

CITATION

International Conference

European Artistic Research Network (EARN)

7 & 8 November 2019

University of Leeds in partnership with Leeds Art Gallery and Pavilion

LEEDS
ART
GALLERY

EARN
European Artistic Research Network


UNIVERSITY OF LEEDS

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Cover image: Vladimir Nikolic. 'Event Horizon' Installation photo, Tobacco 001 Cultural Center, Ljubljana, 2017

Conference Information

 <https://earn2019leeds.com>

 @Earn2019L

 earn2019leeds

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Locations

1) Leeds Art Gallery, The Headrow, Leeds LS1 3AA

2) School of Fine Art, History of Art and Cultural Studies (FAHACS) University of Leeds, LS2 9JT

3) Pavilion, 42 New Briggate, Leeds, LS1 6NU

Leeds Art Gallery

Leeds Art Gallery offers dynamic temporary exhibitions and a world-class collection of modern British art. Founded in 1888, the gallery has designated collections of 19th and 20th century British art widely considered to be the best outside national collections.

The collection presents the development of English modernism through key works by Henry Moore, Barbara Hepworth and Jacob Epstein.

Leeds Art Gallery, through a partnership with Henry Moore Institute, has built one of the strongest collections of British sculpture in the country and confirmed Leeds's status as an international centre for the study and appreciation of sculpture.

The Leeds Sculpture Collection comprises over 1,000 objects, 400 works on paper and the Henry Moore Institute Archive of over 270 collections of papers relating to sculpture.

How to get here

Bus 15 minute walk from the city centre bus station.

Rail 10 minute walk from Leeds Railway Station.

On street parking is located nearby on Cookridge Street. Secure car parking is available in Woodhouse Lane, The Light, Merrion Centre and Rose Bowl car parks, a 5-10 minute walk away.

Keynote Speakers

Catherine Grant, Birkbeck, University of London and **Anselm Franke**, Haus der Kulturen der Welt (HKW), Berlin

Welcome

It is so important for the communities that create, display and write about art to come together, especially at a time when such communities are increasingly weakened, dispersed and fragmented. Thinking and talking about the multiple temporalities within which art is encountered and understood, as well as exploring the ways that such encounters profoundly shift our socio-political and historical understandings of the world, needs to be a constant and inclusive endeavour.

This is why The School of Fine Art, History of Art and Cultural Studies at the University of Leeds, alongside The Leeds Art Gallery, are delighted to be involved with and support Citation, the latest European Artist Research Network conference. Together we welcome an impressive and diverse range of speakers and delegates to our city, offering a framework within which they can come together, speak, engage and form new understandings about the making, displaying and writing on art in its many forms, temporalities and configurations.

Dr Joanne Crawford

Head of School
School of Fine Art, History of Art and Cultural Studies
University of Leeds

Director's Note

The 2019 EARN conference is being held at the University of Leeds, hosted by the School of Fine Art, History of Art & Cultural Studies. Our School has a long record of engagement with and through art practice, always situating it within an environment of sustained theoretical, historical and social reflection on its institutions and discursive forms. Citation - the title for this year's iteration of the conference actively pursues that legacy, inviting renewed responses to the urgencies presented by the multiple crises - political, environmental, social - now facing our world(s). There are many.

Distinctions that have long been forcefully underlined - and institutionally policed - may no longer seem so entrenched. Remember all those questionable oppositions between word and image, between the temporal arts and those deemed to be 'a-temporal', between the document and 'art', between product and process, or between the aesthetic and the political (each term narrowly conceived)? Much has changed in these regards, yet it is unlikely that any of us really believe the critical project exhausted, or that these changes in themselves are sufficient.

Artists and scholars from Leeds have helped to make the act of critical questioning important, challenging - and continuing to challenge - many of the assumptions that are made about the way art exists socially and its political-aesthetic purposes; how the presentation of, and thinking about and with art, are conducted; how art speaks (or fails to speak) to others; how it can occlude and exclude (sometimes unwittingly), as well as emerge with generosity and hospitality. Feminism, social-historical analysis, critical theories and their heritage, postcolonial and de-colonising research: these underpin the projects of staff and doctoral researchers, the wider teaching curriculum, as well as the research centres, groups and seminar series.

Within the coming-into-being of any particular work, within its very conception, others are already embedded. Whether or not this is consciously recognised - and whether their 'presence' is affirmative or negative, by way of presence or absence - this process is inescapable. Despite the metrics and quantitative emphasis favoured by governmental and educational agendas, audiences cannot be reduced to pre-given entities or demographics. Through their practices, artists, curators and writers actively constitute publics, bringing them into being, producing new relations through dialogic (and pluri-logic) encounters, and anticipating different visions.

We welcome you to Leeds - as delegates, participants and co-thinkers - to join in this critical venture.

Professor Gail Day

Director of Research
School of Fine Art, History of Art and Cultural Studies
University of Leeds

The Conference

Citation is the 2019 edition of the European Artistic Research Network (EARN) conference, which is convened by the School of Fine Art, History of Art and Cultural Studies at the University of Leeds in partnership with Leeds Art Gallery and Pavilion. During the conference we will explore the pluralised viewpoint that our contemporary critical methods demand, addressing the ways in which artist-researchers or curatorial practices take positions on or emphasise shifting patterns of coexistent temporalities within the historical, social, political and economic contexts of contemporary visual culture. Contributions will address questions such as; (a) How do viewpoints that fragment, multiply or compete bring into question notions of proximity and complicity, i.e. the distances and engagements that artists can choose to have or not have in the societies they live in and the industries they depend upon? and (b) How do contexts and histories bear on all of our sensory experiences of making and viewing—building upon existing images, events, documents, materials, performances, theories and testimonies, all of which are themselves already intertextual, mediated 'migrations'?

Artistic and academic contributions for Citation 2019 includes Anneke Kampman (The Slade School of Fine Art, UCL), Assel Kadyrkhanova (University of Leeds), Cole Robertson (Royal College of Art, London), Denise Ziegler, Petri Kaverma and Tero Heikkinen (University of the Arts Helsinki), Doreen Mende (Geneva University of Art and Design), Elliot Mason (Kings College London), Emma Bolland (Sheffield Hallam University), Hermione Spriggs (The Slade School of Fine Art, UCL), Hoda Siahtiri (LUCA School of Arts, Brussels), Jane Boyer (Cambridge School of Art, Anglia Ruskin University), Alex Anikina (Goldsmiths University of London), Jaana Kokko (University of the Arts Helsinki), Małgorzata Dawidek (The Slade School of Fine Art, UCL), Marie Hallager Andersen (Independent Dance Artist), Marloeke van der Vlugt (HKU University of the Arts Utrecht), Naomi Siderfin (The Slade

School of Fine Art, UCL), Nick Aikens (Valand Art Academy, University of Gothenburg), Alan O'Leary (University of Leeds), Tuula Närhinen (University of the Arts Helsinki) and Vivian Kuang Sheng (University of Hong Kong).

EARN (European Artistic Research Network) was established to share and exchange knowledge and experience in artistic research; foster mobility, and dialogue among art researchers; and promote wider dissemination of artistic research. EARN Members including Helsinki, Academy of Fine Arts, University of the Arts; Utrecht, MAHKU, Graduate School of Visual Art and Design; Vienna, Akademie der bildenden Künste; Malmö Art Academy, Lund University; London, Slade School of Fine Art, UCL; Venice, Università Iuav di Venezia; Gothenburg, Valand Academy of Arts, University of Gothenburg; Brussels, Hogeschool Sint-Lukas; School of Fine Art, History of Art and Cultural Studies, University of Leeds; and Dublin, Graduate School of Creative Arts & Media (GradCAM).

The 2019 edition of the European Artistic Research Network (EARN) conference is organised by Dr Maki Fukuoka (Director of International Activities), Nick Thurston (Programme Director of Fine Art), Dr Azadeh Fatehrad (Lecturer in Contemporary Art and Curating), and Professor John Mowitt (Leadership Chair in Critical Humanities) in partnership with Leeds Art Gallery and Pavilion. In collaboration with Georgia Taylor Aguilar, Sam Belinfante, Sarah Brown, Gail Day, Kerstin Doble, Abigail Harrison Moore, Robert Knifton, Jo McGonigal, Peter Morton, Sebastian O'Connor, Gill Park, Griselda Pollock, William Rose, Christopher Taylor and Zara Worth. Citation is hosted by the School of Fine Art, History of Art and Cultural Studies at the University of Leeds. Citation is generously supported by Artists' Writings and Publications Research Centre, Centre for Audio Visual Experimentation, and Centre for Practice Research in the Arts all at the University of Leeds.

Schedule

Thursday 7 November 2019

CONFERENCE at LEEDS ART GALLERY – DAY 1

- 9:00 Registration
- 9:30 Welcome note – Sarah Brown, Principal Keeper at Leeds Art Gallery
- 9:50 Introduction – Azadeh Fatehrad, Curator of EARN 2019
- 10:00 Keynote #1 – Catherine Grant. **Remix, Recitation, Retrospectatorship: On Haunting Images for a Living Now.** Chaired by Maki Fukuoka
- 11:00 Tea and coffee break
- 11:15 Session #1 Marie Hallager Andersen (Independent Dance Artist) and Alan O'Leary (University of Leeds), Anneke Kampman (The Slade School of Fine Art, UCL), Elliot Mason (Kings College London). Chaired by Nick Thurston
- 12:45 Lunch
- 14:00 Session #2 – Nick Aikens (Valand Art Academy, University of Gothenburg), Hermione Spriggs (The Slade School of Fine Art, UCL), Cole Robertson (Royal College of Art, London). Chaired by Azadeh Fatehrad
- 15:30 Coffee
- 16:00 Session #3 – Doreen Mende (Geneva University of Art and Design), Alex Anikina (Goldsmiths University of London). Chaired by Henk Slager
- 17:00 End of day 1

17:30 – 19:30 EXHIBITION OPENING

Location: Fine Art, History of Art and Cultural Studies (FAHACS), Project Space, University of Leeds.

Artists including Marloeke van der Vlugt, Tuula Närhinen, Jaana Kokko, Assel Kadyrkhanova, and Jane Boyer. Featuring a performance by Cole Robertson.

Friday 8 November 2019

CONFERENCE at LEEDS ART GALLERY – DAY 2

- 9:00 Arrival and Coffee
- 9:30 Keynote #2 Anselm Franke, “**A Liminal Space: On the Medium of the Exhibition and the Limits of Self-Reflection**”. Chaired by Nick Thurston
- 10:45 Tea and coffee break
- 11:00 Session #4 – Naomi Siderfin (The Slade School of Fine Art, UCL), Denise Ziegler, Petri Kaverma and Tero Heikkinen (University of the Arts Helsinki). Chaired by Maki Fukuoka
- 12:15 Lunch
- 13:15 Session #5 – Jane Boyer (Cambridge School of Art, Anglia Ruskin University), Emma Bolland (Sheffield Hallam University) and Vivian Kuang Sheng (University of Hong Kong). Chaired by Henk Slager
- 14:45 Coffee
- 15:00 Session #6 – Małgorzata Dawidek (The Slade School of Fine Art, UCL), Marloeke van der Vlugt (HKU University of the Arts Utrecht). Chaired by Azadeh Fatehrad
- 16:00 Session #7 Closing remarks – John Mowitt
- 16:30 Drinks Reception
- 17:15 End of conference

17:30-18:00 LECTURE PERFORMANCE

Location: Pavilion
Curated by Georgia Taylor Aguilar

Singing The Silences by artist and filmmaker Hoda Siahtiri (LUCA School of Arts, Brussels)

18:00-19:30 SCREENING

Location: Pavilion
Curated by Gill Park

Screenings of *Journal No. 1 - An Artist's Impression* (Hito Steyerl, 21'), *Subatlantic* (Ursula Biemann, 11'), *A Rough History of the Destruction of Fingerprints* (Ayesha Hameed, 30' and *No Dance, No Palaver* (Onyeka Igwe, 20').

Abstracts and Biographies

KEYNOTE SPEAKER 1

Remix, Recitation, Retrospectatorship: On Haunting Images for a Living Now

Catherine Grant, Birkbeck University of London

Catherine Grant is Professor of Digital Media and Screen Studies at Birkbeck, University of London. A conventional humanities scholar turned prolific experimental video-essayist, she has authored and edited numerous studies of audio-visual forms of film and moving image research and scholarship, including: *The Videographic Essay: Criticism in Sound and Image* (co-authored with Christian Keathley and Jason Mittell, 2019); *screenstudies.video* (2019), a monographic website collecting and reflecting on her own practice; and another website collection *The Audiovisual Essay* (2014-present). She is also creator of Film Studies for Free and a co-founding editor of *[in]Transition: Journal of Videographic and Moving Image Studies*.

KEYNOTE SPEAKER 2

A Liminal Space: On the Medium of the Exhibition and the Limits of Self-Reflection.

Anselm Franke, Haus der Kulturen der Welt (HKW)

There is no doubt that institutional critique has transformed art institutions. But critical self-reflection takes place usually by inviting or commissioning artists, rather than by means of exhibition formats in which the mechanisms of the institution itself become thematic. In this talk, Anselm Franke speaks about the self-reflexive exhibition and its limits, and the exhibition as a medium of research.

Anselm Franke has been Head of Visual Arts and Film at Haus der Kulturen der Welt (HKW) since 2013. There, he initiated and curated the exhibitions *Parapolitics: Cultural Freedom and the Cold War* (2017/18), *2 or 3 Tigers* (2017), *Nervous Systems* (2016), *Ape Culture* (2015), *Forensis* (2014), *The Whole Earth* and *After Year Zero* (both 2013). He previously worked as a curator at KW Berlin and as director of the Extra City Kunsthall in Antwerp. In 2005 he and Stefanie Schulte Strathaus founded the Forum Expanded for the Berlin International Film Festival of which he has been co-curator since. He was the chief curator of

the Taipei Biennial in 2012 and of the Shanghai Biennale in 2014. His exhibition project *Animism* was shown from 2009 until 2014 in collaboration with various partners in Antwerp, Berne, Vienna, Berlin, New York, Shenzhen, Seoul and Beirut. Franke received his doctorate from Goldsmiths College, London.

Chronic Film

Alex Anikina (Goldsmiths University of London)

Chronic Film, as a procedural film, is a generative algorithm that plays out every possible combination of pixels that can be generated on a screen of a certain resolution. The length depends on resolution. Due to the mathematics of the algorithm, it is visualised as continuous noise. Similar to structuralist-materialist approaches, the algorithm re-assembles the digital apparatus of cinema so that it loses figurative power and enters a chronic condition, where, given that HD resolution is desirable, the film has to last for billions of years in order to play all images.

The lecture-performance takes this posthumanist reading of film to the three temporal locations that unsettle the traditional ideas of film by addressing the multi-layered computational aesthetics that underlie image processing and transmission. The lecture works with the Shannon-Weaver model of communication, where by the signal is seen in relation to the noise that accompanies the transmission. In order to see how the fetishistic dimension of the figurative image works within with the processes of commodification and cultural appropriation, the lecture considers the figurative image as a signal, and the technical processes surrounding it as noise.

The first location is the screensaver: a homely, intimate space where the endless procedural film on the screen causes reflection, boredom, or even mystical trance, in the tradition of slow cinema. From here, the lecture departs to Greece, or, more precisely, the island of Delos, which appears both as its popular game representation in the Assassin's Creed franchise and in a documentary footage taken by the artist. Delos is considered to be the birthplace of Apollo, one of the most complex

figures among the ancient Greek pantheon, who is known as an oracular deity and patron of divination. Through Delos, the lecture engages in the parallel thinking of artefacts as the things that this island houses, and of artefacts as digital images, which are subject to compression and glitching. Two re-imaginings become important here. First, a figure of a female oracle who deciphers the visions that come to her in a smoke; the sybil is re-imagined as a computer (drawing on the times when computers were still human and predominantly women). The second re-imagining concerns the statues of the white lions of Delos (as originals) and their replicas as poor images. The final part of the lecture returns the artist and viewers to the intimate feedback loop of the Chronic Film by forcing the viewer's brain to form mental images, the digital noise of the algorithm is acted out as a divination and/or meditation, as a hallucinatory escape from the economies of efficiency and monetisation. Using the algorithm, this part of the lecture suggests how the spectator-screen 'ownership' model of image consumption can be broken, instead entering a state of image-word sensing.

Alex Anikina is a media artist, researcher and film-maker, currently completing her PhD at Goldsmiths, University of London, where she is also Assistant Lecturer in Film and Audiovisual. She is working on a dissertation on procedural film as a critical-media art practice. Her interests lie in technology, experimental film and artists' moving image, algorithmic cultures, software and media art and critical posthumanities. As an artist, she works with moving image, software, objects and lecture-performances. Her work has been shown internationally, including at Haus der Kulturen der Welt, Gaîté Lyrique, Anthology Film Archives, NCCA Moscow, Korean Film Archive, London Royal Academy of Arts, and other venues. Recent shows include 'a better version of you', Art Sonje, Seoul; 'Systems/ Visibility' at Sanatorium Gallery, Istanbul; Krasnoyarsk Museum Biennale; VI Moscow International Biennale for Young Art. She is co-editor (with Elena Zaytseva) of *Cosmic Shift: Russian Contemporary Art Writing* (London: ZED Books, 2017). In 2018 she co-curated the media art festival 'IMPAKT' (Utrecht, Netherlands) with the proposal *Algorithmic Superstructures*.

www.laboursownsoundideal.com (2019)
HD video with sound. 23" 25"

Anneke Kampman (*The Slade School of Fine Art, UCL*).

The digital timeline allows us, on the one hand, to re-visit moments passed, re-connecting with misplaced histories or political projects long forgotten; on the other, it constitutes a corporate technology wherein algorithmically controlled timelines reach back not only into our personal digital histories but to the diverse cultural outputs of previous generations; subsuming original material and displacing it from its social context. This moving-image work performs this dichotomy, reflecting on issues of standardisation, measurement, capture and control.

www.laboursownsoundideal.com is a video recording of an anonymous user engaging with an online archive. Structured around three circular timelines, the website consists of clips from music-videos and artist moving-image works organised around a series of 'historical events' from 1971 to the present (rendered as a set of slides in a standardised range of fonts, colours and dimensions). Extracts are accompanied by twelve short stories displayed as sub-titles onscreen. Each narrative draws connections between a historical event and its characters. From the adolescent figure depicted in *Scorpio Rising* to the contemporary female subject exemplified by Beyoncé's *Formation*, the videos trace the emergence of differing subjectivities across historical time. The temporal effects of changes to global political economy – for example the dropping of the gold standard in 1971 to the financial crisis of 2008 – echo within each video's frame. Just as the contemporary landscape is reshaped and remade daily by fluctuations in the flow of money and goods, so too is the artwork shaped by the relations it travels through. In these montage works, the viewer becomes subordinate to a cursor as it directs them through the site, bringing into question ideas of narration, chronology and authorship.

Anneke Kampman is an artist working with text, music and moving image. Recently, her artworks have taken the form of performances, installations, vinyl records, films, essays and lectures. Her works examine the manner in which the culture industry produces 'personality' for purposes of profit, addressing issues of standardisation, reproduction and artistic autonomy within the global circulation

of popular music. She is currently undertaking a practice-led PhD at the Slade School of Art. Recent performances and exhibitions include: *Labour's Own Sounding Ideal*, at Pump House Gallery, London (2019); *A Library of and for Listening* at Glasgow International (2018); *Dead. Air. Management* at Pump House Gallery, London (2018); *Songs for Another Voice* Chapter Arts Centre, Cardiff (2017); *Figures. Figure. Stuck* Transmission, Glasgow (2017); *Where Blips of Light Called Players Disintegrate* Jerwood Space, London (2016) and *Labyrinthine* La Monnaie De Munt, Belgium and BBC Tectonics Festival, Glasgow (2015).

When Touching is 'Touching', but Then Even More 'Now, within sight itself, there is a haptic space that competes with optical space.'

Cole Robertson (Royal College of Art, London)

“‘Haptic’ is a better word than ‘tactile’ since it does not establish an opposition between two sense organs but rather invites the assumption that the eye itself may fulfil this non-optical function.” Gilles Deleuze and Félix Guattari posit their concept of the haptic as that which resides beyond language; a phenomenological process that melds the physical and the optical into a single, unified experience (as opposed to Jacques Derrida’s more analytical, Cartesian-adjacent linguistic approach).

This talk presents both my written and artistic research centred on *Touch Piece*, an installation of small, photocopy-style prints of famous photographic child nudes laid out on a table. The images are screen printed with heat-reactive thermochromic inks which disappear when handled and reappear when relinquished, thus using alternative materials to implicate the viewer/handler in the transaction established by the images’ content. Taking the form of a first-person stream of consciousness, analytic theory and autofiction, I present a selection of my writings around the issues raised by the piece while passing the work itself around the room, speaking to and simultaneously performing the experience of the visual haptic present in the work.

Cole Robertson is an American artist, educator and occasional writer/curator. Born in Phoenix, he has lived and worked most of his adult life in Chicago. He previously taught at the School of the Art Institute of Chicago in the departments of

Photography and Art History, Theory & Criticism. Cole’s artwork deals with photography - its languages, objects, histories and systems. His research deals with photography as it intersects with embodied language and metaphor. Taking myriad forms (including 3D printing, installation, digital systems and fine printing), his work has been exhibited throughout the US and abroad. He has received six artist grants from the City of Chicago, as well as grants from the Illinois Arts Council and the Arizona Commission on the Arts. He was recently a visiting artist-lecturer at Bath Spa University. Cole is currently pursuing a PhD at the Royal College of Art, living and working in London.

The Continuous Prototype as an Artistic Research Method

Denise Ziegler, Petri Kaverma and Tero Heikkinen (University of the Arts Helsinki)

A discussion in the multifaceted field of artistic research is only possible if there are common denominators and metaphors. This is why we have coined the term ‘continuous prototype’, to describe a metaphor or a construction through which we examine our work and our thoughts. For us, a continuous prototype is not only a concrete object but also a combination of thinking and doing. It both demonstrates the current state of our work and the direction it might take.

Artistic research needs, in our opinion, more discussion that covers both theoretical and practical aspects of working with art. Our approach results in concrete works of art through which we are able to express and communicate a constantly-renewing strategy of artistic research. A continuous prototype does not need to address a particular question or problem. Instead, a continuous prototype can question the necessity of answers so that the thought is allowed to go on.

In connection with artistic work, discussion about prototypes points to material, technical or spatial experiments. In addition to this, it points to experimenting with time and also addresses imaginary issues. Conventionally, a prototype has been directed towards the future, but we also use it to examine the past and bring cohesion to our current thoughts. We suggest that artistic work mostly takes place in this state of being a prototype.

In the continuous prototype setup, the artwork can, for example, function like a “frottage” of something that does not yet exist. In frottage, the hidden textured surface is made visible by rubbing over paper using a pencil or some other drawing implement. Like a frottage, the prototype reveals itself in the action of making visible that which is covered or hidden. The origin of artwork is in the action of the making-visible and, to be more specific, in the ongoingness of the activity of making-visible.

Our prototype thinking has so far been examined from three viewpoints: digital-virtual mediation of making and perception, textual-conceptual artworks and the built environment of a public urban space. Together, these building blocks constitute a prototype that emphasises the practical, experimental and ongoing nature of artistic research and points towards a culture of speculative activity across the arts. Launched by imagination, the continuous prototype presents us with alternatives by materialising the question, “what if”?

Tero Heikkinen is a postdoctoral researcher at the Academy of Fine Arts, Helsinki. With a background in design, Heikkinen has an interest in creative digital culture, both as a creator and a researcher. He is currently studying the uses of media-rich platforms and tools in art research domains.

Petri Kaverma works as a university lecturer at the Academy of Fine Arts, Helsinki. His doctoral thesis handled the silence and disturbance of art, focussing on the kind of disturbances art causes in different environments. As a visual artist, he has worked in the rather narrow and specialised area of post-conceptual (environmental) arts.

Denise Ziegler is a Helsinki-based visual artist and researcher of public space. She completed her studies at Lucerne School of Art and Design and at the Academy of Fine Arts, Helsinki (DFA 2010), culminating in a thesis titled ‘Features of the Poetic – The Mimetic Practice of the Visual Artist’. Ziegler is currently a postdoctoral researcher at the Academy of Fine Arts, Helsinki. In a post-Beuysian vein, Ziegler’s workshops are extended into public space in order to better work with their mechanisms and possibilities.

Women on the Other Side

Doreen Mende (Geneva University of Art and Design)

Instead of simply thinking about a museum or memorial, I propose to begin with the archive as a practice of crossing different temporalities with ambivalent narratives that contain the power to transform people’s memory into public knowledge. To embark upon this proposal, we need to leave behind the idea of quantity as a way of thinking about the archive. Instead, we need to engage with quality as a way of embracing the temporal-spatial and material struggle to realise that an image can be an archive, and a bullet hole can be an archive. A missing document can be an archive. It is the archive, as a people’s practice, that produces building blocks for the infrastructure of a museum with the arrival of the guest, the visitor, the outsider...after the event. The talk shares some examples of contemporary archival practices where violence has been silenced, political systems have failed, or public institutions have disappeared. This ranges from the landscape as a ‘material witness’ of a crime to weaving practice as a social recording instrument. The talk cannot actually answer these questions but attempts to at least resonate with them: Where is the Archive of/for the People of Khojo? Who created the Archive of/for the People of Khojo? What is the specificity of the Archive of/for the People of Khojo?

Doreen Mende, is a curator and theorist, associate professor and head of the CCC Research-Based Master Programme at HEAD Geneva, and co-director of Harun Farocki Institut in Berlin. Recent curatorial projects include: *Hamhung’s Two Orphans* (2018) for ‘Bauhaus Imaginista’ at the Garage Museum of Contemporary Art in Moscow and the House of World Cultures in Berlin; ‘Navigation Beyond Vision’ (2019) with e-flux journal and Harun Farocki Institut; ‘The Navigation Principle’ (2017) at the Dutch Art Institute and ‘The Prisoner Letter’ (2017) at Sharjah Biennial 13 Offsite in Ramallah. Mende has had academic texts published with Bloomsbury Academic, The Institute for Palestine Studies, Oxford University Press, e-flux journal, Manifesta Journal and Sternberg Press. She completed a research residency at the Arab Image Foundation in Beirut in 2011 and obtained a PhD in Curatorial/Knowledge from the Visual Cultures Department of Goldsmiths, University of London in 2015. Mende is project leader of ‘Decolonising Socialism’ (2019-2023), funded by the Swiss

National Science Foundation, in collaboration with HEAD Geneva, the University of Basel, Van Abbe Museum (The Netherlands) and the House of World Cultures. <https://head.academia.edu/DoreenMende>

'The White City of Poetry is Ready for Blinding Ink'

Elliot Mason (Birkbeck University, London)

Claudia Rankine and Beth Loffreda have argued that white writers should question their own universality and how capable they are of writing themselves. However, if the only solution needed to rupture white writers' ubiquitous evasion of racial dynamics is a semantic shift in the code of representation, then the question is not embracing enough of the violence at work beneath the surface. The structures of capitalist temporality that spatialize zones of raciality in urban planning and the colonial ideology of mapping itself are themselves productive of racializing difference. To simply speak a different kind of whiteness that is inclusive of racialized otherness would not undermine the ontoepistemological roots holding the invisible force of whiteness in its comfortable ubiquity.

Using quantum physics to suggest a way of thinking interhuman relations outside the strictures of post-Enlightenment spacetime, in this talk I read the silent proclamations of white violence in contemporary British poetry, focusing firstly on how white women poets explicitly attack patriarchal violence but ostensibly ignore raciality, and secondly finding implicit codes of racializing force in their work. By looking within the force of feminization for the code of racialization, I explore how these poets – A. K. Blakemore, Rachael Allen and Sophie Collins – possibly begin to chip away at the solidity of the racializing structures upholding them. Using the theories of Denise Ferreira da Silva, Michelle Wright, Kathryn Yusoff and Alexander Weheliye to think outside normative spacetime, this paper presents an initial excavation beneath the white skin of contemporary British poetry. 'The White City of Poetry is Ready for Blinding Ink' is the basis of my Ph.D. project at Birkbeck and enacts a critical/cultural intervention in contemporary poetry.

Elliot Mason began his Ph.D. at Birkbeck in Cultural Studies and Creative Writing this Autumn, researching whiteness in contemporary poetry.

Mason's project focuses on historicizing the unspoken ubiquity of whiteness in poetry and seeking ways of poeticizing human relations outside normative spacetime. Additionally, he is producing a collection of poetry that directly treats the historical violence of whiteness, which, through satire and historical rewritings, his poetry attempts to destabilize. He has had poems, stories and articles published in various media, and won numerous prizes, including the Bart Moore-Gilbert Essay Prize 2018 and the University of Bolton Poetry Competition 2018. Mason has also written and directed three plays, the latest of which – a dark political comedy called 'Everything Today is the Same' – opens at London theatres in May 2019.

Performing Screenwriting as Art Practice: Where and How Does the Film Reside?

Emma Bolland (Sheffield Hallam University)

This 'paper as performance' investigates the idea of the screenplay as a research artefact and as a site for art practice, tracking the evolution of a series of works emerging from a translation and reverse adaptation–repurposing and referencing the script as artwork, literature and creative-critical commentary–of the scenario for Louis Delluc's lost impressionist film *Le silence* (1920), published as *Traduction retour* in 1923. The research emerging from my ongoing engagement with Delluc's scenario moves across different forms, contexts and platforms including: a performance; a single-voice *neo-benshi* film narration at an experimental film symposium; a hybrid academic paper-performance, co-opting the conference setting as a gallery or stage; a two-voice 'creative-critical' performance; and a filmed critical, interrogative table reading with researcher-readers including academics, artists, writers and filmmakers. In terms of publications, sections of the scripts have also appeared in both academic journals and as experimental literature, as well as forming visual text works. The work is now being developed as an inter-medial poem-essay across publication and film.

At each stage of development outlined above, the expanded script has been adapted and reformatted depending on the demands of the performance, the readers, and the materiality and stylistic demands of the publications, incorporating a fluid and discursive critique. This

presentation, following the changing iterations of both the texts and the functions of the expanded script–emphasising a 'literature in flux'–asks how far a screenplay can be removed from the referent endpoint of the film (both Delluc's and my own) and still retain its 'screenplay-ness'. In the context of art rather than industry practice, it asks what kinds of critical and referential relations between text and moving image can be imagined.

Emma Bolland is an artist and writer working with literature, performance and moving image. Her work includes an investigation into the problematics and ambiguities of an expanded understanding of translation–between languages and language codes, and between modes of writing, reading and speaking. Her most recent publication *Over, In and Under* (Dostoyevsky Wannabe, 2019) moves between fiction, prose-poem, script and essay. Freud is mistranslated; Lacan is refigured in an auto-fictional and hallucinatory framing of 'city'; screenwriting and Twitter pornography are brought to bear on silence; and the forgetting of Frankenstein prompts the consideration of the monstrous self. Currently a specialist visiting lecturer in writing art/text-based performance for the BA and MA Fine Art at Sheffield Hallam University. Bolland is also completing a practice-based PhD, *Truth is Structured like a Fiction: Autofictive Practice as Expanded Screenplay* in the Art and Design Research Centre at Sheffield Hallam University.

Traps as Artworks and Artworks as Traps (a view of the Slade School of Fine Art from a Pest Control perspective).

Hermione Spriggs (The Slade School of Fine Art, University College London)

This presentation delivers a report on a two-month ethnographic engagement with the different modes of attention given to artworks, to animal traps and to other kinds of 'stuff' at the Slade School of Fine Art. Traps and artworks have previously been compared by Alfred Gell who, in his well-known essay "Vogel's Net" (1996), crafted a thought experiment based around a fictional exhibition containing these two categories of things. Like artworks, Gell argues, traps are person-like agents acting into the future on behalf of their human makers.

My aim is to map out the topography of this space of comparison between artworks and traps–to locate this comparison within an ethnographic 'slab of life' (Holbraad 2019) engaging students, staff, pest control professionals and mice. An ethnographic focus on the ways in which different subjects pay attention to 'stuff' is itself a mode of attending to the relationships between humans, nonhuman animals and things, whilst being mindful of the material efficacy of things themselves, and the work that they do on human and nonhuman subjects. I begin with the understanding that modes of attention are corporeal, and that ontological distinctions (between e.g. culture and nature, art and pest control) are produced and enacted through embodied practice.

Adopting the Slade School of Fine Art as a 'slab of life' instigates a first attempt at grounding Gell's original comparison within the concrete dynamics of an ethnographic context. Of course the Slade, as an art school, is particularly well suited to the task. The building is full of artworks at all stages of production and as Rob (who works in pest control) says, "there are so many holes in the Slade it's like a honeycomb". The art school plays host to unwelcome populations of cockroaches, rats, foxes, and (most troublesome) mice.

Hermione Spriggs is an artist, researcher and exhibition-maker exploring practical methods for perspective-exchange. Her collaborative project, the Anthropology of Other Animals ("AoOA"), doggedly attempts to elicit extraordinary effects from unpromising materials and explores the hidden links between "craft" and "being crafty." Hailing from Yorkshire, Spriggs holds an MFA in visual art from UC San Diego and is currently undertaking a practice-based PhD at UCL based between the Department of Anthropology and the Slade, School of Fine Art. Spriggs is a member of the Social Morphologies Research Unit and the Multimedia Anthropology Lab. She is curator and contributing editor for the exhibition and publication project "Five Heads: Art, Anthropology and Mongol Futurism" (UCL Anthropology/greengrass/ Sternberg Press).

The Intertextual Resonance of Myth and the Dialectic Image

Jane Boyer (Cambridge School of Art, Anglia Ruskin University)

Implying the intertextuality of myth, this presentation discusses 'The Conjugated Museum', a practice-research residency conducted in 2018 at The Fitzwilliam Museum in Cambridge. The project built a framework around the philosophical concept of dialectical seeing, a philosophy of history formulated by Susan Buck-Morss based on Walter Benjamin's notion of the dialectical image. In *The Dialectics of Seeing*, Buck-Morss solidifies the notion that intuition and imagination play an active role in the appearance of the dialectical image, which according to Benjamin, strikes in a flash, in a moment of realisation where past and present fuse, generating new meaning. This concept of dialectical seeing is resonant with intertextuality.

'The Conjugated Museum' was formulated around the practice of taking photographs in the museum and altering them in Photoshop using a methodology of intuition, which involved a simple formula of engagement and response. I essentially photographed objects I was drawn to and made alterations to the images according to visual responses I had in the museum. Afterwards, a period of literature review on the artists, the artworks and their metaphorical content revealed the cues and latent narratives I was reading intuitively in the artworks and their curatorial presentation within the museum. After a brief introduction to the research project, this presentation focuses on one work in particular, *Blue Sky Entanglements* and discusses the resonance of myth within that work. *Blue Sky Entanglements* is based on the painting *Hermes, Herse and Aglauros* by Veronese, which is, in turn, based on a scene from *The Metamorphoses, Book 2* by Ovid. The 'reanimation' of this painting, situated in the museum setting, brings forth a new myth for our time. This presentation does not enter into a direct discussion of intertextuality, but rather illustrates a research project infused with intertextual methods, readings and meanings.

Jane Boyer is an artist-curator and doctoral candidate at Cambridge School of Art, Anglia Ruskin University. Her research explores the ways repetition, autobiographical trace and fragmentation can be used to facilitate the communication of

artwork and its exhibition through artist-curator practice. This interest stems from a desire to understand how the simulacrum, indexicality and synecdoche contribute to the relationship between artist, audience and institution. Boyer's article, 'Simulacra and the Structure of the Work of Art' has just been published in the latest issue of the *Journal of Arts Writing by Students* (JAWS). Boyer will be curating 'Double Time' a two-person exhibition featuring artists Miranda Boulton and Jane Pryor at ARTHOUSE1 in London in June of this year. The practice-based research residency at The Fitzwilliam Museum in Cambridge was completed in 2018 and the final output from the project is currently in production.

The Art of Resistance: Illness Narratives as Strategies for Creation and the Acquisition of Knowledge

Małgorzata Dawidek (The Slade School of Fine Art, University College London)

Illness *per se* is a story composed of citations migrating from medical records and travelling, via physicians' translations, into non-medical language comprehensible to patients, and then on through repetitions made by patients and those close to them, to other narrative forms, including academic discourse. However, one outcome of the standards hammered home by the mass media is that the ill body has been removed from sight in visual culture. The categories of health, illness, norms and non-norms depend on authority – medical, economic, political – and, as a consequence, on the authoritative suppression of the body.

In postmodernist culture, on the other hand, the ill body breaks away from the authority, transferring knowledge from expert institutions to non-expert culture (e.g. *folk epistemology*), borrowing biomedical language (e.g. *environmental illness*). This change of logic within the scientific field causes a shift in focus from familiar medical patterns to individuals and social criticism. (Auto)biographical stories such as *illness narratives* are thus crucial to contemporary medical and cultural research, as tools for creating and acquiring knowledge of illness in the broad sense.

In my paper, I address selected questions from the field of health and illness and their influence on contemporary socio-cultural relations, looking at them from the artistic and postmodernist

perspectives. Taking as my example the creative work of two artists – the poet Halina Poświatowska, who suffered from heart disease, and the sculptress Alina Szapocznikow, who had breast cancer – and presenting facets of my own artistic practice, which alludes to the experiences of life lived with a chronic disease, I outline the significance of narrative as a medical and socially-engaged artistic strategy that goes beyond the strictly private and stereotypical ill-person. What is the function of repetition and the migrating story in the ongoing reformulation of the discourse on illness? What is the importance of narrative in building social bonds and shaping group identity and consciousness on the topic of illness? What methods do women artists use to break away from the cliché of 'ill = other' and challenge the attribution of Talcott Parsons' 'sick role' to the ill person? Can the language of the ill person become a language of art? The methodological framework for my paper is Arthur Kleinman's theory of illness narratives, Arthur Frank's wounded storyteller and self-stories, Anne Hunsaker Hawkins' pathography and Judith Butler's theory of performative corporeality.

Małgorzata Dawidek is a visual artist, writer and art historian. Currently, Dawidek is continuing her practice-led, PhD research at Slade/UCL. Her artistic and academic interests cover the visual arts, literature and certain medical areas. Dawidek's practice is focused on the conflict between the condition of the human body and discursive language. It addresses aspects of corporeality as a continuous narration, a text 'in process', which Dawidek describes as *bodygraphy*. In her art, Dawidek combines a wide range of media-encompassing performances, photographs, videos, written drawings, textual objects and installations. She also researches visual literature and is the author of 'A Piece of Poetry' (2012), and 'A History of Visual Text: Poland, Post-1967' (2012) which was awarded the Polish National Culture Centre's prize for the best PhD thesis (2010). Dawidek has also been the recipient of Polish Ministry of Culture and National Heritage grants (2002, 2004), a Young Poland scholarship for young artists (2012), a Pollock-Krasner Foundation grant (2004-2005) and a British Federation of Women Graduates grant (2017-2018).

Parameters & Practice: Testimony from the Art/Academy Interface

Marie Hallager Andersen (Independent Dance Artist) and Alan O'Leary (University of Leeds)

This performative/academic presentation reports on the project 'Parameters & Practice: A Year of Tasks for Creative Collaboration', designed to lay the groundwork for collaborative artistic-academic work. The project is an extended investigation into the conditions and methods necessary for such hybrid work, and has been undertaken by two collaborators, Marie Hallager Andersen and Alan O'Leary, who are also life partners. Therefore, the activity of the project also negotiates questions of intimacy, along with those of equality, status and division of labour, in creative and knowledge production. The project was structured as follows: each week, one of the collaborators sets a task for the other. The second person performed the task and recorded a response to it (which could take the form of mark-making, moving, filmmaking, writing, etc.). The following week that person set a task for the first person and the process was reversed. (This format evolved from *Two Trainers Prepare*, Andersen's own previous collaboration with Maria Kapsali.) This continued and was repeated from October 2018 to October 2019, so that the conference presentation now reports on a project just concluded, as well as on the changing life circumstances of the collaborators throughout the project, including (if all goes well) the birth of a child in early October. Tasks and responses were posted weekly on the project website: <https://parametersandpractice.leeds.ac.uk>.

The presentation involves a dynamic interaction between voice (and body), text and film to trace the project's key themes, challenges and outcomes via a selection of tasks and responses. Themes include the way in which the project has drawn on and converged onto 'proximate modes' (e.g. diary keeping, couples therapy, home movies and family photo albums) to generate impure forms with the potential for further elaboration. The presentation also deals with how distinct creative and cognitive personalities can combine for a dynamic and powerfully-collaborative hybrid mode of artistic-academic work.

Marie Hallager Andersen is a dance artist with a BPA from the Northern School of Contemporary Dance and an MA in Creative Practice with

distinction (2016) from Trinity Laban Conservatoire of Music and Dance in London. Through diverse work with movement, Andersen has developed her broad interest in the body in the context of dance improvisation and yoga. Her work crosses filmmaking, dance and ethnographic collaboration with other artists and academics, as well as somatic practices including postural yoga.

Alan O'Leary is Professor in Film and Cultural Studies at the School of Languages, Cultures and Societies, University of Leeds. He has written or co-edited several books, as well as many articles on Italian and other cinemas. He is also a published video essayist. His first degree was a BA Art & Social Context from Dartington College of Arts and he has collaborated with tenor Dan Norman as part of the Opera North/University of Leeds DARE partnership.

Touch(ing) Imagination: An Artistic Exploration of Tactile Interaction

Marloeke van der Vlugt (HKU University of the Arts Utrecht)

This artistic research inquires into artistic strategies that foreground touch(ing) – felt and/or experiential – in aesthetic interaction that locates itself on the crossroads of performance, scenography and the visual arts. Within the tradition of modern art, the typical spectrum of sensorium barely addresses touch. It is the visual sense that is given priority, pushing the other senses to the periphery. However, for artists of the 21st century this seems to have changed. In contemporary art, mostly due to developments in technology, the sense of touch plays a more important role than ever (think of interactive installations, tactile interfaces, etc.). Notwithstanding, the corporeality of the subsequent aesthetic process has for the most part been left to the side of contemporary art criticism. There is little theory that describes touch in relation to art, referring to the experience as well as to the object. This absence of discourse and the still-dominant code of museums that insist 'not to touch' the art, seems to prevent the (professional) visitor from regarding touching itself as potentially poetic, imaginative and meaningful within the aesthetic experience. This project asks how an audience can be stimulated to touch and be touched by art objects, starting from the hypothesis that it is possible to 'read' the experience of touch(ing) in an aesthetic manner, stepping away from the merely functional, habitual or sensual interpretation.

Marloeke van der Vlugt is a Dutch artist and researcher. She graduated *cum laude* from the University of Amsterdam with a 'practice-based research project' about the relation between space, movement and body (interrelated thesis and performance). At DasArts (Amsterdam University of the Arts), van der Vlugt found her specialism, assembling theoretical and hands-on knowledge of the relationship between body and technology. She now works as an autonomous artist and director of interactive, performative installations that research our embodied relationship with the world around us. Van der Vlugt is currently affiliated as a tutor with HKU University of the Arts Utrecht and as a researcher with HKU Research Centre for Performative Processes. In 2015 her book *Performance as Interface, Interface as Performance* was published: a personal reflection on six years of artistic practice, in which she explores living in a technology-driven, networked world and its impact on the body.

Smoking Mirror_Med15Album (2017)

Naomi Siderfin (The Slade School of Fine Art, University College London)

In 2015 I was taken on holiday to Malta. It was only later that I realized that in the same sea that I was swimming, many others were dying... *Smoking Mirror_Med15Album* (2017) is a digital montage of citations that includes the artist's holiday snaps, documentary journalism, a Latin Mass, a Makkah Maghrib and the instrumental line of 2015's best-selling pop song. The sequence of sound and image is thrown onto the various surfaces offered by the architecture of the room by a mechanised mirror and public address system; dissected by a laser horizon encircling the room and its objects in an immersive installation. The piece will be animated during the exhibition preview by a short recitation, written and performed by the artist for the occasion.

My research-based practice spans drawing and painting, video and audio, spoken word and text, with a focus on the deployment of space and personal performance. The use of reflective surfaces brings themes of displacement, temporality and contingency into dynamic relation. Collaged layers of citation explore liminal thresholds and overlaps between content and medium, making and curation, private and public space, aesthetics and politics.

Naomi Siderfin is an artist-curator and a founding director of the artist-led organisation Beaconsfield, with which her personal practice has been closely aligned. The co-curation of an international programme of visual art projects in this context, since 1995, catalysed Siderfin's increased focus on a situated art practice, relying on site and duration to drive it. This practice often manifests in the collaboration of BAW (Beaconsfield Art Works) – with David Crawforth and occasional others – whose commissioners have included Tate Modern, Freunde guter Musik, Stavanger Biennale, Helsinki Contemporary and Touch.

For Siderfin, appropriating public space as an extension of pictorial space represents an ongoing engagement with the landscape tradition. Her current doctoral research at Slade School of Fine Art interrogates the relationship between installation practice and exhibition conventions; exploring the threshold between 'sense' (bodily perception) and 'sense' (meaning) and the politics of that threshold.

Articulation and the Curatorial: Nationalisms and Pluralisms Through the 1990s

Nick Aikens (Valand Academy, University of Gothenburg)

The paper speculates on the possibilities of mobilising theories and practices of articulation, as developed in cultural studies in the 1970s and 80s, within curatorial practice. Through practice-led research, I ask how articulation can serve to link ideas and ideologies with different historical contexts. I turn to notions of nationalisms and pluralisms in Europe in the 1990s to look at how specific art practices, exhibitions and institutions were engaging or embodying these positions. This serves as a means to track the genealogy of the current, often-divisive debates on nationalism and pluralism within Europe and the role of the arts in reflecting on and contributing to these debates.

In his 1977 essay 'Towards a Theory of Populism' Argentinian political theorist Ernesto Laclau introduces a theory of articulation. Populism, he argues, is not a coherent political project with set ideological parameters. Rather, how concepts and ideas are taken by political actors and articulated as concrete historical conditions lends populism a particular political inflection. The 1990s saw a complex, often-contradictory set of nationalisms and pluralisms emerge within Europe—the result

of substantial geopolitical shifts and resultant political, economic and cultural changes at the onset of globalisation. My research brings together art practices, exhibition histories and institutional archives, including from the UK, the Netherlands and France (for example, the Black Audio Film Collective, Nil Yalter and the INIVA and Gate Foundation archive), and sets them alongside new commissions by artists engaging with the 1990s. The aim is not to offer an overview or representation of that decade, or its emergence within the artistic field, but to understand how different contexts, when set in dialogue with one another, can further our understanding of a set of political and cultural debates.

The paper suggests how practices of articulation might be mobilised within curatorial research. Firstly, I suggest articulation serves to ground the epistemological inquiry of the notion of the 'curatorial' (Rogoff/von Bismarck, 2012) in a political project. Secondly, the form of an exhibition where different forms of conceptual, historical and perceptual material come together and are experienced can itself operate as a process of articulation. Thirdly, by placing different articulations of nationalisms and pluralisms in dialogue, and as such understanding the specificities of how concepts and historical conditions come together, we can arrive at a more complex understanding of the term. Such an understanding might offer new strategies with which to approach the present.

Nick Aikens is Research Curator at Van Abbe Museum in Eindhoven (since 2012) where he leads the research programme Deviant Practice. He is also a PhD candidate at Valand Academy, University of Gothenburg (since 2018). He is a research affiliate at CCC, HEAD-Geneva (since 2017) and a tutor at the Dutch Art Institute (since 2013). His recent editorial and curatorial work has focused on the 1980s. Aikens is co-editor (with Elizabeth Robles) of *The Place is Here: The Work of Black Artists in 1980s Britain* (Sternberg Press, 2019) and was a curator of *The Place is Here* (Nottingham Contemporary, Middlesbrough Institute of Modern Art and South London Gallery, all 2017). He was co-editor of *The Long 1980s: Constellations of Art, Politics and Identities* (Valiz, 2018). Recently he curated *Rasheed Araeen: A Retrospective* (2017-19), the first comprehensive survey of the artist's work which toured around four

European museums. Finally, he was editor of the accompanying monograph *Rasheed Araeen* (JRP Ringier, 2017).

DRC No.12: A 'Migratory' Space of Site-specificity and (Dis)identification

Vivian Kuang Sheng (University of Hong Kong)

This paper looks into a selection of multimedia, site-specific art projects presented in DRC No. 12, a non-profit, experimental art space in Beijing. The space is a residential apartment located within the Diplomatic Residence Compound (DRC), which was constructed in 1971 as one of the first offices and residences for foreign staff of embassies, international organisations and news agencies. It was essentially a cradle of cultural and artistic exchange between China and the world. Today, it still constitutes an important, alternative domain to observe, perceive and listen to the world, partially free from governmental control and surveillance. Opened in 2017, DRC No.12 has held a dozen exhibitions, which investigate issues of social development, and transnational and transregional engagement and exchange, in close association with the history as well as the spatial and sociocultural specificities of the site. All works have to be set up within this two-room apartment and exhibitions can only be accessed by appointment.

This paper draws on Rosi Braidotti's conception of *nomadic subjectivity*, which refers to "not fluidity without borders, but rather an acute awareness of nonfixity of boundaries". Braidotti's discussion relates the notion of *migration* in the sense of not simply literal, physical movements, but rather to a subjectivity of transgression, which resists settling into existing social orders and habitual ways of thinking and behaving. This paper examines how the works shown at DRC No.12 delineate a *migratory* aesthetic site of social engagement in-between private and public, past and present, local and global, in which this traverse clearly-demarcated boundaries. It also coincides how these works define an immediate, site-specific experience based on viewers' embodied and sensory engagement, and experiment that not only engenders a discursive field of knowledge

production and intellectual debate across time and space but also proposes a mode of subject formation through both identification and disidentification with dominant socio-political structures.

Vivian Kuang Sheng is an art historian in contemporary East Asian and transnational art, and an assistant professor in contemporary art at the Department of Fine Arts, University of Hong Kong. She completed her PhD, titled 'Fantasies of "Home-making" in the Works of Yin Xiuzhen, Mona Hatoum and Nikki S. Lee' (January, 2017) at the University of York, and then taught modern and contemporary art history and theory at the University of Manchester before joining the University of Hong Kong. Her current book project provisionally titled *Everyday Extraordinary—Women, Chinese Avant-Garde Art and the Local-global Nexus*, attaches specific importance to women's contributions to the development of avant-garde art in mainland China and their transnational, transcultural artistic commitments since the 1990s. The project challenges the conventional discourses of Chinese avant-garde art that marginalise women's practices and raises questions about the interaction and negotiation between women and globalisation. Her writings have appeared in *Sculpture Journal* (Liverpool University Press) and *Yishu Journal of Contemporary Chinese Art*.

Citation Exhibition

Exhibition opens to the public October 30, 2019

Private view: November 7, 2019, 17:30 - 19:30

Exhibition ends: November 20, 2019, 17:30

Exhibition opening hours

Monday-Friday 11:00-18:00

Saturdays 12:00 - 17:00

Artists

Assel Kadyrkhanova (University of Leeds) (1)

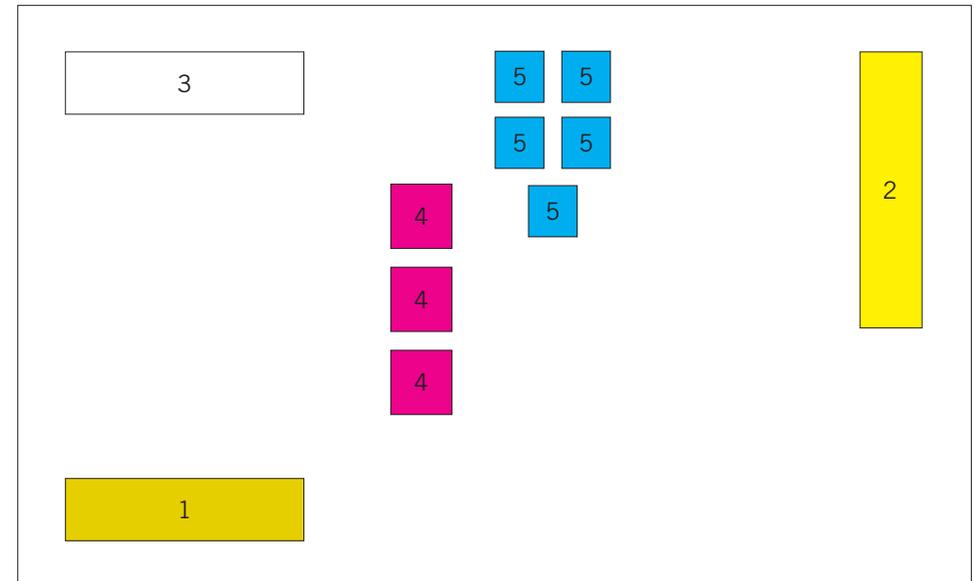
Cole Robertson (Royal College of Art, London) (Scheduled Performance)

Jaana Kokko (University of the Arts Helsinki) (2)

Jane Boyer (Cambridge School of Art, Anglia Ruskin University) (3)

Marloeke van der Vlugt (HKU University of the Arts Utrecht) (4)

Tuula Närhinen (University of the Arts Helsinki) (5)



Exhibitor's Biographies and Description of works

All the Dreams We Dream. Visual artists' research on the memories of the Kazakh famine of 1930's.

Assel Kadyrkhanova (University of Leeds)

How to work with traces of a historical atrocity that has been censored out of cultural memory? How to retrieve, reimagine and reconstruct the memory of it from fragments of testimonies? These questions sound impossible, but they guide me in my work on memories of the Soviet famine in Kazakhstan in 1931-1933. The famine was caused by the policy of collectivisation implemented by Soviet authorities in order to make the nomadic population settle. In two years, hunger took almost two million lives. This put the end to historical nomadism in Kazakhstan. Memory of the famine is complicated by temporal distance, for today there are hardly any living witnesses. Taking into consideration that in the USSR it was a prohibited topic, remembering becomes somehow apocryphal. On the one hand, the famine has left such a void that it is impossible to forget; on the other, remembrance of it is based on very scarce testimonies.

In my artistic research, I address all available sources – photographs, archival documents, films and texts – that might give clues of what happened during those hungry years. Based on these, I make hand-drawn animations. In this way, the animation becomes a collage merging together various signifiers, and also an intertextual dialogue with other texts. These texts are: first, memoirs of survivors of the famine; second, historical photographs of victims and perpetrators; and third, the Soviet documentary film *Turksib* (1929) which contains valuable footage of pre-famine years in Kazakhstan.

Working with collective memory places the artist in the stream, making them both the reader and writer of memory. By merging my drawings together into a continuous oneiric scene, placing my appropriated and re-imagined narrative on the video timeline, I attempt to break the sealed

linear structures of the other people's memoirs and make them part of my present actuality.

Assel Kadyrkhanova is a visual artist working across painting, drawing, installation and moving image. Currently a Doctoral candidate at the University of Leeds, her research concerns memory and trauma in former Soviet societies. Through her own practice, she researches how art can provide a means of understanding the complex interrelations of individual and collective memory and formations of cultural identity in post-traumatic and post-totalitarian societies.

The intertextual resonance of myth and the dialectic image

Jane Boyer (Cambridge School of Art, Anglia Ruskin University)

On show are five of some forty digital images produced during a year-long research residency at the Fitzwilliam Museum in Cambridge. They are digitally printed on bible paper as a reflection of the reverential experience some visitors have when visiting a museum. This research project, titled, *The Conjugated Museum*, visualised the fantasies and invented narratives that viewers may be experiencing when viewing artworks in a museum setting. However, the research revealed these intuitive readings have a basis in fact, as perceived through visual clues in the artwork and observations of the curatorial presentation within the museum setting. This supports the notion that the diversity of information we use to form narrative patterns of understanding is a mixture of historical and experiential knowledge.

For Bio see page 14

HAVEN // SATAMA // SADAM 2015, 29 min, stereo

Jaana Kokko (University of Art Helsinki)

The experimental documentary *Haven* (2015; 28 min) draws on the simplicity of everyday life and the politics of a woman's body and her work in a present-day post-socialist, neoliberal society. The film begins with black and white photographs that I took in 1999 in the fishing harbour of Tallinn, Estonia, capturing a woman's dream to build her own house out of bricks from the ruins of Soviet factories. Later I found out that the opening scenes of the film *Stalker* by Andrei Tarkovsky had been filmed in the same place in 1978.

Jaana Kokko is a Helsinki-based visual artist and film maker. She is conducting practice-based PhD at the School of Arts, Design and Architecture at Aalto University. In order to understand the possibility of the political and social in contemporary art, her research is fuelled by Hannah Arendt's thoughts on political space. www.jaanakokko.com

Interactive Objects – Please Touch

Marloeke van der Vlugt (HKU University of the Arts Utrecht)

This research inquires into artistic strategies that activate touch(ing) as a prominent component within aesthetic processes that locate themselves at the crossroad of performance, scenography and the visual arts. Through my artistic practice I explore how the experience of tactility can be enabled and critically explored within the production and reception of artworks.

The objects on display are sculptural propositions created for a museum or gallery audience to explore the concept of 'creative tactile interaction'. The audience is invited to take time to physically interact with the objects and to observe if their interaction activates specific tactile schemata and/or mobilizes their tactile imagination. Is it possible to decouple touch from mere sensation in order for something more abstract to arise?

As the project aims to assemble a contemporary vocabulary and expanded aesthetics of tactile processes that occur within the arts, it is possible that video recordings will be in the exhibition. These recordings will be solely used for research purposes and documentation.

For Bio see page 16

DIARIES OF A SERIAL KILLER

Tuula Närhinen (University of the Arts Helsinki)

Everyone kills insects. The swatting happens automatically and goes unnoticed. Närhinen used sketch books to eliminate the unwanted intruders. The collection of swatter books, documents these acts of killing. The *black archives* reveal the surprising brutality of such quotidian practice. The books are presented opened with leaves arranged in a way that they bear resemblance to winged beings in flight.

Tuula Närhinen is a visual artist based in Helsinki. Her works explore the pictorial agency of natural phenomena such as water and wind. Re-adapting instruments derived from natural sciences, she has developed methods for letting trees trace the shape of wind on their branches and found techniques that enable the waves of the sea to inscribe themselves on paper. Her installations showcase the DIY instruments implicated, encouraging the spectator to participate in the re-presentation of an event. Närhinen holds a doctoral degree (Doctorate of Fine Arts, DFA) from the University of the Arts Helsinki. She is a graduate of the Finnish Academy of Fine Arts (MFA), and the University of Technology (M.Sc. in Architecture). www.tuulanarhinen.net

Lecture Performance and Film Screening

Singing the Silences

Hoda Siahtiri (LUCA School of Arts, Brussels)

Curated by Georgia Taylor Aguilar

Location: **Pavilion**

What if we could make an elegy for one another's pain?
A sound that caresses, washes and heals.

Singing The Silences explores a set of ancestral Iranian folk songs from the Zagros region in southwestern Iran. These works are created by women to address experiences within patriarchal society and are emotively shared as part of folkloric circles in Iranian culture. By revisiting, activating and interrogating these songs based on narratives, poetic structures and a formal aesthetic. Hoda Siahtiri has devised an audio-visual performance to re-frame these folksongs for our contemporary visual culture with its shifting and coexistent temporarilites. This performance lecture creates both a sensory experience and analyses the position of women as storytellers, framing qualities of vocal resistance as an elevation of social standing. The audio-visual presentation of this collective voice evokes sorrow, a shared empathy and healing. The aim is to counter perceptions of 'otherness' through the intergenerational dialogue of song and the mediated migration of voice.

Hoda Siahtiri is an Iranian filmmaker and performance artist based in Brussels. From 2004, she has studied and worked within cinema and theatre in Iran. She moved to Europe in 2013 to study documentary film directing on the Docnomads joint masters programme, specialising in experimental cinema and alternative storytelling. In 2016, Siahtiri co-founded Docmaniacs collective in Tehran, which produces documentary art by regional filmmakers with an international reach. Hoda is currently submitting her artistic research on female voices as part of her Ph.D at KU Leuven University and Luca School of Art in Brussels. Her focus is on Iranian women's folk songs and the narrative forms of feminine Iranian Nomads from the Zagros region, as both relate to contemporary audio-visual storytelling.

Georgia Taylor Aguilar is a Leeds-based producer. On completing BA Fine Art (University of Leeds, 2017), she became Public Programmes and Residencies Producer at The Tetley. Selected projects include Tetley's Associate Artists Programme, major events and co-producing Wednesday Lates with artists and communities. She has recently worked on artist development projects with partnerships in Colombo, Sri Lanka and Lagos, Nigeria. In 2019, Georgia and James Maxfield co-founded and produced Index, a visual art festival, coinciding with Yorkshire Sculpture International. Index commissioned artist-led exhibitions, performances, workshops, screenings and texts, involving 300 artists across Leeds and Wakefield. Past projects include curating Manchester's first exhibition of the Cosgrove Hall Films Archive. She has exhibited and performed in projects at Tate Modern's Turbine Hall, Tate St. Ives and The Hepworth Wakefield's Calder, she is currently completing MA Art Gallery and Museum Studies (University of Manchester, 2020).

Film Screening

Curated by Gill Park

Location: **Pavilion**

Journal No. 1 - An Artist's Impression (Hito Steyerl, 21'); *Subatlantic* (Ursula Biemann, 11'); *A Rough History of the Destruction of Fingerprints* (Ayesha Hameed, 30') and *No Dance, No Palaver* (Onyeka Igwe, 20').

Journal No. 1 - An Artist's Impression (21') Two years after the end of the Second World War, *Film Journal No. 1* was released in Sarajevo, and four years after the collapse of the Communist bloc this newsreel, which has only survived on nitrate film, was lost in the confusion of the fighting in Yugoslavia. In *Journal No. 1 - An artist's impression*, Hito Steyerl attempts to find out what was on this filmic document from Sarajevo's Sutjeska studio. She listens to eyewitnesses, and according to her instructions artist Arman Kulasic made a number of drawings that resemble storyboards for some lost film. In the simultaneous projection of *Journal No. 1 - An Artist's Impression* the unattainability of a historical zero hour for national identity takes concrete form: What appears

to be a moment of great change in this look back (the newsreel reported on a literacy campaign, Muslim women confidently removed their headscarves, Communist Yugoslavia under Tito celebrated modernization through education in its early films) remains limited by subjective memory. Instead the artist, who was in fact intended to serve merely as a "medium" for the off-screen voices, is himself given a voice: He was affected by ethnic cleansing during the fighting. Whenever there are no documentary images available, Steyerl employs images from fiction films produced at Sutjeska (taken from the anti-Fascist *Valter brani Sarajevo* [*Walter Saves Sarajevo*] and *Do You Remember Dolly Bell?* by Emir Kusturica), without however intending to make a complete reconstruction. Multiethnic Yugoslavia remains fragmentary, both in general history and the history of film, a country between the images.

Hito Steyerl is a German filmmaker, visual artist, writer, and innovator of the essay documentary. Her principal topics of interest are media, technology, and the global circulation of images. Steyerl holds a PhD in Philosophy from the Academy of Fine Arts Vienna. She is currently a professor of New Media Art at the Berlin University of the Arts, where she co-founded the Research Center for Proxy Politics, together with Vera Tollmann and Boaz Levin.

Subatlantic (11')

Appealing concurrently in this video essay to various meanings of the term 'Subatlantic' – a 'climatic phase' beginning 2,500 years ago, as well as the submerged regions of the Atlantic – Biemann immerses her camera deep in oceanic waters to ponder upon the entanglements of geological time with that of human history. As the voice-over speaks the accounts of a she-scientist traversing the pan-generational timescales of the Subatlantic, we navigate between the palpable evidence of the dramatic human-induced ecological alterations to the world and those that are simply beyond our comprehension.

Ursula Biemann is an artist, author, and video essayist. Her artistic practice is strongly research oriented and involves fieldwork in remote locations where she investigates climate change and the ecologies of oil, ice and water. She works the findings into multi-layered videos by connecting the micropolitics on the ground with a theoretical macro level, proposing a reflexive exploration

of planetary and videographic organization. Biemann's pluralistic practice spans a range of media including experimental video, interview, text, photography, cartography and materials, which converge in highly formalized spatial installations. In her videos, the artist interweaves vast cinematic landscapes with documentary footage, SF poetry and academic findings to narrate a changing planetary reality. Her work also adopts the form of publications, lectures, and curatorial as well as collaborative research projects.

A Rough History of the Destruction of Fingerprints (9'56")

A film essay that looks at the coalescence of skin and data in the collection and destruction of fingerprints, examining the life and circulation of the fingerprint in a speculative history that travels from border checks to early gestures in film

Ayesha Hameed's work explores contemporary borders and migration, critical race theory, Walter Benjamin and visual cultures of the Black Atlantic.

No Dance, No Palaver (20').

No Dance, No Palaver is a series of three works, which cover research into the Aba Women's War of 1929. All of the films use the first major anti-colonial uprising in Nigeria as an entry point to experiment with colonial moving images relating to West Africa during the first half of the 20 century. *No Dance, No Palaver* serves as an attempt to use critical proximity, being close to, with or amongst, the visual trauma of the colonial archive to transform the way in which we know the people it contains.

Onyeka Igwe is an artist filmmaker, programmer and researcher based in London. In her non-fiction video work, Igwe uses dance, voice, archive and text to expose a multiplicity of narratives. The work explores the physical body and geographical place as sites of cultural and political meaning.



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