

Abstracts for Presentations in Sessions

Feminist Art Activisms and Artivisms

2 July 2018

Middlesex University

**A Create/Feminisms cluster event, ACI
Faculty**

Collaborations

Chair: Emma Dick

Emma Dick and Kathleen Mullaniff ‘Textile and Memory’

The exhibition ‘Textile and Memory’ The Dick Institute Scotland, 1 Oct-1 Dec 2018 is a unique collaboration between two artist/writer Kathleen Mullaniff and Emma Dick and the Dean Castle Textile Conservation Team and the Dick Institute.

The exhibition underlines the contribution that textile-makers have made and continue to make to the intangible cultural heritage of East Ayrshire and this project aims to encourage local community members to regard their own textiles heritage with a renewed sense of value and esteem. It is envisaged that through this artistic intervention, local community members may rediscover long forgotten elements of textile heritage among their family archives and ‘bottom drawers’ and the project will create a real ‘buzz’ about textiles of East Ayrshire and Scottish crafts in general.

The contents of the exhibition shall take the form of textile art works made by the Textile Team, archive material, digital print/embroidery, drawings and an artists’ book that records the ‘findings’ of this exhibition and celebrates the textile history of East Ayrshire. The exhibition will look like a ‘cabinets’ of curiosities’ and shall be exhibited in glass display cases. Kathleen Mullaniff and Emma Dick shall display original drawings, paintings and the new technology of digital print on fabric working alongside the Textiles Team as they work.

Emma Dick is Lecturer in the Visual Culture, History and Theory of Fashion and Textiles, Middlesex University. She specialises in textiles and material culture of the Islamic world, and is interested in the intersection of culture and capital in developing economies and the empowerment of women within the fashion and textiles industries globally.

Kathleen Mullaniff is Senior Lecturer in Fine Art, Middlesex University. She trained at University of the Arts, Camberwell College of Art and Design (BA Fine Art Painting) and at the University of London, Goldsmiths College (MA Fine Art).

Alice Maude-Roxby ‘Censored Realities: Berenice Abbott and Elizabeth McCausland’

Within research of female/sapphic collaborations of Modernity, a perpetual process of ‘erasure’ or the ‘writing out of art history’ of female collaborators is exposed. One such example is evident through analysis of the 1939 publication of Berenice Abbott’s photographs in *Changing New York* which has been acknowledged as a key contribution to urban photographic history. Little or nothing is known of the fact that all of the original captions for *Changing New York* were deemed not fit for publication and that the innovative spatial text-image design devised by Berenice Abbott and Elizabeth McCausland was rejected. Instead the publishers insisted on a very conservative approach to design and the blandness of the published captions read activate Berenice Abbott’s photographs much like a guide book to the city. We found the complete set of original captions to the book, written by Elizabeth McCausland, a communist and socially engaged journalist and long-time partner of Berenice Abbott. These highly critical texts act to place the photographs directly into the larger political and social context of the 1930s Depression in USA. The original attempt and idea for the book by Abbott and McCausland was intended to acknowledge both formats, text and photography, as equal in terms of activating meaning production and/or tools for critical reflection. The book was intended as a critical reflection on the harrowing social conditions and inequalities of the 1930s in New York City.

Censored Realities, co-authored with Stefanie Seibold, will be published by *Camera Austria*, Summer 2018.

Alice Maude-Roxby is Programme Leader for Fine Art at Middlesex University.

Michelle Williams Gamaker ‘An invocation for the oppressed – trilogy of films’

Since 2014, I have been working on a film trilogy exploring characters from British directors’ Powell and Pressburger’s *Black Narcissus* (1947). *For House of Women*, which recasts the character of Kanchi – played by white actress Jean Simmons in the original – only ex-pat or first-generation British Asian women and non-binary individuals living in London could apply.

Shot on 16mm film, the four candidates introduce themselves to an anonymous reader and recite a personalised alphabet including references to the history of photography, colonialism, and gender politics. The film is part of a larger project to explore studio films produced during the British Empire, focusing on a key aspect of my practice, which seeks to create ‘brown protagonists’ by centralising figures, who are structurally marginalised due to their race, class and gender. They return as key, vocal protagonists with a form of personal activism or mission to challenge the systems they are confined and often consigned to.

The second film "*The Fruit is There to be Eaten*" shows the ‘winner’ of the audition (Krishna Isha) Enter the set of *Black Narcissus* to re-engage with the nuns of the convent, carving out a new, politically relevant narrative for 2017. In the third film, *The Eternal Return* Krishna transforms again into Indian-born actor Sabu, to tackle more concretely his typecasting as sidekick.

For this event –I would like to unpack my own feminist art practice drawing upon images from The trilogy, which opens up a space for alternative narratives for women, and

members of the LGBTQI+ community, who like the fictional characters I research, often experience marginality. This relates to visibility for people of colour, whose remains mediated within the arts and across media platforms. In a sense the films attempt to rewrite “fictional injustices” that often artistically reflect actual social inequality.

Michelle Williams Gamaker is an artist/ film maker who teaches at the Department of Fine Art, Goldsmiths College, University of London

Abbe Leigh Fletcher ‘Film maker in the Family’

Proposing to outline a rhizomatic filmmaking practice that encompasses the impact of having children in the work. *My Mild Mannered Mother-in-Law from Mildmay* juxtaposing Jessica Akerman’s mother-in-law’s experience with our chaotic jumble of filming with toddlers. *7 Positions in 2 Hours* the arrangement and organization behind the camera was more interesting than what the camera recorded, portrayed in Akerman’s drawing. *First Trip Away* leaving and returning home to my daughter brackets a visit to a fellow filmmaker and captures both the anguish of being away and the reverie of being ‘hands free’ in collaboration (password: santiagodecompostela)

Railwaywomen utilizes the iconic power of film to visualize a female steam train driver, and her inspiring a young passenger. Whereas the previous films are documentary, *Railwaywomen* is a short drama that casts my mother, daughter and Akerman, as generations of womanhood.

The works in this series were made using a tactical rhizomatic approach that utilizes Deleuze and Guattari’s definition of the rhizome as an organic developing system of connections that form out of necessity and creativity to produce networks of becoming. Combined with Michel de Certeau’s concept of tactics, as an operational approach circumnavigating restrictions.

This evolving way of working collectively is the feminist activism aspect of this practice.

Abbe Fletcher is a filmmaker with a background in experimental and documentary filmmaking. I am also a senior lecturer in filmmaking at Kingston School of Art. Founding member of w.in.c (women's independent collective) films, and Film maker in the Family research project. Graduate of Camberwell College of Art, LCC and the RCA.
<http://www.abbeleighfletcher.com>

Caring

Chair: Feona Attwood

Lorraine Leeson 'The Things That Make You Sick'

I will be showing visual materials produced in the late 1970s to address the cuts to the NHS taking place at that time. The presentation will cover the journey taken with fellow artist Peter Dunn to explore how, as artists, we could make a difference to the activist work in these campaigns and what it was that art specifically could offer.

When the closure of Bethnal Green Hospital was announced, its medical staff occupied the site and continued to care for the patients. We were approached to make a video about the campaign and followed this with a series of posters and an exhibition in the hospital foyer to advise visitors as to why it was in occupation. The hospital was initially saved as a result of the campaign, though later closed under the Thatcher government and has now been converted into private homes.

Following this we were invited to join a steering committee involving representatives of health workers' unions, a local trades council and health campaign, to produce visual materials that would inform the public on the potential effects of the increasing cuts in health services. This became the East London Health Project and addressed both general concerns, such as cuts to the NHS, as well as issues pertaining specifically to women such as contraception and the impact of wider social issues on women's health.

This work was exhibited at the ICA in May 2017 under the title *The Things That Make You Sick*, to address the correlation between cuts to the NHS then and now, and the role of artists as agents of social change.

Lorraine Leeson is Senior Lecturer at Middlesex University and MA programme leader for Art and Social Practice. She is Director of cSpace, formerly Art for Change, and her new book is *Art: Process: Change: Inside a Socially Situated Practice* (Routledge, 2018). <http://cspace.org.uk/>

Rosy Martin 'Outrageous Agers'

I work both as an artist using self-portraiture, still life photography, digital imaging and video, and as a photographer/therapist to extend the range of potential meanings that lie within notions of domestic photography and to explore the relationships between photography, memory, identities and unconscious processes.

Starting in 1983, working with the late Jo Spence, I evolved and developed a new photographic practice- phototherapy - based upon re-enactment. Through embodiment, I explore the psychic and social construction of identities within the drama of the everyday. My work makes explicit the multiplicity of identities that an individual inhabits, using the 'self' as a text to be deconstructed, reviewed, challenged and reconsidered. This work bridges private and public discourses, theory and practice. Themes which I have explored in exhibitions and articles include:- gender, sexuality, ageing, class, desire, memory, location, urbanism, shame, family dynamics, power/powerlessness, health and disease, bereavement, grief, loss and

reparation. The work has been exhibited widely, Nationally and Internationally, since 1985. I have run intensive phototherapy workshops and given lectures in Universities and Galleries throughout Britain, the USA, Canada, Eire and Finland. I have also run workshops in community settings, including a women's prison, projects with survivors of sexual abuse and schools based projects on digital identities.

See 'Challenging invisibility: Outrageous Agers' in 'Gender Issues in Art Therapy' Edited by Susan Hogan. Jessica Kingsley Publishers. London 2003 and

'Outrageous Agers – Performativity and transgressions' in 'Ageing Feminities: Troubling Representations'. Ed Josie Dolan & Estella Tincknell Cambridge Scholars Press 2012

<http://www.rosymartin.co.uk>

Marisa Carnesky 'Menstronauts A Go Go!'

A paper by Marisa Carnesky on the emergence of menstrual activism, focussing on her touring performance project Dr Carnesky's Incredible Bleeding Woman and the associated wider activist group the Menstronauts, that grew as a response to its early performances. In this paper Carnesky will look at menstrual activism around the globe and the changing language and representation around the menstruation. It will explore current menstrual cultural movements including Red Tents and artists and entertainers using menstruation as a subject.

Menstronauts Statement of Action

Menstronauts create and perform astounding ritual menstrual actions on new dark moons. Inspired by the growing occurrence of menstrual art and activism, we draw on menstruation as a source of magic, power and taboo. Menstronauts think that a disregard for the cycles of the human body echoes a disregard for the cycles of the planet and for each other. We seek to reclaim time through respect for the bodily cycles we evolved as humans, and for the original cultural means of counting time -- the waxing and waning of the moon. Synchronise, Realise, Conceptualise, Revolutionise! We are open to women of all ages and all who identify as women as well as people who have experienced menstruation but may no longer identify as women. We share the common goal of creating ritual together whether currently menstruating or not. These are child friendly events.

Marisa Carnesky is a performance practitioner making for work for over 20 years in the UK. Past projects include the arthouse multimedia performance dark ride Carnesky's Ghost Train that ran for over a decade. She is currently completing a PhD at Middlesex University and touring the critically acclaimed Dr Carnesky's Incredible Bleeding Woman.
www.carnesky.com

Christina Vasileiou

‘PaperCare: How Performance Art Can Expose and Support the Caring Teaching Practice through Feminist Perspectives’

This is a presentation on my show *PaperCare*, devised as part of my research in the performance of care in schools. I will present repetitive rituals that “discipline” my body in burdening considerable amounts of paper as visual and symbolic representations of embodied caregiving in schools. By employing feminist/maternal perspectives, my presentation will establish ways on how performance art may respond to caregiving in schools and especially under the current contexts of teaching/learning intensification and bureaucritisation of child protection. I will suggest how these representations can be artistically examined as forms of mental and physical labour, maternal idealisations, or even, oppression for the teacher-carer.

The presentation demonstrates performance making as a medium that can attend to the practice of educational caregiving and provide critical and practical possibilities of understanding better the practice of care in schools. It therefore, provides a framework that uses performance art in order to expose patriarchal discourses of private and public ways of doing and caring. Overall, the presentation suggests ways to support educators in their caring roles with arts engagement that realises feminist perspectives for a new pedagogy within education and social care.

Christina Vasileiou is a PhD student at Guildhall School of Music and Drama with an interdisciplinary research on the performance of care in educational settings. Her research interests and publications lie in the intersection between performance and care ethics and the performative and embodied representations of the maternal and feminist in teaching. Her performance installation *PaperCare* was presented in March 2018 as part of the Barbican OpenFest, London. <https://www.facebook.com/papercareperformanceart/>
<https://carewithin.blogspot.co.uk>

Objects Chair: Alexandra Kokoli

Roxanne Permar ‘Cold War projects’

Our work on the Cold War (www.coldwarprojects.com) started before the wider general interest and awareness of another cold war and indeed after the idea of a second nuclear threat emerged in the 1990s. My activism in relation to nuclear issues began in the 1980s and I have renewed this theme in my work again in 2011-12. In this talk I will look at my work on anti-nuclear issues in relation to the notions of artivism / activism, specifically in how it shows my interests in the urban vs. the rural, a problem which confronted me when I actually moved out of London to Shetland. I've been looking at quiet, gentle activism, e.g. Sarah Corbett's take on Craftivism. I've always worked this way with my activism, but even more so since living in a small community. My recent work has changed in a number of ways, e.g. in the way it looks at the northern and Arctic communities as significant players in NATO as well as both sides of the former Iron Curtain, which I had to approach differently during the Cold War period. I will contrast this recent work with images from my work in the 1980s as well as texts I wrote and reviews of the work alongside more recent work focussed on Shetland and the northern and Arctic regions.

My practice has been driven primarily by places and their people rather than art world institutions or fashions. The idea of 'place' includes all the qualities that shape communities, from the people who make them, their social, cultural and political histories, to the way they look. The 'art of place' includes architecture and dress, weather and landscape, customs and habits. It is only limited by our imaginations. I am Research Fellow and Programme Leader, MA Art and Social Practice, Centre for Rural Creativity, University of the Highlands and Islands Shetland College.
<http://www.roxanepermar.com/>

Alexandra Kokoli ‘Dying to live’: Bad endings & the afterlives of Greenham Common’

This short paper focuses on the marginalia of the speaker's published research into the visual and material cultures of feminist anti-nuclear activisms and particularly Greenham Common, considering the mobilisation of mourning and mother-child iconographies. Existing assessments of Greenham Common's successes and failures are revisited in order to reframe and complicate them: in addition to questioning the meaning of 'failure' in pacifist contexts, I propose new understandings of Greenham Common and its legacies as an alternative uncanny dwelling; a durational performative artwork; and a school for art and activism.

Alexandra Kokoli is Senior Lecturer in Visual Culture, Middlesex University and supervises PhD students. She is also Research Associate at the Visual Identities in Art and Design Research Centre (VIAD), University of Johannesburg. Her books: *The Feminist Uncanny in Theory and Art Practice* (2016); and (as editor) *Feminism Reframed: Reflections on Art and Difference* (2008); and *The Provisional Texture of Reality: Selected Talks and Texts by Susan Hiller, 1977-2007* (2008).

Linda Aloysius ‘New Model Army: Morphological Activism’

This paper discusses the morphological activism generated through my sculptural series New Model Army (2011 - ongoing). The army acknowledges that the space-time for women's re-negotiation of the politics of looking and of representation have been historically forbidden and must be fought for.

I began making the New Model Army in 2011, during my doctoral studies at Goldsmiths

College. The works are made intuitively, but the impulse to make them grew in response to my lived experiences as a working class, working, single mother artist, the structural 'impossibility' of this subjective position, and my increased awareness of the lack of diverse representation, including within art institutions, of women's lived experiences, their unequal background conditions and invisible labour, the effects on their selfhood, solidarity and creativity, and how this shapes and deforms the broader political landscape.

The New Model Army generates fluid, temporal commemorations for women's feminist significance as opposed to their (alleged lack of) success as determined by patriarchal frameworks. The army is an oppositional, feminist response to the patriarchal compulsion towards permanence, status and territorialisation, such as that underpinning the historical proliferation of commemorative statues of men. The army combats this compulsion by evoking women's lived experiences - particularly the suffering, strength and individuality of anonymous, historically homogenised working class women, and the possibility of their individual, untold stories.

Dr Linda Aloysius completed her doctoral research at Goldsmiths College in 2017. She works as Associate Lecturer in Fine Art Critical Studies at Central Saint Martins, University of London. <http://www.lindaalloysius.com/>

Paula Chambers Materialising Dissent: Pussy Riot's Balaclavas, and other 'World Making Objects'

In February 2012 the Russian feminist punk group Pussy Riot were famously arrested for staging a performance in the Cathedral of Christ the Saviour in Moscow. The media attention the very public trial brought the group ensured worldwide notoriety, helped in no small part by the striking visuals of the women who performed as Pussy Riot wearing home-made brightly coloured balaclavas, a strategy subsequently adopted by people all over the world who supported the women's stand on gender equality and women's rights. This politically resistant manifestation of materiality has parallels in other revolutionary forms of feminist anti-establishment material engagement; the pink knitted 'pussy hats' worn by a huge number of demonstrators at 'The Women's March on Washington', and the 'Aprons of Power' made by Rachel Fallon for the recent Irish referendum on abortion laws, to name two recent examples.

This paper examines the specifics of materiality, and processes of material engagement as the manifestation of a specifically feminist dissidence. Referencing Ele Carpenter and Alexandra Kokoli on activist materiality, I propose that the balaclavas of Pussy Riot positioned as 'World Making Objects' within Alison Bartlett and Margaret Henderson's system of feminist objects, can be seen as a materialization of feminist dissent.

Paula Chambers is an artist, academic and arts educator. As an artist she has exhibited widely both nationally and internationally; with a back catalogue of solo shows, including Home (dis)Comforts, at Dye House Gallery Bradford, Transcendental Housework at Stockport Art Gallery and Domestic Pirate at Show Space, London.

Paula is currently Subject Leader for Fine Art Sculpture on BA(Hons) Fine Art, at Leeds Arts University. She is also studying for a practice-led PhD at Middlesex University.

Activisms - Chair: Katy Deepwell

Elke Krasny 'Learning from Activism: Social-Practice in Feminist Art (Suzanne Lacy, *Dinner Party*, 1978)'

While a large number of exhibitions, monographs, and art historical surveys on feminist art making connected to the feminist movement in the 1970s have focused their attention on radical aesthetic innovations and their legacies, feminist social-practice of this period remains an underexplored area of research to date.

This paper is a contribution to the history and theory of feminist social-practice in feminist art history. Taking as key example the 1979 International Dinner Party by artist Suzanne Lacy, my interest is in historicizing and theorising the activist organizational models in feminism, in particular the models of international political activism, which informed Lacy's large-scale, performative 24-hour worldwide dinner happening with over 2000 women contributing globally. Inspiration for Lacy's 1979 International Dinner Party came from the International Tribunal on Crimes Against Women held in Brussels in 1976 with 2000 women from 40 countries participating.

The analysis, combining art historical materialism and political thought, will show how a specific strand of social-practice in feminist art learned from international feminist activism and used this knowledge transfer from activism to art in organizational, social, political, and aesthetic terms.

Elke Krasny is Professor at the Academy of Fine Arts Vienna, Austria. Her work as a cultural theorist, urban researcher, and curator focuses on architecture, urbanism, politics of memory, and feminist historiographies of art and curating. Krasny holds a Ph.D. from the University of Reading, UK. Curatorial works include :Care + Repair with Angelika Fitz (2017-2019), Suzanne Lacy's International Dinner Party in Feminist Curatorial Thought (2016), In Reserve: The Household with Regina Bittner (2015), and Hands-On Urbanism. The Right to Green (2012).

Pune Parsafar 'Women, agency, documentary: Iranian women activists'

A 17-minute work-in-progress documentary portraying the life and struggle of Shahla, an Iranian Marxist workers' rights organiser and campaigner, and a three-minute trailer of an hour-long documentary about Iranian women activists, which forms the practice part of my research. The work adopts key themes which frequently appear in feminist film theory and practice in the west, such as female agency, women's body and women's counter cinema, to study important social issues facing Iranian women, such as compulsory hijab and sexual segregation. The documentary is part of my research project on Iran's cinema, which challenges the dominant portrayals of Iranian women, primarily in Iran's official cinema. I aim to reinforce female agency by telling the narratives of women as agents of change. These narratives provide an active platform to explore questions of representation, experimenting

with cinematic forms and styles, and searching for and developing new, more progressive approaches.

Pune Parsafar is a PhD student in documentary film-making at Middlesex University.

Pam Skelton ‘Between Neighbours: an art project on Palestine and Israel’

Between Neighbours, by Pam Skelton is an immersive multi-screen video installation currently in development for P21 Gallery. Life under the occupation of a colonising power is the idea at the heart of this project, which constructs and interweaves audio-visual testimonies of Palestinians, Poles and Israeli’s who live or have lived under occupation, and those who find themselves as occupiers. *Between Neighbours* brings a multidirectional approach to contested history (Rothberg, 2009) while imagining other ways of confronting histories. The work employs split screen, juxtaposition and montage to re-create dialogic interactions between testimonial subjects, who’s lived histories, share moments of empathy, bridge space and time, while the protagonists come together from different generations, cultures and ethnicities. The work is being constructed from images selected from a wide variety of archival and news sources including Israeli and Palestinian human rights organisations and other NGO’s including Breaking the Silence, Zochrot, and B’Tselem, as well as from my own personal collection.

I would like to share some thoughts, show some clips and talk about how this project developed, problems encountered, and the research that led to working with a taboo subject and its evolution so far.

Pam Skelton is an artist and taught on the BA Fine Art Course at Central Saint Martins College of Art and Design, where he was a Reader in Fine Art. In the 1980s Pam was active in The Women Artists Slide Library and Women’s Art Change, a group that campaigned for equal representation for women artists and art students in UK colleges.

Lior Elefant 'Feminist activism in Israel'

Feminist activist art has existed in Europe, the US and other parts of the world since the late 1960s, but became a substantial praxis in Israel only in the late 1990s. This talk examines the characteristics of feminist activism in Israeli art, and it discusses the ways in which feminist artists merge art with strategies for radical change, while raising questions about social issues and the power relations at play within the Israeli society.

In this talk I will discuss feminist art activism in Israel over the last decade. I will present a short showcase of such projects and then will focus on two projects, discussing their strategies, socio-cultural contexts, and characteristics. The first will be a project from the performing arts and the second is a form of a collective feminist street art. Using an intersectional feminist analysis I will explain the various identity categories of the feminist artists involved and will argue that they hold a simultaneous position – merging feminist issues that are global and local at the same time.

Lior Elefant is a Ph.D. candidate in Ben Gurion University of the Negev in Israel, at the Sociology and Anthropology department. Her research deals with activism in the Israeli media industries. She is also the chairwoman of Israeli Women in Film and Television Forum and a devoted activist. In recent years she has been researching and participating in the field of art and media activism in Israel and participated in many panels and talks about the subject.

Places

Chair: Emma Dick

Mare Tralla 'On the difference between art and activism in my work'

Mare Tralla is interdisciplinary queer artist, organiser and activist. A recent performance staged for Baltic Triennial 13, was *We Still Have Chickens to Pluck* (performed at South London Gallery, 2018). She graduated Estonian Academy of Arts Department of Painting (BA 1995) and received an MA in hypermedia from the University of Westminster, London in 1997. Mare Tralla's professional art career started in Estonia in the early 1990s, where she became one of the leading interdisciplinary artists of the younger generation. Drawing from her personal history and everyday experience her practice was in direct critical response to how the transition period of East-European societies affected women. She was one of the very few conducting a feminist revolution in the field of contemporary art in Estonia. She employs and combines variety of media, from video, photography, performance and painting to interactive media. As an activist she is involved with Act Up, London, No Pride in War coalition and LGSMigrants. Her recent socially engaged performative projects deal with queer experiences, gender issues, HIV stigma, investigate sustainability and economics. Her curatorial practice include: the first Estonian feminist exhibition *Est.Fem* (1995 co-curated, with Eha Komissarov, Reet Varblane), a touring Estonian-British feminist exhibition "Private Views" (1998-99), accompanied by a book "Private Views: Spaces and Gender in Contemporary Art from Britain and Estonia" (eds. Angela Dimitrakaki, Pam Skelton, Mare Tralla, WAL, 2000), the programme chair for ISEA2004 in Tallinn, wearable technology event for Gateways, exhibition, KUMU 2011, "Act Up- Art Up", Ritzy, London 2016. As an educator, she has worked at the Estonian Academy of Arts; as visiting lecturer at Central Saint Martins, University of Westminster.

<http://www.tralla.net/>

Alana Jelenik Feminist Activisms: The Field (2008-2017) and the second Idle Women (2015-ongoing)

This talk will describe and compare 2 art projects one of which ended in 2017 and the other of which was inspired by the first. The first is *The Field* (2008-2017) and the second *Idle Women* (2015-ongoing). The 2 projects offer different models for excellence in art practice and both can be understood as feminist, though in different ways. This talk looks at the two different types of feminist art practice which both aim at excellence and ethical engagements with others as Others (to use Levinas's formulation for ethics). Neither project is used as a model of feminist practice, but instead as instances of different starting points that differently instantiate feminist knowledge, art and ethics. The talk will also touch on the question of funding and sustainability for radical art practices, addressing the question, how we can ensure our futures?

Alana Jelenik is an artist, with over 25 years exhibiting and intervening into a wide variety of locations. Trained as a painter, she currently writes novels, does performance work, participatory art, interventions and has curated exhibitions. Her doctorate was in 'Art as a Democratic Act' and she

writes theory of art from the point of view of a practicing artist. Publications include 'This is Not Art: Activism and Other Not Art' (IB Tauris 2013) and an art novel 'The Fork's Tale, as Narrated By Itself' (LemonMelon 2013). She is currently writing her second monograph, 'The Discipline of Art' (Bloomsbury Academic).

Teresa Albor 'On Grace, Grace, Grace.eu' (Teresa Albor, Katharine Meynell, Helena Vortex)

Our collective (GraceGraceGrace.eu) ran a Guest Projects/ACE funded project (Feb 2018) with 14 others, who also identify as older and identify as women, exploring ways in which middle-aged women are given/take on, our identities and the extent to which these reflect a personal agency. Through this research experience we have formulated and defined key moments of satire, comfort, acceptability or coercion in performing ourselves. We are working on a book for Live Art Development Agency's publishing arm, "Unbound" to share what we've learned.

Teresa Albor is a multidisciplinary artist, with a studio practice, based in London. She has worked as an artist and journalist, she is curator of Rufus Stone in Tachbrook Market and is currently artist in residence for the project Unconditional at Kings College London.

Katharine Meynell is a visual artist author and academic. She is interested in feminist strategies and subjectivities in a lived world. She makes artists' books, video installations, performances and drawings -pretty much anything that seems to structurally contain thoughts and action.

Helena Vortex is a Brighton based performance artist working in live art. Her practice invests in ideas of risk, dynamics of living, thinking, feeling, dreaming, distinguishing and identifying. Her personal mythology boldly exposes and subverts traditions of representation. Her likes include chrome orange, leather, and wrestling

Sonja van Kerkhoff 'Fuzzy-edged feminism – when the artist is a she'

A show and tell of various artworks, art projects and shows I have curated or participated in over the past three decades in New Zealand, the Netherlands and elsewhere in light of the feminist lens. I will make some comparisons between NZ and Europe.

Sonja van Kerkhoff born in 1960 in Aotearoa | New Zealand came to the Netherlands in 1989 to pursue a Master's equivalent and later completed a Masters in Media Technology. She occasionally writes art reviews. Since 2017 she has been based in both New Zealand and the Netherlands. www.sonjavank.com

Work

Chair: Feona Attwood

Virginia Yiqing Yang ‘Is congruence feasible?: The morphology of installation art responds to feminist complexity’ (British and Chinese 21st c women artists).

My PhD is a comparative analysis and critical evaluation of the different and common expressions and understandings of contemporary feminism between British and Chinese artists since the turn of the 21st century, and of how feminist agenda can be expressed with the application of the tensile potential of morphology. Congruence between these artists may provide new insights into how diverse feminist priorities could be productively combined without compromising their integrity; morphology offers a framework for this endeavour.

Chinese artists interviewed will include Tao Aimin, Lin Jingjing, Jiang Jie and Gao Rong (British artists interviewed are waiting to be confirmed), artists and activists studied will include – amongst others – Deborah De Robertis, FEMEN and Guerrilla Girls. This presentation covers a chapter in my research that discusses how different feminist priorities, if not properly understood, can lead to tensions and damaging schisms. I argue that adapting and updating Propp’s structuralist folktale morphology to feminist art and activism will license varied expression of understandably complex themes, whilst revolving meaningfully and productively around shared beliefs and structures. I conclude that were feminist artists/activists to apply disciplines in the way that echoes this morphology, the results would be able to respond to – and (re)frame – feminism’s complexity and provide potential unity for diverse feminist artists and activists.

Virginia Yiqing Yang is a PhD student at Coventry University.

Tamsin Hong ‘Tracey Moffatt at Venice Biennale 2017’

Tracey Moffatt represented Australia at the 57th Venice Biennale (2017) and presented her photographic series, *Passage*, which presents an imagined scenario of a refugee mother attempting to gain passage and her interactions with a middleman/people smuggler and a policeman. Conscious of the significance and privilege the Biennale holds within the contemporary art world, Moffatt was able to both agitate against Western political power constructs represented within the Biennale’s pavilion platform as well as interrogate racial and gender biases extant within contemporary cinematic culture. Moffatt provides alternative imagery to the prejudiced mass media imagery of asylum seekers while encouraging Biennale audiences to reflect on their understanding of the difficulties refugees face. This paper will insert *Passage* within the context of representation of women of colour in visual culture by examining how the photographic series reflects racial and gender dynamics, its interrogation of representation in Hollywood culture and its deconstruction of mass media myths. Engaging with concepts of globalisation, racism, feminist discourse, mass subjectivity, symbolic annihilation, and visual representation, this paper reveals how Moffatt uses the Biennale as a highly-visible platform against racial and gender prejudices as they exist in contemporary visual culture.

Tamsin Hong has worked in curatorial, public programs, education and visitor services in the cultural sector for over 10 years. She is currently completing a Masters in History of Art and

Visual Culture at Oxford University, focusing on women from minority cultures before taking up a role as Gallery and Collections Assistant at the Naughton Gallery in Belfast.

Marissa Begonia 'On Justice 4 Domestic Workers, a film made by Leeds Co-op'

Abstract by Amy Charlesworth:

Martha Rosler noted that whilst 'cultural products can never bring about substantive changes in society [...] they are indispensable to any movement that is working to bring about such changes. The clarification of vision is a first step toward reasonably and humanely changing the world'. Justice 4 Domestic Workers formed in 2009 (now known as The Voice of Domestic Workers) in London: in 2013 a satellite group was constituted in Leeds. As a group they have collaborated extensively with artists, writers, programmers, and curators since their formation. Indeed, visual literacy has functioned as a core device for communicating difficult and diverse experiences enabling the formation of a common politics and a successful campaign. Taking a joint project as our case study (a film made with feminist co-op Leeds Animation Workshop) our presentation will aim to unpack some of the complexities that arise when working collaboratively across generational, geographical and cultural lines. Giving a specific focus to questions of expectation, modes of understanding (or misunderstanding), and the inescapable notion of vested interests. We hope to use this opportunity to speak openly about the multifarious benefits and pitfalls of working with artists and within the institutional framework of contemporary art, and somewhat provocatively question whether the debates generated around the ethics, aesthetics and politics of so-called 'socially-engaged' art even matter at all?

Marissa Begonia is an activist, campaigner and domestic worker. Marissa is the coordinator of Justice 4 Domestic Workers.

Camille Waring 'Visual Activism and Marginalised Communities in online spaces'.

Prior to the democratisation of photography, the ways in which prostitutes were represented was through the production of film, cinema and images made by non-industry participants.

This created a voyeuristic gaze that depicted prostitutes as hapless victims or as complicit harlots upholding the social structures that underpin patriarchy. Maliciously and perhaps dangerously, photography has the power to silence the voices, intentions, actions and feelings of prostitutes. This narrow portrayal of male oppression reproduced a politics of pity and has resulted in a hegemonic visual representation that encourages the sense that the only way of interpreting the lives of prostitutes is to see them as ripe for 'rescue'.

Post-digital revolution, the Internet has revolutionised sex workers' marketing techniques. Words still matter and have their allure, but photographs are now fundamental to selling sex. There is an absence of research that examines the phenomena of contemporary sex workers' as image-makers.

Driving my research, developed through my own career as a documentary photographer, and my lived experience as an artist is the wider implications for the way other stigmatised groups exist online. It is hoped that those labelled as marginalised can harness the power of visual self-depiction as a tool for visual activism, by challenging prevailing ideologies of stigma, to act as catalysts for political change and exist online free of hostility, stigma and shame.

Camille Waring is a commercial photographer, with a BA in biological sciences, postgraduate in criminology, a Masters's Degree in digital photography and creative media arts. She is currently undertaking a practice as research MPhil/PhD with the Centre for Research and Education in Arts and Media (CREAM), School of Media, Arts and Design, University of Westminster.

Language Chair: Alexandra Kokoli

Emma Curd ‘The People’s Glossary’

This presentation will disseminate a practice-led PhD project entitled ‘The People’s Glossary’: The inclusion of community voices toward the user-led Museum; a co-produced artwork and thesis culminating in an online database, publication and series of zines. With these tools, The People’s Glossary (TPG) forms a selection of key words and concepts; seeking to demystify institutional terminology and to disrupt hierarchical models of institutional frameworks. The ambition of the research is to affect policy within museums; increasing social inclusion and collaborative learning.

Feminist, inclusionary practices have informed this research, including the work of Sara Ahmed and her current work on ‘Useful Knowledge’ (Ahmed, 2018). In effect, TPG complicates current inclusionary politics in museums, in that it rejects the traditional museum etiquette that ‘invites’ publics to benefit from their work, and instead aims to promote a transaction whereby publics can become ‘active agents’ (Lynch, 2011, p.20); as interpretation writers, decision makers and resource sharers.

Crucially, this presentation will situate collections as opportunities for discursive activation; encouraging dissent or ‘artivism’ (Mouffe, 2013b p.69) through the legitimisation of alternative knowledges. Through this, TPG proposes itself as a resource that reflects the publics that contemporary art institutions serve – a universal and useful tool for many.

Ahmed, S. (2018) Uses of Use: Diversity, Utility and the University [online] Available at: <http://www.crassh.cam.ac.uk/gallery/video/sara-ahmed-uses-of-use-diversity-utility-and-the-university>

Mouffe, C. (2013b) Institutions as Sites of Agonsitic Intervention. In: Gielen, P. (ed.) Institutional Attitudes: Instituting Art in a Flat World Amsterdam Valiz. pp. Pp. 64-74.

Lynch, B. (2017) The Gate in the Wall: Beyond Happiness-making in Museums. In: Onciul, B., Stefano, M. L. and Hawke, S. (ed.) Engaging Heritage, Engaging Communities. Boydell & Brewer. pp. 11-30.

Emma Curd is an artist, researcher and ‘critical friend’. She is a Post Graduate Researcher at Liverpool School of Art and Design (LJMU) where she studies alternative interpretation programmes in contemporary art institutions; using research gathered at Tate Liverpool (Liverpool), mima (Middlesbrough) and Tŷ Pawb (Wrexham). She specialises in the uses of language and narratives in galleries, with the aim to promote dialogue between local publics and museums. Emma is a co-founder of Quad Collective. Emma is also a former director and current studio member at The Royal Standard gallery and studio complex in Liverpool.

Louise O’Hare ‘On Linda Benglis’ Centerfold (1974)’

Centerfold 1974 takes as a starting point Centerfold (1974) by Lynda Benglis, exploring works associated and in series with it and the stories that circulate around it. Centerfold is well known, it functions as gossip, a myth, within US dominated art history and criticism, and the writing speculates on the motivations for its partial canonisation. As an irreverent performance of social networks, communities of practice and sexual pleasure/ masturbation, Centerfold offers a model for a writing practice that performs my work, play, and personal/political/ professional relations. The writing gathers personal narratives and critical reflections, foregrounding marginalised and aberrant accounts, utilising the formal tropes of the secret, gossip, anecdote and weaving autobiography with descriptions of my encounters

with Centrefold, to gather a series of ambivalent readings. The memoir also ‘writes with’ Mierle Laderman Ukeles’ Manifesto for Maintenance Art (1969) taking it as a license to designate all my activity as a Fine art practice-based research. The pairing of Centrefold with Manifesto for Maintenance Art might seem contradictory. They can be pitted as representative of different approaches to practice: pleasure/work, symptomatic/critical, embodied/cool, individual/ collaborative, insider/outsider, sexual actor/mother, text/image, exploitative/ exploited, Marxist/fun. By utilising both as models my writing functions to unpick and refuse these various apparent dichotomies, in the present. The writing references New Narrative and auto-fiction, in particular Gavin Butt’s experiments with speculative fictions around art historical moments; and Holly Pester’s discussions of anecdote as ‘a form of practice and research’ that ‘fantasises connections.’

Louise O’Hare is one of the organisers of Tower Hamlets Women’s March. We are currently focusing on cuts to EYS in our borough with some of the highest child poverty in the UK. Latest action here: <http://eastlondon>

Laura Malacart ‘The Little Book of Answers as a regenerative model for a ‘minor’ art practice.’

Laura Malacart

The Little Book of Answers as a regenerative model for a ‘minor’ art practice.

In 2015 *The Little Book of Answers*, a participatory work utilising as a starting point a book exclusively compiled with the correct answers of the UK citizenship test, launched in the Turbine Hall. The project was created as a response to a citizenship praxis refashioned by the coalition government promoting its neoliberal ideological programme.

The project has since evolved in a range of iterations in distinct media interacting with diverse environments and interlocutors (the next being Art Night). According to Bianca Frasso the project reinstates the autopoiesis, or the creative ability of a system to regenerate itself, in a context that precludes it, such as that of the finite multiple choice test.

This paper sets out to assess the trajectory of the project along with its academic responses and frames it in relation to the mechanisms of a ‘minor’ ~~literature~~ art practice.

In the context of the rights of women to vote it is interesting to note that Laura Malacart engaged in citizenship acquisition only to gain her right to vote in the UK after 30 years of residence: in this sense *The Little Book of Answers* de-territorialises a status quo that denies basic political rights to millions.

Laura Malacart is a research-based practitioner and writer who uses cultural practice to address contemporary issues about identities and epistemologies in the asymmetries of a globalised society.

Spaces

Chair: Katy Deepwell

Gill Park 'Feministing Photography: The Pavilion Women's Photography Centre – Looking Back to Act Forwards'.

In May 1983, the UK's first feminist photography centre opened its doors within a renovated park pavilion in Leeds. Against the backdrop of the miners' strike, deindustrialisation, race riots, Thatcher's dismantling of the welfare state and the violent murders of women by the 'Yorkshire Ripper', The Pavilion Women's Photography Centre sought to make an intervention into the social and political sphere and the lived experiences of women in its immediate local community. The outcome was a decade-long radical programme of photographic exhibitions that centred women's experiences while investigating urgent theoretical questions about art and our social relations.

In this paper, I will address the way in which The Pavilion made visible a new type of art practice, which was equally concerned with art, theory, activism and experimentalism, bringing these different poles of activity into relation with one another. I name this practice 'feministing photography'. Charged with the politics of the women's movement, artists such as Jo Spence, Maud Sulter and Marie Yates – who showed at The Pavilion between 1983 and 1987 – did not use photography simply as a fine art medium but as a site of critical inquiry addressing complex questions of sexual difference and the entanglements of gender, class and race. Drawing on this under-researched history, I will also discuss the way in which I have sought to remobilize the concept 'feministing photography' as a form of curatorial 'artivism' in the present-day.

Gill Park is Lecturer in Curating at the universities of Newcastle and Manchester. She was previously Director of Pavilion, a contemporary arts organization based in Leeds, the history of which is the subject of her doctoral studies.

Anne Robinson 'Real Women/Common Birds'

This paper is personal: 'here, now, alive, active, subjective' (Williams 1977:128). Doubly inspired by feminism and punk and excited about 'collective' practice, I worked with the See Red poster collective and went on to make films collaboratively, as 'Wildtrax, including music video with the Poison Girls. In 1980s Britain, oppositional politics meant working against the ideology of the Thatcher government which set out to turn the clock back, putting women, queers, black and Asian people, the disabled, trade unions, the entire working class... firmly back in their places. Thirty-odd years on, I am a working artist and a new power machine, frighteningly similar, but also significantly different, is trying to finish the job in a world where resistance is just a click away on social media, radical chic picked up and worn like a vintage frock and an art world engaged with the signs of resistance... so what now for alternative/DIY culture?

Ref: Williams, R. (1977) *Marxism and Literature*, Oxford: OUP

Dr Anne Robinson works with film as an artist educator, currently teaching at Middlesex University. Her art practice is concerned with the perception and politics of temporality. Curatorial projects include: Supernormal Festival and Over Time, She has ongoing engagement with social change and collective practice in art and completed a practice-led PhD in 2012, entitled *The Elusive Digital Frame and the Elasticity of Time in Painting*. www.annerobinsonartwork.org

Martina Pachmanová ‘Strange Bodies, Strange Nature: Corporeal and Environmental Artivism of Zdena Kolečková and Lenka Klodová’

Just a few months before the 1989 Velvet Revolution in former Czechoslovakia, a group of women who called themselves Prague Mothers strolled through the city with their children of various ages with banners asking the communist apparatchiks to share the information about the worsening environmental situation and the growing air pollution. Around the same time, another group of women manifested on the central square in Prague their frustration from the lack of sanitary napkins: the public exposure of basic women’s hygienic needs related to the menstruating body unmasked hypocrisy of the fading away regime more than many other political protests. This was the first time during the Communist era when solely women demonstrated against the regime picking up topics that were mostly irrelevant for their male contemporaries.

Recollecting these two, often marginalized events that, nevertheless, contributed to the demolition of the totalitarian system, I would like to discuss how women artists who entered the Czech art scene after the collapse of communism in East Europe confront the traditional gender-based hierarchy of dualisms (culture/nature, mind/body etc.) and the patriarchal order while investigating nature and conceptualizing biology. I will focus on the work by Zdena Kolečková and Lenka Klodová who freely follow the legacy of women’s engagement in environmental issues and (maternal) body politics in the era of late socialism. Although not explicitly activist, their projects that explore and employ natural or corporeal existence respectively have a subversive but also formative character. They treat nature, body and motherhood not in terms of naturalism or fixed essence but as a site of social and political inscription and – most importantly – production.

Martina Pachmanová teaches critical theory/visual culture at Academy of Arts, Architecture and Design, Prague

Sreyashi Tinni Bhattacharyya ‘From Gender to Gendered: Intersectional Perspectives on Indian Domestic Work’

Media and public responses to the 2013 Khobragade v Richard scandal highlight a disproportional deference and political privilege afforded to employers accused of exploitation by their domestic workers. When considering the feminized domain of domestic work, we must untangle how the bodies of women employers and employees have been differentially ordered and gendered. Indian migrant domestic workers remain the most vulnerable to exploitation and have the fewest opportunities to pursue justice. We must consider how employer-employee relations are negotiated within the calculatedly shifting, permeable boundaries of a gendered space – an intersectional class-, caste- and gender-defined space. This paper analyzes both top-down conceptualizations and bottom-up reconfigurations of Indian domestic workers to address how such a gendered space is imagined and challenged by employers and employees. Intra- and international social conventions and governmental policies create a gendered space that selectively scrutinizes the movement of domestic workers within the home; however, current civil society movements in India protest and re-imagine this construction of space by enacting employees’ freedom both inside and outside the employer’s home. Through a discussion of ethnographic studies, emigration policies, and local civil society movements, this paper aims to address the structural violence of these gendered spaces and suggest a framework that may increase the empowerment of Indian domestic workers in international contexts.

Sreyashi Tinni Bhattacharyya is an Indian researcher and curator. She holds BA from Oberlin College, with majors in Art History and Visual Arts and concentrations in Neuroscience and Biology. She has held positions at the LeRoy Neiman Center for Print Studies at Columbia University, the Archeological Survey of India, the National Museum of India, the Allen Memorial Art Museum, Peggy Guggenheim Collection, FORCE: Upsetting Rape Culture, and the Baltimore Museum of Art. She independently curated (Anti)Corporeality: Reclaiming and Re-presenting the Black Body (Allen Memorial Art Museum, Fall 2016). Tinni is currently a MA Candidate in Migration and Diaspora Studies at SOAS, University of London.