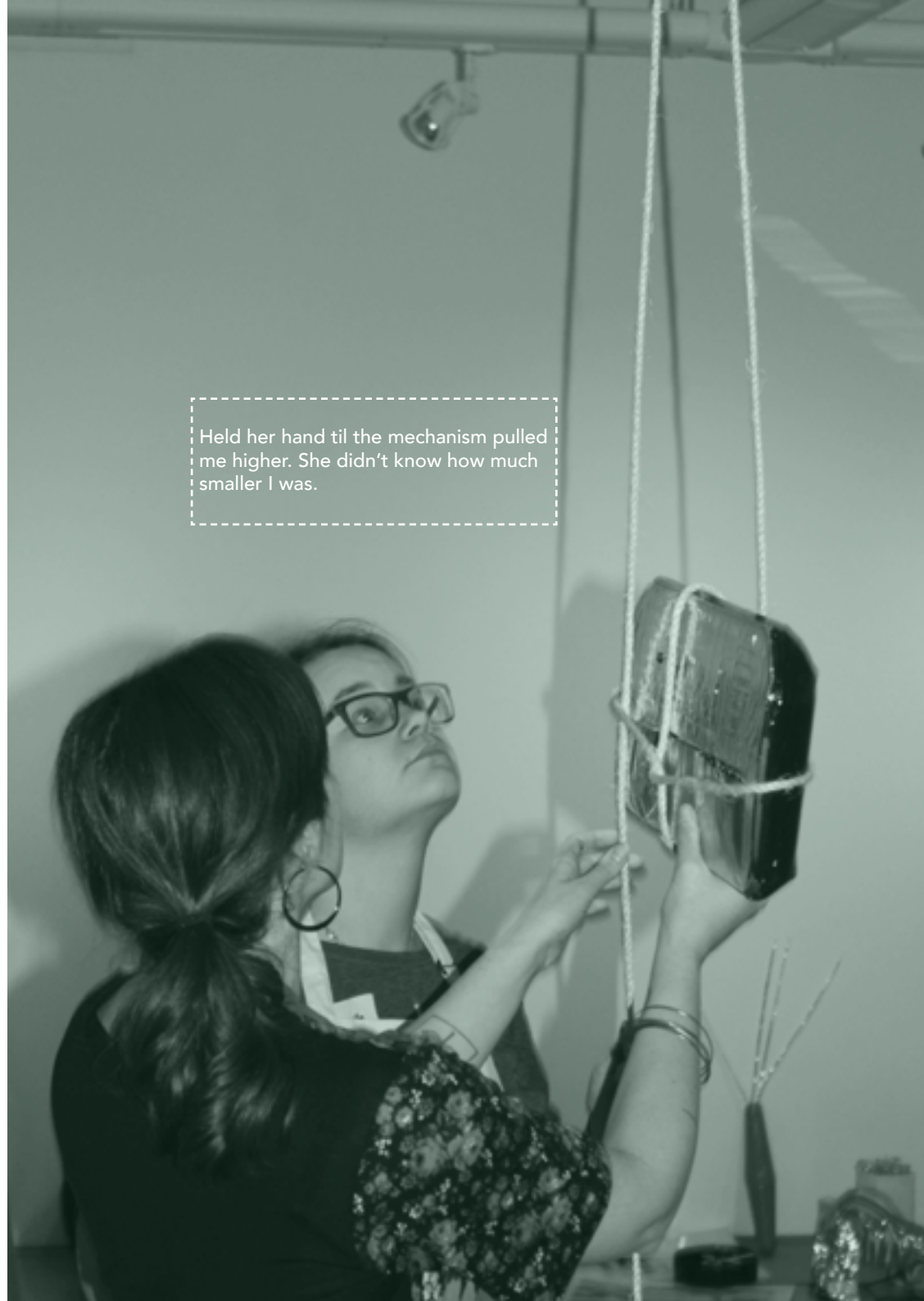
Is it a film I want to see?



I remember when I went to Singapore it was so hot there the rain was like a shower. I remember Liking showers more than baths.



Held her hand til the mechanism pulled me higher. She didn't know how much smaller I was.



Thick Description

I am travelling through a foreign landscape, yet navigating familiar pathways. There is a silence and stillness around me. The flat plane beneath my feet is uninterrupted and stretches out towards the horizon. The only thing punctuating the space are marks in the earth apparently leading to more marks, and what appears to be detritus: fragments of material indexing past events without further explanation. Although it is obvious that I am alone, I gain a sense of previous occupation.

The forms and marks populating the environment appear to overlay one another composing a palimpsest in the earth, but unlike posters that are pasted over one another on advertising boards forming a kind of stratification, here there is no indication of the order in which the marks were made. Lack of sequence makes it difficult to establish a sense of time or chronology in the space, making understanding how they may relate to one another a challenging task. Are they discrete or part of the same event? Just as double-exposed film where it is difficult to separate the contents of one image from the other. This superposition of marks, as if they had been made simultaneously, forces alternative and more creative cognitive processes of interpretation. I am able to treat the deep past as if it were yesterday. As we flick through our lives online, we are presented with collages of events in a similar manner. Although the material was originally created chronologically, digital media shows it as timeless. The density of potential this produces causes the space to feel intoxicating.

The foreign marks are not linguistic. Instead, they are basic lines and shapes that seem to indicate direction and the notion of movement. The static landscape remains still but my body passes across it like a counter on a board. As I travel along some of these ley lines I witness new marks appearing. The space has been activated by another body, but one that remains concealed or invisible to me. Nevertheless, the marks of their activity become part of the surroundings that I am trying to interpret.

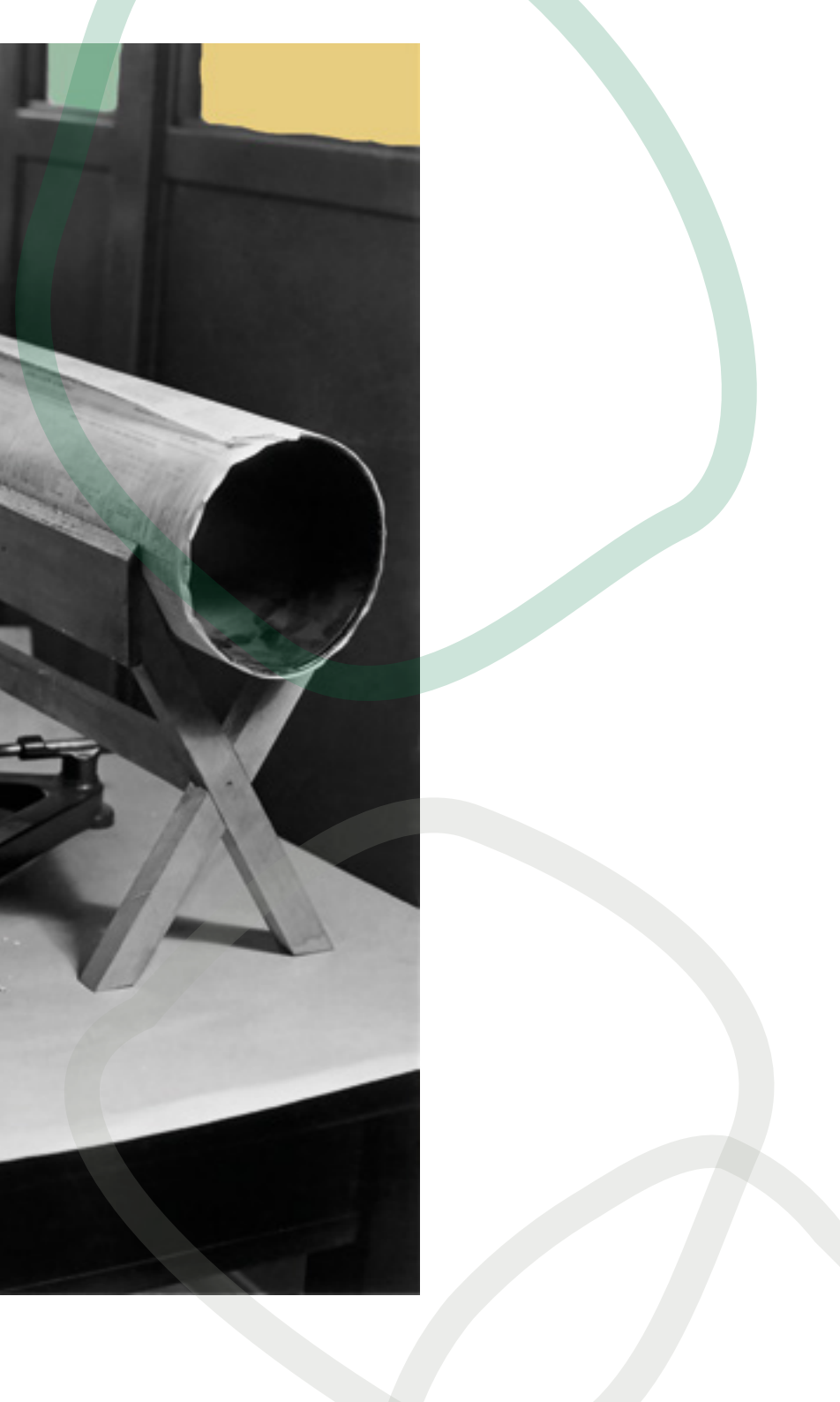
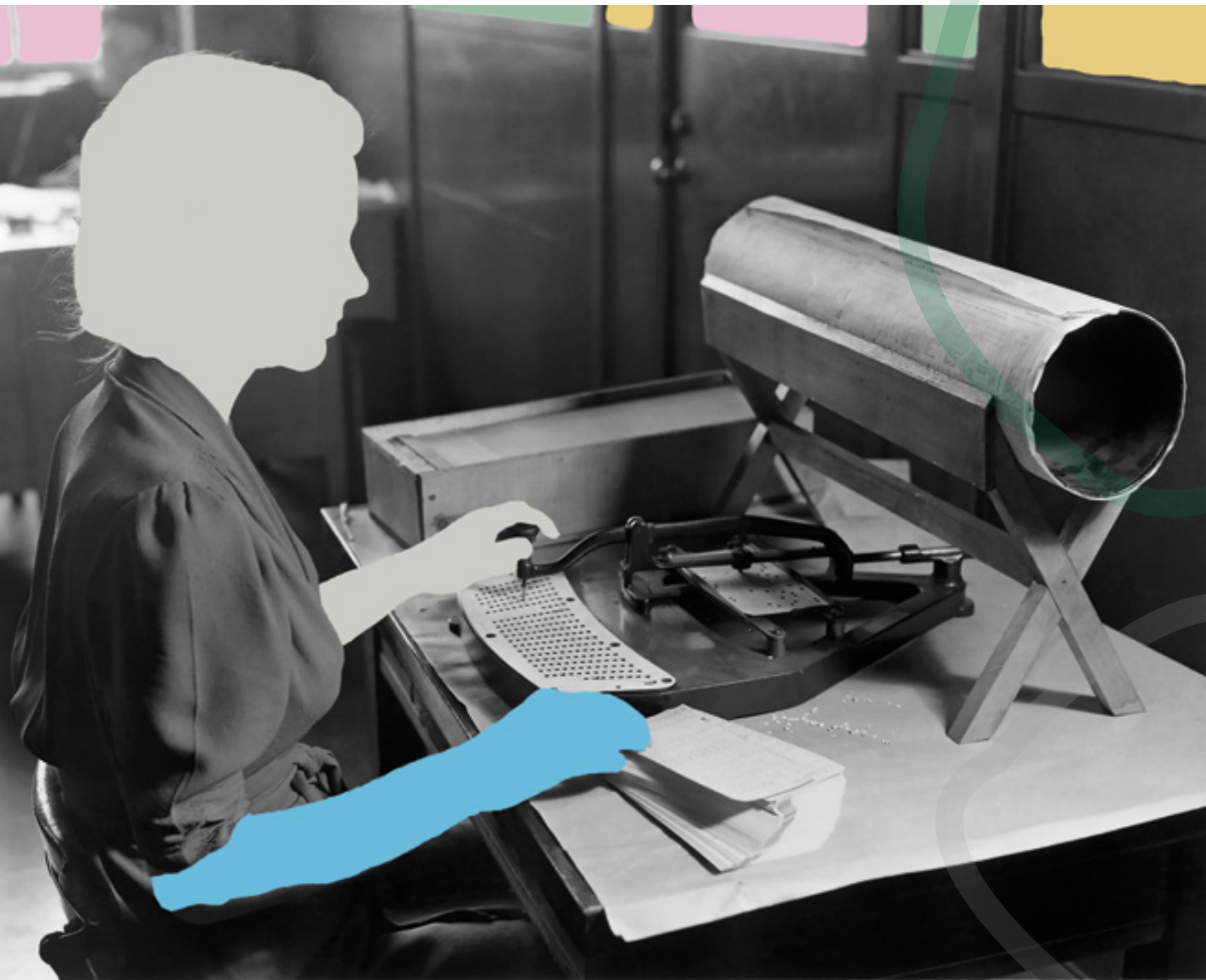
I wonder, are these marks and objects completed things or a cumulative blueprint for something yet to be made. Circumambulating my surroundings I find meaning beginning to emerge through repeated encounters with certain marks, and establishing relationships between them. The space is like an infinite diagram being continuously and cumulatively constructed by visiting bodies.

My engagement with this domain is not logical or rational, but instinctive, like an animal released from captivity immersed in a new environment. Lack of any chronological indicators or indication of a history, as well as symbols or linguistic cues, forces a mindset focussed on the present moment looking forward to how the future may possibly unfold. There is nothing to reflect upon apart from the history of my own actions. Due to a lack of looking backwards, I am forced to behave reactively without the influence or distraction of history.

After a while voices begin to sound, highlighting parts of the landscape and causing flat marks to rise up suddenly from the ground, presenting themselves as three-dimensional markers in the space. As the space becomes animated, certain emphasis is placed on particular marks and artefacts, causing it to become more specific and comprehensible. Oxymoronically, increased clarity decreases opportunities for creative interpretation previously available. The space seems to have presented itself to me in a specific way but I realise it is actually me who has imposed my own interpretation onto the space based on my particular perception and personal investigation of the landscape. My venturing through it formulated my learning process and comprehension of the space. In truth, this is a kingdom of multiplicity that has been organically constructed and shared by its visitors over time; every country is the sum of its occupants. Although it is a singular space, for every visitor it becomes their own unique place. I am aware that I am blinded by my own individual perception of this place. Although I know it is still the same space as when I arrived, I cannot tell that it is, the playful naivety I once had has been lost. As the landscape becomes more sharpened populated with discrete forms, I yearn for the moment I arrived.

The marks and objects across this land cannot be repatriated. They are ancient, primitive form constants belonging to past, present and future occupants. I reflect on my own experience in this space and consider others who have passed through. How does it activate for them and how can I relate to the collective memory of this place if it has presented itself to me in such an individual way? This is an intelligent environment, not generated by an individual, but through successive decision-making. Groups remember more than individuals, for they are able to draw on the knowledge and experience (memories) of all individuals present. Groups are also able to acquire more information than individuals. As individuals often have widely differing experiences, personalities and other characteristics, each can acquire a unique set of information that can be contributed to a group discussion.

Over time, we (including groups and other collections of people) become twisted individuals, our lived experiences set us into a multitude of forms. Under times of stress, when we are charged or under extreme atmospheric conditions, our original form can be revealed, we revert to things we knew in the past. Just like a muscle wire, we are alloys, mixtures of materials. It is important to recognise how our surroundings set us into forms, and that these forms influence present and future behaviour. They establish tacit, embodied, active memories that are not explicitly concerned with looking backwards. These memories become catalysts in a creative process, one that is forward-thinking, where we learn from one another and act collectively.





Alex Jones



Lydia Middleton

MUSCLE WIRE Workshops

WEEK FOUR

We entered week four without a plan, as such, but we knew we had to prepare for the open event—after all, we had already invited people.

Some of the students had joined us for some open studio time in the week between workshops. Through informal discussions, we learned that they were keen to create an interactive element for the event. Ideas were batted around, from panel discussions to cinematic drawing workshops, until they suggested giving tours of the space. Momentum built up around this idea to include tour guide sticks, trails mapped in black tape along the floor, micro performances and friendly competition between tour groups.

Once again, the group fell into four 'departments' characterised by the colour of their aprons. The students who had come up with the idea to perform tours led the fourth workshop session.

The Pink aprons found their purpose almost instantly. They quietly focused their tour around the books in the research area. They adhered a tidy dotted line around the room which led to the book corner and other attractions. Once among the books, they would encourage participants to read and pick out segments of interest, providing pink comment cards to write archive passages and thoughts.



The Orange aprons immediately decided to focus on what was; they feverishly began making X markings around the space to draw attention to what had once existed there. Participants on the Orange tour would learn about the materials which were used in workshops. They would also be led through the space, from X to X with a vibrant orange tour guide stick.

The Pebble group approached the tour as authors of a choose-your-own-adventure book, by asking participants to point in the direction in which they wanted to go. Although the group had their own track along the ground to follow, this process led them to borrow the maps of other groups, as well.

The Green group took their time to formulate a tour that would borrow actions from past weeks' workshops. Removing the tape from the re-purposed Casio, they created a tour guide stick cover in the shape-memory alloy and a series of micro performances. In one version, they would tour participants around the space with a length of rope and have them trace their name in the air, repeating the gesture at length, until remembered by the body. Then they would document the act with a polaroid photo. In another version, they would have participants trace their feet within a calendar drawn in loops laid out on the floor. In each performance, the participants became the stars, directed by the Green aprons who would then provide a backstory to re-contextualise the act.





Charlotte Marsh

MUSCLE WIRE

Exhibition

In the same way that we approached the workshops as a call and answer between our own research and the interests and insights of the group, so did we curate the space as a tool to evidence our experience together; each piece constructed with the remnants of what came before.

It was important to us that we would work to honour the ideas of the group; the students were never assistants to us, in ways it was the reverse. We contributed to their ideas by filling gaps in production, by carrying out menial tasks.

Their ideas were the driving force—equal voices in a conversation that they did not begin but took hold of.

The space itself is calm, lit like a museum with a long history, which appears to be mapped out under foot— a network of converging but disparate marks marble the floor. There is a rhythmic series of hums and dings flowing from the back of the space; the sound calls you in, but you do not go there first. First, you spot the glowing rolls of ink drawings straight ahead. They seem to be both leading the way to the sound and blocking the entrance. As your eye darts to the left, just inside the door, you are struck by the partitions—large wooden structures on caster wheels breaking up the space. Between them a USB hangs, enshrined, above a shelf hosting mound of paper, on the spot-lit white wall.

What is on that USB? I don't get it. Maybe it is the documentation of the whole project? Is it a gif? ...is it empty? Why?

Beyond the partitions fragments come into focus; a large layered collage, which recalls textbooks and timelines but from which all sense of chronology or narrative seems to have escaped. The images, which range from a photograph of Piaget to documentation of the apron-clad groups at work, appear to have all become part of one another and, in turn, part of the wall itself. Copper flows in and out of the composition, and stitches creep out of the images, threads escaping from the wall.

Turning away from the collage, another partition is visible at the edge of the wall; it transforms the 90 degree angle into something more organic but of questionable function. As your eye moves through the space, you come across a cabinet containing artefacts under glass — pink note cards, some rope, an old photograph of a chicken puzzle. A bell sits silently but authoritatively on top of the cabinet.





What is the colour of your first memory?

On the wall to the right of the cabinet, there are two posters. One, of a pyramid made up of actions: *Discover, Rehearse, Experiment* and so on leading in an order to the peak: *Reflect, Share*. The other a myriad of descriptions, *Two patterns converging, A sequence of loud/quiet movements*, among others. They seem to hold an experience within them; "something happened here", they say.

We've all got archived movements without even thinking about them. Sometimes they change a bit, but they're there.

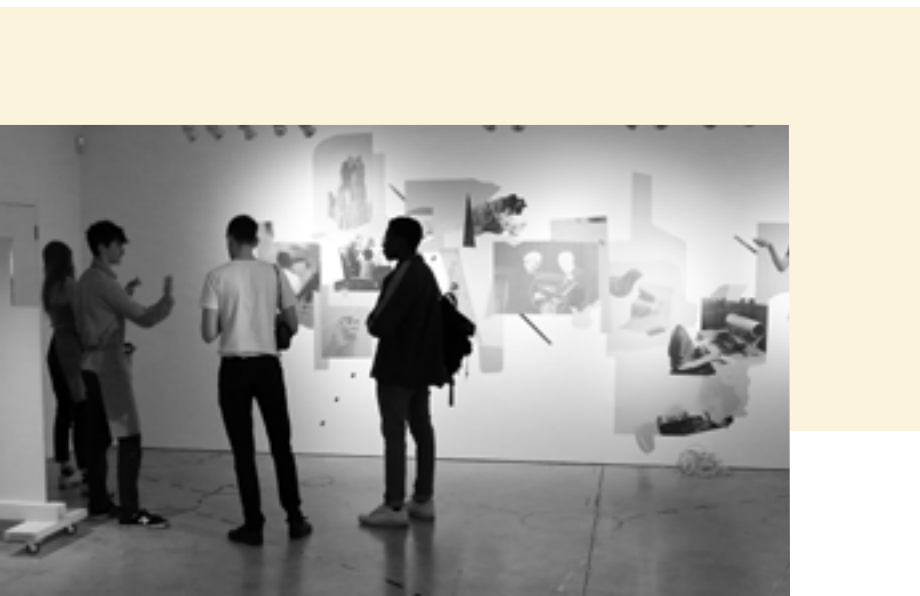
As you turn to finally follow the sound through the back of the space, past the theatrically lit rolls of scribbles and sketches, you're met by an opportunity for quiet contemplation. A selection of books, attached by a string begging to be leafed through. With pink comment cards to mark your place or jot down notes, it is a place to return to time and again. It begs repetition.

Just beyond, *Drawing With Norman*, plays on a loop. A stop-motion animation which provides the soundtrack for the space (*Thank you, Norman McLaren*) is mounted on the wall, bouncing its light around the space and making sense of the scrolls hanging as you enter the space.

Where are the rest of the drawings? Remember the installation from the first week? Where is that? Everything is here.

In emerging from the back of the space, you've come full circle and are once again met with the room that you first entered. You see the partitions on casters, the shelf, paper and USB; you see the collage and the cabinet of curiosities. But it all looks slightly different from this new perspective.

When you learn the ending of a story, everything changes, even the way you remember the beginning. Sometimes you go looking for your first impressions. But, unlike shape-memory alloys, first impressions can be glitchy and hard to recall or recognise after they've been disfigured.





MUSCLE WIRE Index

Anaxagoras ("lord of the assembly"; c. 510 – c. 428 BC) was a Pre-Socratic Greek philosopher. Born in Clazomenae in Asia Minor, Anaxagoras was the first to bring philosophy to Athens.

Affirmative Action is the policy of favouring members of a disadvantaged group who suffer or have suffered from discrimination within a culture.

An archive is an accumulation of historical records or the physical place they are located.

Asceticism is a lifestyle characterised by abstinence from worldly pleasures, often for the purpose of pursuing spiritual goals.

Autonomy is the freedom from external control or influence; independence. It refers to the capacity for independent thought and expression; complete self-governance.

Cellular memory can refer to:

The pseudoscientific hypothesis that memories can be stored in individual cells within the body

A memory card used in cell phones

The idea that non-genetic information can be passed from parents to offspring

Cicero, Marcus Tullius, (3 January 106 BC – 7 December 43 BC) was a Roman philosopher, politician, lawyer, orator, political theorist, consul, and constitutionalist. He came from a wealthy municipal family of the Roman equestrian order, and is considered one of Rome's greatest orators and prose stylists.

Collective memory is the shared pool of knowledge and information in the memories of two or more members of a social group.

Computers in the early 20th century the term computer referred to individuals, primarily women, who reduced or analysed data using mechanical calculators. The work of computers was largely invisible. Their names never appeared on reports.

A **connotation** is a commonly understood cultural or emotional association that some word or phrase carries, in addition to the word's or phrase's explicit or literal meaning, which is its denotation.

Contiguity is the physical state of bordering or being in contact with something. It also refers to the sequential occurrence or proximity of stimulus and response, causing their association in the mind. "contiguity is necessary in all forms of learning"

Copper is a chemical element with symbol Cu and atomic number 29. It is a soft, malleable, and ductile metal with very high thermal and electrical conductivity. A freshly exposed surface of pure copper has a reddish-orange colour. Copper is used as a conductor of heat and electricity, as a building material, and as a constituent of various metal alloys, such as sterling silver used in jewellery. Copper is also used to make marine hardware and coins.

Denotation is a translation of a sign to its meaning, precisely to its literal meaning, more or less like dictionaries try to define it.

Ethnology (from the Greek, *ethnos* meaning "nation") is the branch of anthropology that compares and analyses the characteristics of different peoples and the relationship between them (cultural, social, or sociocultural anthropology).

Evidence refers to the available body of facts or information indicating whether a belief or proposition is true or valid. Evidence can also be defined as signs or indications of something.

Synonyms: signs, indications, pointers, marks, traces, suggestions, hints

Grammar [in linguistics] is the set of structural rules governing the composition of clauses, phrases, and words in any given natural language.

Holistic adjective of Holism (from Greek "all, whole, entire") is the idea that systems (physical, biological, chemical, social, economic, mental, linguistic, etc.) and their properties should be viewed as wholes, not as collections of parts. This often includes the view that systems function as wholes and that their functioning cannot be fully understood solely in terms of their component parts.

Humiliation is the abasement of pride, which creates mortification or leads to a state of being humbled or reduced to lowliness or submission.

An **interjection** [in linguistics] is a word or expression that occurs as an utterance on its own and expresses a spontaneous feeling or reaction.

In situ is a Latin phrase that translates literally to "on site" or "in position". It means "locally", "on site", "on the premises" or "in place" to describe an event where it takes place, and is used in many different contexts.

Language is the ability to acquire and use complex systems of communication, particularly the human ability to do so, and a language is any specific example of such a system.

Linguistics is the scientific study of language.

Media (communication), tools used to store and deliver information or data.

Memory is the faculty by which information is encoded, stored, and retrieved. Memory is vital to experience and identity of an individual or culture, as well as to the function of technological devices and processes.

A **Mnemonic device**, or memory device is any learning technique that aids information retention in the human memory.

Muscle memory has been used synonymously with motor learning, which is a form of procedural memory that involves consolidating a specific motor task into memory through repetition.

Pedagogy the method and practice of teaching.

Performance is the action or process of performing a task or function.

Performativity is the capacity of speech and communication not simply to communicate but rather to act or consummate an action, or to construct and perform an identity.

Play commonly refers to an activity (enjoyed by animals, including humans) + theatre (structured literary form of theatre).

Polysemy (from Greek: "many" and "sign") is the capacity for a sign

(such as a word, phrase, or symbol) to have multiple meanings, usually related by contiguity* of meaning within a semantic field. It is regarded as different from homonymy, in which the multiple meanings of a word may be unconnected or unrelated.

*see contiguity definition

Practice is the actual application or use of an idea, belief, or method, as opposed to theories relating to it.

The carrying out or exercise of a profession.

The customary, habitual, or expected procedure or way of doing of something.

Repeated exercise in or performance of an activity or skill so as to acquire or maintain proficiency in it.

A period of time spent rehearsing an activity or skill.

Repetition is the simple repeating of a word, within a sentence or a poetical line, with no particular placement of the words, in order to secure emphasis.

This is such a common literary device that it is almost never even noted as a figure of speech. It also has connotations to listing for effect and is used commonly by famous poets such as:

“Today, as never before, the fates of men are so intimately linked to one another that a disaster for one is a disaster for everybody.”

(Natalia Ginzburg, *The Little Virtues*, 1962)

Shape Memory Alloy (also known as: SMA, smart metal, memory metal, memory alloy, MUSCLE WIRE, smart alloy) is an alloy (metal) that “remembers” its original shape and that, when deformed, returns to its pre-deformed shape when heated. Shape-memory alloys have applications in robotics and automotive, aerospace and biomedical industries.

String is a long flexible structure made from threads twisted together, which is used to tie, bind, or hang other objects.

String (music), the flexible element that produces vibrations and sound in string instruments

String (computer science), sequence of alphanumeric text or other symbols in computer programming.

Tacit is something which is understood or implied without being stated.

“your silence may be taken to mean tacit agreement”

synonyms: implicit, understood, implied, inferred, hinted, suggested, insinuated

Tacit knowledge (as opposed to formal, codified or explicit knowledge) is the kind of knowledge that is difficult to transfer to another person by means of writing it down or verbalising it.

Transmediation is the process of translating a work into a different medium.

Transmedia storytelling is the technique of telling a single story or story experience across multiple platforms and formats using current digital technologies.

Typewriter is a mechanical or electromechanical machine for writing characters similar to those produced by printer’s movable type. The term typewriter was also applied to a person who used a typing machine.

Scaffolding, also called scaffold or staging, is a temporary structure used to support a work crew and materials to aid in the construction, maintenance and repair of buildings, bridges and all other human-made structures.

Scaffolding is also used in adapted ways for formwork and shoring, grandstand seating, concert stages, access/viewing towers, exhibition stands, ski ramps, half pipes and art projects.

In an educational context, Scaffolding refers a learning process designed to promote a deeper level of understanding. Scaffolding is the support given during the learning process which is tailored to the needs of the student with the intention of helping the student achieve his/her learning goals. Instructional scaffolding is the provision of sufficient support to promote learning when concepts and skills are being first introduced to students.

Situated Knowledge (Situated Cognition/Situated Learning Theory)

is knowledge specific to a particular situation. It is often embedded in language, culture, or traditions.

Situated Cognition is a theory that believes that knowing is inseparable from doing, by arguing that all knowledge is situated in activity bound to social, cultural and physical contexts.

Situated Learning Theory posits that learning is unintentional and situated within authentic activity, context, and culture

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