

AHRC CDT Conference 2017

Tuesday 25 July 2017

BALTIC Centre for Contemporary Art. LEVEL 1 Performance and Cinema Spaces

Organised by CDT Researchers Dawn Bothwell and Ralph Dorey.
Funded by Northumbria University and University of Sunderland, Supported by the AHRC.

SESSION 1

PANEL 1 – CINEMA

Diagrams and Non-Philosophy.

Speakers Alice Rekab , Ralph Dorey, Louise Mackenzie

PANEL 2 – PERFORMANCE SPACE

Pedagogy and the Digital.

Speakers Jake Watts, Gillian Whitely, Chris Wilson

SESSION 2

PANEL 3 – PERFORMANCE SPACE

Institutions and Fictions.

Speakers: Marc Garrett, Alex Frost, Dawn Bothwell

PANEL 4 – CINEMA

Territory and Space.

Speakers: Diann Bauer, Nantia Koulidou and Katharina Ludwig

LUNCH

SESSION 3

PANEL 5 – CINEMA

Image, Expression and Duration.

Speakers: Adrian Rifkin, Laurel Jay Carpenter, John Harrison, Laura Sillars and Mike Hirst.

PANEL 6 – PERFORMANCE SPACE

Situation and Site.

Speakers: Ruth Kinna, Robert DjaelanI, Rachel Welford and Stephen Pritchard

CONFERENCE SUMMARY - PERFORMANCE SPACE

LONG TABLE DISCUSSION – PERFORMANCE SPACE

EVENING EVENT

Giles Bailey & CIRCA Projects - *Studio is Sudden* with Kathryn Elkin
The Northern Charter, Floor 5 Commercial Union House, Newcastle NE1 6QE

SPEAKERS

PANEL 1

Diagrams and Non-Philosophy.

ALICE REKAB

Creative Re-Descriptions: Experiments in thought and practice.

If “Non-philosophy performs re-descriptions on the raw-material of philosophy, and, in doing so, is performative- producing real effects on how the texts are seen” (John Ó Maoilearca, 2015) Then a non-contemporary art as tested within my research attempts it own material re-descriptions not through the “non-” of negation but a “non-” of non-standard extension and mutation of thought and practice towards an underdetermined confluence.

This paper will seek to outline the components and connections between elements of my film and sculpture making practice and my writing on non-philosophy. Presenting both text and moving image I will explore what it might be to produce a non-contemporary art within the context of transdisciplinary fine art research, exploring the subjects of identity, intimacy and collaboration in the practice of working between worlds.

RALPH DOREY

Sub-humanoid Meltdown: Toxic Waste Narratives as Accursed Becomings.

Performance lecture on waste, abjection and games.

LOUISE MACKENZIE

Biotechnological vessels of nur/torture.

What is the affect of using biological materials in the context of art practice? I have taken a thought, the question “*What will happen if I store this thought safe within you?*” and translated this thought into DNA, which I have then stored within the laboratory bacterial workhorse, *E. coli*. This action creates what I refer to as the *bio-assemblage*; the living assembled object, a result of many actors both human and non-human. This exercise affected me in unexpected ways, leading to an exploration of our relationship to the nonhuman via an ethics of care and a gendered approach to biotechnological practices. The vessel will become part of a custom-built bio-reactor that will provide all of the nutrients necessary to keep the bio-assemblages alive, yet I cannot know whether this is a state that they are content to exist within. Prototype vessels were developed during *Crafting Conductive Circuits in Glass*: a series of cross-disciplinary workshops to rethink the partnership of materials through combining glassmaking with digital manufacture and interactive electronics.

Louise Mackenzie is an artist and researcher with the [Cultural Negotiation of Science](#) research group at BxNU Institute of Contemporary Art, Northumbria University. www.loumackenzie.com

PANEL 2

Pedagogy and the Digital.

JAKE WATTS

Collectively Producing Knowledge

Within practice-based research the workshop holds open a vital and practical space/time between the studio and the humanities. The workshop's paragogic nature allows us to collectively negotiate the production of artistic knowledge, learning from one another in this process through forms of embodied, distributed, and extended cognition. In this sense, the workshop facilitates a metacognitive engagement with otherwise under-considered practices of artistic learning and research. It is an environment that help us to question the epistemological boundaries of knowing and not-knowing, enabling us to query what could be learnt, how might it be learnt, and when these practices – and the knowledges they produce – could be most usefully employed. For the AHRC CDT Event Jake will present a short overview of these concepts, drawing on his own practice-led research into workshops within artistic learning to pose questions regarding the production of practice-based knowledge and how we can learn from it.

Jake Watts is an artist, tutor, and AHRC-funded PhD candidate at the University of Edinburgh. His practice-led research is into Workshops: Developing Participatory Environments for Artistic Learning. During his PhD Jake has also been a co-director of EMBASSY Gallery, a member of Shift/Work, and also co-produced Cursor with artists Kirsty Hendry & Dave Young.

GILLIAN WHITELEY

Making it matter: history, theory, practice.

In *Making it matter: history, theory, practice*, I will highlight the work of our Politicized Practice Research Group at Loughborough University but will specifically present aspects of two of my recent/ongoing projects: *Art, Politics and the Pamphleteer*, a Radical Aesthetics-Radical Art project which explores the radical political tradition alongside the format of the pamphlet and its significance for contemporary art practice; and *Onto-epistemological hoodoo: Putting a Barad text to work in intra-active-improv*, a live art performance developed for this year's Summer Institute for Qualitative Research (held in July at Manchester Metropolitan University) under the theme, *Putting Theory to Work*.

Gillian Whiteley is a curator and is lecturer in visual and material culture at Loughborough University. Her publications include 'Telling Stories: Theories & Criticism, Cinematic Essay, Objects & Narrative' (2009). She is a regular contributor to 'The Art Book', for which during 2009 she has been Honorary Editor.

CHRIS WILSON

Digilog Prints: Post-digital Letterpress.

Digilog is a propositional term, posited by the project's author, in order to investigate how digital and analog processes have merged as the post-digital age has become established within printmaking. Digilog is proposed as a label for objects or techniques that make intrinsic use of a combination of digital and analog methods, specifically translating digital into analog production methods, such as letterpress printing.

PANEL 3

Institutions and Fictions.

MARC GARRETT

Marc Garrett is co-director and co-founder, with artist Ruth Catlow of the Internet arts collectives and communities – Furtherfield.org, Furthernoise.org, Netbehaviour.org, also co-founder and co-curator/director of the gallery space formerly known as 'HTTP Gallery' now called the Furtherfield Gallery in London (Finsbury Park), UK. Co-curating various contemporary Media Arts exhibitions, projects nationally and internationally. Co-editor of 'Artists Re:Thinking Games' with Ruth Catlow and Corrado Morgana 2010. Hosted Furtherfield's critically acclaimed weekly broadcast on UK's Resonance FM Radio, a series of hour-long live interviews with people working at the edge of contemporary practices in art, technology & social change. Marc is currently doing an Art history Phd at the University of London, Birkbeck College.

ALEX FROST

'The Host' is an attempt at building a fictional narrative around an interview transcript. This conversation was taken from a series of interviews carried out earlier this year.

DAWN BOTHWELL

CRUMB [Curatorial Resource for Upstart Media Bliss], University of Sunderland.

Regional Intermedia: CURR-ENCY

Exploring the concept of decentralisation (economic, cultural, technological, political) and how it affects art production, this is a presentation by Rollen Micra, of the fictitious art collective 'CURR-ENCY' - who allegedly operated in the North Pennines in the early 1990s. Originally devised by Bothwell as a participant in a workshop conceived by John Fail with CIRCA Projects, Giles Bailey and World is Sudden: Summer Lab participants.

<http://circaprojects.org/projects/giles-bailey-circa-projects/curr-ency/>

Dawn Bothwell is a curator, performer and researcher primarily working with CIRCA Projects - a north east based arts organisation who connect unfulfilled narratives through contemporary art. www.dawnbothwell.info

PANEL 4

Territory and Space.

DIANN BAUER

Diann Bauer is an artist and writer based in London. Much of her current work is collaborative and interdisciplinary, projects include: *Laboria Cuboniks*, a working group redefining a feminism adequate to a global 21st century with whom she wrote and published *Xenofeminism, A Politics for Alienation* In 2015. (laboriacuboniks.net); AST (the Alliance of the Southern Triangle <http://a-s-t.co/#Home>) a collaboration with 2 architects and a curator in Miami developing interdisciplinary projects that address global climate change, cities, real-estate development, taxation, insurance schemes, terraforming, statecraft and art. For her presentation at the conference, she will use these two projects to discuss how she navigates the different kinds of thinking involved in discursive vs visual practices, questioning how these different types of thinking and research can be most productive for one another.

NANTIA KOULIDOU

Digital Jewellery on an aircraft.

The air [craft] workshop aimed to get rich reflections from participants' experience on travelling regularly from UK to their home country. The workshop took the form of a theatre stage where the researcher hosted an immersive environment for the participants on an airplane. Drawing on a series of co-design practices and events, participants took part of the design of pieces of digital jewellery to support their emotional wellbeing. In this presentation I intend to give some insights into the idea of self in transition and the role of digital jewellery in these transitions.

KATHARINA LUDWIG

In my practice-based PhD research I am examining various temporalities related to art writing. For my presentation at the CDT conference I aim for an experimental format of a performative reading and slideshow projection that simultaneously lays out, interrogates, doubts and tests my current research in textual interruption and narrative holes and gaps. Starting from the question of what ontologically constitutes a physical or metaphorical hole inside a text I plan to construct a journey of non-linear narrative time travel.

Katharina Ludwig is an artist and writer working with language, installation and objects. Currently she is a practice-based PhD candidate at Edinburgh College of Art (funded by Cusanuswerk e.V.).

PANEL 5

Image, Expression and Duration.

ADRIAN RIFKIN

In recent years I have been doing 'talks' which, following the language of contemporary art forms, without any pretention to being one, I call 'site specific enunciations'. These have, I guess, stripped the second syllable out of the word research in favour of trying to work with what was not exhausted in the already-done, trailing through old notes and preparatory versions of published work, books read in childhood and university philosophy, tunes, musics, movies, to reassemble the already known as a means of not repeating myself. I will do one for this site, today.

Adrian Rifkin works with film and cinema, classical and popular music, canonical art and mass imagery, literature and pornography. Until recently he was Professor of Art Writing at Goldsmiths. Rifkin's full biography, many of his essays, as well as his blog can be found on his website <http://www.gai-savoir.net>, where there are essays on music, queer theory, artists' work and so forth. He completed two exhibitions of the life and works of the composer Cornelius Cardew, together with Grant Watson, at MuHKA, Antwerp and The Drawing Room, and is involved in a range of conferences on art education and radical pedagogy in the UK – a contribution to this can be found on [eflux Journal No 14](#)

LAUREL JAY CARPENTER

AlterSelf or off base?

Something magical can happen during durational performance, but it does not happen magically. If there is potential for the performer's Self to drain away, and into this void a collective, larger Other to seep, what are the techniques or circumstances that enable this transformation? And what does it mean in terms of the research if the objective of investigation, this AlterSelf shift, does not occur at all, as I expect in the upcoming interactive performance for Grainger Market, 'Red We.'

LAURA SILLARS

Photographic Resistance

What are the epistemological limits of the photograph? Can a photograph operate as a site of political resistance? Is the sublime an anathema in a post-modern, 'post-internet' cultural milieu?

Working with Trevor Paglen's 2010 photographs of secret military bases in his 'Limit Telephotography' series, this paper investigates methodologies in contemporary photographic practice addressing the questions above. In making work that can travel on the internet as well as on the white walls of art galleries, his work can be seen to be a carefully constructed aesthetic product designed for very different types of human and machinic consumption. Glancing, gazing and visual grazing are considered as modes of visual consumption with which artists must deal when considering a twenty-first century audience. I will argue that ultimately, in seeking to render visible, secret and invisible structures of the industrial military complex, Paglen asserts the 'right to look'. However, I will also suggest that

these images are ambivalent, recalcitrant objects operating in unexpected ways. The net result is a set of images that are not quite what they seem to be at first glance.

Key words: Photography, politics, agency, subjectivity, big data, machine-to-machine seeing, 'post-internet', visual culture.

Laura has worked in contemporary visual arts for fifteen years at Tate, FACT, the Liverpool Biennial, the Abandon Normal Devices festival and Artangel. She currently serves on four boards: FutureEverything (Manchester), Workplace (Gateshead), Engage and AHRC (national). In 2010, she completed a Clore Leadership fellowship during this time she produced Artangel's first US commission with artist Mike Kelley in Detroit and undertook a Research Fellowship at Goldsmith's University. With a BA in History/Art History from the University of York and an MA in Modern Art History at the Courtauld Institute of Art, she is a current Leverhulme Doctoral scholar at the University of Durham investigating traces of post-internet politics in contemporary art practice.

JOHN HARRISON

Slow Photography: gazing at, and navigating through, lost fields and meadows.

Currently undertaking a practice-based PhD at the University of Sunderland, supervised by Dr Carol McKay and Professor Arabella Plouviez, my research is centred on how writing and 'Slow' research can be utilised in parallel with photography practices to create stories that counter mainstream narratives. My presentation will illustrate some of the challenges of 'photographer as insider' and describe the parallax effect of working between the past and the present.

PANEL 6

Situation and Site.

RUTH KINNA

Art as crime, crime as art.

This session looks at the potential of art practitioners to transgress, subvert and challenge conventions. A short introduction will contextualise the thought, provide some examples of criminal art practice and pose three questions to prompt discussion: Is/why is criminality an appropriate frame for art practice? What duties, if any, do artists have to challenge conventions? Does/how far does art as crime risk alienating or isolating practitioners from intended audiences?

Ruth Kinna works in the Department of Politics, History and International Relations at Loughborough University. She leads the Social, Political and Cultural theory group in the Centre for Research in Communication and Culture and is a member of the cross-School Critical Citizenship and Art Activism group (pparg.net). For research profile go to <http://www.lboro.ac.uk/departments/phir/staff/ruth-kinna/> . See also the Anarchy Rules! project at <http://anarchyrules.info/> .

ROBERT DJAELANI

Design Labs and Social Actions

This paper presents research conducted in the UK's health and social care system as a design approach to explore new and better models of care. This research formed part of a collaboration involving a range of organisations from the North East of England. The main features of the collaboration were 'Design Labs' that aimed to develop new models of care in a collaborative environment. This paper aims to communicate the unique challenges of co-producing health and social care services in the UK and the value of design approaches to co-production within this system.

RACHAEL WELFORD

Permanent Impermanence - St Peter's Chapterhouse Windows.

Permanent Impermanence - the manipulation of surface and light in order to create ephemerality within architectural glass artwork.

My research explores ways in which architectural glass artworks can combine permanence and physicality i.e. the glass, with the ephemeral i.e. changing visual effects on the surface of glass through reflection, shadow, transparency, translucency. It is intended that the artworks interact with transient light and a dynamic environment to embody change and impermanence – the ephemeral.

STEPHEN PRITCHARD

Gentrification is a dirty word, so artwash it!

Artists and arts organisations have always skirted the edges of gentrification. They nibble away the decaying fabric of working-class community; part of a complex, multi-scalar global infrastructure web spun by transnational agents – property developers, investors, banks, big brand retailers, managed wealth funds, NGOs and the creative industries – using the fine silk of state investment. Cajoled by the state into ever-deepening relationships with the private sector, arts organisations and artists discovered new value in the intangible worlds of 'community development' and 'community engagement'. From community arts to placemaking, artists coalesced under socially engaged art's catch-all banner. Quickly, quietly depoliticised, they became, I argue, Social Capital Artists: specialists in artwashing.