STAMPS SCHOOL OF ART & DESIGN

UNIVERSITY OF MICHIGAN

EXPLORING AFFECTIVE LABOR IN ARTISTIC PRACTICE

A CASE STUDY OF *LIMINAL LANDSCAPES*

Krista Sheneman

Candidate, MFA
University of Michigan
Spring 2024



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A CASE STUDY OF *LIMINAL LANDSCAPES*

Krista Sheneman

BFA, Art Academy of Cincinnati, Cincinnati, OH, 2021

Thesis Submitted in Partial Fulfillment of the Requirements of the Degree of Master of Fine Arts

Penny W. Stamps School of Art and Design University of Michigan
Ann Arbor, Michigan
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ACKNOWLEDGMENTS

from the Bureau of Affective Studies:

The Bureau of Affective Studies would like to express its gratitude to the artist for their patience and willingness to collaborate with us throughout the "Exploring Affective Labor in Artistic Practice: A Case Study of Liminal Landscapes" investigation. We deeply appreciate their openness and generosity in providing comprehensive insights into their artistic practice, which greatly enriched the quality of our analysis.

We would also like to extend our heartfelt thanks to every member of the review team who diligently compiled this report, bringing together their unique expertise to deliver a thorough and insightful analysis. Your unwavering commitment and meticulous attention to detail have been instrumental in shaping this comprehensive case study.

Additionally, we extend our gratitude to all readers who engage with this report. Your interest and support validate the value of our work and fuel our dedication to rigorous and meaningful research.

Please note that all information presented in this report is subject to change as new data or insights emerge. The Bureau of Affective Studies is committed to providing accurate and ethical research, but the findings herein represent a snapshot of the present understanding. We do not warrant or assume any legal liability or responsibility for the completeness, accuracy, or usefulness of the information provided, and readers are encouraged to consult multiple sources for a broader perspective.

ACKNOWLEDGMENTS

from the Artist:

I would like to extend my deepest gratitude to my Master's of Fine Art committee members: Anne Monroe, Bruce Tharp, and Tom Bray, for their guidance throughout this journey. A special and heartfelt thank you goes to Jennifer Metsker, whose meticulous reading, editing, and encouragement pushed me to create a space where I could be my authentic self, even in environments that often felt foreign.

I am immensely grateful to David Chung for the gentle yet firm nudges that helped me cross the finish line when I needed it most. To Abigail Lowe, your laughter and invaluable generosity, time, and kindness have been a constant source of encouragement. Jessie Karlsberger, thank you for always being ready to share a darkly funny meme, brightening my days with humor. Carly Lowe, Lonnie Marino, Dale Einarson, and Tanite Chahwan, your collaborative efforts were instrumental, and I appreciate the unique ways each of you contributed to my work.

A heartfelt thanks also goes out to the Stamps communication and facilities teams, who showed up for me in ways I didn't even realize I needed. And to each professor who visited my studio and listened to me ramble about this bizarre idea: your willingness to engage with my vision helped shape and refine it into something tangible.

To each and every one of you, your contributions, support, and kindness have left a lasting imprint on this journey. Thank you for helping me realize this vision.

Bureau of Affective Studies

ESTABLISHED 2022

CORPORATE YEAR-END REVIEW

In the fiscal year 2024, the Bureau of Affective Studies spearheaded its first initiative titled *Exploring Affective Labor in Artistic Practice: A Case Study of Liminal Landscapes*. This project, a culmination of two years of intensive research and creative exploration, sought to interrogate and reimagine the intersections between bureaucratic systems, cartographic methodologies, and emotional narratives within the realm of artistic practice. Rooted in a commitment to validating the labor inherent in creating body-centered and affect-driven artworks, the Bureau's work provided a dual platform for critical reflection and transformative artistic engagement.

Central to this endeavor was the establishment of The Bureau of Affective Studies as both a conceptual framework and an operational entity. The Bureau served not only as a lens through which the artist could critically assess their creative process but also as a space that actively questioned and reshaped traditional boundaries of artistic presentation. By fostering a shared experience, the Bureau enabled creators and audiences alike to engage with art that challenges, inspires, and affirms.

A key highlight of this project was the live performance Mapping the Terrain, which utilized chromadepth glasses to add dimensionality to the ROY G BIV color spectrum, enriching the viewer's interaction with the visual work. Complementing this performance, a comprehensive written report provided an in-depth analysis of the theoretical and affective dimensions of artistic labor, further grounding the Bureau's investigations in robust academic and practical insights. [redacted]

The Bureau's innovative approach, which combines emotional narratives with rigorous evaluation of the interplay between body, space, and artwork, exemplifies a commitment to fostering collaboration and advancing the understanding of affective labor within artistic practices. Through initiatives such as application-based partnerships and ongoing dialogues, the Bureau invites a broader artistic community to contribute to this evolving discourse, thereby positioning itself as a critical leader in reimagining the artistic landscape.

~~SENSITIVE BUT UNCLASSIFIED - Deliberative Process~~

KEYWORDS

Critical Dismantling Methodologies
The Metrics of Refusal
Artistic Labor
[redacted]
Quantifying Defiance
Performance Relics
The Aesthetics of No
Material Agency
[redacted]
Durational Performance
Embodiment in Art
Landscape as Body
Conceptual Art
Memory
Materiality
Bureaucracy
Deinstitutionalized Praxis
The Authority of Margins
Creative Process Metrics
Home
Identity and Care
Artistic Documentation
Disruptive Praxis
[redacted]
Affect Theory
Anti-Institutional Prototyping
Interdisciplinary Artistic Research
Site-Specific Art Practices
Artist as Researcher

Hegemonic Interventions
Environmental Art Practices
Affective Labor
Artistic Practice
Bureaucratic Systems in Art
Legacies of Fuckery
Cartographic Methodologies
Emotional Narratives
Gatekeeper Displacement Theory
Body-Centered Art
[redacted]
Landscapes
Affect Expression
Theoretical Art
Chromadepth
Transformative Art Spaces
Interdisciplinary Collaboration
Radical Validation Strategies
[redacted]
Performative Research
[redacted]
Bureaucratic Interference Studies
Critical Self-Reflection
Artistic Validation
Emotional Dimension
[redacted]
Subversive Creative Analytics
Spatial Interaction
Affective Disruption

Affective Analysis
Affect Score
Artistic Labor Analysis
Data-Driven Evaluation
Affective Engagement
Emotional Resonance
Labor Metrics
Creative Process Mapping
Physical Labor
Mental Labor
Emotional Labor
Artistic Productivity
Industry Context Evaluation
[redacted]
[redacted]
SWOT Analysis
Aesthetic Metrics
Innovation Impact
Viewer Immersion
Affect Quantification
Artistic Value Assessment
[redacted]
Interdisciplinary Methodologies
Artistic Influence Evaluation
Creative Data Methodology
Bureau of Affective Studies
Epistemological Reclamation
Institutional Subversion Metrics
Labor Recontextualization Frameworks

Bureau of Affective Studies

ESTABLISHED 2022

FY2024: October 1, 2023 - September 30, 2024

INTRODUCTION FROM ARTIST

In the past two years, my creative practice has utilized bureaucratic systems, legal frameworks, and cartographic methods to critically explore and validate the labor inherent in creating artworks centered around the body and individual experiences within it. This thesis represents the culmination of this exploration, manifesting in both visual and written forms.

The Bureau of Affective Studies emerged as the natural extension of my commitment to interrogating and reshaping traditional artistic spaces. In establishing the Bureau, I sought to create something that didn't merely fit into my existing creative practice but actively questioned and reshaped it. This endeavor became essential for me as a means to carve out a place where I could stand with confidence and authenticity within academia. [redacted] The Bureau is more than just a platform for presenting work; it serves as my ally in crafting a framework that critiques, enhances, and illuminates the emotional narratives underpinning my artistic research.

Driven by a desire to cultivate something authentic, the Bureau became a transformative space that invites deeper exploration, not just of my work but of the affective landscape surrounding it. In doing so, it embodies my aspiration to nurture a shared experience that warmly welcomes both creators and audiences to engage with art in ways that challenge, inspire, and affirm. [redacted] This performance was not merely an accompaniment to the thesis but a critical element of it, designed to challenge and expand the spaces in which I envision my work residing. Both the performance and this documentation, while grounded in the same research, aim to articulate the theoretical underpinnings and reflections that emerged from my practice. [redacted]

To ensure a thorough understanding of my work and practice, I have asked the Bureau of Affective Studies to critically investigate the past two years of my artistic research, providing an external perspective that would enhance my self-reflection and subsequent growth. What follows is the culmination of their evaluation, as they present their findings on the theoretical and affective layers of my creative research. [redacted]

INTRODUCTION FROM THE BUREAU OF AFFECTIVE STUDIES

The Bureau of Affective Studies is pleased to present "Exploring Affective Labor in Artistic Practice: A Case Study of Liminal Landscapes." This comprehensive written report complements the insights from our prior in-person presentation, which took place at The University of Michigan in the Peirpont Commons building on April 26th at 2:15 p.m. [redacted]

[redacted] The report is made to dig deeper into the intricate analysis of affective labor within artistic practices, emphasizing the importance of emotions, perceptions, and individual experiences in shaping liminal landscapes. By examining the interplay between the body, the artwork, and the surrounding space, the Bureau aims to provide a holistic understanding of how affect influences creative expression.

The visual component of this study, initially presented as a live performance titled "Mapping the Terrain," employs the innovative use of chromadepth glasses to enhance the viewing experience, leveraging the ROY G BIV color spectrum to add a dimensional quality to the artwork without altering the image itself. [redacted] As a continuation of that investigation, chromadepth glasses are strongly recommended, as all images have been specifically designed to be experienced through this unique lens. These glasses can be acquired through:

American Paper Optics, LLC
2995 Appling Road
Suite 106
Bartlett, Tennessee 38133

Individuals interested in collaborating with the Bureau of Affective Studies are encouraged to submit a letter detailing their interest, explaining their motivation for working with the Bureau, and clarifying the role that data plays within their artistic practice. This letter will serve as a request for an application. Correspondence should be addressed to:

The Bureau of Affective Studies
P.O. Box 7103
Memphis, TN 38107-0121.

We invite you to take part in this ongoing conversation, and we eagerly await your proposals as we embark on a collaborative journey that seeks to enrich and deepen the artistic landscape.

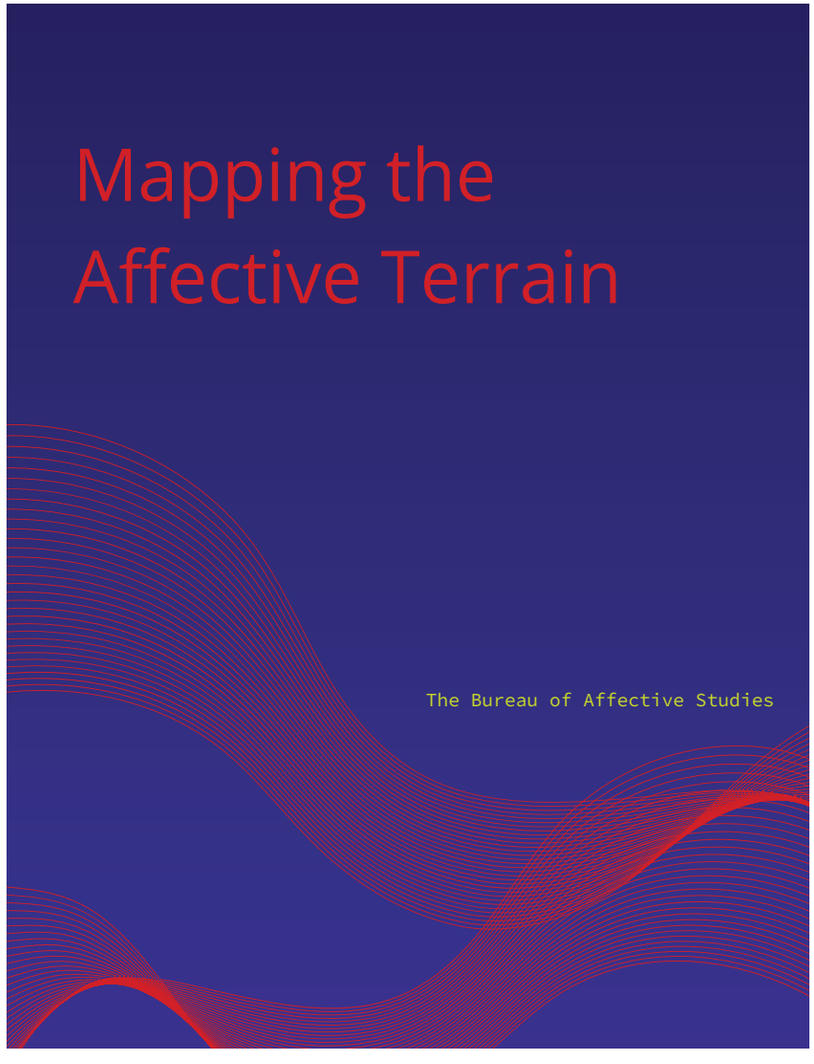
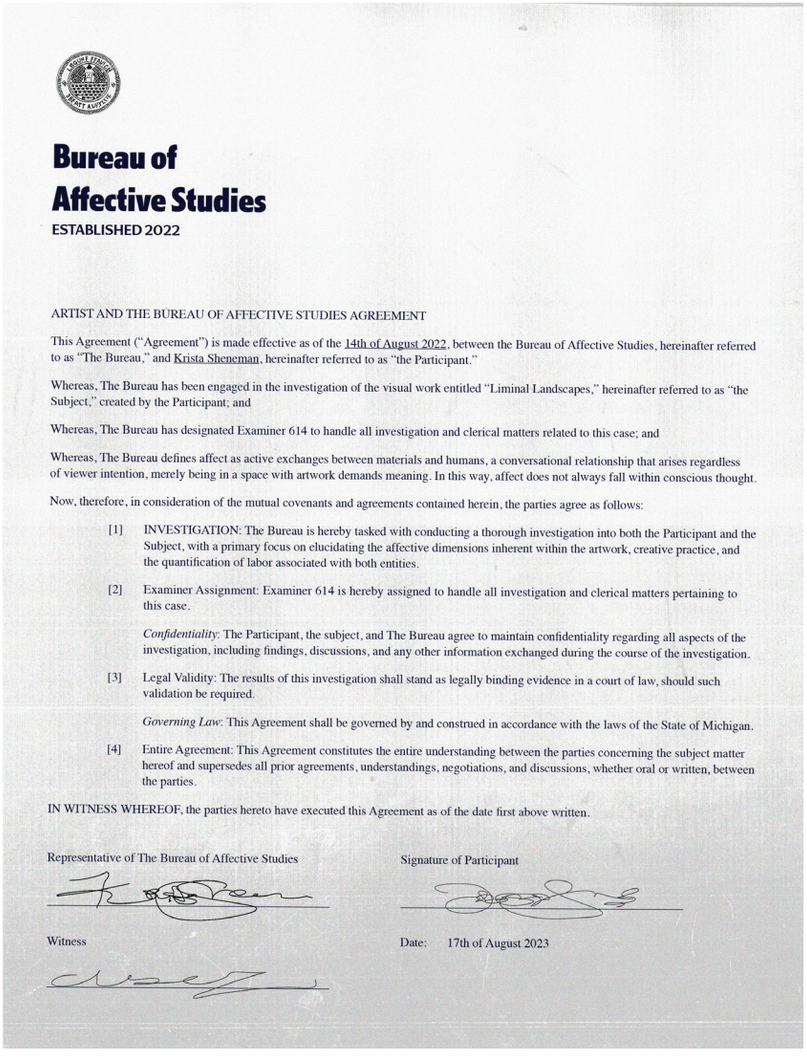


Figure 1 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]



Bureau of
Affective Studies
ESTABLISHED 2022

ARTIST AND THE BUREAU OF AFFECTIVE STUDIES AGREEMENT

This Agreement ("Agreement") is made effective as of the 14th of August 2022, between the Bureau of Affective Studies, hereinafter referred to as "The Bureau," and Krista Sheneman, hereinafter referred to as "the Participant."

Whereas, The Bureau has been engaged in the investigation of the visual work entitled "Liminal Landscapes," hereinafter referred to as "the Subject," created by the Participant; and

Whereas, The Bureau has designated Examiner 614 to handle all investigation and clerical matters related to this case; and

Whereas, The Bureau defines affect as active exchanges between materials and humans, a conversational relationship that arises regardless of viewer intention, merely being in a space with artwork demands meaning. In this way, affect does not always fall within conscious thought.

Now, therefore, in consideration of the mutual covenants and agreements contained herein, the parties agree as follows:

[1] INVESTIGATION: The Bureau is hereby tasked with conducting a thorough investigation into both the Participant and the Subject, with a primary focus on elucidating the affective dimensions inherent within the artwork, creative practice, and the quantification of labor associated with both entities.

[2] Examiner Assignment: Examiner 614 is hereby assigned to handle all investigation and clerical matters pertaining to this case.

Confidentiality: The Participant, the subject, and The Bureau agree to maintain confidentiality regarding all aspects of the investigation, including findings, discussions, and any other information exchanged during the course of the investigation.

[3] Legal Validity: The results of this investigation shall stand as legally binding evidence in a court of law, should such validation be required.

Governing Law: This Agreement shall be governed by and construed in accordance with the laws of the State of Michigan.

[4] Entire Agreement: This Agreement constitutes the entire understanding between the parties concerning the subject matter hereof and supersedes all prior agreements, understandings, negotiations, and discussions, whether oral or written, between the parties.

IN WITNESS WHEREOF, the parties hereto have executed this Agreement as of the date first above written.

Representative of The Bureau of Affective Studies

Signature of Participant

Witness

Date: 17th of August 2023

Figure 2 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

ARTIST'S PERSONAL AFFECT STATEMENT:
Purpose & Impact

When artists inquire about collaboration with the Bureau, we request that they submit a Personal Affect Statement. This statement is a fundamental component of the collaborative process between the artist and the Bureau of Affective Studies. It allows the Bureau to gain a deeper understanding of the role that affect plays within the artist's practice and work. [redacted] By articulating their motivations for collaboration and their vision for its impact on their creative journey, the artist provides the Bureau with valuable insights that shape the nature and direction of the partnership.

The importance of the Personal Affect Statement cannot be overstated. It not only acts as a declaration of intent from the artist but also guides the Bureau in customizing its approach to meet the specific needs and aspirations of the artist. [redacted] This tailored approach ensures that the collaboration remains aligned with the integrity of the Bureau's mission and goals. By understanding the emotional, psychological, and experiential dimensions that the artist brings to their work, the Bureau can more effectively apply its methodologies and resources to enhance the artist's creative expression and professional growth.

Furthermore, the personal affect statement plays a crucial role in fostering a transparent and meaningful dialogue between the artist and the Bureau. It sets the stage for a relationship based on mutual understanding and respect for each other's perspectives while critically examining how affective responses are generated and interpreted within an artistic

practice. [redacted] This transparency is essential for navigating the complexities of artistic collaboration, ensuring that both the artist and the Bureau can work together effectively to explore and expand the boundaries of affective labor within the artistic practice.

Drawing upon principles from critical affect theory to enhance understanding and evaluation by exploring the ways emotions influence individual behavior and societal structures, provides a rich backdrop that deepens our understanding of the role affect plays in artistic processes. [redacted] This approach enables a nuanced analysis of how artworks potentially disrupt or adhere to emotional norms and expectations, thereby offering a more comprehensive understanding of aesthetic and economic evaluations. As such, this statement is not just a formality but a pivotal element of the collaborative process, enabling a partnership that genuinely supports and enriches the artist's journey. [redacted] The following image, from the "Mapping the Terrain" presentation, includes the submitted artist's statement, serving as an integral component of our ongoing analysis.



Figure 3 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

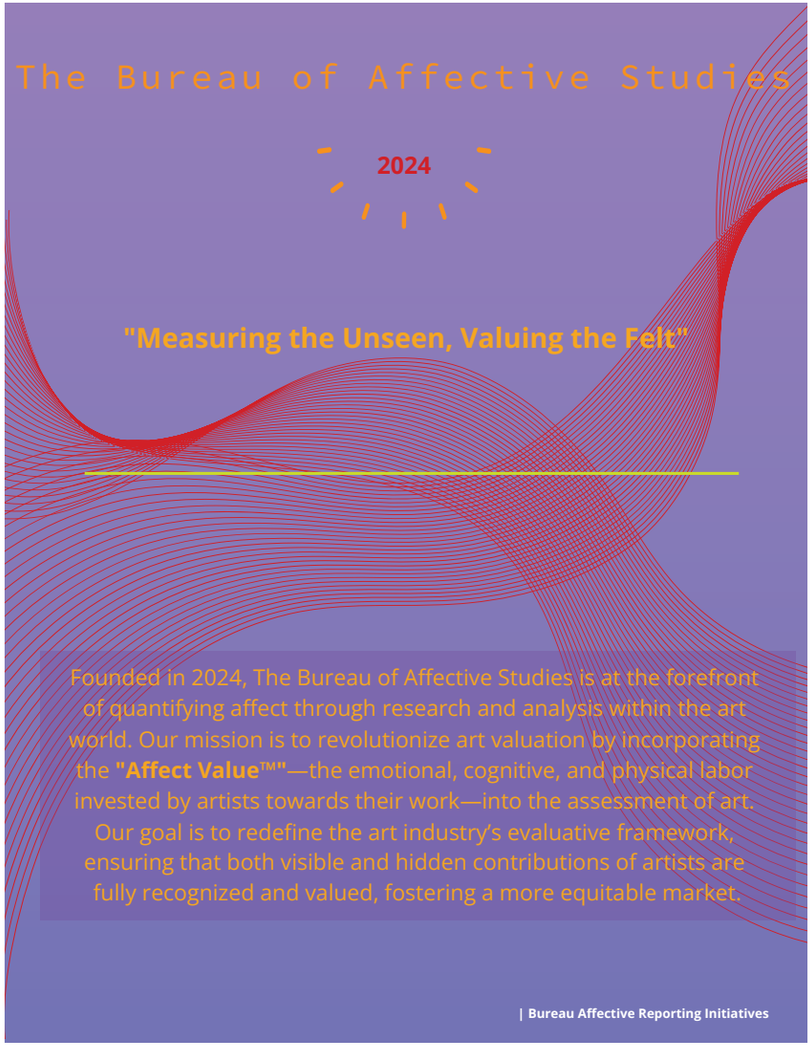


Figure 4 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

THE BUREAU IN FOCUS

Understanding the Bureau of Affective Studies is essential for grasping the innovative and transformative impact it aims to have within the art world.

The Bureau's primary goal is to explore the intersections of affect theory, embodiment, and labor through innovative and immersive artistic experiences. This endeavor fosters a deeper understanding and engagement with the complexities of the human experience, aiming to enrich audience perception and emotional engagement through a unique blend of academic insight and artistic expression. [redacted] By integrating theoretical research with hands-on, affective artistic practices, the Bureau seeks to challenge conventional perceptions of art and its impact, promoting a more nuanced appreciation of the intrinsic connections between emotion, body, and artistic labor.

The Bureau of Affective Studies, established in 2024, is dedicated to advancing knowledge and discourse in the realms of art and embodied experience. Through a nontraditional and interdisciplinary approach, the Bureau commits to transcending conventional Fine Art boundaries and academic scholarship. This is achieved by leveraging bureaucratic tools to dismantle and challenge bureaucratic norms, thereby fostering dialogue and connection across diverse communities. The Bureau values every skill, certificate, and experience, striving to create an inclusive space where individuals from all backgrounds can interact with and contribute to the creation of creative work. [redacted] By aligning artistic practice with the exploration of affective experience, embodiment, and labor, the Bureau of Affective Studies aims to catalyze transformative encounters that resonate deeply with audiences, fostering meaningful engagement and a more equitable appreciation of the human condition.

THE EVOLUTION OF ART VALUATION

The valuation of art has historically been dominated by traditional market dynamics that prioritize factors such as rarity, the artist's reputation, provenance, and subjective aesthetic judgments. Artprice, a leading authority on art market information, indicates that auction sales data often reflect prices driven more by collectors' personal tastes and the speculative nature of art as an investment rather than by the intrinsic qualities of the artwork itself (Artprice, 2022). [redacted] For example, the record-breaking sale of Leonardo da Vinci's "Salvator Mundi" for $450.3 million in 2019 highlighted the extreme premium that can be placed on historical significance and rarity. This traditional approach tends to overlook the broad range of contributions that artists make to their works, [redacted] especially in terms of the emotional and intellectual labor involved.

This oversight has been identified as a significant gap in traditional valuation models by our research at the Bureau of Affective Studies. We have introduced the concept of "Affect Value," which encompasses the emotional, cognitive, and physical labor that artists invest in the creation of their work. Historically, these aspects have been challenging to measure and, as a result, frequently undervalued in financial assessments. [redacted] The Cultural Research Network (2018) has shown that although 72% of art buyers acknowledge an emotional connection as a primary motivator in purchasing art, this is seldom reflected in the artwork's valuation metrics. [redacted] This disconnect suggests a substantial undervaluation of the emotional depth and narrative of a piece, elements that can significantly impact viewer engagement and satisfaction.

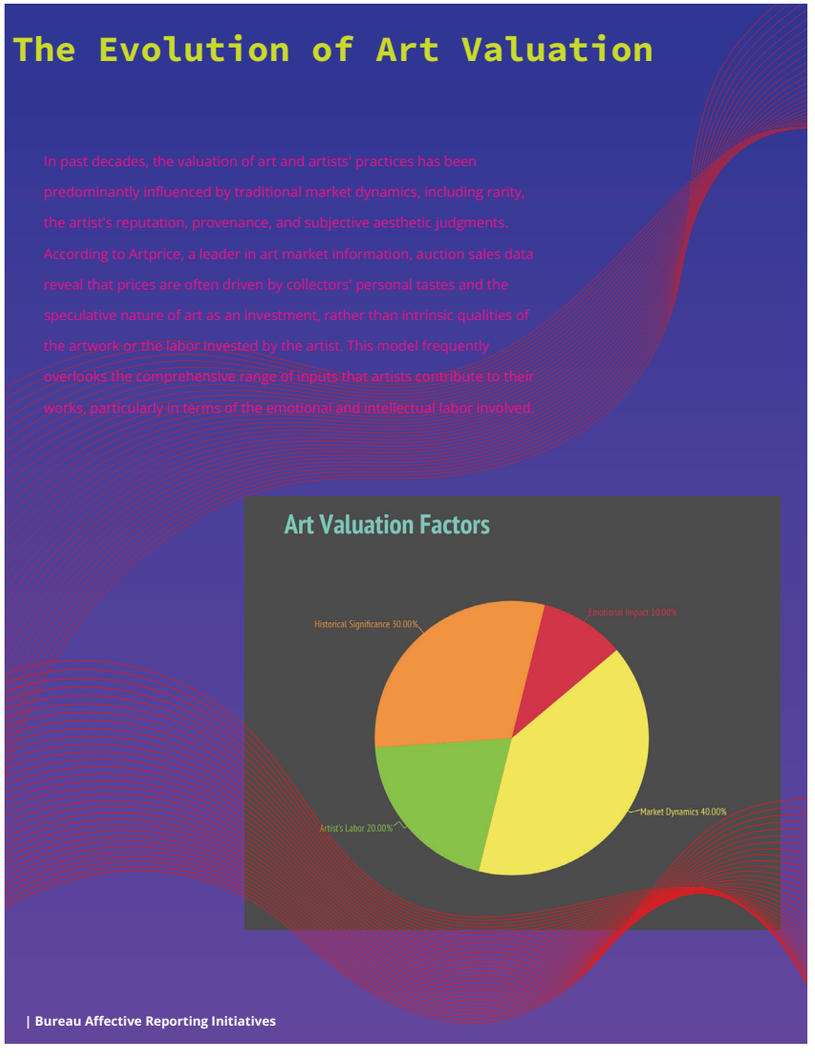


Figure 5 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

At the Bureau, our mission is to rectify this oversight by integrating "Affect Value" into the overall valuation of art and artists' practices through the employment of advanced algorithms. [redacted] This approach does not merely consider traditional metrics like medium, size, and the artist's market history but also quantifiable measures of the labor and emotional impact of the artwork on audiences. By doing so, we aim to revolutionize the framework of the art industry, ensuring that the full spectrum of value that art provides is recognized and compensated. [redacted] This paradigm shift holds the potential to more accurately reflect the true value of art in the market, encouraging a more equitable and comprehensive approach to artist compensation and art valuation, thus reshaping how art is appreciated and financially valued in contemporary society.

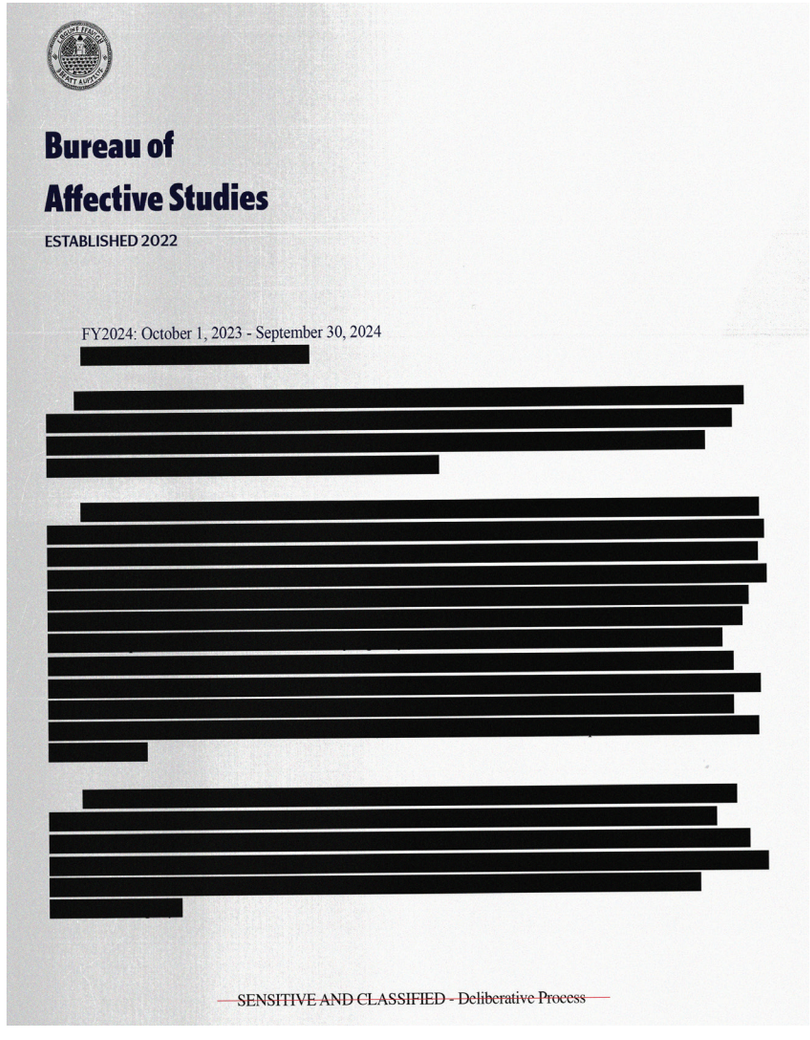


Figure 6 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

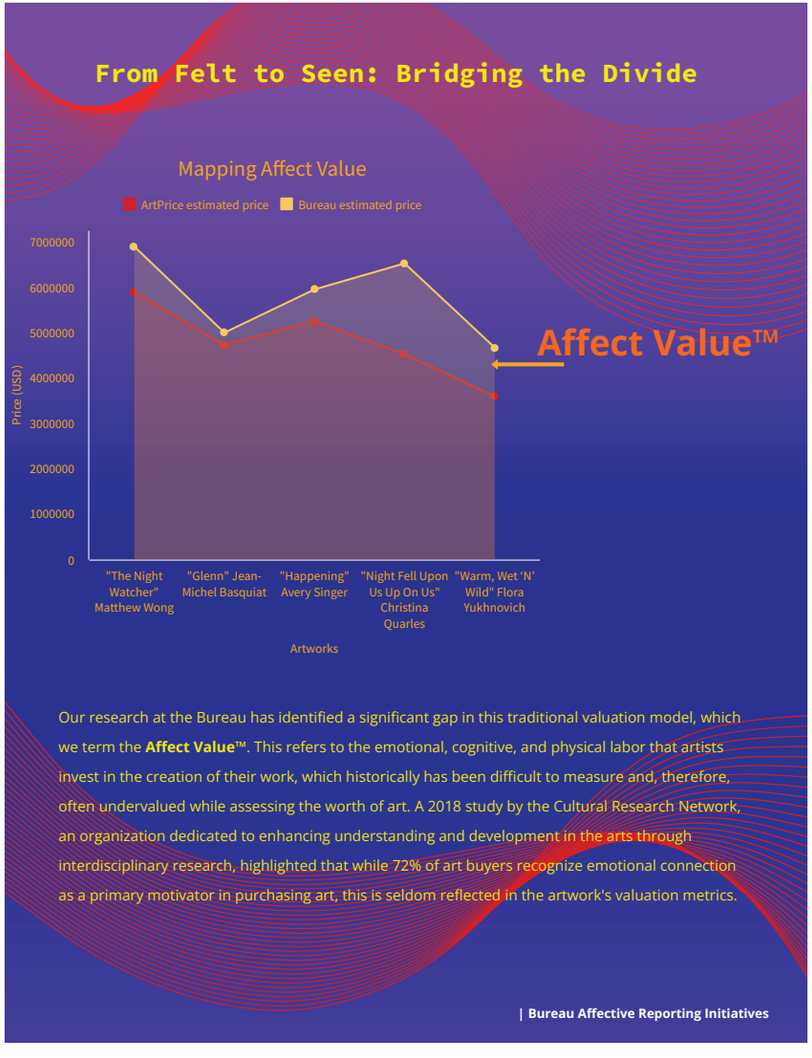


Figure 7 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

FROM FELT TO SEEN:
Bridging the Divide

Our research at the Bureau of Affective Studies has illuminated a significant gap in the traditional model of art valuation, which we have identified and termed as “Affect Value™.” This concept encapsulates the emotional, cognitive, and physical labor that artists invest in their work, elements that have historically been challenging to measure and have thus been frequently undervalued in the assessment of art’s worth. [redacted] Traditional valuation practices have focused predominantly on tangible aspects such as the artist’s reputation, the rarity of the work, and market dynamics, often at the expense of the less quantifiable, yet equally significant, emotional and intellectual contributions of the artist. This oversight not only skews the financial appraisal of artworks but also fails to acknowledge the comprehensive effort artists put into their creations.

The gap identified by the Bureau points to a critical need for a valuation model that integrates these often-invisible labor inputs. In response, we have developed the Affect Value Score™, a pioneering tool designed to quantify an artwork’s intrinsic and emotive worth. [redacted] This scoring system aims to recognize and measure the depth of emotional resonance, intellectual engagement, and physical exertion that artists channel into their work. According to a study by the Cultural Research Network in 2018, while a substantial majority of art buyers (72%) recognize an emotional connection as a primary motivator for purchasing art, this factor rarely influences the traditional metrics of artwork valuation. [redacted] Our Affect Value Score™ seeks to bridge this discrepancy, offering a more holistic approach to art valuation that respects and integrates the full spectrum of artistic labor.

By advocating for the incorporation of the Affect Value Score™ into standard art valuation practices, the Bureau aims to fundamentally transform how art is appreciated and valued within the market. [redacted] This initiative not only provides artists with the tools necessary to advocate for fair valuation of their work but also aligns market recognition with the true breadth of artistic contribution. As we push forward with this mission, we invite artists and the broader art community to join us in redefining what constitutes the value of art. This shift toward embracing the affective power of art promises to not only adjust market valuations but also to enhance our collective understanding and appreciation of the transformative potential of artistic expression. [redacted] Through this endeavor, the Bureau sets a precedent for a new narrative in art valuation, one that acknowledges and compensates the full range of an artist's labor and its profound impact on society.

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or is temporarily under review



Figure 8 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

THE AFFECT VALUE™ ADVANTAGE

At the Bureau of Affective Studies, we are at the forefront of redefining art valuation through our innovative Affect Value Score™. This groundbreaking approach assesses the intrinsic and emotive worth of artworks by quantifying the often-overlooked emotional, cognitive, and physical labor that artists pour into their creations. [redacted] Our mission is not merely to adjust valuation metrics but to transform them entirely, fostering a deeper appreciation for the multifaceted contributions of artists.

One artist we collaborated with reflected on the impact of our approach: “Working with The Bureau has revolutionized how I experience art. Their cutting-edge quantitative strategies create new benchmarks for industry excellence, catalyzing unprecedented engagement and transforming both artwork and artist practice across the board.” This testimony underscores the transformative impact our work has on artists’ studio practices. By integrating the Affect Value Score™, artists gain a profound insight into the full spectrum of their work’s impact, which in turn empowers them to advocate for a valuation that truly reflects their comprehensive artistic labor. This tool not only enhances how artists view and value their own work but also how they position themselves within the broader art market.

The broader implication of adopting the Affect Value Score™ is monumental for the art community. By shifting the valuation paradigm to include a more comprehensive set of metrics, we catalyze a cultural shift in the art market—encouraging stakeholders to recognize and reward the true breadth of artistic innovation and effort. This new framework invites artists, collectors, and investors to engage with art on a more profound level, promoting a market that values emotional resonance and intellectual engagement as much as traditional economic metrics. For investors, supporting the Bureau means participating in a pioneering movement that not only promises a more equitable art market but also enhances the vibrancy and depth of artistic expression across the industry.



Figure 9 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

STRATEGIC ARTISTIC PROFILE:
Comprehensive Analysis

As we transition from discussing the overarching methodologies and tools used by the Bureau of Affective Studies, it is essential to see these concepts in action through specific, tangible examples. The case study of artist Krista Sheneman's work, "Liminal Landscapes," offers a detailed illustration of how the Bureau's innovative approaches are applied within real-world artistic practices. This case study not only reflects our commitment to integrating affective and empirical analyses but also showcases the practical implications of our methods in capturing and enhancing the intrinsic value of artistic labor. [redacted] By delving into this specific example, we aim to demonstrate the effectiveness of our strategies in a concrete setting, highlighting the profound impact they can have on both the appreciation and valuation of art.

In presenting this case study, the Bureau aims to provide a comprehensive examination that goes beyond traditional artistic assessments to include a meticulous quantification and evaluation of the labor—mental, emotional, and physical—that underpins artistic creation. [redacted] This analysis serves as a critical tool for understanding the multifaceted dimensions of art production and its challenges. The insights gleaned from Krista Sheneman's creative process and her artwork "Liminal Landscapes" exemplify how the Bureau's methodologies can be employed to illuminate the often-unseen efforts that artists invest in their work. Through this detailed exploration, we hope to enrich the discourse around art valuation, providing a more nuanced understanding that recognizes and respects the artist's labor at every level.

SUMMARY

Exploring Affective Labor in Artistic Practice:
A Case Study of Liminal Landscapes

The Bureau of Affective Studies conducted a comprehensive examination of artist Krista Sheneman's creative process and the presented works, notably "Liminal Landscapes." The evaluation aimed to identify and quantify inputs and outputs of labor (mental,emotional, and physical), establish relevant metrics aligned with the artistic objectives, employ appropriate measurement tools and techniques, contextualize affect quantification within the art domain, and integrate findings with artist stated goals.

Inputs and outputs of labor were identified and measured, encompassing time, effort, skills, and the resultant products, services, or outcomes. Metrics were established to assess various aspects of labor, including hours worked, skill level, productivity, quality, and efficiency. [redacted] Measurement tools and techniques, such as time tracking software and performance management systems, were utilized to collect and analyze data.

Feedback loops and iteration were employed to refine labor quantification over time, ensuring continual improvement. The integration of labor quantification with artist stated goals aimed to provide actionable insights supporting decision-making, resource allocation, and performance management. Additionally, an affect score was incorporated, recognizing the active exchanges between materials and humans inherent in artistic endeavors, irrespective of conscious thought, thus enriching the evaluation process.

Ultimately, the examination provided comprehensive insights into Krista Sheneman's creative process and her artwork "Liminal Landscapes," shedding light on the intricate labor dynamics and affective dimensions embedded within the artistic endeavor.

BACKGROUND

All below information was turned over by the Participant in accordance with the investigation.

A. PARTICIPANT DEFINED OVERALL CREATIVE PRACTICE

My creative practice explores the intersection of disability, identity, and space through sculpture, emphasizing my own body as a medium for documentation. Themes such as home, labor, and transformation are investigated using unconventional materials to symbolize the weight of lived experiences. By merging my artistic expression with interdisciplinary research in fields like healthcare and cartography, I aim to provoke reflection on the interconnectedness between personal narratives and collective landscapes, offering reflection on the human condition.

This is the collection of the questions that I ask myself as I make work within this program. How can I use collected data from my own body to produce art and/or design works that involve the labor of making to make the experience of the body accessible to others. How can I use medical data gathered from my own body to explore the body as a landscape and, in doing so,understand the body better through metaphor? How can I translate medical waste into an artistic form using physical labor to represent the experience of time and struggle that the body endures. What does it mean to be in a body in time? How can art reveal the time that we don't notice passing within our own bodies? What kind of forms does this work need to take to illustrate the labor of the body through the labor of making? What kind of research must I do into my own body to gather the data needed for the work? How can data be translated into form? Once I see my body as landscape, how will I showcase this for others so they can appreciate the experience of being in a body in time? [redacted]

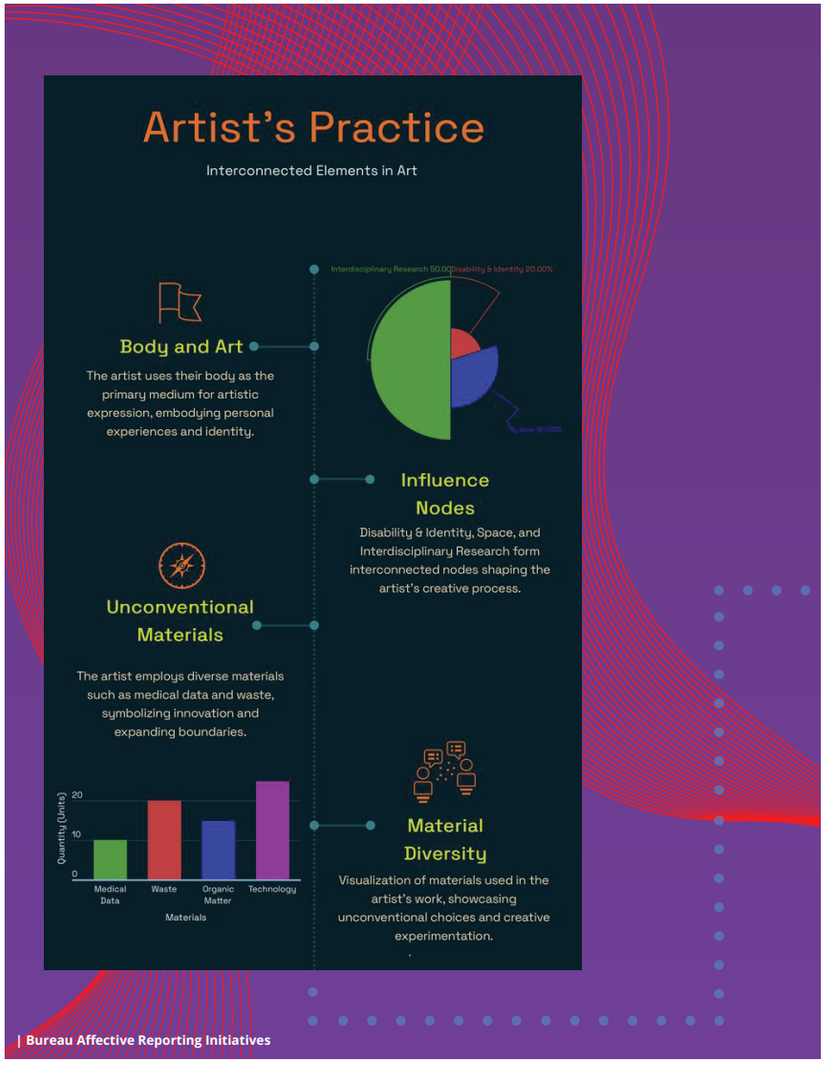


Figure 10 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]



Figure 11 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

B. PARTICIPANT DEFINED KEY CONCEPTS

I. Performance Relic

A performance relic is an object or collection of objects originating from a previous performance, embodying both the essence of the past event and existing as a standalone work of art. This term, rooted in conceptual art theories, emphasizes the interplay between temporal and material dimensions, capturing the transient nature of performance while anchoring it in a tangible form.

Key Characteristics of Performance Relics:

1. **Temporal Duality**: Performance relics exist in a state of temporal duality, connecting the past performance with the present moment. They serve as tangible remnants of ephemeral acts, allowing viewers to experience a fragment of the original performance.

2. **Stand-Alone Art**: While deeply connected to the performance from which they originate, performance relics possess the autonomy to be appreciated independently. They carry intrinsic artistic value beyond their historical context.

3. [redacted]

4. **Embodiment of Labor and Time**: These objects often encapsulate the time and labor invested in their creation, reflecting the artist's process and dedication. The traces of effort and time imbue the relic with layers of meaning.

5. **Accessibility and Universality:** Performance relics are crafted to be accessible and resonate with a broad audience. By engaging with universal themes such as home, memory, and health, these objects transcend the specificity of the original performance, inviting diverse interpretations.

6. **Memory and Continuity:** As relics, these objects act as vessels of memory, preserving the essence of the past performance. They ensure the continuity of the artistic narrative, allowing the performance to persist in a new form.

Application within artist's Practice:

This practice revolves around themes of home, memory, and health, using time and labor as primary mediums. By defining art objects as performance relics, the artist situates her work within the conceptual art world while ensuring its accessibility to a wide audience. Each relic created serves as a bridge between the past performance and the present viewer, encapsulating the labor and time invested in its creation and evoking universal themes that resonate deeply with everyday experiences.

II. Persistent Archiving: A Method of Art-Making

Persistent Archiving is a method of art-making characterized by the compulsive act of collecting, documenting, and archiving objects, events, times, and other seemingly mundane elements from one's life. This practice often begins as a moment of need to keep or a sense of clarity that endears the artist to a particular object, time, or event. It then escalates into a systematic collection and archiving of all objects and ephemera associated with similar feelings or interactions. This method is deeply rooted in personal and inherited behaviors, often influenced by nostalgia or the desire to reclaim something lost.

Key Characteristics of Persistent Archiving:

1. **Compulsion and Ritual:** This method involves a compulsive, almost ritualistic approach to collecting and archiving. The act

of collecting becomes an essential part of the artist's process, driven by an intense need to preserve and document.

2. **Personal and Inherited Practices:** Artists who employ this method often draw on personal histories and inherited behaviors. For this artist, this compulsion is inherited from her grandmother and father, who were avid collectors of things.

3. **Memory and Nostalgia:** The practice is frequently rooted in nostalgia and the desire to reconnect with past experiences. The objects and ephemera collected often serve as tangible links to memories and emotions.

4. **Psychological Underpinnings:** Persistent Archiving can be linked to psychological theories such as hoarding disorder, where the individual feels an overwhelming need to save items and experiences significant distress at the thought of discarding them. Additionally, it relates to concepts in psychoanalysis regarding the preservation of memories and the compulsion to recreate lost experiences.

5. **Documentation and Archiving:** The method emphasizes meticulous documentation and archiving. This process transforms seemingly mundane objects into valuable artifacts that tell a story and preserve moments in time.

6. **Themes of Shared Human Experience:** Artists using this method often focus on universal themes and their archival arrangement serve to highlight commonalities in human experiences. [redacted]

Application in the artist's Practice:

Persistent Archiving serves as a foundational method for creating meaningful works of art that is inspired by the artist's grandmother and father's passion for collecting. Her approach involves a deep-seated compulsion to collect, document, and archive elements from everyday life. This method is particularly pronounced in her exploration of memory, shared human experiences, and the body that invites viewers to reflect on their own experiences and connections to the past.

III. Labor

Labor is considered integral to understanding this artist's work and the world around her. Here, labor encompasses the process of transforming inputs such as time, effort, and skills into artistic outputs. This definition is rooted in conceptual art theories and emphasizes the identification of inputs and outputs, establishment of metrics, utilization of measurement tools and techniques, contextual understanding, feedback loops, iteration, and integration with organizational goals within the artistic process.

Key Elements of Labor in Sheneman's Practice:

1. **Identifying Inputs and Outputs:** Sheneman's approach involves identifying inputs (time, effort, skills) and outputs (artistic products, outcomes) involved in her art-making process.

2. **Establishing Metrics:** Sheneman utilizes metrics such as the amount of time spent on a project, the depth of emotional investment, and the complexity of the labor process to quantify her artistic labor.

3. **Measurement Tools and Techniques:** Sheneman's approach transcends specific tools and focuses on the underlying principles of measurement and analysis within her art-making.

4. **Contextual Understanding:** Sheneman contextualizes her labor within the themes of memory, shared human experience,

and the body, reflecting her inherited behaviors and personal history of collecting.

5. **Feedback Loops and Iteration:** Sheneman's process of labor quantification is iterative, involving continual reflection, analysis, and adjustment to her artistic practice over time.

6. **Integration with Organizational Goals:** Sheneman's labor quantification enables her to better understand her process, make informed decisions, and achieve her artistic vision.

Influence of Conceptual Art Theories:

1. **Dematerialization:** Advocated by artist and critic Lucy Lippard, this theory proposes a shift from the material object to the concept or idea behind the artwork. It underscores the transient and immaterial aspects of art, challenging the traditional emphasis on physicality.

2. **Idea as Art:** Artists like Joseph Kosuth and Sol LeWitt championed the notion that the concept or idea behind an artwork holds more significance than the physical object itself. They argued that art should prioritize the exploration and communication of ideas, reshaping the definition of artistic practice.

3. **Language and Semiotics:** Conceptual artists often employ language and semiotics as primary tools for artistic creation. This approach views art as a form of communication that goes beyond traditional aesthetic values, using symbols and signs to convey complex ideas and meanings.

Influence on Artist's Practice:

This definition of labor influences her practice by providing a framework for understanding the process of art-making. It helps her articulate the value of her labor, both in terms of the inputs she invests and the meaningful outputs she creates. By quantifying her labor, the artist gains insight into her creative process, allowing her to reflect on her work, make informed decisions, and communicate the significance of her art.

IV. Home

In Sheneman's artistic practice, the concept of home plays a crucial role, deeply intertwined with themes of memory, shared human experience, and the body. [redacted]

Her exploration of home is influenced by various art, design, and interdisciplinary theories, including insights from philosophy, psychiatry, and Witold Rybczynski's "Home: A Short History of an Idea."

Key Elements of Home in Sheneman's Practice:

1. **Home as Concept and Space:** Sheneman explores home both as a physical space and a conceptual idea. This includes examining the architecture and design of domestic spaces as well as the emotions and memories associated with them. This aligns with the dictionary definition of home as a place of residence and refuge.

2. **Home as Memory and Identity:** Sheneman's work investigates how home shapes and reflects personal and collective identities. This involves exploring how memories and experiences within the home environment contribute to one's sense of self.

3. **Home as Feeling and Place:** The emotional resonance of home is a central theme in Sheneman's work. She examines the feelings of comfort, safety, belonging, and nostalgia that are often associated with the idea of home.

Influence of Theories on Home:

1. **Witold Rybczynski's "Home:** A Short History of an Idea": Rybczynski's book provides a historical and cultural perspective on the evolution of the concept of home. It explores how ideas about domesticity and comfort have changed over time, influencing Sheneman's understanding and portrayal of home in her art.

2. **Phenomenology:** Philosophical theories of phenomenology, particularly those of Gaston Bachelard in "The Poetics of Space," emphasize the lived experience of spaces. Bachelard's exploration of intimate spaces, such as houses and rooms, and how they evoke personal memories and dreams, informs Sheneman's depiction of home as a repository of personal and collective experiences.

3. **Psychiatric and Psychological Perspectives:** The concept of home is also examined in psychiatry and psychology as a place of psychological significance. Attachment theory, for instance, explores how early home environments shape emotional development and security. [redacted] These insights help Sheneman explore the psychological connections people have with "home."

4. **Architectural and Design Theories:** Theories from architects like Le Corbusier and Frank Lloyd Wright, who emphasized the importance of functional and harmonious living spaces, influence Sheneman's exploration of home as a designed environment.

Application in Sheneman's Artistic Practice:

Sheneman's artistic exploration of home is multifaceted, reflecting the complex interplay between physical spaces, emotional resonance, and personal identity.

Her work often involves documenting domestic spaces through collecting and archiving objects, [redacted] images, and memories related to home environments. Using installations to reconstruct and reimagine domestic spaces to explore personal and collective memories.

C. RELIC LINEAGE ANALYSIS

The following section will provide an in-depth exploration of three distinct relics (Relic no.15, no.86, and no.92) utilizing a tripartite approach to offer a comprehensive understanding of these works:

1. **Visual Analysis of Relic:** This component provides a detailed examination of the visual elements, formal qualities, and aesthetic attributes of each relic. By dissecting the visual aspects, we aim to uncover the underlying conceptual frameworks and thematic nuances that define Sheneman's artistic vision.

2. **Witness Statement documenting Labor:** We have included statements from key witnesses who have observed the creation, performance, or impact of the relic. These testimonials offer personal insights and contextual background; additionally, these statements help measure the affect of the relic by providing firsthand accounts of its influence and reception, thus offering a qualitative assessment of its impact.

3. **Image of the Relic:** Each analysis is accompanied by an image of the relic, serving as a visual reference to support the discussions and reflections. All images provided by the artist.

Through this structured examination, we aim to provide a holistic perspective on Sheneman's relics, highlighting their role as both standalone artworks and remnants of performative acts. This approach not only informs our investigation of the artist's creative process but also questions the broader implications of how art, labor, and memory intersect within this practice.

RELIC ANALYSIS
Forms & Affidavits

1. **RELIC NUMBER 15:** 1806 Lincoln Ave Carpet

Labor Witness Statement

Bureau of
Affective Studies
ESTABLISHED 2022

i: RELIC NUMBER 15

Witness Name:	1806 Lincoln Ave Carpet
Name of Associated Relic:	RELIC NUMBER 15
Dated:	10/13/2019

Witness Labor Statement of 1806 Lincoln Ave Carpet

I, the carpet that once graced the living room floor of a modest rental property at 1806 Lincoln Ave in Cincinnati, witnessed labor as follows:

1. From 2018 to 2020, I served as the cream-colored, slightly itchy, and often uncomfortable ground beneath the feet of those who inhabited the house. My fibers were rough and old, but I was steadfast in my duty, absorbing the essence of daily life.
2. The artist who resided in the house spent countless hours within my domain, the living room. She often watched TV, lounged, and crafted various art projects atop my surface. I became a silent witness to her burgeoning creativity and the ebb and flow of her daily routine.
3. As a carpet in a rental property, I experienced a multitude of events and bore the weight of countless footsteps. I collected crumbs, dust, and fragments of conversations. Each stain, each tear in my fabric told a story of those who lived there, creating a patchwork of memories ingrained in my fibers.
4. I acted as a record of people's lives, a time capsule holding various small particles of those who walked, sat, and played on me. Bits of food, strands of hair, and traces of dirt from outside all became part of my fabric, weaving a tapestry of human existence.
5. In October 2019, a significant transformation occurred. A 5x5ft section of me was cut from the living room, a piece that had absorbed years of life and memories. This piece was then used as a canvas for the artist, who covered her body in Mississippi River mud and lay upon me.
6. After, I was hung on a white gallery wall next to the framed Hamilton County marriage certificate. The mud was allowed to fall to the floor, creating a living, shifting piece. At the end of the show, the mud was collected and reunited with me. Now, I am rolled in plastic, the mud still embedded in my fibers, a testament to our shared history.

STATEMENT OF TRUTH

I believe that the facts stated in this witness statement are true.

Signed :

Dated: 10/13/2019

- 1 -

Figure 12 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

VISUAL ANALYSIS OF RELIC NO. 15

1. **Description and Context:** "Relic No. 15," also known as "The Marriage," consists of two main components: 2 pounds of Mississippi River mud and a 5x4ft section of carpet from 1809 Lincoln Ave, Cincinnati, OH 45212, alongside a Hamilton County Ohio marriage license measuring 17 x 11 inches. This tan-brown carpet, marked by its age and coarse texture, served as the canvas for a performance piece by the artist, in October 2019. The section was part of a project where the artist covered herself in Mississippi River mud and lay upon the carpet, symbolically merging her present and past selves.
2. **Form and Composition:** The carpet piece is hung from the ceiling, approximately 3 feet from a wall, allowing it to float in space and emphasizing its transformation from a functional household object to an art piece. The carpet's frayed edges add a sense of age and wear, contrasting with the careful presentation. Adjacent to the carpet, a framed marriage license is displayed. The yellow-tan document is printed on parchment paper and has been altered to include references to the carpet and mud in the names of the wedding participants. Each alteration is notarized, and the overall document is signed by an officiant, adding a layer of legal and symbolic significance to the piece.
3. **Color and Texture:** The predominant tan-brown color of the carpet is interrupted by irregular patches of dried mud, ranging from deep browns to lighter, more ashen hues. These colors are indicative of the natural sediment found along the Mississippi River, imbuing the piece with a sense of geographical and emotional history. The texture is equally compelling, with the soft, worn fibers of the carpet juxtaposed against the rough, cracked surface of the dried mud. The frayed edges of the carpet further enhance its textural complexity and historical narrative.
4. **Symbolism and Interpretation:** The carpet, now a relic, carries significant symbolic weight. It represents the artist's journey, her physical and emotional transition from her past in Mississippi to her present in Cincinnati. The marriage of carpet and mud through the performance acts as a metaphorical union of two distinct phases of her life. The use of the marriage certificate in the piece underscores this union, providing a legal and emotional framework for the artwork. The alterations to the marriage license, which include references to the carpet and mud as wedding participants, further reinforce the concept of merging identities and histories.
5. **Impact and Reception:** The visual impact of "Relic No. 15" is profound. Viewers are drawn to the tactile quality of the piece and the rich narrative it conveys. The carpet, with its embedded mud, acts as a powerful reminder of the artist's roots and the enduring influence of her past. The frayed edges and aged appearance evoke a sense of nostalgia and passage of time. The reception has been one of deep introspection, with many viewers reflecting on their own journeys and the physical and emotional remnants they carry with them. The notarized marriage license adds a formal, almost bureaucratic, layer to the piece, juxtaposing the personal and the official.



Figure 1A

- 2 -

Figure 13 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

2. **RELIC NUMBER 86:** Mississippi River Mud

Labor Witness Statement

Bureau of
Affective Studies

ESTABLISHED 2022

i: RELIC NUMBER 86

Witness Name:	Mississippi River Mud
Name of Associated Relic:	RELIC NUMBER 86
Dated:	11/06/2022

Witness Labor Statement of Mississippi River Mud

I, Mississippi River Mud,witnessed labor as follows:My journey began on the banks of the Mississippi River in Memphis, TN, a place of constant motion and change. I was dug out by hand, with water, leaves, and sticks, then scooped into a cloth sack. This gathering was an intimate act, each scoop pulling me away from my ancient bed.

1. Separated into tight bundles, seven in total, I was placed inside a black duffle bag and transported away. The journey was turbulent; I was dragged across the airport's checked baggage area, scanned, swabbed, and interrogated. Tagged and weighed, I left my original carrier and was placed on a moving belt, lifted and thrown into the underbelly of a flight. I was transported across distances, a passenger in a dark, confined space, until I was reunited with my handler.
2. After more travel, I waited in my bundles, anticipating the next phase. Upon being opened, I was reunited with the other bundles. Water was added, and I was smoothed onto a surface where a bright light dried us up. Slowly, I fell to the ground, a transformation from liquid to solid, from movement to stillness.
3. The process was cyclical. I was swept up and regathered into the same black duffle, carrying with me the essence of my origins and the marks of my journey. This act of collection and dispersion, of being handled and reshaped, is etched into my being.
4. Through this journey, I became more than just mud. I became a witness to the artist's exploration of identity and memory. The act of gathering and transporting me was a ritual, a connection between past and present. Each phase of my journey, from the riverbank to the installation, encapsulated a story of transformation and connection.
5. As I rest now, I am a testament to this journey. The mud and the body, the past and the present, all intertwined in a story of return and remembrance. This relic holds within it the traces of time spent by the river and the transformation into art, forever capturing the essence of those moments.

STATEMENT OF TRUTH

I believe that the facts stated in this witness statement are true.

Signed :

Dated: 11/06/2022

Figure 14 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

VISUAL ANALYSIS OF RELIC NO. 86

1. **Description and Context:** "Relic No. 86," titled "Mud as Body/Body as Mud," is an immersive installation comprising a video projection on Mississippi River mud, sculptural arms holding a bowl with edible mud gummies, a box of scratch and sniff cards, and a 65x35 inch embossed piece of Stonehenge paper. The installation invites viewers to engage with the material and sensory elements, blurring the lines between body, mud, and memory. This piece embodies the artist's exploration of her connection to the Mississippi River, using tactile and interactive components to draw viewers into her narrative.
2. **Form and Composition:** Upon entering the room, the viewer's attention is immediately drawn to the far wall where two full-length gray and black gloves with bright red hands extend into the space from perpendicular walls. These hands hold a silver oblong heirloom bowl filled with gooey red squares of gummy candy, each packaged in tiny ziplock bags. The visual impact of the gloves and bowl is striking, creating a focal point that combines domesticity with a surreal, almost fantastical element. The gummies, intended to be eaten by viewers, add an interactive layer to the installation, engaging multiple senses.
3. **Color and Texture:** The installation's color palette is dominated by earthy tones and bold accents. The gray and black arms contrast with the bright red hands, emphasizing their presence in the space. The silver bowl, with its reflective surface, adds a touch of elegance and historical resonance. The red gummy squares, gooey and translucent, evoke a visceral response, their texture reminiscent of both earth and flesh. The mud used for the video projection, initially dark and moist, gradually dries and falls off the wall, creating a dynamic, evolving texture that symbolizes the passage of time.
4. **Symbolism and Interpretation:** "Mud as Body/Body as Mud" is rich with symbolic meaning. The video, showing a woman collecting mud and filling her dress pocket, speaks to themes of labor, identity, and the intimate connection between body and environment. The mud serves as both a material and metaphorical substance, representing the artist's origins and the physicality of memory. The edible mud gummies offer a literal taste of the earth, connecting viewers to the sensory experience of the artist. The embossed piece of Stonehenge paper, displaying the creases of the dress from the video, serves as a tactile record of the performance, capturing the physical imprints of the artist's actions.
5. **Impact and Reception:** "Relic No. 86" has been met with profound engagement from viewers. The interactive and multisensory aspects of the installation create a deeply immersive experience, prompting reflections on the relationship between body, memory, and environment. The sculptural arms and edible gummies draw viewers into a tactile and gustatory engagement, while the video projection and embossed paper provide a visual and haptic exploration of the artist's themes. The installation's ability to evoke both personal and collective memories through its use of mud and domestic objects has



Figure 2A

Figure 15 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

3. **RELIC NUMBER 92:** [redacted]

Labor Witness Statement

Bureau of
Affective Studies
ESTABLISHED 2022

iii: RELIC NUMBER 92

Witness Name: [redacted]
Name of Associated Relic: RELIC NUMBER 92
Dated: 02/21/2023

Witness Labor Statement of [redacted]

I, [redacted] *witnessed labor as follows:* [redacted]

Water, sticks, and leaves [redacted]

1. [redacted] fine particles. [redacted] pristine white shelves, [redacted] from movement to stillness.

3. [redacted] creation and destruction [redacted] connection between past and present. [redacted]

3. [redacted] metaphorical act of sifting [redacted]

STATEMENT OF TRUTH
I believe that the facts stated in this witness statement are true.

Signed :

Dated: 02/21/2023

- 1 -

Figure 16 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

VISUAL ANALYSIS OF RELIC NO. 92

1. **Description and Context:** "Relic No. 92," titled [redacted] the artist's body with materials gathered [redacted] the fine sediment they produced, are displayed [redacted] scientific specimens. [redacted] material archive of place and process.

2. **Form and Composition:** [redacted]

3. **Color and Texture:** [redacted] the labor [redacted] a fine, powdery consistency, [redacted]

4. **Symbolism and Interpretation:** [redacted] into something tangible. The mud, once a [redacted] evidence of transformation, a metaphor for [redacted]

5. **Spatial and Temporal Elements:** The spatial arrangement of the [redacted] suspending them in a timeless, almost sacred space. This stillness contrasts with the dynamic act of [redacted]

6. **Impact and Reception:** [redacted] drawing attention to the intersection of personal and ecological histories. [redacted] intimacy embedded in [redacted]

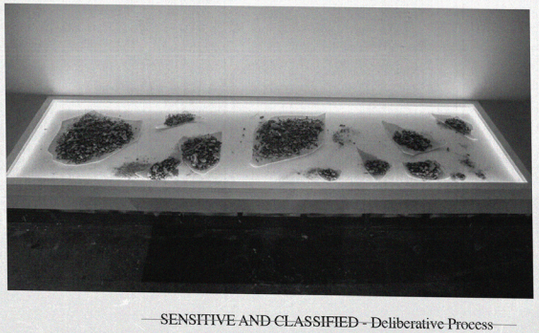
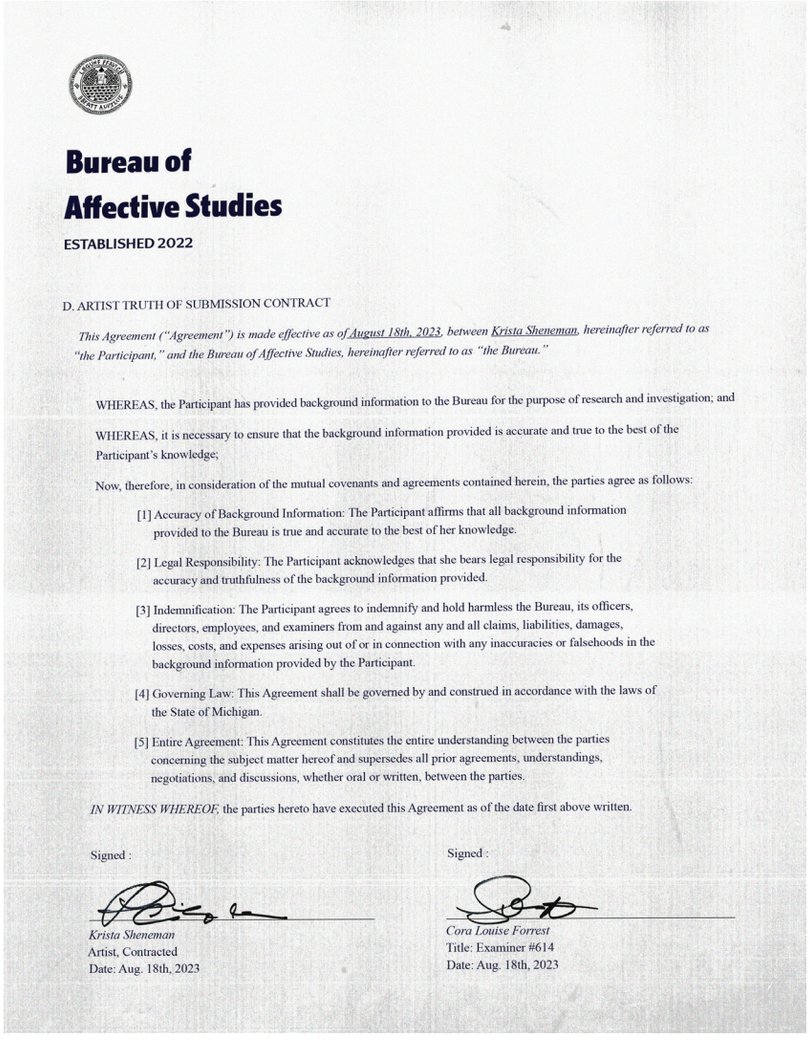


Figure 3A

~~SENSITIVE AND CLASSIFIED - Deliberative Process~~

- 2 -

Figure 17 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]



Bureau of
Affective Studies

ESTABLISHED 2022

D. ARTIST TRUTH OF SUBMISSION CONTRACT

This Agreement ("Agreement") is made effective as of August 18th, 2023, between Krista Sheneman, hereinafter referred to as "the Participant," and the Bureau of Affective Studies, hereinafter referred to as "the Bureau."

WHEREAS, the Participant has provided background information to the Bureau for the purpose of research and investigation; and

WHEREAS, it is necessary to ensure that the background information provided is accurate and true to the best of the Participant's knowledge;

Now, therefore, in consideration of the mutual covenants and agreements contained herein, the parties agree as follows:

[1] Accuracy of Background Information: The Participant affirms that all background information provided to the Bureau is true and accurate to the best of her knowledge.

[2] Legal Responsibility: The Participant acknowledges that she bears legal responsibility for the accuracy and truthfulness of the background information provided.

[3] Indemnification: The Participant agrees to indemnify and hold harmless the Bureau, its officers, directors, employees, and examiners from and against any and all claims, liabilities, damages, losses, costs, and expenses arising out of or in connection with any inaccuracies or falsehoods in the background information provided by the Participant.

[4] Governing Law: This Agreement shall be governed by and construed in accordance with the laws of the State of Michigan.

[5] Entire Agreement: This Agreement constitutes the entire understanding between the parties concerning the subject matter hereof and supersedes all prior agreements, understandings, negotiations, and discussions, whether oral or written, between the parties.

IN WITNESS WHEREOF, the parties hereto have executed this Agreement as of the date first above written.

Signed :

Krista Sheneman
Artist, Contracted
Date: Aug. 18th, 2023

Signed :

Cora Louise Forrest
Title: Examiner #614
Date: Aug. 18th, 2023

Figure 18 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

[END OF SECTION]

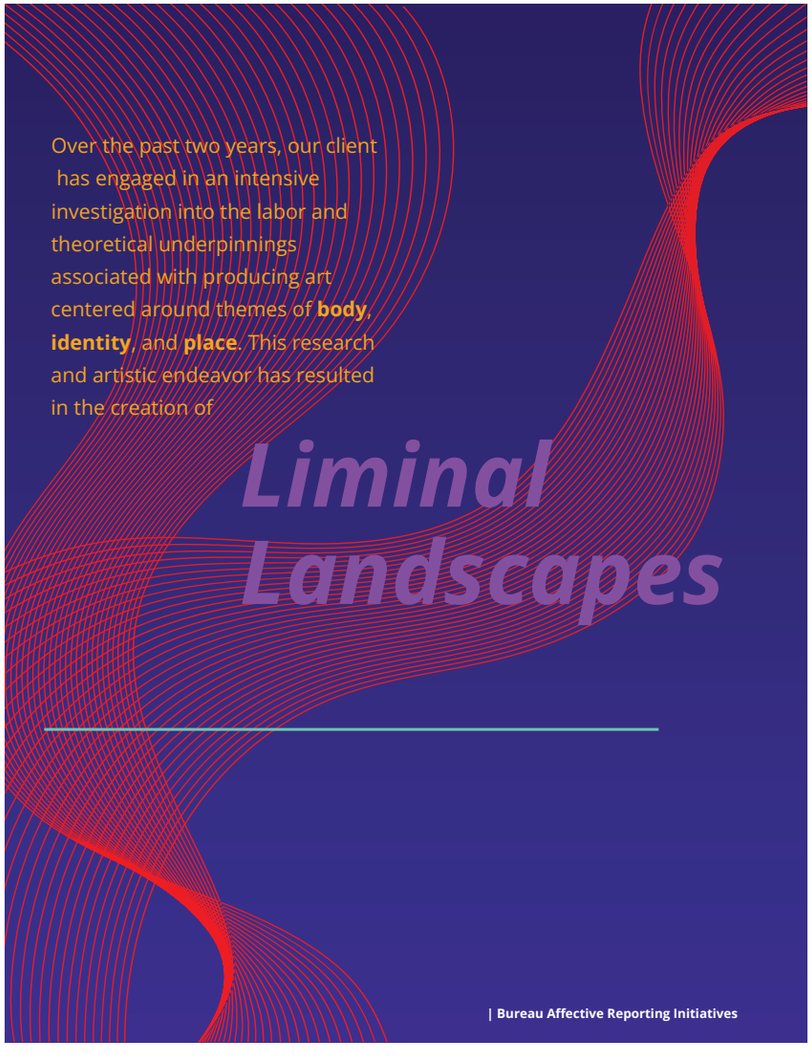


Figure 19 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

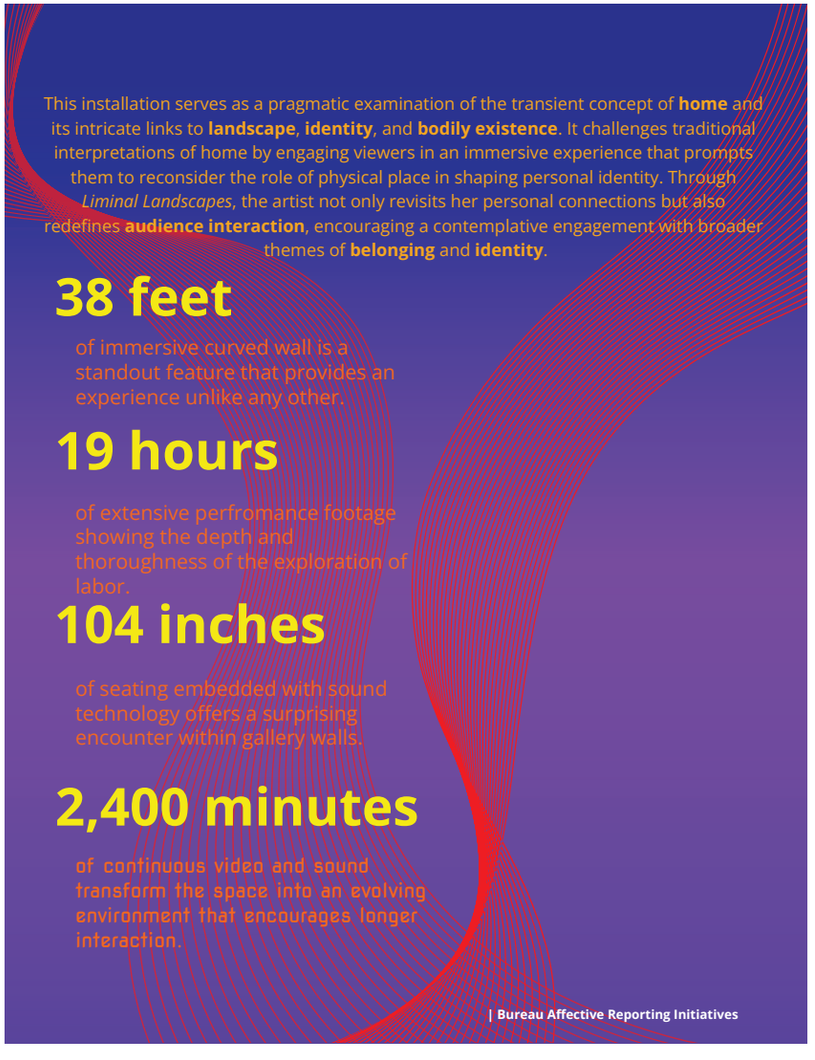


Figure 20 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

LIMINAL LANDSCAPES

Case Study Introduction

Liminal Landscapes is an immersive, time-based installation that examines the transient nature of home and its intricate connections to landscape, the body, and identity. This installation features a three-channel, eight-hour video performance projected onto a 38-foot curved wall, complemented by two benches emitting low-frequency sounds. The work incorporates footage of performances along the riverbanks of the artist's childhood, offering viewers a detailed observation of the laborious process involved in uncovering fragments of identity within familiar surroundings. Liminal Landscapes seeks to challenge conventional perceptions of home, encouraging viewers to critically evaluate the futility of these efforts and to interrogate the essence of belonging through this evocative experience.

In the following pages, we will outline the Artist Submission Index, detailing all items the artist has provided to aid the Bureau's investigation. We will then move to the Data Collection and Analysis Tools, where each submitted item was matched to specific analysis tools to assist in scoring the installation. Following this, we will present a Comprehensive Data Interpretation, summarizing all feedback the Bureau has gathered through its own data collection processes. [redacted] Finally, we will discuss the identified areas for improvement for both the artist and the work, as recommended by the Bureau.

A: ARTIST SUBMISSION INDEX

An artist's submission to the Bureau of Affective Studies can include a wide range of materials to aid in the calculation of their final Affect Score. These submissions are critical for providing a comprehensive view of the artist's process, engagement, and the resulting impact of their work. The types of submissions may include:

- **Maps of artist or artwork movement:** Tracking the spatial dynamics of the artist or the artwork itself.
- **Time sheets collected from test group viewing work:** Recording the amount of time viewers engage with the work.
- **Time cards:** Detailing the hours invested in creating the artwork.
- **Sketch books, logs, and notes:** Documenting the process from conception to completion.
- **Surveys for before, during, and after the performance/labor:** Gathering feedback at various stages to understand audience perception and engagement.
- **Documentation of body appearance and mental landscape:** Capturing changes and reflections throughout the creative process.
- **Visual analysis of work:** Providing a detailed examination of the artwork's visual elements.
- **Collection of all relevant writing by/around the artist's work/practice:** Including essays, critiques, and articles.
- **Transcripts of conversations, talks, and public engagements:** Offering insights into the artist's thoughts and public interactions.
- **Ideation materials:** Showcasing the initial stages of the creative process.
- **Funding acquired:** Demonstrating financial support received for the project.
- **Help hired:** Listing any assistants or collaborators involved.
- **Supplies bought or documentation of money spent:** Tracking the financial investment in materials and resources.

- **Any certificates, legal documents, or paperwork:** Related to the work or practice.
- **Testimonials from viewers/witnesses:** Providing qualitative feedback on the impact of the work.
- **Bills of sale:** Documenting commercial transactions involving the artwork.
- [redacted]
- **All written/digital emails regarding work practice:** Including correspondence that provides insight into the process.
- **Any media generated around work/artist:** Such as press coverage and social media mentions.
- **Any contracts regarding work/practice:** Formal agreements that impact the artistic practice.
- **Support from anyone/thing:** Acknowledging any external support.
- **Critique feedback:** Reviews and constructive criticism from peers and experts.
- **Prototype or process videos:** Visual documentation of the development stages.

We at the Bureau take all information the artist provides with serious intent and understand that even things others might find trivial may reflect a larger part of the artist's practice and could greatly improve their affect. Each of these items plays a crucial role in providing a holistic understanding of the artist's practice, allowing the Bureau to accurately measure and quantify the affective impact of their work. This comprehensive data collection enables the Bureau to generate a well-rounded Affect Score, reflecting both the effort invested and the resultant viewer experience.



Figure 21 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]



Figure 22 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

B: DATA COLLECTION AND ANALYSIS TOOLS

At the Bureau of Affective Studies, we utilize a robust array of data analysis tools to systematically correlate and organize all artist submissions into three distinct categories: physical, mental, and emotional. This approach allows us to accurately assess the multifaceted nature of an artist's practice. Examples of these tools include the Artistic Influence Map, [redacted] Emotional Engagement Index, Creative Process Mapping, Labor Efficiency Metrics, Art Value Perception Index, Emotional Impact Scale, Aesthetic Appreciation Metrics, and Viewer Immersion Metrics. Additionally, tools such as the Artistic Productivity Index, Craft Execution Metrics, Innovation Impact Scale, Emotional Resonance Evaluation, Artwork Engagement Metrics, Creative Impact Assessment, Viewer Retention Analysis, and Artistic Clarity Metrics play a critical role.

For instance, physical efforts are measured through metrics like Labor Efficiency Metrics and Craft Execution Metrics. Mental contributions are evaluated with tools like the Creative Process Mapping and Artistic Influence Map. Emotional labor is analyzed through instruments like the Emotional Engagement Index and Emotional Resonance Evaluation. If a submission appears to span multiple categories, the Bureau will assign it to the category with the lowest graded score to ensure a conservative and accurate representation of the artist's efforts. This meticulous categorization ensures a comprehensive and balanced analysis of the artist's work, facilitating an accurate final Affect Score.

C: CHARTED DISCOVERIES:
Comprehensive Data Interpretation

Bureau Defined Terms:

A: Labor
The Bureau defines affect as a laborious interaction between materials and viewers that transcends conscious recognition, yet significantly impacts the viewer's experience.

B: Affect
The Bureau categorizes labor into three groups—mental, physical, and emotional efforts: mental labor involves the intellectual activities of conceptualization and planning; physical labor encompasses the manual tasks of creating the artwork; and emotional labor refers to the emotional energy invested in engaging with the artistic process and audience

Noted Feedback:

Wall feedback

A: The utilization of space in the artwork received a high rating for its strategic layout that enhances viewer immersion. The craftsmanship of the objects within the installation also scored highly, indicating superior quality and attention to detail.

B: The physical labor invested is clearly visible in her exhaustive tasks. She engages in the physically demanding process of filling duffle bags with river mud, transporting them to dry land, and methodically returning them to the water. This labor-intensive process and submitted health metrics profoundly impacted her scores.

Film feedback

A: The three-channel video component scored lower due to persistent viewer confusion about the artist's actions and intentions, with many attendees questioning the purpose of the digging depicted. This confusion detracted from the artwork's overall clarity and effectiveness, resulting in a lower affect score.

Bench feedback

A: The benches were well-received for their craftsmanship and the unexpected inclusion of low-frequency sound, which surprised and pleased viewers, thereby increasing the affect score due to heightened excitement and engagement.

B: [redacted]

Wall text feedback

A: The wall text was identified as a weaker element in the installation; its insufficient detail led to confusion among viewers. This lack of clarity obscured the intended messages and themes, detracting from the overall effectiveness of the artwork and negatively impacting the comprehensive evaluation score. However, mass amounts of iterations were turned over helping raise the lower score.



Figure 23 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]



Figure 24 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

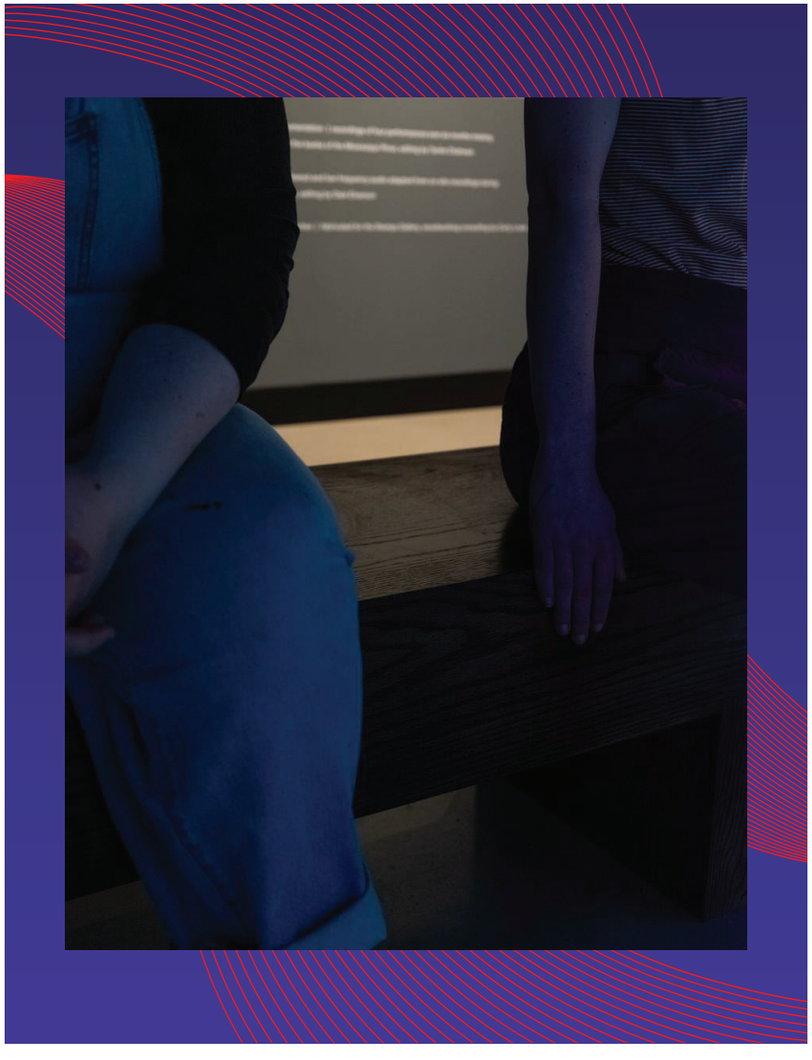


Figure 25 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]



Figure 26 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]



Figure 27 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]



Figure 28 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

D: Findings of Affect Value

In conclusion, the artist submitted substantial evidence of mental labor, reflecting her meticulous approach to conceptualization, planning, documentation, and execution. Her use of cartographical methodology not only enhances her intellectual engagement but also improves her score. The emotional labor involved is woven into the conceptual elements of her work and remains a significant component of her overall artistic labor. This was evident in the hours of voice memos, the large list of places the artist cried, and the mental health score submitted. The physical labor invested is clearly visible in her exhaustive tasks. She engages in the physically demanding process of filling duffle bags with river mud, transporting them to dry land, and methodically returning them to the water. This labor-intensive process and submitted health metrics profoundly impacted her scores.

The Affect Score™ of 6.68/10.00 for "Liminal Landscapes" indicates a substantial but not optimal level of engagement with its audience. [redacted] While the artwork successfully invoked notable emotional reactions and fostered a connection to its thematic elements of home, landscape, corporeality, and identity, there were significant areas of improvement that impacted the score. Here at the Bureau, we like to see scores in a range between 7.24-8.68. The meticulous documentation of mental labor, the intense emotional involvement, and the visible physical effort all contributed to the overall score. However, opportunities for enhancement in specific areas of artistic execution and audience engagement have been identified, which, if addressed, could elevate future works to an optimal level of affective impact.



Figure 29 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

DATA LIFE CYCLE:

Collection, Analysis, and Evaluation

Thank you for taking the time to engage with our detailed analysis of the artist, their practice, and the comprehensive evaluation process that led to the Affect Score for “Liminal Landscapes.” Your interest and attention to this review are greatly appreciated. To provide a deeper understanding of our methodology, the Bureau will now demonstrate our cutting-edge techniques for data collection, analysis, and evaluation. Following this, we will present an Industry Context Evaluation, illustrating how others in the industry measure up against our rigorous standards. We will conclude with a SWOT analysis, offering a strategic overview of the strengths, weaknesses, opportunities, and threats identified during this assessment. [redacted] Your continued attention is invaluable as we delve into these critical components of our evaluation process.

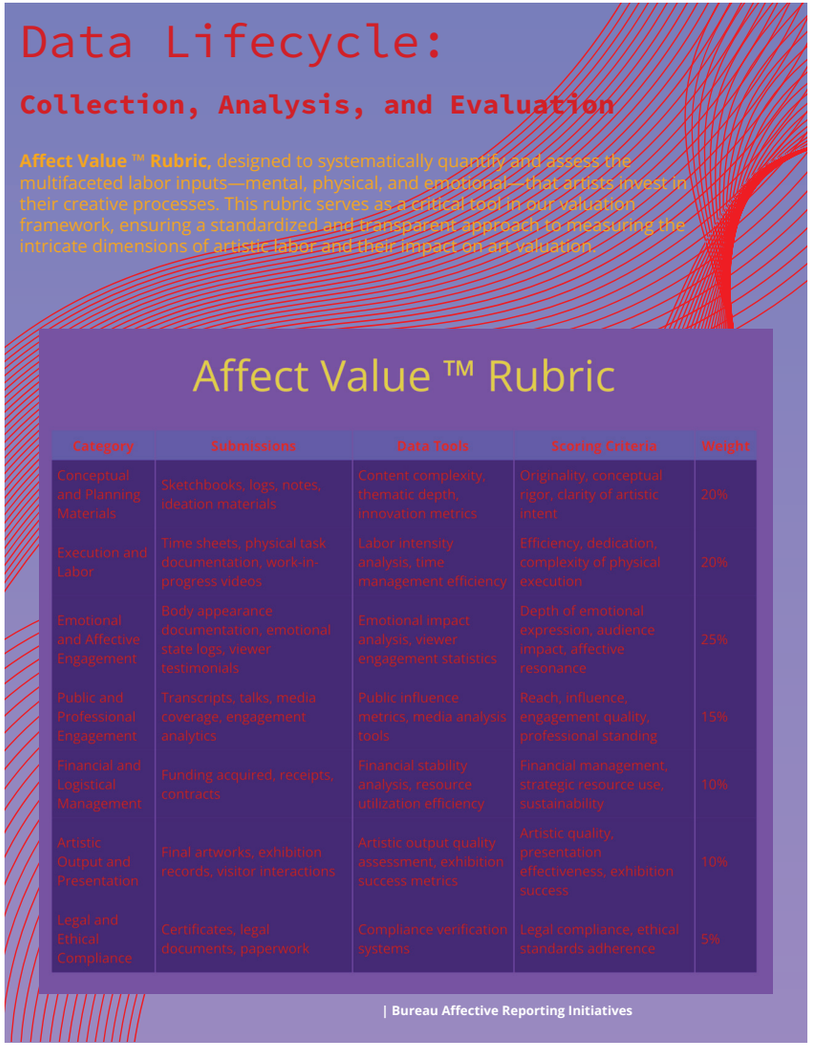


Figure 30 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

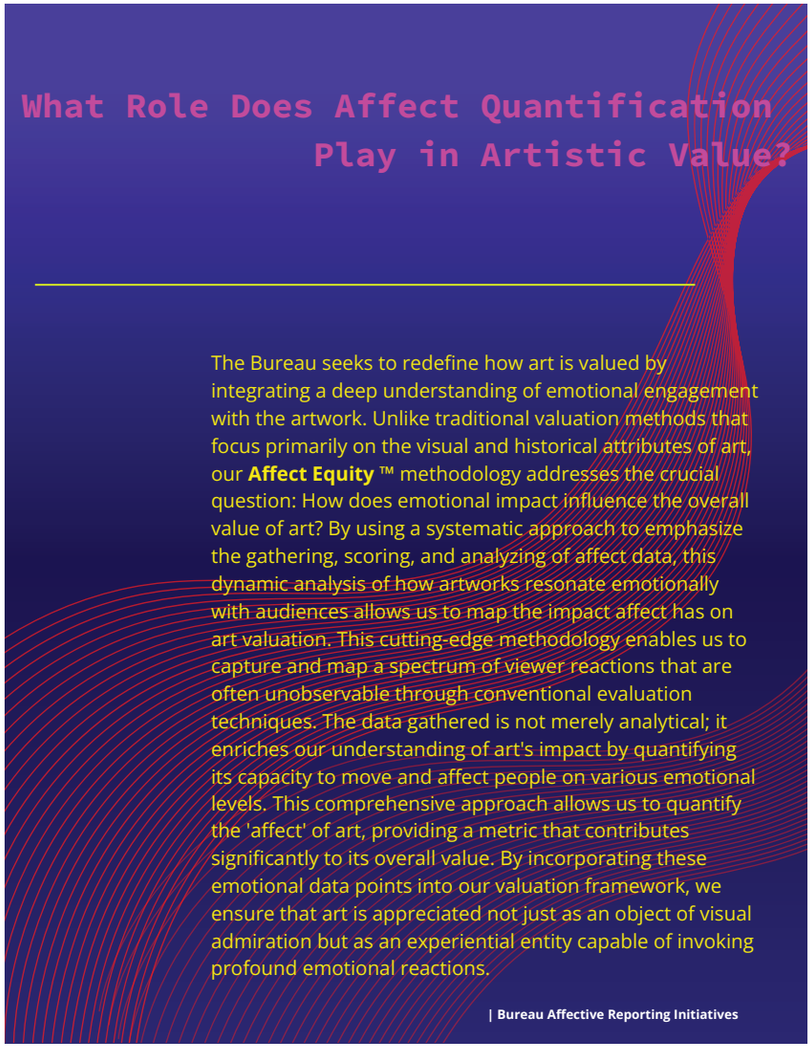


Figure 31 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]



Figure 32 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

S.W.O.T. ANALYSIS:

Strengths, Weaknesses, Opportunities, and Threats

The SWOT analysis, standing for Strengths, Weaknesses, Opportunities, and Threats, is a strategic tool employed to assess internal and external factors influencing organizational or project dynamics. Within the Bureau of Affective Studies, this framework provides a structured method for critically evaluating our own practices. By analyzing internal strengths and weaknesses, we can gain insights into what makes our methodologies effective and where improvements can be made. External opportunities and threats will be examined to understand how broader trends, market dynamics, and evolving creative landscapes might impact our operations. This analysis will ultimately enable the Bureau to refine its strategies and approaches, ensuring we remain adaptable, innovative, and responsive in providing comprehensive, data-driven evaluations that enrich our understanding of artistic labor.

The Bureau's strengths lie in its unique focus on the "Affect Value™," providing a distinctive perspective in art valuation that differentiates it from traditional valuation services. Its interdisciplinary approach draws on expertise in psychology, art history, and data science, resulting in a more holistic valuation model. This comprehensive framework is bolstered by advanced technology, where sophisticated algorithms and data analytics are employed to quantify emotional and labor inputs with precision. Together, these elements form a robust and innovative valuation methodology that captures the nuanced dimensions of artistic labor.

The Bureau's weaknesses include the challenge of market education, as the concept of "Affect Value™" is novel and requires substantial effort to inform the market about its significance and methodology. Additionally, scalability issues arise due to the personalized approach to valuation, which might limit the Bureau's ability to scale rapidly compared to more conventional methods. Furthermore, the Bureau's reliance on algorithmic valuation, while advanced, may not consistently capture the subjective nuances inherent in art, posing a potential limitation in accurately reflecting artistic value.



Figure 33 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

The Bureau's opportunities lie in the growing art market, which continues to expand globally, presenting increased potential for innovative valuation services. By offering educational workshops and seminars focused on the "Affect Value™" concept, the Bureau can establish itself as a thought leader while promoting its unique services. [redacted] Moreover, cultural and social trends indicate an increasing appreciation for the emotional and narrative aspects of artwork among newer generations of art collectors and enthusiasts, creating a fertile ground for the Bureau to connect with a broader audience and advocate for its distinctive valuation approach.

The Bureau's threats include potential resistance from traditionalists who may remain skeptical of new valuation methods. Ethical concerns also pose a challenge, as the use of data in art valuation could provoke public scrutiny or backlash if the methodologies are perceived as invasive or disrespectful to artistic intent. Additionally, rapid advancements in AI and machine learning could lead to innovative forms of art valuation that might overshadow the Affect Value™ approach, challenging the Bureau's distinctive methodology and requiring constant adaptation to maintain relevance in a rapidly evolving landscape.

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Information has been archived, withheld from wide release, or is temporarily under review

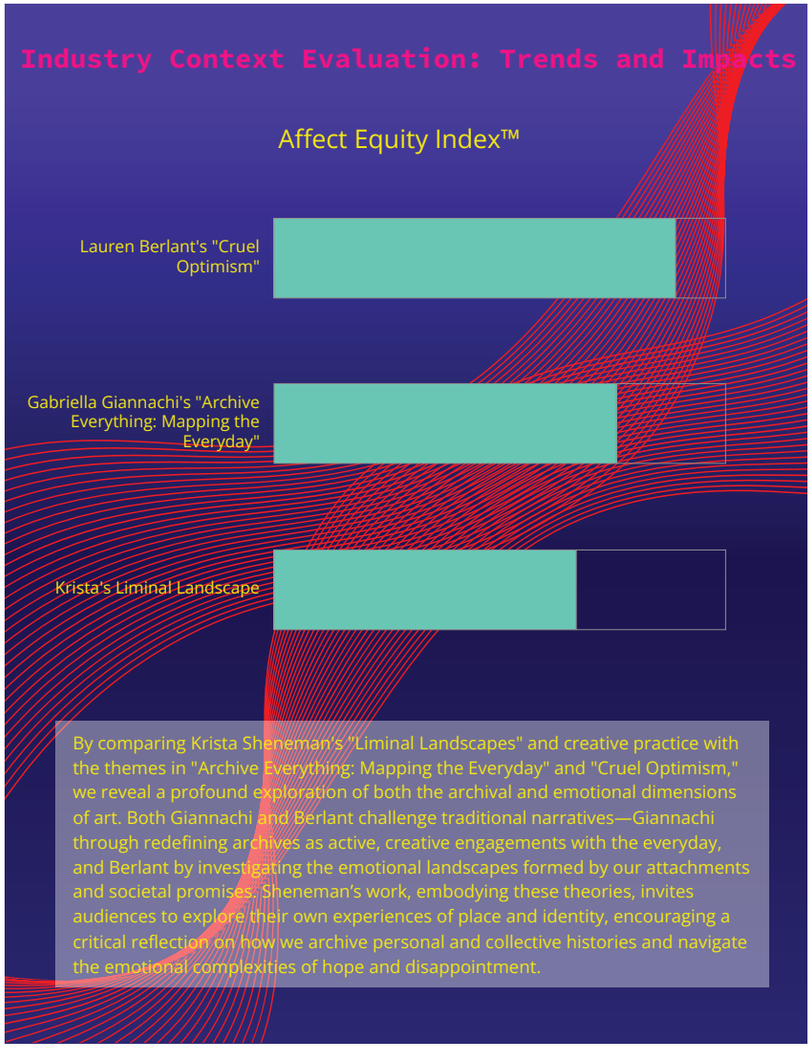


Figure 34 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]



Figure 35 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]



Figure 36 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]



Figure 37 [FY 2024 Report on Closed Meetings: Bureau of Affective Studies]

Bureau of Affective Studies

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