

# Call and Response – Research Student Presentations

Facilitated by the School of Arts & Humanities, RCA, Greenwich University and the NAFAE network

## Abstracts

Tuesday 01 June

Nicholas Middleton, Royal College of Art, *Painting and the Off-frame*

Pictures, images of the world, by their existence exclude whatever is outside the frame: what is not 'in' the picture can be summarised in relation to what is not present due to being outside: outside the frame in terms of space, most obviously; but also outside temporally; or 'present' within the frame yet in some manner outside its mode of representation. Not everything—in fact, very little in most cases—that stands outside the frame has a bearing on what is inside the frame; however in my research I am interested in what specific part of this outside can be used 'structurally' in the production of an artwork, activating this 'off-frame' in a meaningful way. Contemporary art frequently relies on external references to the art object itself: I use the off-frame as a novel and particular instance of how to conceptualise certain aspects of some of these extrinsic components and their capacity for meaning.

My practice-based research moves between film, photography and painting. Each of these mediums has well-established histories, with existing conventions, boundaries, and exemplary practitioners, yet each shares the frame as a common defining characteristic. Before embarking on this research, I identified the presence of a lack in my studio work. This led to the 'off-screen', well-established in film theory: developing and extending this leads to the off-frame, a model of how to conceptualise the extrinsic content which has become increasingly important to my practice; for this research-in-progress presentation, I focus on recent explorations of the off-frame in my painting practice.

Lara Luna Bartley, University of the West of England, *Recent sightings of the Invisible Hand: a visual exploration of one of (neo)classical economics most enduring mythologies*

I would like to present [The Invisible Hand](#) (2021), a zine commissioned as part of [Moneylab #10: Economythologies ML#X](#) - a programme hosted by Centre for Creative and Cultural Research, University of Canberra. The zine began as a '[call out](#)' across the [Moneylab network](#), which read:

**“Send us your sightings of the Invisible Hand.**

The Invisible Hand is one of (neo)classical economics' most enduring mythologies. Its magical power is to ensure that social benefit is maximised as long as everyone acts in their own self-interest through the market – apparently. But what if the Invisible Hand were less benign than this?

The recent torrent of images of police brutality which have come out of the US, have got me wondering whether this is the Invisible Hand at work – keeping the Ponzi scheme we call capitalism at play. Maybe it was the Invisible Hand that knocked on my partner's door a couple of years ago demanding instant payment on an old debt 'or else'. Perhaps it was the Invisible Hand that set off the brutal explosion that destroyed the 46,000 year old sacred caves of the Puutu Kunti Kurrama and Pinikura people in the Juukan Gorge, on behalf of

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Rio Tinto.

Building on the late David Graeber's reflections on the crucial role violence and the threat of violence play in maintaining our economic system, I invite you to submit photographs / sketches / collages / diagrams / prints / doodles of recent sightings of the Invisible Hand you have come across or heard about."

The result is a collection of recent apparitions of the Invisible Hand, collated into a 'print your own' [zine](#).

## BLURB

I am an artist and PHD candidate at the University of the West of England's [Digital Culture Research Centre \(DCRC\)](#), focused on engaging audiences in debate about the monetary, banking and financial system through participatory art.

Recent works include: [The Autonomous Teller Machine](#) (2018), a confused ATM activated through the insertion of a bank card that quizzed audiences about the 2008 financial crisis via a receipt printer; [I-D coin](#) (2018), a speculative design film short listed for the Future of Money Award; and [BankRUN](#) (2017), a self standing ATM from which I dispensed 200 hand-printed banknotes creating a 'bank run'.

I am dedicated to creating avenues for understanding money and finance through my creative practice. More specifically, to drawing parallels between magic, myth and finance in order to expose 'rational' economic thought for what it is: magical thinking.

## Sohaila Baluch, Royal College of Art, *Thinking Difference: a reimagining of British South Asian identity*

My research project demands a space that recognises difference as a raw and dynamic force that can upset us/them divisions and disrupt the narratives that tell bodies they do not belong. This practice led research project is an investigation into how thinking with *difference* as actuated through Audre Lorde's use of the term can be used to reimagine British South Asian identity. By existing in the discomfort of difference like Lorde this project engages with methods that resist the violent production of difference that permeates our way of life and is 'used against us in the service of separation and confusion' (Lorde A. 2009). This project affirms differences as that which empowers and is about creating works that develop ways in which differences can lie together.

Through reimagining perceptions of self and belonging within British South Asian communities this project also activates Luce Irigaray's assertion to think things through difference (Irigaray L., 1994, 1996). Together with Lorde, Irigaray's philosophy argues for coexistence in difference and builds on and through difference. Irigaray and Lorde's philosophies can be read together to open up possibilities for thinking differently. I apply 'different thinking' (Tzelepis E, Athanasiou A 2010) to further this theory through the lens of a feminist activist practice that thinks differently because it is rooted beyond Western traditions.

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I insert my own difference, as concept, as method and as bodily positioning to ask what disparate forms can be thought together to expel fear of difference. How do my differences enable me to think with difference to show new potentialities? What does it mean from a position of difference to mobilize our differences? I combine materials with activist actions to incite discomfort. By unifying different materials through an agential practice this research shows the ways in which they function as a means of thinking. They challenge dominant views of difference as limitations and disrupt ways real human differences, race, sex, age, class are used to keep marginalized bodies immobilized, disregarded and devalued.

Hannah Morris, Newcastle University, *Painting through a paradox, I'm not dead yet*

It's a year into a pandemic, and I'm not dead yet. Here is a vision of me, an emotional epitaph, a sigh sign siren. I am working with the paradox, maybe I am the paradox. Painting is the paradox. The paradox sets in. This is an exploration into the paradox of painting ones own death.

There is a subtle transition of figurative presence through the piece. A distinction between a darkness and lightness not through tone and color but binary sides in narration. The gestures clouds the viewer's perception, patience is the only tool to unfurl the pleasure of finding my intention. In my painting *on the wrong side of the glass*, my own death is imagined. I use my body to make the bodies I paint, not just the figures but the movements are body. The paint is body.

As Deleuze says, the "paradox is the affirmation of both senses or directions at the same time."<sup>5</sup> In Deleuze's, *Logic of the Senses* he states that as something is becoming it is neither in the future, past, or before and after, it does no longer fall prey to a separation of time.<sup>6</sup> While I am making the painting, I was worried about the future, I think back to the past. The narrative transitions and changes as each layer is applied and marks are responded too. The paint exists in a language I talk to myself in, and a language that reaches back through history, Paul Cezanne *Bathers* comes forward in time to meet me.

But here in the Paradox of painting, the distinction of time no longer matters, it is folding within itself, breathing without me, becoming always. When two sides meet to create a paradox, these two sides would normally not fall together. They are distinct in their difference, but together create something beyond our fixed nature. My intention of mourning in the painting, my expression of death, is not initially present in color and form. The narrative rejects the painterly application and form to present a new vocabulary, rejecting past rules.

This is an excerpt from my essay *Painting through a paradox, I'm not dead yet (2021)*

<sup>5</sup> Gilles Deleuze, Constantin V Boundas, Mark Lester, and Charles J Stivale. 2015. *Logic of Sense*. (London Bloomsbury Academic, An Imprint Of Bloomsbury Publishing Plc), 1.

<sup>6</sup> Gilles Deleuze, Constantin V Boundas, Mark Lester, and Charles J Stivale. 2015. *Logic of Sense*. (London Bloomsbury Academic, An Imprint Of Bloomsbury Publishing Plc), 1.

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[www.hannahemorris.com](http://www.hannahemorris.com)

## Simon Ringe, Leeds Beckett University, *Making Effable the Ineffable*

My practice-based research, with reference to Levinas's proposition 'il y a', has focused on my attempting to experience the void - the presence of absence, the outside, from a within regarding a without - as an attempt to know the unknown. The practice has developed into a series of body drawings, executed on the floor, that records and reflects as traces both my circumnavigating the surface or space of the paper and my experience. In this regard the research has devised and employed strategies to, in Susan Sontag's words, 'take forays into and take up positions on the frontiers of consciousness... and [report]ing back what's there' (1967).

This paper presents works derived from employing my body as a drawing tool which is constrained whilst simultaneously being challenged to operate against the same self-imposed restriction. The seeming disparity of this strategy has afforded me the opportunity, I will offer, to not only directly experience the unknown, as an equivalent to the void, but has also allowed me to document such an encounter with the other (in the Levinasian sense). The irremissable facticity of existence or horror, expressed in Levinas' 'il y a', as an attempt to articulate the outside, elicits a pressing present absence that consequently precludes language as a viable communicative tool for and of corporeal alterity. Accordingly, it 'is the experience of consciousness without a subject' (Critchley, S. 1993), that my research attempts to articulate through visual means.

The latest outcomes of my practice-based research have made evident internal non-representational experiences as attempts to know the unknown through drawing, as traces, with the body. In and through the activity of drawing, what cannot be drawn is revealed, in attempts to make effable the ineffable.

Simon Ringe lectures Fine art at Leeds Beckett University where he is also undertaking practice-based PhD research. Educated at KIAD, Maidstone and The Royal College of Art his drawing practice encompasses aspects of performance practice as a method, not a medium, and draws also on experiences of freediving and butoh.

## Lynda Beckett, Central Saint Martins, *How does art research allow for matter to be a conceptual, sensorial and socio-political encounter?*

This practice-based research aims to decolonize controlling binaries via knotting. To find a different language through an intra-action with matter, while discovering a sensorial framework that develops a non-dualistic method of thinking - deterritorializing and reterritorializing socio-political feminist new materialist thinking through art practice. The practitioner transposes scientific theory and notions of new materialist philosophy into art practice via a diffractive methodology.

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Conceptually this research draws upon new materialist feminist thinkers - Karen Barad, Jane Bennett and Iris Van der Tuin as primary sources. The theoretical works of these feminists drive the practitioner to disentangle patriarchal and hierarchical systems through art practice while considering matter as a conceptual, sensorial and socio-political encounter.

Through making and intra-action with matter within the transdisciplinary state of nature-culture, diffractive patterns emerge as sculptural and digital forms within this practice. The forms are neither subject nor object. The practitioner argues the forms as happenings, phenomena falling outside of binary codes yet remain without space, time and matter, as 'matter is a dynamic intra-active becoming that is implicated and enfolded in its iterative becoming. Matter is a dynamic articulation, a configuration of the world' (Barad, 2007).

The apparatus is the space where diffractive patterns entangled within the transdisciplinary state of nature-culture. Each particle and wave within the space has equal status, as the maker proposes to see self as an entity in flux with matter. The maker proposes phenomena within the apparatus to be without identity. It is other - the topology within the space changes. The binaries of the subject and the object dissipate, and the hierarchy and patriarchal system dissolving. Here is the beginning of the decolonization of binaries from within the apparatus.

[www.lyndabeckett.org](http://www.lyndabeckett.org)

## Martin Fowler, University of Cumbria, *Prefab: Dissident Art Making - Against The Capitalist Common Sense*

*'Man makes his own history, but not in the conditions of his choosing'* Karl Marx

### Aim:

A presentation on the findings of the doctoral research project - *PREFAB* - in which political modernist method combines with Gramsci's biography as structured agency in relation to, and in repudiation of 'common sense' (Gramsci) conceptions of Classical art making.

### Framework:

Taking its lead from structural materialist exemplars such as Gramsci, Brecht, and Barthes, *PREFAB*'s theory-in-method nexus applies the critical realist credo of 'things as they **really** are' to demythify - the 'things as they **are**' - of ruling class ways of seeing and knowing.

### Outcomes:

Grounded in a dialectic of historical materialist praxis and the 'poor' materials of capitalist consumer society, the presentation elaborates, critically and consciously, on the exhibition – *Supermarket* - as presented in Carlisle's Market-hall in 2019. In this simulacra of a British market-stall - stocked with an array of satiric redux commodities - *PREFAB* sought to test, conjuncturally and methodologically speaking, the relation of dominant ideology to the lived history of a working class family in post-war Edinburgh.

### Conclusion:

In the context of a post-imperial Yookay defined by right wing populism and emergent ethno-nationalism, this socially purposive project confronts the invented traditions of the

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nation-state in order to reject the naïve understanding of the formalist avant-garde.

## References:

Gramsci, A. *The Prison Notebooks* (1935)

Willett, J. *Brecht on Theatre* (1957)

Barthes, R. *Critical Essays* (1972)

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Tuesday 08 June

Gavin Edmonds, Chelsea College of Arts, *Listening For Echoes: Afterwardsness as a Model For Artistic Practice*

As an artist, as well as an artist-researcher, I am interested in how and why do we identify with the work of another artist: what processes are at work? This question was generated by my response to a work of art: Peter Paul Rubens' *Minerva Protects Pax from Mars* (1629/30), which led to the question of how and why artworks are sites of emotional/psychological investment. I have addressed this question by looking at artistic practice in relation to the psychoanalytic concept of *Nachträglichkeit*. The Freudian concept *Nachträglichkeit* (*afterwardsness*), describes how an experience that is either incomprehensible or traumatic is nonetheless retained unconsciously, then revived at a later time in a different context. My research shows the initial idea of *afterwardsness* as a route to understanding the 'work' of identification as this is realised in art practice, finds correlation with recent debates in psychoanalytic theory and neuroscience, which build on Freud's ideas, in relation to the idea of the act of returning to something that is incomprehensible or traumatic. It has, in my case, led to clinical assessments, defining what has been lifelong depression and post-traumatic stress disorder (P.T.S.D). My initial question proposing the time structure of trauma as an analogy for artistic practice, led to the realisation/recognition of an art practice that is shaped through past trauma, but in relation to external objects that prompt a process of making and remaking. To conduct this research, I have produced a model of practice designed as a structure for speculation on meaning and dynamics in relation to psychic causality in artistic practice, in doing so, show how the work of art gains its efficacy in/through representing unresolved affect categories, in an (*Nachträglich*) action, which finds correspondence with recent debates in psychoanalytic theory and neuroscience.

Ana Teles, University of the Arts London, *Copying the work of Frank Bowling*

My practice-based research is a study about the process of copying the work of other artists with their permission. The focus is not as much on the copy itself, but on the dynamic generated, between the copier and the originator, from this act of granting of permission.

My requests to copy the work of these artists and the ensuing negotiations were employed as a strategy to initiate a dialogue that considers how these artists accept the copy into their practice, and how the existence of the copy might affirm their understanding of their artistic identity and authenticity.

My research demonstrates that the idea of making a copy provokes different responses from different artists, and that the prospect of "a copy" exposed those aspects of their practice they considered to be most important for their self-conception of their status as artists. In parallel, my research concludes that the copy acquired a higher value with - rather than

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without - the artists' permission and involvement. The ontological status of the copy, traditionally viewed with a negative connotation, seem to have shifted in a positive direction because the artists collaborated with and embraced the copy.

I selected four artists with distinct painting backgrounds and at different stages of their careers, as my subjects to copy: Andrew Bick, Frank Bowling and two female artists, both of whom rejected the idea of having their work copied. I chose living artists in order to interact with them and to bring contextual elements surrounding artistic standing, identity, and gender into play.

This presentation is centred in one of my case studies: Copying the work of Frank Bowling.

## Joshua Y'Barbo, Chelsea College of Arts, *Materiality of Dialogue*

Based in the United Kingdom since 2008, the past decade witnessed considerable discussions over the social value of the arts, interdisciplinary imperatives of art pedagogy, and issues between aesthetic aims and social efficacy in art. Practical contradictions found in the relationship between art and pedagogy led to questioning the function of art when pedagogy uses it to meet ends for its audiences and the aesthetic experiences created when art uses pedagogy to meet the expectations of its audience. As debates intensified, a noticeable shift took place in art towards socially engaged art practices and deskilling new methodologies, such as the nominations of a curriculum as art by socially engaged artists operating after the educational turn. The complex and ephemeral qualities of social, pedagogical hybrid art practices make critically analysing these arrangements of socially engaged and art academic techniques a complicated task. My research advances an immanent critique arising from a need to identify terms for objectively validating subjective social, aesthetic experiences constructing temporary learning environments. Additionally, this paper considers a structural critiquing of the appropriation of art pedagogy as a ready-made object of art practice by analysing the objects, subjects, and locations that socially erect provisional learning situations. This paper presents values, strategies and techniques developed from critical reflection on pedagogical actors dialogically encountering one another in a variety of institutional spaces and suggests material component on which to build temporary learning environments as agents for dialogical interaction between subjects and objects. Set within a HE art school context in the UK, capturing and analysing the material components of dialogue between pedagogical actors stipulates a new site for institutional critique and suggests re-imaged tools for modelling programmes of art and design study after critical pedagogy.

*What material components of socially engaged art practice create communities, and construct interactive learning environments?*



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## Elaine Robertson, Northumbria University, *Creativity and the trauma of COVID-19: How do Foundation level Art and Design students navigate a liminal journey during a pandemic?*

My overarching research project explores how the creative process is perceived and understood by art and design students with a particular focus on conceptualisation and the development of ideas. This research is contextualised within a college based Foundation programme, supporting the transition between Further Education and Higher Education.

### **Current research strand:** *Creativity and the trauma of COVID-19: How do Foundation level Art and Design students navigate a liminal journey during a pandemic?*

This empirical research explores the impact of COVID-19 on the physical and psychological learning spaces of art and design students over the past year. Crucially, it considers how the pandemic has influenced student's creative processes and emotional resilience as they experienced multiple lockdowns and restrictions. More specifically, it draws on the experiences of students on a Foundation programme in a Further Education college as a case study. As a transitional year between Further Education (FE) and Higher Education (HE) this programme is designed to be transformative in terms of theoretical knowledge, practical skills and shaping student identities through '*becoming*' creative practitioners. Concepts of liminality and liminal spaces provide a lens through which to offer an account of the nature and scope of these transformative experiences over the past year. Within this context, the current cohort have experienced this liminal journey more intensely than previous years. This article therefore reflects on tutor observations and colleague discussions to offer an insight from within as a contribution to "collaborative and practical ways of knowing" (Morley, 2008). In selecting specific examples, axiological assumptions have been made which consider student activities and recognise those adding value to the learning journey and represent transformative experiences. Findings suggest that whilst there is no doubt the journey this year has been difficult, there are clear examples of emotional resilience and creative problem-solving. This year's emerging '*creative practitioners*' have demonstrated an ability to think critically and empathetically, pursuing creative output through socially engaged and socially-oriented art and design.

## Elisabetta Fabrizi, Newcastle University, *Artists' Moving Image in the UK: a case study of Tate's curatorial policies*

This paper offers a consideration of the development of artists' moving image in Britain through a case study of curatorial policies at Tate (1996-2013). The impact on artistic practice of the changing modes in which Tate articulated its discourse around artists' film and video through the years - from cinema auditorium to gallery space - is considered through a focus on moving image work within the Turner Prize. I argue that Douglas Gordon's win in 1996 signalled the start of a significant turn in Tate's articulation of the moving image within its cultural programme, one which meaningfully developed through the creation of Tate's first

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moving image curatorial position (the 'Kramlich Curator of Film and Video', 2001) and its bearing on the expansion of both the institution's artists' moving image collection holdings and its exhibition practices. I propose that this process of change culminated in the opening of The Tanks at Tate Modern in 2012, an event seen as formalising the place of the moving image at the centre of the curatorial policies of the leading museum for contemporary art in the UK, and therefore institutionally embedding this form of creative practice within the mainstream of the visual arts. The paper proposes that turning to Tate's artists' moving image curatorial strategies can shed light on an increasingly significant mode of British artistic production as well as on contemporary institutional UK museum practices.

## Mengwei Li, Central Saint Martins, *Becoming Minor? - Starting from Peripheries*

My PhD research is an inquiry into whether, from a subordinated position, the biennials in contemporary China could play an inventive role in reconstructing Eurocentric art-historical narratives in the global biennial discourse. Four models of biennials in China are examined in my research, including two early-established models in dominant art centres (Beijing Art Biennale and Shanghai Biennale), and two emerging models from peripheral locations (Yinchuan Biennale and Kunming Art Biennale), where contemporary art is comparatively less expected by local communities. These four case studies outline the enunciations of China's biennials both in domestic art capitals and economically and culturally marginalised cities, forming distinctive centre-periphery dynamics in a geographical, economic and cultural sense.

Drawing upon the notion of *minor literature* proposed by Deleuze and Guattari, my research proposes three terms (*minor curatorship*, *minor art* and *minor audience*) to think about the targeted biennial models and the complex operating of the localised art worlds. These three terms are tested as a conceptual vein to interrogate the curatorial strategies, the framing of art, the selection and production of artworks, and the audiences of the biennials concerned.

The research explores the possibility to apply Deleuze's writings on *minor/minority* to the field of biennial studies, and its outcomes generate a new understanding of curating biennials in geopolitical locales formally considered "peripheral" to dominant discourses and contribute to the critical reflection on the biennial histories from China's perspectives.

In this presentation, I will introduce my research-in-progress on one of my case studies Yinchuan Biennale to tackle the following questions: Who is using *minor literature* in the language of the global biennial discourse, and how they position themselves and respond to the narratives of dominance?

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Tuesday 15 June

## Chang Gao, Royal College of Art, *Using Supernormal Stimuli and Erotic to Create Public Artworks: An Experiment in Countering Cultural Hegemony and Post-Colonialism in Chinese Urban Space*

This is a practice-led research project which presents a critical analysis of cultural hegemony and postcolonialism in Chinese urban space. It attempts to offer an alternative solution via a series of public artworks and a written thesis. The practice-based outcomes are based on an evolutionary psychological theory called “supernormal stimuli” which aims at triggering the audience’s sensuous desire.

As part of this analysis, this presentation investigates the deeper sense of colonisation and the role of westernisation in the process of Chinese modernisation in the late 20<sup>th</sup> century. By analysing the role of western religion in both western cultural, public space and communist China, compared to other non-western countries, China is a totally westernised country where almost all collective sub-consciousness has been developed through the communist revolution.

The other focus of this presentation is the difference between Supernormal Stimuli and eroticism, and how I utilise these two approaches in the production of artworks, providing different sense of affection during the encounter between the viewer and the art. By inducing different emotions from the viewers, like erotic arousal, affection, tenderness, caring, or sensuousness, my practice aims to induce Sylvia Wynter’s notion of “non-symbolic representation”, which is beyond the linguistic representation of Kant’s logic system.

Within a politically sensitive environment like China, people are restrained from expressing critical opinions verbally. By allowing people’s subaltern voice being heard through bodily affect from my works, this presentation argues that artworks produced using supernormal stimuli and eroticism can be seen as a subversive resistance against cultural hegemony and postcolonialism without falling into the “binary trap” of decolonial and anti-hegemony arguments.

[www.gaochangart.net](http://www.gaochangart.net)

## Yeonjoo Cho, Glasgow School of Art, *Painterly hybridization: a new mode of practice that appropriates the cultural dichotomy of Oriental/Western Painting*

This practice-led research was initiated by autoethnographic observation about ‘East/West’ binarism of painting in South Korea and the UK. This project aims to reconsider the problematic yet prevalent taxonomy, such as Oriental and Western painting and its cultural context, developing an alternative framework through painting practice.

Focused on the fact that both societies separate Oriental/local/traditional form of artworks from Western/global/contemporary art yet have discrepant socio-cultural contexts in this

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division, this research asks what the key elements that define and separate Oriental and Western painting are. Also, based on this initial analysis, this project investigates how this pre-existing structure could be dismantled by adopting a notion of hybridity and its application (hybridization) in painting practice. In essence, this project has two different bodies that examine: how this cultural binarism is constructed in relation to colonialism and nationalistic movements; and how this system could be deconstructed through paintings that appropriate the pictorial elements consisting of the conventional East/West dichotomy.

In order to answer these two questions, the researcher adopts an interdisciplinary approach that embraces three academic fields: postcolonial studies on cultural separation and hybridity, art historical analysis of Oriental and Western painting division in East Asia from the late nineteenth to the early twentieth century, and the painting practice that traverses and juxtaposes styles and manners of traditional East Asian 'ink' painting and European 'oil' painting. While the former two fields investigate the socio-cultural dynamics on hybridity and cultural segregation, the latter, painting practice, experiments how the tangible factors in painting can be used to embody the concept of hybridity as negotiation (Bhabha, 1994) or mediation (Joseph, 1999) of cultures, as well as to dismantle the reductive category of Oriental and Western painting.

## David Johnson, Royal College of Art, *Anamnesis and Aesthetic Materialism: Towards a Blind Sensorium for new ways of Seeing*

This practice-led research radically challenges the traditional connection between meaning or knowledge and seeing. Through the author's blind art practice the research is a reminder that the optics of seeing are a contingent not a necessary condition for the acquisition of knowledge.

The research is premised on the hypothesis that our current understanding of eyesight, and hence of blindness, remains both erroneous and partial; the research is currently working towards resolving the main research question: In what ways and to what extent can art produced by a blind person reveal new ways of seeing and imaging. The impact of this research will be felt within both the contemporary art practice community and within visually impaired and visually healthy communities.

While challenging the classical preoccupation with linking seeing with knowing this research also uncouples seeing from imagining and from art making. In doing so the research resituates an expanded notion of knowledge such that the whole body is now an inherent part of what it means to know and to see. This follows Maurice Merleau-Ponty's ideas surrounding the unified sensorium and the dilated voluminosity of the body in the world.

The methods and methodologies being applied in this research are complex. They include art practice, discursive literary analysis, philosophical enquiry (particularly phenomenology) and Critical Disability and Crip-Theory Studies.

Led by art practice a series of interlocking apexes, or intensities of thought, are emerging that are helping to structure the entire research process. Prominent among these apexes is anamnesis. This is a concept of deep memory or pre-experiential knowledge that has

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preoccupied philosophers since at least Plato. More recently Charles Baudelaire and Jacques Derrida have used the concept of anamnesis to better understand what it is to see through art making; this research expands on the work of these latter writers.

## Zara Worth, Leeds Beckett University, *Like that and like that: Thinking about images through images, or, Thinking about iPhones and Instagram through icons*

This presentation on practice discusses the installation *#Portal*; developed during a residency at the Atelierhaus Salzamt, Austria for the forthcoming festival 'LINZ FMR: Art in Digital Contexts and Public Spaces'. *#Portal*, an outdoor installation comprising sculptural and pictorial components, is part of a body of practice-led research exploring the visual and metaphoric connotations of space and presence in religious icons, selfie-filters and smartphones.

Drawing was used to navigate the composition of icons from the British Museum, an iPhone and Instagram selfie-filters. Primary studies in graphite on paper were used to survey each image/object as a whole. Followed by secondary studies in pen on tracing paper deconstructing and isolating key compositional elements; such as frames, hand gestures and decorative motifs used to demarcate space (dividing and transgressing the sacred/profane/virtual/physical) and allude to the presence (and significance) of a central figure (eg. A saint; selfie-taker; screen content; etc.).

These isolated elements, transposed onto tracing paper provided matter from which the sculptural and pictorial parts of *#Portal* were composed. Those appropriated elements were not so much layered as synthesised into new wholes dramatically scaled-up in the form of the sculptural component of *#Portal* — which echoes icons', iPhones' and Instagram filters' decorative and structural frames; and *#Portal*'s two large paintings — whose gilded compositions coalesce forms from icons and Instagram filters.

The title, *#Portal*, is elastic; providing a wraparound metaphor for the transportive promise of each of *#Portal*'s references. *#Portal* delineates rather than demands space: composed of a sculpture with no core, only an edge which can be stepped through and between; and paintings with no solid edge, their plane's transparent except for floating gilded motifs which seem to flock around a missing central figure, imminently manifesting. Installed outdoors in public space *#Portal* transgresses how a space might be navigated, just as the objects to which it refers transgress space and time. Through spatial and ontological metaphors, *#Portal* makes sense of icons, smartphones and social media through notions of transportation, imminence and connection. Moreover, *#Portal* presents a metanarrative for art itself, in terms of our desires and expectations placed upon the work of art.

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## Andrew Bracey, University of Lincoln, *Parasitical Appropriation of Las Meninas by Contemporary Artists*

This presentation will discuss additional criteria to the semiotic and post-structuralist readings for appropriation in art. My contention is that there is currently a critical bias in interpretations of artworks that use appropriation and that this is limiting our understanding. I will frame the position of parasitical appropriation through my curatorial concept behind the project, *Enough is Definitely Enough* and use examples from some of the 62 artists who created new works in response to Diego Velázquez's *Las Meninas*.

The parasite is widely understood to be an organism that causes harm to a host organism, which creates a bias towards negative associations and can lead to other views of parasites being undermined by dominant understandings. A semiotic approach can be recognised as reading appropriation in the conventional meaning of parasitism, as something that takes from and weakens its host, the appropriated image. A good way to articulate a different approach is to re-think the parasite as a metaphorical tool for appropriation, to unpack those ways that parasites can also be mutualist, symbiotically positive for host, parasite and the wider ecosystem.

The parasitic artist appropriator can also be considered as a mutualist, giving gain to both themselves and the host image - in this case *Las Meninas*. Parasitical appropriation is a methodology for re-looking at appropriation in art, through qualities such as, materiality, the body, peripheral elements, and the tacit knowledge of an artist. I contend that the artist, as a maker, approaches and understands appropriated material in ways that are often undervalued, undermined or ignored by other critical voices. The parasitical element is intentionally provocative in its use, as it is similarly based on a misunderstanding of the parasite as being a negative 'pest' that ignore and undermine other mutually beneficial possibilities.

## Hondartza Fraga, University of Leeds, *The Drawability of Images*

The planet Saturn holds a uniquely long-standing position as an object of interest across artistic and scientific disciplines and visions. Whether or not one knows about astrology, mythology, history, art or science, Saturn's image is well-known. It is easy to forget that, to our naked eye, Saturn's so familiar and iconic rings are enduringly invisible. In 2017, the Cassini-Huygens space-research mission to Saturn came to an end. This twenty-year mission has produced, besides a scientific legacy of unprecedented detail, a public archive of almost four-hundred-thousand raw images – that is, the image files distributed before they are calibrated or validated. Compared to the widespread use and references to astronomical images, this set of raw images seems relatively underexplored within arts practice. The feat of technological achievement the Cassini raw images represent is undermined by their unassuming appearance: fragmentary, monochrome, low-resolution, and full of visual errors or artefacts. They are the catalyst for my exploration of our image-mediated relationship to remote objects.

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While my approach to making is multimedia, combining traditional with digital technologies, drawing is – as medium and research discipline – the driving practical and conceptual methodology. This presentation is a reflection on the making of the work *Saturn Incognito*, a series of pencil-on-paper drawings of inverted Cassini raw images, problematised under the notion of ‘drawability’. I am decidedly snatching this term from its metallurgical meaning – the capacity of a metal to be stretched – but not entirely dismissing the potential for analogy. Simply put I am considering ‘drawability’ as the capacity of an image to *withstand* drawing. What makes an image, especially a found image, compel or resist our attempts to draw it? What are the transformative limits of drawing when applied to such technologically idiosyncratic images?

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Tuesday 22 June

Jeremie Magar, Royal College of Art, “*Mo(nu)ment*” (“*The Naked Moment*”):  
*Filmic emergences of the monuments*”

This practice-led research intends to articulate what my film practice does when encountering two specific monuments: the “Remembrance Garden” in London and the “Valle of the Fallen” near Madrid in Spain.

How the monuments inform the film and, in return, what does the film do to the monuments?

The Remembrance Garden was built in 1988 in Tottenham’s Broadwater Farm Estate to commemorate the fatal riots of 6 October 1985. The creation of this monument was initiated by the residents of the Estate in their search for peace, reconciliation and an understanding.

The Valley of the Fallen near Madrid, was built by prisoners from the Spanish Civil War as forced labour, and is a physical and imposing manifestation of the ideological and memorial fracture that continues to divide Spain to this day. This monument has recently been the subject of renewed controversy since the present socialist government removed Franco's remains from the site in October 2019.

The encounter with the past, with collective memory, mediated via monuments, does not constitute the subject of my research project, but its precinct, its housing. The film does not explore the monuments, it is rather explored by them.

Because the practice has its own agency, its own relationship to time, to subject matter and to memory, the core of the research is to unpack these in the context of the encounter with the monuments. If the work is of the monuments, not about them, what is that relationship made of? What of the monument emerges in the film?

Patti Lean, University of Cumbria, *Thirl’d to the Mountain: Nan Shepherd and Ecocriticism in Painting Practice*

My talk is about pulling literary connections through into painting practice, and a book about mountains as textual model for my own Fine Art practice-as-research.

Firstly I describe my experiments towards the practices of Scottish mountaineer and writer Nan Shepherd. Her 1945 book *The Living Mountain*, introduces radical new ways of being with mountains, from a feminist perspective, redefining what it means to walk, climb, sleep, think and make art in a northerly environments. With reference to narrative tropes of the North as idea, I focus in on the politics of my own experience, such as sleeping for a month on Icelandic mountains, the melting of a glacier, dying seabirds, plastic detritus in the ocean.



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Secondly, drawing on the work of contemporary writers such as Haraway, Tsing, Abram, Kimmerer *et al.*, I analyse how I go about developing Shepherd's ideas into the medium of painting, with particular focus on representations of the more-than-human world.

To marry up painting with ecological politics begs the question as to how a historically-laden medium such as painting can speak about the Anthropocene. I address this with reference to my own work, making comparisons with other contemporary painters who are engaged in reworking the 'old' languages of abstraction in order to speak to a new era: Amy Sillman, Marie Thibeault, Simon Carter *et al.*

Finally, in context of the covid epidemic, I discuss 'constricted practices', comparing Shepherd's temporary escapes from social constrictions with constrictions on me, 'stranded' in Finland for six months during lockdown. Paying artistic attention becomes an act of contingency and resistance, impacting in as-yet-undetermined ways on how the art meets with audiences at this time.

## Sally Hilal, Chelsea College of Arts, *The site-specific installation during the transitional phase of reconstruction: a Syrian context*

Drawing upon my experience as a Syrian migrant from Aleppo, my practice-based research examines hammams (public baths) and bimaristans (traditional 'hospitals') and their contribution to a Syrian cultural identity and collective memory. It focuses on two historical sites in the old city of Aleppo: hammam Yalbugha and bimaristan Arghun. These structures were both badly damaged during Syria's civil war, and are currently unusable and left to fall further into ruin. Reflecting upon the significance of such hammams for the local community – and their connection to bathing – the thesis addresses how temporary installations within these structures might articulate questions of healing, affect and participation through the use of water. The contention is that these would aid the processes of memory reconstruction through the reciprocal interactions they engender.

Such a proposal takes place within the context of a water crisis in Syria, where the historically significant water supply infrastructure has been partially destroyed, and the supply of water has been both targeted (through acts of war) and politicised. In emphasising the importance of water in terms of relating to rituals of bathing crucial to a collective memory, the research seeks to bridge between function and aesthetics in the design of interventions that explore the notion of usership and the application of design ideas to real world problems.

As such, the thesis not only examines these buildings as artefacts, but will research how a process of temporary restoration might utilise the role of water as mnemonic device, while providing solutions for water collection in order to make the installations self-sufficient. The proposed site-specific, temporary architectural interventions (as prototypes) are intended for the transitional phase of the reconstruction process, but also aim to inform the longer term restoration of these important cultural artefacts.

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## Anna Hughes, Royal College of Art, *Being Sick in Cyberspace*

Becoming sick has given me a new perspective on cyberspace: I have found computational software and online socialising incredibly enabling but worry this digital space might occlude the biopolitics affecting vulnerable bodies like mine. My solution is to emphasize cyberspace as augmentary to the corporeal body and explore how it facilitates the expansion and dispersion of our bodily boundaries. I bring together new materialism and crip theory to carry out a project that gives agency to the sick body's excessive mattering, while I also consider the importance of claiming space through subject/identity-based movements which resist the online circulation of hegemonic politics and neoliberal health-based profiteering.

I auto-theorise my need to change method in response to my developing illness, and work through my own conflicted position having once rejected the digital render for being a representational copy. Feeling the affects of being a body that resists the limits set against me, I extend this embodied knowledge into cyberspace, and I use this agency as a contribution to the biopolitical ethics of cyberspace. In practice, I emphasise the flux of corporeal bodies and the textural encounters cyberspace can enable. I use computational modelling as a form of world-building; I render out a series of animations, cutting and reassembling these sequences to make a video. My perspective is fictioned through a sensuous structuring, drawing from my fraught embodiment to produce rhythmic variations in intensity. Experimenting with computational software, I accentuate the affects of sound, texture, light and tension; using my traumatic experience of materiality to stage an uncomfortably seductive encounter that moves beyond these binaries.

## Xiao Yu, Royal College of Art, *Beyond Painting via The Underbelly*

This doctoral research explores the concept of the *Underbelly* and positions this nether region of painting as a new conceptual framework and method for practice-led research. 'Underbelly' is an under-researched term in both art history and theory of practice. Its common definition is regarding a critical region of a body that holds all the essential organs but is hidden to avoid attack risk. Therefore, I resort to the term 'Underbelly' as a metaphorical word to afford an innovative understanding of the hidden unseen and to reveal a neglected aspect of painting. When we are habitually concerned with what is visible at the front, we do not contend with the sides, the nether regions, or the back. Underbelly bears some traits of the unseen, the camouflaged or the neglected and vulnerable regions within the painting, which this practice-based research is situated on. It is the lens through which I look at everything, it is a concept, but it is something more than just a binary opposition of the front and back. With this practice-led research I will address such questions: How to specify the kind of thing Underbelly is; what does it conceal and reveal? How does 'Underbelly' function methodologically through the development of this concept, then how may offer a transformation of my practice in the making or reception of work made? how may render painting then go beyond?

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Hence, the research primarily revolves around an axis of decentration inherent to deconstruction as a critical method for my practice and theoretical research. Moreover, the concept of Heterotopia possesses some resonant similarities with this research, which may provide an appropriate model of how to define the Underbelly of how it functions in painting. Deleuze's Fold assists to draw a repetitive circular dimension to a new Underbelly. During the PhD journey, I engage with studying the above through relevant theoretical texts, investigating artworks that have similar features in art history and at present, and testing each phase through progress in the practice. The aims are to ground a definition of the conceptualisation and systematisation of 'Underbelly', to reconsider painting through deconstructing its constructive elements and assemble a new body of work with multidimensional space, to establish the concept of 'Underbelly' as a methodology for developing my work and offering other this to other artists as a resource.

Aaron Tan, University of Cumbria, “*L.Y.C MUSEUM IS ME. L.Y.C MUSEUM IS ALL OF YOU.*”

This paper is an experimental live reading and writing on the transmission of alterity, through my practice-led research on the LYC Museum by the artist Li Yuan-Chia. Enacted in the digital co presence of shared screens in lockdown communication technologies, this modulation of the event space of the presentation is interested in testing out thresholds surrounding hospitality, embodiment and usership through the inhabitation of the contingent, porous artwork. How, and in what ways, can the artwork, as a modulating and shifting matrix of places, non-places, values, relations and flow, be formulated its combinatory articulations and effects? How can remote teleconferencing technologies play host to these connections and processes, and how can the social be re-distributed or integrated into the work?

Aaron Tan is currently the recipient of the 'LYC in Cumbria' PhD studentship at the University of Cumbria, undertaking practice-led research on the LYC Museum & Art Gallery (1972-1983) by the artist Li Yuan-chia. His research examines the museum's pioneering and radical programme as an embodiment of his practice, which centred around participation and hospitality in rural Cumbria. He is engaged in recovering and animating the critical possibilities of the museum as artwork in today's political and artistic currencies, using event or durational based installations, performances and choreographic methods as modes of inquiry.

Sophie Lyons, University of Greenwich, *Street Casting Before and After Covid-19*

In 2018 casting director Lucy Pardee attended schools in East London to find children who previously had no professional acting experience for the film *ROCKS*, for which Pardee won a BAFTA for Best Casting in 2021. Bukky Bakray is the film's lead, and much like her character grew up on an estate in Hackney. Having no more experience than considering taking GCSE Drama, she won the BAFTA Rising Star Award for her performance at the age of 19, which makes her the youngest recipient of the prize. She is now shooting a BBC One

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series called *You Don't Know Me*, is represented by the infamous agent Independent Talent, and trains at RADA Youth Theatre.

Pardee uses a casting style called “street casting”, which involves methods including school searches, open calls on social media, and literally meeting people on the street. It gives performers whose acting pathway may otherwise be closed due to insufficient funds for classes, knowledge of the industry or their location access to the industry. Particularly with the rise in self-tapes due to Covid-19, the open call aspect of street casting provides greater access than before.

Lucy Pardee's casting for *ROCKS* represented a recent movement toward inclusive casting that recognised performers from lower socioeconomic backgrounds and minority ethnic groups. She even cast someone of the Romany community, which is seldom achieved on either screen or stage, notwithstanding 2020's *Nomadland*, which also used a predominantly street cast style.

Through interviews with casting directors as well as research of open call opportunities, I explore the extent to which Covid-19 has affected these recent developments toward casting inclusively through methods such as school searches, youth groups, and meeting people in public locations, including whether social media and technology has enhanced accessibility to professional performance throughout the pandemic.

Sophie Lyons is an MPhil/PhD researcher in Drama at the University of Greenwich, writing a thesis on casting inclusively. She also works as a Casting Assistant. In 2021 she has worked on the Hampstead Theatre's 'The Death of a Black Man', 'Ted Lasso 2' for Apple TV, and an untitled Mike Myers series for Netflix. Sophie is currently the Casting Assistant for the Chichester Festival Theatre.

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Tuesday 29 June

Sophie Cero, Royal College of Art, *STRATEGIES FOR ANONYMITY*,  
Presented by Mymmy (with the assistance of SOPHIE CERO)

THIS PERFORMANCE PRESENTATION WILL BE PRE-RECORDED

My work is an attempt at representing in an art and writing practice the predicament of the mother who experiences violence from her child, about which she must remain silent. How can she risk endangering her child by revealing how her child endangers her? How can she endanger herself, by revealing how her child endangers her? How can she endanger herself by not revealing how her child endangers her? Is the mother the monster or is it the child? As she is the progenitor of the monster, must she not be monstrous too?

Although domestic violence between adults or from parent to child is widely acknowledged, child to parent violence remains mainly unrecognised. Filial violence pitches a presumably innocent and helpless child against a mother presumably all loving and in charge of the care, well-being and formation of her child. Filial violence shatters these dominant assumptions by literally and figuratively wreaking havoc in this untroubled scene of reciprocal and unconditional love.

As Lauren Fournier notes, the 'high social, cultural and political stakes of feminist disclosure today' make truth and reality all the more problematic, and distancing through 'performance, conceptualism and...fictionalization'<sup>1</sup>, a safer path to evade the first-person identifier. The graphic novel *Becoming Unbecoming* by Una depicts domestic violence under an anonymised, singular, identity.<sup>2</sup> In cases of 'Intimate Partner Violence', clearly recognised distinctions between victim and perpetrator, allow the victim to share their story with a level of anonymity that is enough to enable a creative reiteration of the memory of the experience of violence. For the mother, the first-person narrative is a no-no. For the mother, who bears the responsibility of her child's future, a pseudonym is not enough.

As part of my practice-based research I have thus created a fictional mother and child from various archived testimonies of filial violence, from both mother and child. She is 'Mymmy'. They are 'Vic'. As Vic rushes in, face red, Mymmy asks if a simple paper bag over her head can keep her safe from the world both inside and outside her home. Will it make her story more believable or less? When she is wearing her bag, will it make it possible for 'hundreds and thousands of "Rosalind B Penfolds" around the world [to] recognise themselves'<sup>3</sup>?

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<sup>1</sup> Fournier, Lauren, 2021, Autotheory as Feminist Practice in Art, Writing, and Criticism: 230, The MIT Press

<sup>2</sup> Una, 2015, *Becoming Unbecoming*. Myriad Editions

<sup>3</sup> Penfold, Rosalind B. 2006. *Dragonslippers. This is what an Abusive Relationship Looks Like*: 259. Harpur Press.

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## Carlos Pires, University of Greenwich, *Virtually Touched: Exploring Intimacy in Participatory and Virtual Experiences*

One-to-one performances have increased in recent years and are widely known as a way of delivering intimacy. In one-to-ones, the spectator is actively requested and engaged as a participant in intimate interactions. When cinema flirts with this performance format, we witness unconventional types of experience. Some recent works such as 'Carne y Arena (Virtually present, physically Invisible)', by Alejandro González Iñárritu, address how virtual reality films and dramaturgy of space, both combined, may create a different type of screening room, resulting in a new sort of cinematic experience. 'Good night, sleep tight' by ZU-UK - a digital arts company based in East London and Rio de Janeiro -, and 'Double', created by the technology and theatre company Darkfield, use digital arts and performance techniques to deliver intimacy and enhance the experience of the so-called emancipated spectator. Through an autoethnography approach, and based on concepts of performance and New Cinema History, this study seeks to describe how performance and cinema shape a new type of spectatorship. This is a provocation, a reflection regarding how artworks such as these can be scaled to as many people as possible without losing their crucial element of intimacy.

## Melanie Rose (Tugwell), University of Leeds, *Commuter Routes to Leisure Facilities: Walking the South Downs Way through Painting*

This practice-led enquiry examines landscape through painting and the concept of the *picturesque*, a philosophy deeply embedded in the cultural psyche. The investigation sets out to challenge and disrupt this viewpoint, by considering a transcendental or non-hierarchical approach to both looking, being, and representing landscape, with a view to envision a connectedness that was depicted in artworks prior to the industrial age, stimulating current arguments about decay, tidiness, boundaries, and access.

Painting combined with walking and the creation of the Digital-Art-Index, a database of paintings featuring the landscape set within the bounds of the South Downs National Park from 1660 to the present day, has enable a deep-map of this landscape. A place, altered by human intervention, through ritual, industry, capitol, and war, unveiled through painting, emphasising the impact the past two hundred and sixty years has had on this landscape.

Walking the 100-mile South Downs Way National Trail, enabled validation of artists observations, including my own, when constructing paintings, including cross-referencing prominent natural and manmade features, the decline in wildlife and how traditional farming and land-management methods are being re-evaluated to combat the climate crisis as well as emphasising the inherently deep-rooted need for continuity through ritual, manifest at significant locations on the South Downs, through *continuing bonds* toward the deceased through landscape memorials.

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## Mireia Ludevid Llop, London College of Communication, *Memory as First Breath*

My thesis uses archive research and visual arts practice to retrieve erased memories from the time of fascism in Spain with the aim to transform the debates around historical memory and autonomy in the territory. My research material is an archive of 5000 pictures of the life of my grandfather and family; positive slides depicting images of his family life between the 60's and the early 2000's in Catalonia and Spain that contain insight on the shifting ideas of collectivity and nation as well as fragments of memories that were erased during the time of Francoism and the years of the transition.

The Civil War and the years of dictatorship left a visible mark in the political landscape of Spain and Catalonia. Given the insufficient institutional leadership, the efforts to deal with the issue have emerged from family members of victims of the regime. After years of silence, it seems difficult to find the sufficient languages to articulate what people experienced. I will use the archive materials to explore the geography and history the fascist regime imposed on the people of Spain as well as strategies of resistance and creation of alternative futures.

This is a project based on the idea of Rhizomatic thinking that explores the transformative potentials of encounters in space and image as site, with an auto-ethnographical feminist approach to and storytelling that will help me to encounter the contact zones between my family's story and their politico-historical context. The memories contained in an archive can lead to coalitions that give rise to greater autonomy to communities in order to suggest something new that resonates through Catalonia and Spain.

## Alexis Liu, University of Greenwich, *Researching the edge of London*

The boundaries between urban and rural areas continue to change as urbanisation changes. Saturated development within cities leads to development extending gradually towards suburbs that are regarded as underdeveloped parts of towns or regions, located on the edge of cities. The variables between urban and rural-urban fringe areas are constrained by spatial, environmental, cultural, economic, and political factors. The tension and conflict formed by their interaction affect the pattern and the trend of urbanisation. This dynamic process is not a one-way movement of surrounding space activities towards the city, but a movement from multiple directions with different dimensions. The gradual saturation within the city and the increasingly unified and standardised development gives way to rural-urban fringe areas, especially the emergence of new urban forms and lifestyles on the fringes of metropolitan areas. This research investigates Tilbury and East Tilbury in South-East England as a rural-urban fringe area, located on the intersecting edges of estuarial River Thames, Greenbelt, agricultural fields, suburban settlements, port developments, and the global city of London - impacted by changing dynamics of urbanisation. Employing a combination of methods, the research combines mapping (GIS and document investigation), observation, visual analysis (photographic survey) and interviews (in-depth interview and

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conversation). The study discusses the need for such a range of methods, brought together in different ways, in order to investigate the relations between changing patterns of urbanisation through planning, the impact and threat of flooding, localised development and land-use, and the cultural forms of the landscape. The approach presented in this paper also explores the changing identities of Tilbury and East Tilbury as a rural-urban fringe area that is being transformed by processes of urbanisation. It investigates changes and tensions between London and the fringe areas brought about by the global urbanisation and the long-term risk of flooding in the Thames.

## Anja Borowicz Richardson, Royal College of Art, *Sounding-out Effort*

I propose a presentation of a practice-based element of research. It will include a meditative listening to a soundscape accompanied by a reading of propositions.

My research investigates an idea of an 'everyday' working gesture as an artistic proposition. A moment of engagement with an object (human or non-human, a massaged body or a building scaffold) becomes a site of material resonances and a space for new metaphors. I call this moment object-gesture. I explore different sensual modalities of object-gesture events, re-articulating their textual, auditory and visual dimensions. Building on these multimodal explorations, I stage affective situations (Gesture Labs), where audiences are invited to respond to archives of recorded body labours.

The purpose of Sounding-Out Effort is to hold a space, where one can imagine an embodied engagement with another material surface through sound and can listen to the corporeal response that such sounds may invite. Sounding-Out Effort lab extends the materials of the previous GestureLabs through the sonic, presuming that gestic echoes activate neuron pathways in the same way they become activated when we are observing a performed action.

\_\_\_\_ *Sounding out vocalises the effort through quasi abstract expressions (words or sounds) that support the action. It is the cadence call of hey ho, the phonation of vowels or consonants when exerting an effort.*

*Sounding out is the sounds of the body, which hisses, puffs and rumbles like a factory does, it grunts and squeaks. These are the internal sounds of the body, some inaudible and muffled yet reverberating inside. Then the others expelled outwards.*

*Then soundings out are the gestic echoes of impact, the sound of the encounters between materials or rather between their surfaces (as we can only experience the surface of other materials). \_\_\_\_\_*

<https://cargocollective.com/anjaborowicz>

<https://sites.google.com/view/anjaborowicz-objectgesture/home>