

OBJECT OF RESEARCH RESIDENCY PARTICIPANTS

Denise Ackerl (UAL)

Strategies of resistance in a post-Fordist economy from a feminist performance perspective

Denise Ackerl (b. 1987, Vienna, Austria) is a practice-based PhD student at the University of the Arts London, United Kingdom. In her research she investigates strategies of resistance in post-Fordism from a feminist performance perspective. In 2017 she received the TECHNE doctoral research award and in 2016 the MEAD British school at Rome research residency award. She has been an invited public speaker and performer at numerous events e.g. Venice Agendas 2017. Since May 2016 she organises a monthly peer forum for feminist performance practice called 'Space for Failure'. Previous to her PhD, she studied MA Fine Art at Chelsea College of Art (2014), BA Hons Painting at the University of Applied Arts Vienna (2012), BSc. Business Administration at the University of Economics and Business Vienna (2011) and BA Political Sciences at the University Vienna.

Sharon Young (RCA)

Boundaries and Slippages of the Self: Photography and autobiographical fiction in the performance of female fantasy and delusion.

Sharon is a photographic artist and lecturer based in London. She currently teaches at Ithaca College, London Centre and Roehampton University as well as Visiting Lecturer on the MA school group at Royal College of Art. Sharon is currently working with the University of Brighton as a commissioned artist to produce an exhibition about the impact of the search for employment on the identity of people with learning impairments. The work will be displayed in summer 2018. Her work has been exhibited internationally including New York, Canada, Dublin, Zurich, Braga, Goa, Oxford, Brighton and London and been the recipient of awards such as Flash Forward Magenta Awards in Canada and The International Photography Awards, New York. She received her MA in Photographic Studies from Westminster University in 2011 and gained a first class BA (hons) in Contemporary Photographic Practice at Northumbria University. She is a fellow of the Higher Education Academy (HEA).

Catharine Cary (RCA)

Plastic Practice /Plastic Presence

Catharine Cary is a performer at heart. While her painting and drawings are featured in private collections and have been shown in the offs of the FIAC, art basel/Miami and Art Chicago, now her process is becoming more public, more apparent, more present. Cary was featured at the Venice Biennale 2011 for the installation WHISPER – a dress of silk organza sewn with 80 envelopes filled with essential elegant ephemera. Catharine Cary is called « la tagueuse élégante » as she dashes off repetitive euphoric texts on walls and windows, legally and illegally, and more and more frequently. Catharine Cary is also « Instant Pudding », a platform for instant dance composition for museums and galleries or anywhere you don't expect to see dance. Most recent Puddings sited at the Banff Centre in Alberta, Canada. Former project manager for big complicated urban development projects in New York (her last was the New Amsterdam Theatre for Disney), Catharine Cary moved to Paris in 1997 to paint. Her first show was only two years later. She has shown and sold, and continues to do both. She has lived and worked in over 26 countries across 3 continents.

Caroline Douglas (RCA)

Retouching The Archive: Unknown Women in Early Photography in Scotland

Caroline Douglas studied Photography at Edinburgh College of Art, receiving a First Class Honours (2006) before then completing a Master in Fine Art at The Glasgow School of Art, graduating in 2010 with Distinction. Her residencies include; Re:Create Stills Gallery, Edinburgh (2008), Photography MA, School of the Art Institute Chicago (2009), AiR Fondazione Fotografia, Modena, Italy (2010) and Proekt Fabrika, Moscow (2011). In 2017, she was a Visiting Scholar at the University of St Andrews. Caroline was the recipient of the 9th Helen Keller

International Award for her work *Playboy Entertainment for Men* (2011). She worked with the Scottish National Portrait Gallery for *An Attendant's Portrait*. In 2015, she was represented by Stills Gallery at Edinburgh Art Fair and published in *Uncertain States* for her work *Zero Hours Creativity*. This work was recognised with a Magenta Foundation Flash Forward Award in 2016. Also in 2016, she was awarded grants from the Scottish Educational International Trust and from a-n, to support a new work *Shards of Colour* - shooting in Russia commenced in 2016; the work is ongoing. Selected exhibitions include; Galerie Huit, Rencontres d'Arles International Photography Festival (2011, 2012), Stills Gallery, Edinburgh (2012), Columbia University, New York (2012), Brighton Photo Fringe (2014, 2016), Format Festival (2015), PHOTOUKINDIA (2015), The Magenta Foundation Flash Forward Award (2016). Caroline is also a tutor and visiting lecturer in Photography (Edinburgh College of Art and Edinburgh Napier University and Stills Centre for Photography).

Alessandra Ferrini (UAL)

How does expanded documentary contribute to the understanding of the historiographic potential of real-time news?

Alessandra Ferrini is a London-based artist-filmmaker and educator, AHRC-funded PhD candidate at the University of the Arts London. She is also the co-founder of Mnemoscape an online research platform and magazine. Her work has featured in international exhibitions, screenings and conferences, including: Document Film Festival (Centre for Contemporary Arts, Glasgow, 2017), the 16th Rome Quadriennale (Rome, 2016-17), the Royal Anthropological Film Festival (Bristol, 2017), Ma*Ga Museum of Art (Milan, 2017), A-i-R Wro (Wroclaw European Capital of Culture, Poland, 2016), Artists' Moving Image Practice in Britain Conference (Whitechapel Gallery, London, 2015), the 56th Festival dei Popoli, International Documentary Film Festival (Florence, Italy, 2015), and Mediterranea17 Biennale (at Viarini, Milan, 2015). Upcoming shows include two solo exhibitions at Casa Testori (Milan) and Villa Romana (Florence). She is the recipient of the BFI Experimenta Pitch Award at the 2017 London Film Festival organized by FLAMIN, LUX and the BFI.

Shannon Forrester (RCA)

Agents and Intersections-Reparative Representation: Identity, Society, and the Individual

Shannon Forrester is an artist working primarily in painting and drawing in dialog with the expanded field of women's, gender, and sexuality studies. Their work has been shown by the iconic A.I.R. Gallery in New York, at the Kochi-Muziris Biennale in India, and at Volta New York. Shannon graduated from School of the Art Institute of Chicago with a BFA, was awarded an MFA in Painting as well as a Graduate Certificate in Women's, Gender, and Sexuality Studies by Boston University. After a few years teaching drawing, color theory, and painting at colleges in the Boston area, Shannon is currently a full time fine art researcher in the Royal College of Art PhD program.

Emma Gradin (UAL)

Slow Works – Deceleration as Curatorial Paradigm

Emma Gradin is an Independent curator and research student at Chelsea College of Art developing and deploying curatorial founded on extended states of not-knowing and creative suspension in the current context of time-shortness and accelerated productivity/consumption.

<http://www.arts.ac.uk/research/current-research/student-research-projects/fine-art/emma-gradin/>

Harri Hudspith (RCA)

How do you solve a problem like Teresa?

Harri Hudspith (b.1995) is an artist and researcher currently based in London with the Royal College of Art. Her practice seeks to address the influence of Christianity in the historical formation of our notions of sex, sexuality and the body; the entanglement of Christian myth and doctrine with our hierarchical binary of sex. Hudspith's current research explores the position of female Christian mystics within the period of Reformation, Counter-

Reformation and Enlightenment in relation to changing ideas of the body. In particular this work concerns the 16th century Spanish mystic St. Teresa of Avila: her accounts of her visions, subsequent visual and written translations of these visions and the use of her 'image' by the Church. In a loose appropriation of linguistic deconstruction, Hudspith aims to explore her relationship to St Teresa and her ecstasies both through formally 'deconstructing' Bernini's The Ecstasy of St. Teresa, and through more figurative emulation of Teresa's ascetic mystical praxis. Through deconstruction and reconstruction of Teresa's image and ecstasy, Hudspith hopes to question notions of ineffability, embodied expression of psychological experience and soul-body dualism. Hudspith gained her BA in Fine Art from Winchester School of Art in 2017 and has exhibited in shows in Norwich, Southampton and London.

Onyeka Igwe (UAL)

Unbossed and Unbound: How can critical proximity activate colonial moving images?

Onyeka Igwe is an artist filmmaker, programmer and researcher living and working in London. Her current practice based research attempts to develop a methodology that activates colonial moving images from the archives of the British colonial film unit. Her practice involves playing with and making visible the contradictions, complications and impossibilities of what we know of cultures and peoples, through nonfiction video work, using contemporary shot material, archive, embodied practices and text. Her video works have shown at the ICA; Guildhall Art Gallery; and London, Rotterdam International, Edinburgh Artist Moving Image, and Hamburg film festivals. Recent group projects include *Arguments*, Cordova, Vienna, 2017. *Multiplex*, Nuit Blanche, Toronto, 2016 and *In the Shadow of the Rainbow*, Sunday Drive Projects, Warkworth, 2015. Upcoming projects include a upcoming group show, *there's something in the conversation that is more interesting than the finality of (a title)*, The Showroom, London, *World Cup!* article, Montreal, 2018 and a solo collaborative exhibition with Aliya Pabani; *Corrections*, Trinity Square Video, Toronto, 2018.

Lauren Iredale (RCA)

Playing the field, the double reflexive in abstract painting

Lauren has been working as an abstract painter since graduating from the Glasgow School of Art in 2010. Her work has been selected for the RSA New Contemporaries Award and in 2013 she was nominated for the Arts Foundation Painting Fellowship Award. During this time Lauren has taken part in a number of exhibitions and artist residencies across the UK and in Spain. In addition to this she has engaged with two years of study with Turps Banana Correspondence programme. Her work is on permanent display in Stobhill Hospital in Glasgow and features on BBC's Your Paintings. Alongside her painting practice Lauren is director of an Art School, Gallery and Artist Studios committed to providing opportunity and engagement with art for all ages and all abilities. Through her current studies on a Masters of Research programme at the Royal College of Art Lauren is working to gain insights into the creative process in and through abstract painting and conversely, abstract painting in and through the creative process. The parameters of this research involve her own practice and the pursuit of an interest into why frameworks for thought and action are useful in the generation of new work and new ideas.

Liz Miller (RCA)

Mapping Green Water: Visualizing the sounds of the forest hydrological cycle

Through the visual language of mapping and notating, Liz explores the seductiveness of cycles and repetitive patterns to the human condition. She investigates how repetition is ingrained in our psyche, how it seeps into our being and is made manifest in our behaviour and our creations. Liz's sound visualizations re-invent and deconstruct musical score in order to visualize the complexity of sound within time and space. The score is performed and re-interpreted in collaborative events with musicians – recasting the role of the artist as both the visualizer of the musical piece, and as the facilitator of new music. At the Royal College of Art, Liz's practice-led MPhil combines sound-visualization and eco-acoustics. This sensory-immersive study aims to highlight the structure, complexity, and fragility of the forest green water cycle, highlighting and reflecting upon our relationship to, and our dependency on, the forest hydrological cycle. Exhibitions and performances include: the London Design Festival (2017), the International Print Biennale, Newcastle (2016), the Royal

Academy Summer Exhibition (2014 and 2017) and the Golden Centaur Lithography Exhibition, Munich (2009). She studied at Edinburgh College of Art (BA), Camberwell College of Art (MA), and was a print fellow at the Royal Academy Schools (2013 to 2016).

Liz Murray (RCA)

Rock Logic: Re-Imagining a Resistance for Art.

Liz Murray completed her MA Fine Art at Chelsea in 2005. She was the recipient of the Red Mansion Art prize, which took her to Beijing in 2006. Recent exhibitions include 2016 'Matter', Royal College of Art, London, 'Is Mary Here Again', 2009 Waygood Gallery, Newcastle Upon Tyne; 2008 'Terminal', Tate Britain, London; Jess Flood-Paddock / Liz Murray', Standpoint Gallery, London. Murray has been selected for a 3-month residency at Futura, Prague to explore the transformation of the Golem from Jewish myth to city souvenir emblem.

Cole Robertson (RCA)

Connecting dots, making meaning(s): how photographs occupy (and are occupied by) language.

Cole Robertson is an American artist, educator, and occasional writer/curator. Born in Phoenix, he lived and worked for most of his adult life in Chicago. He taught for years at the School of the Art Institute of Chicago in the departments of Photography and Art History, Theory, & Criticism. His artwork deals with photography - its languages, objects, histories, and systems of image delivery/organisation. 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 received six artist grants from the City of Chicago, one from the Illinois Arts Council, and one from the Arizona Commission on the Arts. He was recently a visiting artist lecturer at Liverpool Hope University. Cole is currently pursuing a PhD at the Royal College of Art, living and working in London.

Ilona Sagar (RCA)

Active bodies difficult objects: The language of health and wellbeing in a new bio-political era

Ilona Sagar, lives and works in London. Using a diverse range of media spanning moving-image, text, performance and assemblage, she has formed a body of work, which responds to the social and historic context found in the public and private spaces we inhabit. A significant aspect of her practice is the broad cross-disciplinary dialogue generated through collaboration with a range of art and scientific disciplines; including dance, architecture and neurology. She has a practice that explores the link between language, surface, technologies and the body through our increasingly mediated encounters in social, political and experiential space. Illusion and material [dis]honesty set the stage for works which seek to seduce, alluding to something familiar yet other. Forthcoming: Living with Buildings, The Wellcome Trust (Oct 2018), Solo Exhibition S1 Artspace, Sheffield (2019), Coventry Biennial new commission (2019), Recent projects include Self Service, publication and event series, CCA Glasgow as part of Glasgow International (2018); Correspondence O, solo exhibition at South London Gallery, London UK (2017/2018), HereAfter: Outcome Project as part of the SPACE HereAfter residency, The White Building, London UK (2017); a solo project at Pump House Gallery, London as part of The Ground We Tread (2016); solo exhibition For Acquiring Lungs and Walking on Dry Land, DKUK, London (2016); solo show with performances Haptic Skins of a Glass Eye Tenderpixel, London UK (2015); solo show with performance Mute Rehearsal, Vitrine Gallery, London UK (2015); Art Rotterdam, Main Section, Rotterdam NL with Tenderpixel (2015).

Armelle Skatulski (RCA)

Archive Sub-Versions: Photography, the Accident, and the Logic of Production

Armelle Skatulski is a photographer based in the UK and France. She uses large-format and digital photography, animation, and appropriation to consider photography's capacity to perform different modalities of evidence across disciplines from the documentary form, the archive, to historicist discourses. Her current research at the Royal College of Art, London, is supported by a Techne/AHRC Doctoral Award (2017-2019). She

completed an MA Cultural Studies at Goldsmiths College, London, with Distinction (AHRC Masters Award), and a BA Photography, First Class Hons, at the Dublin Institute of Technology, Ireland. She has worked as an arts educator for the National College of Art & Design (Dublin, Ireland), the Gallery of Photography (Dublin, Ireland), and as a programme leader of the Unravelling Modern Art Series at The Whitechapel Gallery (London). She has participated in exhibitions in the UK and Ireland; recent shows include the Royal Hibernian Academy Annual Show, Dublin (2012&2014), Magnum Professional Practice Showcase, Magnum Print Room, London (2014), *Matter*, Woo Studios, RCA, London (2016), *Daybreak*, Safehouses, London (2017), *Documents*, Lumen Studios, London (2018).

Emma Somerset Davies (RCA)

(Dis)Embodying Painting: Self Narration through the Live

Emma completed her MA Fine Art, Camberwell College of Art (2008) and BA (Hons) in Fine Art at Chelsea College of Art (1994). Emma makes work through live performance, painting and sculpture that self-narrates her intimate relationships, through the body, within spatial contexts. She has made work, exhibited and published internationally including the Venice Biennale, Manifesta and has work in the collections of major galleries and institutions. Emma co-founded the renowned interdisciplinary art group FAT in 1991. Her current research focusses on self-narration as a feminist agency through the discursive relationships between painting, live performance and the body.

Charlotte Warne-Thomas (Kingston)

Golden Age; On the contemporary agency of gold

Charlotte Warne Thomas is an artist and educator born and based in London. She is researching her practice-based PhD *Golden Age; On the contemporary agency of gold* across the Visual and Material Cultures Research Centre (VMCRC) and Contemporary Art Research Centres (CARC) at Kingston University. Since completing her MFA in Fine Art at Goldsmiths in 2009, she has exhibited widely and undertaken a number of residencies (London Metropolitan University; Treignac Projects, France; Frans Masareel Centrum, Belgium). For the last decade she has run Peer Sessions, a postgraduate crit group offering an artist led-forum for discussion and synthetic thought. Through Peer Sessions she collaborates with Kate Pickering, to curate experimental artist residencies, exhibitions and educational workshops, with support from Arts Council England.

Her practice is multi-faceted and encompasses drawing, collage, sculpture and video as well as text work, site-specific installation and collaborative research. Steeped in the concepts of and conflicts surrounding value and worth (in terms of Marx's "mystical character of the commodity"), she is interested in the creation of luxury as it functions to add speculative financial value to manufactured products and designer goods, including works of art. Central to her current research is the role of the gold surface in creating the *appearance* of luxury through the transformative processes of electroplating and gilding.

Jackie Haynes (Cumbria)

Can Kurt Schwitters' legacy of Merz be considered as a nomadic entity and transformative site for affecting change to subjective, social and economic relations through art practice?

This set of questions has functioned as a realm to work within and has facilitated the developments of theoretically underpinned methods of nomadic thinking and practice. Its breadth has been sufficient to explore my practice alongside Schwitters' Merz practice, whilst being specific enough to illuminate resonances that are sought between them. This has led to a revised research question for the next phase of the study: *Merzwomen and The Daughters of Dada: The search to reveal contemporary valence of Kurt Schwitters' Merz through art practice-based research.*

Martin Fowler (Cumbria)

Prefab: Making Political Art Politically

Martin Fowler is Senior Lecturer in Fine Art at Cumbria. He studied at Cumbria College of Art & Design (1990-1991), Glasgow School of Art (1991-1994) and Winchester School of Art (1994-1995). In 1995 Fowler was Guest Student in Painting at the Dusseldorf Kunstakademie. Fowler spent 7 years (2000-2007) as an Art Lecturer working full-time in the prisons and Young Offender Institutions of the Scottish central belt. During this time Fowler was based predominantly at HMP Perth, where he worked with life-sentence prisoners. In September 2019 Fowler will present the solo exhibition 'Supermarket', a Brechtian simulacrum of the British convenience store, at The Vallum Gallery, University of Cumbria.

Tutors

Professor Rebecca Fortnum (RCA)

Rebecca Fortnum is an artist and academic. Her BA is in English from Corpus Christi College Oxford, her MFA in Painting from Newcastle University and her PhD from Kingston University. She has been a Reader in Fine Art at University of the Arts London, Professor of Fine Art at Middlesex University, London and is currently Professor of Fine Art at the RCA. Fortnum has received awards from organisations including Pollock-Krasner Foundation, British Council, Arts Council of England, British School in Rome and the AHRC. Her books include, *Contemporary British Women Artists; in their own words, On Not Knowing; how artists think* and *Writing – in and outside – Drawing*. Solo exhibitions include *Absurd Impositions*, at the V&A's Museum of Childhood (2011), and *Self Contained*, at the Freud Museum (2013) with an accompanying book published by RGAP. She is the Founding Editor of the Journal of Contemporary Painting and is currently working on a forthcoming book, *A Companion to Contemporary Drawing* to be published by Wiley Blackwell.

Dr Chantal Faust (RCA)

Dr Chantal Faust is an artist, writer, and senior tutor in Critical & Historical Studies and Research in the School of Arts and Humanities at the RCA. Recent exhibitions include *Solitary Pleasures*, Freud Museum London; *Natur Blick*, Koppel Project Hive; and *Antipodean Emanations*, Monash Gallery of Art (all 2018). Recent publications include 'The Masochistic Pulse' in *Dark Habits* (2017) and a book chapter and co-authored journal article focusing on 'thinking through outline'. Faust's research centres around scanning, subjectivity, absurdity and pleasure.

Roddy Hunter (Cumbria)

Roddy Hunter is Associate Professor and Director of the Institute of the Arts at the University of Cumbria, Carlisle, England. He is an artist, curator, educator and writer and has previously held academic positions at Dartington College of Arts, York St John University and Middlesex University. He is currently a doctoral researcher at Duncan of Jordanstone College of Art and Design, University of Dundee. www.peacebiennale.info

Professor Robert Williams (Cumbria)

Professor Robert Williams is an artist and academic. He trained at Lancaster University (BA 1983/PhD 2013) and at Leeds University (1990/1) where I was a Henry Moore Scholar in Sculpture Studies. He was the Leader of the Fine Art Programmes at Cumbria Institute of the Arts/University of Cumbria between 1998-2013. He currently lead practice-led arts research initiatives for the Institute of the Arts as part of the Arts Research Initiative (ARI). His practice includes a number of projects in the UK and USA with close collaborators such as artists Mark Dion and Bryan McGovern Wilson; conceptual writers Dr. Simon Morris and Nick Thurston; archaeologists Dr. Aaron Watson and Dr. David Barrowclough; German cultural sociologist Dr. Hilmar Schäfer, and with his son, Jack Aylward-Williams.

Visitors

Dr Kamini Vellodi (Edinburgh University)

Dr Kamini Vellodi is Lecturer in Contemporary Art Theory and Practice at Edinburgh College of Art, University of Edinburgh. Her monograph, *Tintoretto's Difference. Deleuze, Diagrammatics and Art History* will be

published by Bloomsbury Academic in Autumn 2018. She is the author of a number of academic articles on Deleuze's philosophy, art theory, continental philosophy of art, the philosophy of art history, and 16th century visual art, published in journals including *Art History*, *Word & Image* and *Parrhesia*. Her art criticism has appeared in journals including *Tate Etc*, *Contemporary*, and *Modern Painters*, and she was visual arts editor of the contemporary arts magazine *Kultureflash* for a number of years. She completed her PhD in Philosophy at the Centre for Research in Modern European Philosophy under the supervision of Prof. Eric Alliez and Prof. Peter Osborne. Prior to that she completed her MA and BA degrees in Fine Art Painting from the Royal College of Art and Chelsea College of Art, London. She has participated in exhibitions at venues including the ICA (London), Sammlung Essl Museum for Modern and Contemporary Art (Vienna), Asia House (London), and the Bloomberg Space (London).

Dr Ian Heywood (Lancaster University)

Ian Heywood studied painting at Maidstone College of Art and sociology and philosophy at Goldsmiths' College and the University of York. He taught fine art at Leeds Polytechnic and is Visiting Research Fellow in the Lancaster Institute for the Contemporary Arts at Lancaster University. He has written and published widely on visual art and culture, recently including 'The Timing and Times of Painting' in the *Journal of Contemporary Painting* (2017) and 'From Impressionism to Opticality: An Episode in the Sensory History of Art' in *Sensory Arts and Design* (2017), edited by Ian Heywood, London: Bloomsbury.

Professor Dean Hughes (Northumbria University)

Dean Hughes (b.1974 Manchester, UK) is currently Professor of Art at Northumbria University. He studied at Chelsea College of Art and Design, London between 1993-96. He was included in the Hayward Galleries British Art Show 5 in 2000 and his work was featured in Phaidon's 2005 book *Vitamin D New Perspectives in Drawing*. Recent group exhibitions include *Small*, Frutta, Rome, *Imprint 93*, Whitechapel Gallery, London, *Big Minis* at CAPC Bordeaux; *Lonely at the Top*, MUHKA Antwerp, and *Newspeak: British Art now*, Saatchi Gallery. Solo exhibitions include Laure Genilliard Gallery (1996, 2000) Gian Carla Zanutti (1998) Dicksmith Gallery (2008) Maria Stenfors (2014) and Cairn, Pittenweem (2008, 2014) Jack Hanley Gallery, San Francisco (2001, 2003) Sleeper, Edinburgh (2010) He is was Head of the School of Art at Edinburgh College of Art, University of Edinburgh until 2017.

Dr Nicky Coutts (RCA)

Dr Nicky Coutts is an artist, writer and MRes pathway leader in the School of Arts and Humanities at the Royal College of Art. Her research centres on mimesis as a transformative principal between art and politics. Imitation as learning, archiving and deceiving agitate and alter power hierarchies. Through an interdisciplinary, interspecies practice, Coutts considers the implications of mimicry on our ability to form intimacies and impact on structures of power. Recent texts include a journal article written with Vanessa Ewan, Senior Lecturer in Actor Movement at the Royal Central School of Speech and Drama. This involved jointly spending time with a succession of animal species, inhabiting their movements and behaviours, reconsidering collaboration as an interspecies form. (Coutts, N. & Ewan V., (2018) *Giraffe Time*, Journal of Photography and Culture, London: Taylor and Francis). Forthcoming is the book chapter 'Animal, Print, Suicide' in *Print matters: an anthology of critical texts on contemporary prints and printmaking since 1986* to be published by Manchester University Press (also 2018). This text traces a history of the printer and the copy as a means for acquiring intimacies with other species. Coutts has shown her visual work internationally and has a forthcoming solo show at Danielle Arnaud Contemporary Art (Sept 2018).