

Maketank, Exeter
Thu 24 - Sat 26 Sept

Time Being

PART OF WAITING TIMES

Deborah Robinson
a collaboration with Ruairí Corr

Tickets: bit.ly/3k4b0tz
waitingtimes.exeter.ac.uk

About Ruairí Corr:

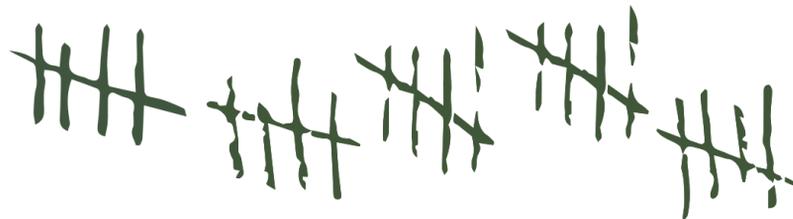
Ruairí regularly practices yoga and meditation with his tutor, Mary McNicol. His interests include clay modelling and making large scale metal sculptures with his metalwork tutor, Rob Hills, at Seale Hayne. A former student of WESC in Exeter, he is passionate about the environment and trained in horticulture with Patrick Phillips, who is director of WESC Country Works, where Ruairí now works. He has spent much of lockdown cultivating plants with his support workers and family. He currently has around 28 different types of mint, all with different scents, and he likes to give cuttings as gifts to friends and family.

About the artist

Deborah Robinson is an artist who works collaboratively and across disciplines with scientists, artists, biomedical experts and technologists to make installation artwork using moving image and sound.

She uses experimental film-based processes to explore issues in science, health and the environment. Her recent work has examined human (and non-human) agency, relationships between subject and object, climate change and the nature of collaboration.

Deborah is Honorary Artist Research Fellow at the Wellcome Centre for Cultures and Environments of Health, University of Exeter. Previously she was Associate Professor (Reader) in Contemporary Art Practice at the University of Plymouth. Her work has been exhibited in the UK and internationally.



Time Being at Maketank is the first screening of a new short film by international artist and researcher Dr Deborah Robinson. The film was made in collaboration with a young adult called Ruairí Corr. It explores time and slowness, and their sensory relationship to the way we acquire knowledge about the world and express ourselves.

what it means to wait...

The 14 minute film replaces narrative storytelling with an intimate attention to four sensory materials: air, wood, clay and metal.

Commissioned as part of a Wellcome Trust project called Waiting Times, this exhibition explores what it means to wait, alongside experiences of time and care.

A large print version of this leaflet is available from: claire@clairegulliver.co.uk or waitingtimes.exeter.ac.uk



About Waiting Times

Waiting Times is a five year research project, funded by the Wellcome Trust. Waiting is ever-present in healthcare: from the time it takes to access services; through the days, weeks, months or years needed for diagnoses; in the time that treatment takes; and in the elongated time-frames of recovery, relapse, remission and dying.

Waiting Times opens up what it means to wait in and for healthcare by examining lived experiences, representations and histories of delayed and impeded time. In an era in which time is lived at increasingly different and complex tempos, Waiting Times looks to understand both the difficulties and vital significance of waiting for practices of care.

Waiting Times is a Wellcome Trust-funded collaboration between the University of Exeter and Birkbeck, University of London.

An exhibition catalogue with essays will be created during the exhibition and available later in 2020 from:

waitingtimes.exeter.ac.uk

Acknowledgments (film):

Corr family • Ruairí Corr's support team • Mary McNicol, care worker and yoga teacher • Stuart Moore, camera person and editor • Patrick Phillips, director, WESC Country Works, West Hill • Unearth Ceramic Studios and Workshop, Exeter • Rob Hills, Metal Work tutor, Seale Hayne • Digital Humanities Lab, University of Exeter.

Acknowledgments (exhibition) Waiting Times team:

Kelechi Anucha • Lisa Baraitser • Jocelyn Catty • Stephanie Davies
Michael Flexer • Jordan Osseman • Martin Moore • Martin O'Brien •
Laura Salisbury • Elena Shampanova • Raluca Soreanu
Producer: Claire Gulliver • Research & Development: Zoe Shearman.

Time Being

Time Being was initially conceived as a documentary-style work, exploring how those of us with sensory and cognitive impairments might experience time and waiting in a life structured around care. During the making however, the film became a collaboration between the artist and her subject, a young creative adult with complex needs called Ruairí.

The final film is the product of a long, slow process of waiting, as Deborah and Ruairí got to know one another, trust one another, build communication – and eventually collaborate – in a space where speed, urgency and scripting were set aside.

Time

What happens when our experience of time does not follow the rhythm and urgency of the clock or the calendar?

Ruairí has a condition called Adrenoleukodystrophy 2 (ADL2) that can lead to sight loss, hearing and speech difficulties, as well as Asperger's Syndrome and epilepsy. Without the shortcuts provided by fluent language use, Ruairí learns about and responds to the world directly, through touch.

Ruairí learns and expresses himself through a particular attention to the material qualities of time: not the time it takes to read, write or speak a sentence, but the time it takes to understand the nature of a blossom or the weight and malleability of a lump of clay by touching and modelling it.

Sense and knowledge

In a research system that prioritises speed of production and the written word, this film works with different sensory perceptions of time: the vibration of a gong felt through the stomach, or the age of a tree through feeling growth rings.

Time Being's timeframe is suspended and ambiguous. Away from words, numbers and quick and easy communication, and through adapting pace to match Ruairí's, different kinds of time and space are made that are more deeply attuned to a sensory world of creativity and learning.

Divergent understanding

With Time Being, Deborah shows us that by holding time differently we can open up new, inclusive possibilities for creative expression – for those divergent, slow-forming ideas rendered inaccessible by more normative ways of being in the world and being in time.

Time Being urges busy audiences to consider slower, more sensory and perhaps more care-ful ways of gathering knowledge about the material world. The film invites us to live in time in a more embodied way, asking questions of how we come to know and to understand – how we come to 'be' in time.

Agency

Time Being continues Deborah's investigation into agency and the nature of collaboration. As the artist researcher adjusts her own tempo to match Ruairí's, the interface between researcher and subject blurs. While filming Ruairí for Time Being, Ruairí suggested it would be fun to film himself filming himself. Using a GoPro camera and body strap, and supported by his care team and metalwork tutor, Ruairí filmed the final section of the film, Metal.

Exeter University Digital Humanities Lab has recently loaned Ruairí a GoPro camera. He continues to shoot film and is now recording his experiences of shielding during lockdown.

