

# **Richard Brooks - Critical Evaluation**

## **The Original Idea**

The initial idea was to conduct research. This research was to be into two areas, the issue of people trafficking, and to consider art and theology in relation to social justice.

The catalyst for this idea was that these research concerns form parallel, complimentary streams within my practice. I had come to recognise my artistic voice as being a prophetic voice - speaking out, raising questions about social concerns. I thus wanted to spend time conducting research to strengthen the grounding of my practice.

A number of factors seemed to prompt me to revisit the issue of people trafficking, which I addressed in my work during 2009. Initially I became aware of resonances between the issue of people trafficking and the items I gleaned on the same stretch of beach, over a period of several months.

I was also challenged as I watched a documentary concerning forced labour in Chinese factories and how many of these items are made for export to the West; together with the close of series debate on people trafficking and how this term is in itself potentially unhelpful as it can divert attention from the core problem of contemporary slavery.

In addition it was encouraging that earlier work about people trafficking was shown in February and also at that time to have several works included in support of an article, on people trafficking and the Olympics, this was strengthened by the positive feedback I received.

My sense of being drawn back to this concern was underlined by a discussion with the author of the article, to learn how widely my work had been shown and how well it had been received.

## **Aim**

My aim was to make time for research. This research was to be into the two strands detailed above, and was not envisaged to include a practical, or making element. Rather the research accumulated was envisaged to inform my future artistic response, in relation to both form and content.

My intention was to provide the assets to not only make future work about people trafficking, but also to be able to make other works which raise questions of social justice, with strong personal. I hoped to be able to resource myself by discovering insights into a dialogue between art, faith and social justice.

In particular I wanted to furnish myself with the information to enable me to challenge rather than promulgate misconceptions concerning people trafficking and forced labour.

A further aim was to develop the use of my new blog, to document my research and reflections. My intention was to strengthen my professional practice by documenting my research in such a way that it can develop lines of ongoing dialogue that would resource my ongoing practice after the completion of my MA.

## Context

In this section I will briefly set out the context for my research concerns, this will include providing a number of key definitions. The first definition is for “social justice” [as drafted by the *Social Justice Symposium*, Berkeley 2006] :

*Social Justice is a process, not an outcome, which (1) seeks fair (re)distribution of resources, opportunities, and responsibilities; (2) challenges the roots of oppression and injustice; (3) empowers all people to exercise self-determination and realize their full potential; (4) and builds social solidarity and community capacity for collaborative action.*

The acknowledgement of it being an ongoing process seems key and has resonances with the continuing practice of making art.

The second definition is for people trafficking, as defined by the United Nations [UNODC]:

*Human Trafficking is the acquisition of people by improper means, such as force, fraud or deception, with the aim of exploiting them.*

I would wish to emphasise the importance of the intention of exploitation; this seems only to further dehumanise the victims as they are being traded as commodities, assets with future cash flows. The traffickers and purchasers/ users must presumably somehow regard these people as somehow being subhuman, indeed sometimes they are treated with less respect and care than an animal. I also found evidence that addressed the most common misconception that nearly all people trafficking is of girls and women for the sex trade. In reality there are also many men and boys, as well as women and girls trafficked for forced labour and domestic servitude.

As regards art, theology and social justice in dialogue, this is more problematic. Art does have a strong dialogue with both theology and social justice individually, in the same way theology has a discourse with art and with social justice. However, I have not found the specialist dialogue I had sought between artists and theologians who are each concerned

with social justice and who are open to being informed by the interdisciplinarity of working collaboratively together. It was helpful to consider artists, such as Grayson Perry and Mark Wallinger who are concerned with social issues, and artists such as Bill Viola, Mark Rothko and again Mark Wallinger who make contemplative work.

However, I was able to discover a number of artists whose practice does touch on such concerns, in particular Sophie Hacker, Ric Stott and Eddy Aigbe. I was pleased to find that *the Edmund Centre for Arts and Theology*, is due to fully open in the autumn with a lecture series starting in September 2012. I thus now identify this as a good line of future enquiry, but that part of a module is insufficient space and time to properly explore it. I can envisage that this could form the basis of further studies following my MA.

## **Methodology**

My research into people trafficking started by reviewing articles that influenced my earlier work. I then undertook a literary review of resources from a range of organisations in order to both deepen my knowledge and to bring myself further up to date.

The key sources include material from United Nations [UNODC, UNHCR]; Salvation Army; The Anti-Trafficking Monitoring Group; Anti-Slavery International; Joseph Rowntree Foundation; The Open University; and a variety of media reports.

When these reports and articles were found a virtual pdf print was made, these have now been physically printed to provide documentation of my research.

My research into art and theology led me to not only look at the aforementioned artists but to also locate a number of articles concerning [christian] theology and social justice. These articles have similarly been printed.

During this time, unlike I envisaged, I have also been making work. Here I have also followed a number of lines of enquiry.

Utilising the print workshops has provided additional experience of screenprinting as well as the opportunity to experiment further with the positioning of text. I have also completed my first etching and made prints on a number of types of paper with varying density of print.

In addition, I have also returned to lens based work. Making a number of pictures of the sea, coast and sky. In these works I was particularly interested in making contemplative meditative work. The use of the sea suggests the ebb and flow of life, the movement of a great body of water that resonates with my concern for the forced movement of people.

My methodology model is thus one of evolution and development where previous work leads into and informs my ongoing work which is also informed by my research.

## **Development and Response**

I found the development of the body of research difficult. This is because I was changing my normal practice of making as a means of thinking; making providing space for me to process and respond to the research which then helps to focus and motivate further research. In addition I think that it did not work trying to pursue two distinct, but related, lines of enquiry. At the time I was overwhelmed by the depth and breadth of the subjects under consideration.

Thus in future I need to return to my normal practice of thinking through making, and my research will need to be initially more tightly focussed, but with scope to develop the work. It would be better for me to have a defined focus as a starting point, but to explore it in different ways, utilising making, reading, writing, discussion and reflection.

This conclusion is supported by the impact of returning to making, photographs and videos, I am reenergised and motivated. It has emphasised my identity as an artist. I have a need to make work, otherwise I become lethargic, dissatisfied and unfulfilled.

My choice of using my blog as the primary method of documentation also led to some difficulties as when personal difficulties impacted on my work I did not want to share this publicly. This resulted in the impact being magnified as it resulted in a stalling of my reflective journal; I later resumed by using a notebook journal as was my previous practice. Consequently in future, I have decided that I will use a notebook as my primary journal, whilst aiming to post significant developments to my blog on a less frequent basis. The aim of this strategy would be to prevent my practice being so unduly curtailed in future, whilst still maintaining the opportunity for an ongoing dialogue through my blog.

It has been helpful and affirming to receive feedback from discussing my research and from viewers of my prints, photographs and video. It has emphasised that although still a work in progress, the photographs, videos and the research have potential and I should consider continuing to develop the work. I intend to continue to work on the video and photographic sketches over the next few weeks as these will help to inform and resource my work for the coming year.

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