

The Act of Improvisation within the work of Tacita Dean

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Short Abstract

This paper considers the role of sagacity in acts of improvisation, evidenced in the exhibition project, 'An Aside' selected by Tacita Dean. Together these artworks with their interweaving narratives are concrete examples of improvisation and celebrate what the Surrealists called 'Objective Chance'.

Long Abstract

This paper sets out to explore the practice of Tacita Dean and in particular the exhibition project, 'An Aside', 2005 in order to fully examine the notion of improvisation within visual art practice. Through this exhibition, Dean draws together a number of other artists that at first seem unrelated and made up of diverse objects in a deceptively provocative exhibition.

By conducting a critical analysis of Dean's practice and considering her welcoming of chance, contingency and chaos, the paper will develop a new understanding and awareness of how sagacity (defined here as sage-like or to have the wisdom to recognise something complex) and improvisation co-habit the creative process. By considering Dean's breadth of practice as a case study, we are provided with a number of projects that have initially 'failed' presenting the artist with an opportunity to improvise.

By bringing together 'Prisoner Pairs' 2008, 'Banewl' 1999 and 'Diamond Ring' 2001, Dean demonstrate(s) the creative impulse and ability to respond to serendipitous discoveries and to allow the unimaginable.

The paper considers the role of sagacity and its ability to be used as a framing device through which the decision making process of the artists is revealed. Serendipity also appears to have a bearing on the artist's ability to improvise. As Dean has said "uninvited disappointments which are unbelievably painful at the time become productive in hindsight." Finally, the paper will consider the

relationship between sagacity, improvisation, serendipity and the temporal, which is also a component within the case studies.

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The Act of Improvisation within the work of Tacita Dean

When considering what role improvisation plays in the dynamics of experimental art practice it seemed important to examine the possible prerequisites leading to the necessity for improvisation. Improvisation within contemporary art practice seems both perennially present and difficult to identify, knowingly present but slippery to grasp. There, but at times not there, seems both contradictory and full of uncertainty. Impossible to describe emphatically or definitively, experimental art practice is made up of many components, concept, material, process, content, meaning, form, the list goes on. Improvisation would feature in this incomplete list but its presence is often taken for granted or not clearly identifiable as a singular agent but seen simply as a component of tacit knowledge. We could be forgiven to think nothing much of improvisation and its contribution in the realisation of an idea or in a work of art. We could simply skate over and ignore its significance to quickly arrive at, 'that's how things are made or this is how one idea followed on from another.'

The journey from intention to realisation of an artwork seldom follows a straight line, it never seems to follow the path of least resistance or conform to notions of rational reasoning in its generation. On the contrary, contemporary art practice more often than not takes the more circuitous route and seeks out the path full of resistance and difficulty.

Improvisation is ubiquitous in the development of contemporary art practice and can also be found in everyday activities. Not having the right tool for the right job often involves improvisation. Making use of materials that are at hand in an unintended fashion is a fairly common phenomena. Putting something to use for which it was not intended for seems familiar and recognisable. This physical ability to improvise through action in an unimaginable way is accompanied by the ability to speak and act in an impromptu fashion, without preparation or rehearsal.

In order to better understand the role improvisation plays within contemporary art practice it seemed important to look for an artist and a body of work that openly courts the vagaries of improvisation within a practice. The work of Tacita Dean instantly came to mind and has become the focus for this paper. By conducting a close reading of Deans practice with particular attention given to '*An Aside*' (2005) a fuller appreciation and understanding of the role improvisation commands might be achieved.

Art critic Adrian Searle, described Tacita Deans selected group exhibition, '*An Aside*' as being;

*"constructed almost as a picaresque novel might be, one thing leading to another by way of accident, serendipity and oblique association. Dean goes backwards and forwards in time, from place to place, one thing leading to another, discovering and recovering works one would never imagine seeing together."*¹

'*An Aside*' was an artist-curated exhibition project conceived by Roger Malbert and instigated by the Hayward Gallery's National Touring Exhibition program. This program also includes

group exhibition curated by Michael Craig-Martin, *Drawing the Line* (1995), Richard Wentworth's *Thinking Aloud* (1998), Susan Hiller's *Dream Machines* (2000), and Mark Wallinger's *The Russian Linesman* (2009).

Dean draws upon the associative processes she uses in her own practice alongside a non-linear and rhizomatic approach to interweave connections from one work to the next. These meandering narratives would appear to be concrete examples and embody the spirit of improvisation and celebrate what the Surrealists called 'Objective Chance'. Unpredictable encounters, stories, recollections and remembrance combined with what Deans admits to be a 'dilettante' attention to the Surrealist's preferred *modus operandi* provide the necessary guiding principals for the exhibition and accompanying publication. Dean says in her own words that she has "*shown no fidelity to the true unconscious process: some of my decisions have been associative, while others feel they have been very formally arrived at.*"²

The journey Dean embarks upon would appear to fall in line with André Breton's definition of objective chance as being '*about external circumstances acting in response to the unspoken desires and demands of the human psyche*'³. Lothar Baumgarten's *Da gefällt's mir besser als in Westfalen*, (There I like it better than in Westphalia), *El Dorado*, 1968-76 is credited by Dean for initiating the concept for the show and also its structure. Baumgarten's work consists of slides detailing the vegetation, human rubbish and documentation of spontaneous sculptures made *in situ* from material he would find walking along a stretch of the Rhine between Düsseldorf and Cologne. These images were displayed alongside a soundtrack based on what he imagined the Amazonian jungle would sound like before he actually went there. A key element in creating the curatorial project and in Baumgarten's work is the embodiment of the Situationist's interest in wandering and wondering. This now familiar attribute to Psycho-geography is executed through the act of *dérive*⁴ (drifting) and seems important in conditioning the mind in order to recognize serendipitous discoveries leading to acts of improvisation.

Baumgarten indirectly provided Dean with the next piece for the exhibition when he recalls seeing Gerhard Richter walking his dog along a stretch of the Rhine. He suggests that a particular painting by Richter must surely have been inspired by the location. This sets Dean off on a quest to track down this painting but Dean fails in securing it for the exhibition but in the act of tracking it down by thumbing through a catalogue of Richter drawings she comes across drawings by the artist of fellow artist Isa Genzken which in-turn seem to trigger associations of Richter and Blinky Palermo's dual portrait busts (*Zwie Skulpturen für einen Raum von Palermo*, 1971) and again takes her to Joseph Beuys self portrait bust of 1947 and onto the Marisa Mertz head sculptures from the mid to late 1980's. This train of associations and connections could have gone in so many directions many of them potentially obvious, following the Richter painting and its possible origin. But Dean avoids these straight rational connections and instead allows herself to follow a more circuitous journey and adheres to the dilettante approach to decision making.

Free associations and an eclectic bringing together of thoughts and anecdotes do not only apply to the imaginings of an established artist, but can also be found in our everyday actions and decisions. Dean brings together these parallel worlds when she focuses her attention on our relation to stones. We are first shown tightly composed, almost suffocatingly tight photographs of rock formations from Ploumanac'h, Brittany, France by Eileen Agar (1936). We are told that Agar had a ten-year affair with Paul Nash whilst married to Joseph Bard a classicist and collector of engraved gems and cameos. It is further revealed that Nash introduced Agar to the Surrealist passion for the 'found object'. These combined love affairs resulted in beach combing and documenting of anthropomorphic discoveries in driftwood and stone formations that were used and featured in both artists work. Through Deans own personal reflections the viewer of the exhibition and reader of the accompanying publication are reminded of the curious habit of removing pebbles from a beach to take home. Dean

reminds herself of having to leave her own once treasured collection of pebbles behind on a London pavement when moving house. Recalling the many places that these stones were removed from and now discarded and now de-contextualised from their original location and awaiting a new owner or a further journey. The guilty abandonment of these once significant but now abandoned objects, devoid of their meaning reminds Dean of Kurt Schwitters painted stones 1945-47. It seems easy to imagine Schwitters pocketing a stone from his walks along the shores of Lake Windermere and investing them with meaning through the act of painting back in this studio. By reminding us of the innocent pleasure of plucking a stone from a beach and taking it home alongside the extra investment an artist might see in this process Deans brings together art and the everyday.

The whole curatorial concept for *'An Aside'* could be considered as a series of improvisations as Dean instigates the project actively seeking out the unpredictable the nonlinear and could not have pre-imagined the exhibition or even its significance. Surely this suggests a creative inventiveness of the highest order.

*"Nothing is more frightening than not knowing where you're going, but then again nothing can be more satisfying than finding you've arrived somewhere without a clear idea of the route."*⁵

Considering the practice of Berlin-based British artist Tacita Dean provides an opportunity to explore the tripartite structure that incorporates Failure, Serendipitous & Sagacious discovery leading to the need for Improvisation. By referencing a number of concrete examples from Dean's own practice that can be argued to embrace this structure, I aim to make a case for greater recognition of this tripartite structures importance. The paper seeks to explore each of these structural components starting with the concept of failure.

It may seem strange to think of failure as being a substantial component of Tacita Deans work, an artist that has just completed the twelfth commission in the Unilever Series for the Turbine Hall at Tate Modern, London. Dean has also been nominated for the Turner Prize in 1998 and has participated in the Venice Biennale in 2003 and 2005. Failing and unsuccessful endeavors are fundamental in the thinking and making surrounding Dean's work and have been detectable for some time. Capturing 'human failing' can be traced back through many works, in particular *'Disappearance at Sea'* (1996/97) the story of Donald Crowhurst and the *'Tiegnmouth Electron'*, (2000). Failed technology in *Sound Mirrors'* (1999), or failed political ideology in *Fernsehturm'* (2001) are significant and important works for consideration.

Failing and failure alongside error and mistakes are outcomes most would want to avoid instead favouring success and achievement as desired outcomes. In a recent gallery talk at The Common Guild in Glasgow⁶, critic and curator Caoimhin Mac Giolla Leith introduced a relatively recent phenomena and concept of 'Disappointment Avoidance Cultures' to the consideration of Deans chosen approach to thinking about practice. Developed by the sycholoanalyst Ian Craib in his 1994 book *'The Importance of Disappointment'* and appears to be inspired by Disappointment Theory, developed by the economists Bell (1982), Loomes and Sugden (1982, 1986, 1987).

Bell suggests that the feeling of dissatisfaction following failure of expectations is an important factor in decision making. The feeling of disappointment is similar to the feeling of regret and is often considered the same emotion but in fact is quite different. Someone feeling regret focuses on their poor choice that contributed to the unwanted outcome whereas someone feeling disappointed at their failure focuses on the outcome itself.

'Disappointment is created by comparing the actual outcome with prior expectations. It is related to the sense of loss or gain incurred by resolution of a chosen

alternative'⁷

According to Wilco W. van Dijk and Marcel Zeelenberg, regret and disappointment following failure are the two emotions that are most closely linked to decision-making.⁸ Avoiding failure is often at the heart of many major decisions as there is usually an element of uncertainty and unpredictability present. To fail in business, commerce or industry could be said to have a negative status and undesirable implications. However, within the realm of art, failure would appear to have a different register all together. Lisa Le Feuvre suggests that:

*“The inevitable gap between intention and realization of an artwork makes failure impossible to avoid. This very condition of art-making makes failure central to the complexities of artistic practice and its resonance with the surrounding world. Through failure one has the potential to stumble across the unexpected.”*⁹

A more constructive concept of critically thinking about failure would be to avoid seeing it in terms of negative judgement but as providing opportunity to reassess and reflect leading to Samuel Beckett's advice in *Worstward Ho* (1983) is to keep on trying to succeed even after continuous failed attempts: *‘Ever tried. Ever failed. No matter. Try again. Fail again. Fail Better.’*¹⁰

In the first of our case studies *Banewl* (1999) a 16mm colour anamorphic with optical sound film lasting 63 minutes. Filmed during the total eclipse of the sun at Brunewhall Farm, St. Buryan, Cornwall, 11th August 1999.

Dean states that she intended to make a two-hour and forty-four-minute film, which is the same length of time that the total eclipse of the sun on that day. With much of Dean's practice there was meticulous detailed planning involved in getting ready to film the eclipse. As time of the eclipse grew close the unexpected and unwelcomed happened, it began to rain. At the same time one of the four cameras decided to jam which seems to have instigated a cacophony of frantic exchanges between camera crews and the artist. Oblivious to the failing technology and quickly fading artistic concept the animals from the immediate environment began to sense the brooding atmosphere of the eclipse before the artist. Dean recalls:

*“The swallows perceive the darkness coming long before us. Suddenly they go crazy. Swooping and darting in all directions, and then they disappear. The cows start to lie down one by one across the field. The temperature drops.”*¹¹

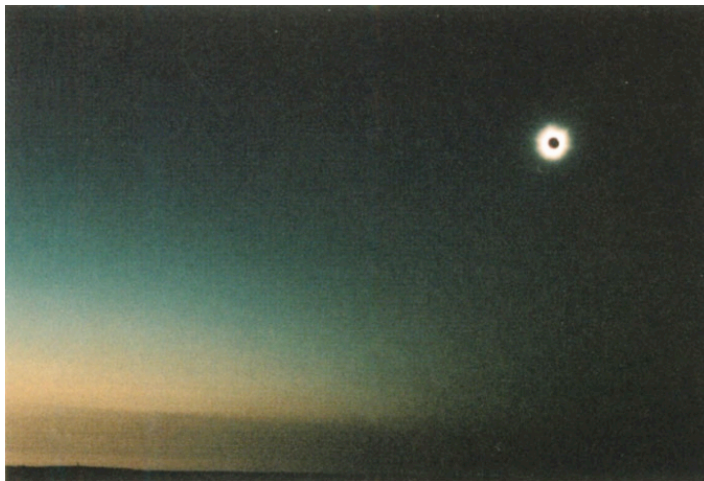
Dean's initial intention to film the sky in order to capture the totality was thwarted when the sky became overcast and adverse weather conditions set in. The necessity to improvise became apparent and Dean began to direct camera crews to film what was happening on the ground opposed to the sky. Inadvertently, *Banewl* presents the viewer with a remarkable record of a place at a particular time. By not focusing the film on the sun as initially planned the resulting film reminds us of the deep, almost primordial knowledge of animals and a sense of place that is sensitive to a particular time.



Banewl, 1999

16mm colour anamorphic with optical sound, 63 minutes.

Our second case study follows on directly from Dean's desire to finally record a total eclipse of the sun, this time in Madagascar. *Diamond Ring* (1999) is a film that has helped Dean formulate a philosophy that would suggest being '*borne out of much necessity, sometimes things need to go wrong in order for them to go right*'.¹² Again after detailed plans were made to capture the two and a half minute eclipse, in the end all didn't go as planned. Human error this time had a say in the final outcome. Between Dean and her travel colleague, the tripod holding the camera was knocked over at the crucial moment again forcing the artist to improvise. From a locked off camera position trained on the total eclipse Dean found herself having to manually zoom in, a method not preferred by the artist. The nature of the filming process captured the bleached corona of the eclipse, again an unexpected and unimaginable outcome.



Diamond Ring, 2002

16 mm colour film, mute, 6 minutes (cycle of 12 films each 27 seconds)

The penultimate case study is *Prisoner Pair*, (2008). Dean attempts to fulfil a long-standing ambition to film pears growing in a bottle. The artist makes an error of judgment and misses the harvest times and subsequently misses the opportunity to film pears growing in glass bottles. This is an idea that can easily be traced back to an older work called '*How to put a boat in a bottle*' from 1995. The preserving of fruit in bottles would appear to be a favourite pastime of German and French farmers and a particular specialty of the contested land of Alsace. Having missed the opportunity to set up her own still-life Dean was forced to source imprisoned pears already picked and preserved in alcohol, by chance one was from France and the other Alsatian. This unintentional pairing brought about by simply missing the

harvest provided the artist with a poetic and metonymic relationship that speaks of nationalism, displacement and containment. The two bodies slowly ferment and can be read as two territories bubbling away side by side.



Prisoner Pair, 2008
16mm colour film, mute, 11 minutes

A final case study is worth noting here which involves the unexpected filling of the gap between intention and realization of a work. In 2005 Dean was invited to make a response to the location of Cork as part of the City of Culture festival. The organisers of the invitation considered an obvious place of interest for Dean to respond to or where she might be interested in creating a work was thought to be the Titanic Centre. Whilst visiting sites and locations, Dean unexpectedly caught site of a nuns' graveyard when scooting places of interest for potential proposals and was instantly taken by the small graveyard and noticing that there was one missing gravestone, an empty space. This appeared to be the inspiration and catalyst for the thinking of a new work that was to be called *'The Last Plot'* and would chart life and possible death of the nuns in the convent with the last plot in mind.

In the time between deciding on the concept and arriving back in Cork a nun had passed away and had taken up the last plot and therefore made the idea and premise for the film potentially flawed. With this new development in mind Dean decided to continue to film the life of the nuns in their slowly vanishing world and to record their domestic chores and ritual activity in a one-hour film called *'Presentation Sisters'*.



Presentation Sisters, 2005
16mm colour film, mute, 11 minutes

Through reflecting on her own practice, Dean has noted, "*chance, chaos and contingency are my working allies and I have learnt to welcome the uninvited and to allow the unimaginable.*"¹³ This self-reflection on the creative process invites further analysis of how

chance discoveries and detours down blind alleys and cul-de-sacs alongside perceived failures of practice become seamlessly embedded and incorporated into the creative process. Drawing upon ideas and concerns from other disciplines regarding the value of serendipitous discoveries combined with failure new opportunities emerge to examine Tacita Deans practice.

Although intended for an Anthropological or Ethnographic audience Michael Agar offers a further four registers (*occasional, core, derivative and mandated*) that could help identify a pattern of how Tacita Dean's thinking/decision making process unfolds through the tripartite structure identified within her practice. Agar is thinking of how Ethnographers might work during conducting fieldwork with groups towards understanding what is valued and what is not valued within their community. How the anthropologist might work with communities and groups seems similar to the way a number of contemporary artists operate in borrowing a number of techniques from anthropology. Jeremy Deller's '*Battle of Orgreave*' (2004) where he interviewed people involved in the 1984 miners strike comes to mind. Deller documented interviews with people involved in both sides of the strike and staged a re-enactment of the strike that again involved miners, police and families that were directly affected by the strike actions. Also, Rodderick Buchanan's recent commission for the Imperial War Museum in response to the Troubles in Northern Ireland and their legacy where he spent much of his time maintaining open channels and recording the communication with Black Skull Corps of Fife and Drum and Parkhead Republican Flute Band two of Scotland's prominent Loyalist and Republican flute bands.

Agar identifies four stages or breakdowns within qualitative research that through the process of serendipity can convert "good fortune" or happenstance into significant and important findings. He suggests that the occasional breakdown within the ethnographic process might simply be those issues that emerge in the course of doing ethnography. Within contemporary art practices *occasional* could be read as discoveries that naturally occur when involved in creative practices. Agar considers core breakdowns as being discoveries that make up the focus of the ethnographers final report. Core within art practice could suggest the discoveries that are evidenced within the final exhibition. The derivative breakdown, Agar identifies and suggests are discoveries that are not greatly significant or useful within the over all account of the project but nevertheless are worthy of mentioning. The mandated breakdown would appear to be those discoveries that the project sets out to make. This breakdown could be read as the initial artists intention for the project to be undertaken. Agar sums up this attempt to look for a pattern within the process of doing ethnography that could be applied to the circuitous route found in Dean's practice

*At another extreme, unexpected breakdowns may come up and receive less attention - they are occasional and derivative. However, it is one of the special strengths of ethnography that a breakdown that was originally mandated disappears or becomes derivative, while something that came up serendipitously as an occasional breakdown moves to the centre and becomes core.*¹⁴

The introduction of the word serendipity into the English Language is a relatively recent entry. The English novelist and politician, Horace Walpole is credited with its coinage in 1754 in a letter to the British diplomat, Horace Mann. Inspired by reading a silly fairy tale, called *The Three Princes of Serendip* Walpole was intrigued by the prince's ability to make fortuitous discoveries by accident and sagacity of things that they were not initially looking for.

This discovery indeed is almost of that kind which I call *serendipity*, a very expressive word, which as I have nothing better to tell you, I shall endeavour to explain to you: you will understand it better by the derivation than by the definition. I once read a silly fairy tale, called *The Three Princes of Serendip*: as their Highnesses travelled, they were always making discoveries, by accidents & sagacity, of things

which they were not in quest of: for instance, one of them discovered that a mule blind in the right eye had travelled the same road lately, because the grass was eaten only on the left side, where it was worse than on the right-now do you understand Serendipity? One of the most remarkable instances of this *accidental sagacity* (for you must observe that no discovery of a thing you are looking for comes under this description)¹⁵

Although Walpole is credited with the words coinage the sociologist Robert Merton must be credited with the serendipity pattern and its distribution and acceptance across the disciplines, from the Sciences to the Humanities.

The serendipity pattern refers to the fairly common experience of observing an *unanticipated, anomalous and strategic* datum which becomes the occasion for developing a new theory or for extending an existing theory... The datum is, first of all, unanticipated. A research directed toward the test of one hypothesis yields a fortuitous by-product, an unexpected observation which bears upon theories not in question when the research was begun. Secondly, the observation is anomalous, surprising, either because it seems inconsistent with prevailing theory or with other established facts. In either case, the seeming inconsistency provokes curiosity... And thirdly, in noting that the unexpected fact must be strategic, *i.e.*, that it must permit of implications which bear upon generalized theory, we are, of course, referring rather to what the observer brings to the datum than to the datum itself. For it obviously requires a theoretically sensitized observer to detect the universal in the particular.¹⁶

Our contemporary understanding of serendipity might be summed up as ‘accidental discovery’. Certainly in Walpole’s terms when considering the Three Princes of Serendip, he recalls that “*they were always making discoveries, by accident and sagacity, of things they were not in quest of.*”¹⁷ Merton suggests that Walpole realizes that this type of discovery is simply an example of inductive abilities. The active catalyst leading to important discoveries I would argue to be the introduction of sagacity in conjunction with serendipity.

In the *Art of Scientific Investigation*, Beveridge considers scientific break-through and the significant presence of chance coupled with sagacity and suggests that;

*They are the more remarkable when one thinks of the failures and frustrations usually met in research. Probably the majority of discoveries in biology and medicine have been come upon unexpectedly, or at least had an element of chance in them, especially the most important and revolutionary ones.*¹⁸

When examining what role serendipity has played in scientific discoveries it is difficult to escape the story of Fleming’s discovery of penicillin. It is now known that several scientists had noticed the inhibition of staphylococcal colonies by moulds but had treated it as a nuisance and had ignored or missed its significance but Fleming had made the connection due to his perspicacity and seized the opportunity others had let pass.¹⁹

The importance and significance of serendipity and sagacity seems well recorded in the sciences and there now seems to be a new interest in how these connections might be harnessed from information seeking and retrieval disciplines such as library research or internet developers. Tacita Dean recalls visiting a lecture and being disappointed to hear;

*We’re never out of ideas. We can suggest things that are interesting to you, based on your passions, things that you care about, where you’re going, that sort of thing. Our suggestions will be pretty good. We have figured out a way to generate serendipity. We actually understand now how we can surface things that are surprising to you, but based on things that you care about and what other people care about.*²⁰

Daniel Liestman describes the ability to discover connections that are not always apparent but favour the prepared mind as “intuitive sagacity”, that comes from “*a random juxtaposition of ideas in which loose pieces of information frequently undergo a period of incubation in the mind and are brought together by the demands of some external event, such as a reference query, which serves as a catalyst.*”²¹ The notion of incubation of an idea seems to fit well with how an idea might somehow percolate in the mind of an artist for a period only to be activated and brought into being in the world by external event such as in a response to a particular context or as we have seen in Tacita Deans work ‘when things go wrong’ and triggers improvisation in order for them to go right.

In studying the nature of improvisation as a curatorial methodology I have considered the group exhibition *An Aside*. Also, by reflecting on a selection of concrete examples of Tacita Dean’s own creative practice in order to understand the nature of improvisation in contemporary art practice I have suggested that there is a tripartite structure at play. I’ve suggested that this structure incorporates Failure, Serendipity and Sagacity leading to Improvisation which is elegantly stated by Dean herself, “uninvited disappointments which are unbelievably painful at the time become productive in hindsight.”²²

Although Dean doesn’t court failure she has learnt to accept disappointment and to build it into her practice as a positive element. As Hans-Joachim Muller has observed; ‘*having a goal after the goal means that, in fact, the goal you failed to reach cannot have been the ultimate, perfect one.*’²³ Equally she has accepted chance encounters of a serendipitous nature and has found ways of incorporating them into her own practice. The use of intuitive reasoning in the form of sagacity is an important latent skill that leads directly to effective and creative improvisation.

Endnotes

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³ *ibid.* p4.

⁴ Knabb, Ken, ed. *Situationist International Anthology*, Berkley: Bureau of Public Secrets, 1995. p50.

⁵ Dean, Tacita, *An Aside*, Hayward Gallery Publishing, London, 2005, p4.

⁶ <http://www.thecommonguild.org.uk/2010/10/caoimhin-mac-giolla-leith-on-tacita-dean/>

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⁹ Lisa Le Feuvre (ed.), *Failure: Documents of Contemporary Art*, Whitechapel Gallery, The MIT Press, London and Cambridge, Massachusetts, 2010, p12.

¹⁰ Beckett, Samuel, *Worstward Ho*, London, John Calder, 1984, p7.

¹¹ Dean, Tacita, *Selected Writings Tacita Dean*, Paris, Pais-Musees, editions des musees de la Ville de Paris, Steidl Publishing, 2003.

¹² *ibid.*

¹³ *ibid.*

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- ¹⁸ Beveridge W.I.B., *The Art of Scientific Investigation*, New York, WW-Noron & Company, 1957, p31
- ¹⁹ Beveridge W.I.B., *The Art of Scientific Investigation*, New York, WW-Noron & Company, 1957, p34.
- ²⁰ Spoken by Google's executive chairman, Eric Schmit in a lecture titled '*The Digital Future*' at the American Academy in Wannsee in Berlin, May 13, 2011.
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- ²² <http://www.thecommonguild.org.uk/2010/10/caoimhin-mac-giolla-leith-on-tacita-dean/>
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- ²³ Hans-Joachim Muller, Failure as a Form of Art: A Brief Guide to "The Art of Failure", in *The Art of Failure*, p10-16, 2009.

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