

**If you have perfect
communication...**

Like interpretation... Like tarot.

Like you try to read your vibes. You can read a thing a million times. The whole world is there. Someone had a copy where the spine was cracked. Yeah, sexual, violent... But then reading it and being like – oh RIGHT! You also carry it through your eyes. Maybe this stays longer in the mind. Dry wet.

You move, and you realise you are in relation to something. Not an invented agency, but a real agency.

When you pull out of text and into the story you feel your voice travel through your body. You can feel your voice and body. Coming into a situation ready to receive unexpected things, allowing those things to move through you without pushing them away, giving yourself over to someone else, trying to put your brain to use. Using your body as the main tool... You are navigating history, catastrophe, the 21st C. A horrendously beautiful and just horrendous century. Characters do things that are unexpected to you. It's something to do with agency, right? This premise of having your eyes open; there are moments that are like holding your breath and going under. Specific to you.



Reading • International



COVER IMAGE 'The Superstructure',
Reading Chronicle advert, David
Raymond Conroy, Ghislaine Leung,
Cally Spooner and Jesper List
Thomsen, 2018

PREVIOUS SPREAD Reading School
of Art, 1970–80s, archive photograph,
photographer unknown

Contents

- | | | | |
|----|---|-----|--|
| 9 | Introduction | 105 | A reproduction of three weeks
in May 1970
Organised by NOVEL |
| 11 | Eggy and Seedy
by Matt Copson and Alastair Mackinven | 141 | Nightwalks with Teenagers
by Mammalian Diving Reflex |
| 19 | Britlins
by Scott King and Matthew Worley | 149 | The Outside In
at The Museum of English Rural Life
by Steve Claydon |
| 25 | How a Black Void Replaces the White
Cube and a Painting Moves from the
Fine to the Performing Arts
by Abel Auer | 153 | ▸ Notes in Response to 'The Outside In'
by Pádraic E. Moore |
| 32 | ▸ 1877/2017
by Abel Auer | 159 | Finding Folk
by Jeff Morton |
| 35 | Ante Phylloxera
by Rochelle Goldberg, Veit Laurent Kurz,
Stefan Tcherepnin and Hanna Törnudd | 163 | (Un)commoning Voices
& (Non)Communal Bodies
Curated by Maayan Sheleff and Sarah Spiess |
| 41 | The Critic as Artist
Curated by Michael Bracewell
and Andrew Hunt | 193 | ▸ On Nina Wakeford
by Sarah Spies |
| 61 | reading in Reading
by David Raymond Conroy,
Ghislaine Leung, Cally Spooner
and Jesper List Thomsen | 195 | ▸ Notes on (Un)commoning
by Maayan Sheleff |
| 81 | Creating Ruin
Lada Nakonechna in residence
at the Abbey Ruins | 202 | Artist Biographies |
| | | 213 | Colophon |



Reading International, poster/invite for autumn 2018

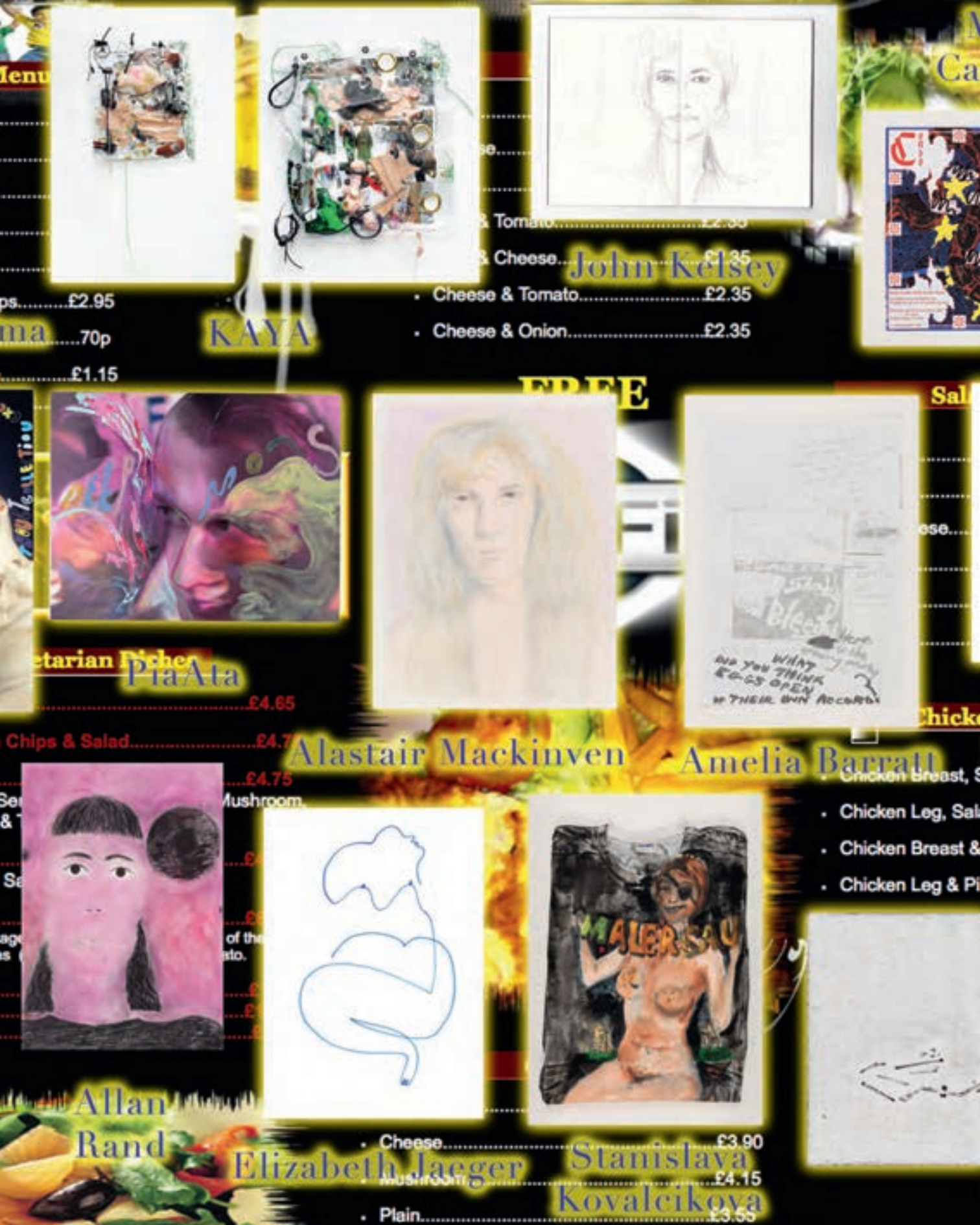
Introduction

Reading International is a contemporary art organisation located within the Reading School of Art at the University of Reading. It was founded and initiated in response to ongoing discussions with artists, academics, students and local arts organisations about how we might establish new models of working in education and to respond to the growing pressures experienced by all participants. At the same time it was an attempt to reflect on the existence of the art school within a regional environment and to explore its possibilities in connecting and engaging with the different rhythms of the local arts community, to interrelate and raise ambitions for its co-existence and future. We wanted to imagine the art school as a public arena, which opens its life beyond the academic community and actively engages with a wider public, involving artists, curators, students and community. What would a model for such a public space look like? What are the challenges? What is at stake in this collaborative effort?

Over the last three years we have invited artists to respond to the specific social and historical framework offered by the art school and the town. We have promoted and commissioned solo exhibitions, group and thematic shows, a programme of events including performances, film screenings, workshops and talks as well as offsite projects and temporary public artworks.

Our projects have been hosted and supported by a rich mixture of partners within the town, and we have produced several major projects each year, in which artists and curators were given a platform to make new work. We have established ongoing collaborations with international arts institutions and engaged with a wide range of local community groups, schools and young people.

We would like to thank all the artists and curators who have contributed to project as well as our partners and everyone who has supported us. We also thank our dedicated team, our students and volunteers who have made this project happen.



- DATE: 18.02.2017 – 23.05.2017
- LOCATION: Munchees Café, 2-3 Butter Market, RG1 2DP

Eggy and Seedy by Matt Copson and Alastair Mackinven

Reading International was pleased to announce *Eggy and Seedy* by Matt Copson and Alastair Mackinven, a multifaceted project comprising an exhibition by over thirty international artists in a local café, a show in a refurbished office block, a serialised radio play, a group performance in a shopping mall, two concerts including Ben Wallers (formerly of the band The Country Teasers) and the musician felicitia, as well as the publication of a 7" vinyl record featuring Mike Skinner (of The Streets).

Alongside works by Copson and Mackinven, the initial exhibition *All Day Breakfast* included drawings and painted works on paper by Tomma Abts, Amelia Barratt, Julie Beaufils, Nora Berman, Sarah Buckner, Merlin Carpenter, Enrico David,

Peter Davies, Peter Doig, Ida Ekblad, Jana Euler, Elizabeth Jaeger, Jamian Juliano-Villani, Behrang Karimi, Allison Katz, KAYA (Kerstin Brätsch and Debo Eilers), John Kelsey, Satoshi Kojima, Stanislava Kovalcikova, Lucy Mckenzie, Annie Pearlman, Allan Rand, Devlin Shea, Simon Thompson and Willem Oorebeek, Ben Wallers, and Issy Wood at Munchees, a café in Reading town centre.

Fig. 1

Fig. 1 'All Day Breakfast',
Alastair Mackinven and Matt Copson,
Munchees, Menu, 2017

Fig. 2 Alastair Mackinven, 'Untitled', 2017
Fig. 3 Matt Copson, 'Feeling Good, Feeling
Bad', 2017



2



3

Fig. 4-8 'All Day Breakfast',
Alastair Mackinven and Matt
Copson, Munchees, 2017



4



5



6



7

Munc
Engle
offeri
comfo



To acc
there is
Superb
Hot Ch
Cobra,
wines f



CHINA
FROM

service awaits you
es in Reading.





- DATE: 27.05.2017 – 15.07.2017
- LOCATION: Tenth Floor, Thames Tower, Station Road, RG1 1LX

Britlins

by Scott King and
Matthew Worley

CAN YOU REMEMBER:

1. When you could leave your back door unlocked?
2. When we all 'mucked in together'?
3. When summer seemed to last forever?

In *Britlins*, Scott King and Matthew Worley propose a template for a whole new society. Britlins is the vision of The Conglomerate, a select group of maverick MPs, self-made businessmen, and ageing celebrities, who want to turn back the clock on Broken Britain and restore it to the magical days of their youth.

Drawing on a collective nostalgia for the micro-societies that were 1970s holiday camps, The Conglomerate is determined that their past shall be your future.

'You could imagine Theresa May looking with profound sympathy at Britlins. A satirical design proposal to restructure the UK like a 1970s holiday camp, based on the collective nostalgia that fuelled the Brexit vote, perfectly summarises the tone of national debate in recent years'. (From review of the exhibition by Owen Hatherley in Dezeen, July 2017)



Fig. 1-6 CRASH! presents
'A Better Britain II: Britlins', Scott
King and Matthew Worley, 2017



3



5



4



6



- DATE: 07.10.2017 - 11.11.2017
- LOCATION: The Rising Sun Arts Centre, 30 Silver Street, RG1 2ST

How a Black Void Replaces the White Cube and a Painting Moves from the Fine to the Performing Arts by Abel Auer*

*Curated by Saim Demircan and Andrew Hunt

Reading International was pleased to present a new project by Stuttgart-based artist Abel Auer titled *How a Black Void Replaces the White Cube and a Painting Moves from the Fine to the Performing Arts*. The exhibition connects joint musical influences from Auer's hometown with the history of music in Reading exemplified by the town's annual music festival and continues the artist's fascination with painting, through his decision to create an installation in collaboration with The Rising Sun Arts Centre based on a cinematic representation of the medium with an ambient soundtrack.

In many respects, the title of Auer's installation refers to the very literal process of his attempt to extend the duration

of captivation and contemplation for audiences, a process which the artist has recently described as such:

'I've invented a new way to show painting that involves a cinematic representation called "CPS". The process involves a painting being illuminated in a dark room with a strong projector alongside drone music in a black cinematic void. People tend to spend much longer in front each painting than they would in a white cube.'

This simple construct to facilitate a slower consumption of an image effectively allows the artist to ruminate on how time operates in the contrasting mediums of film and painting.

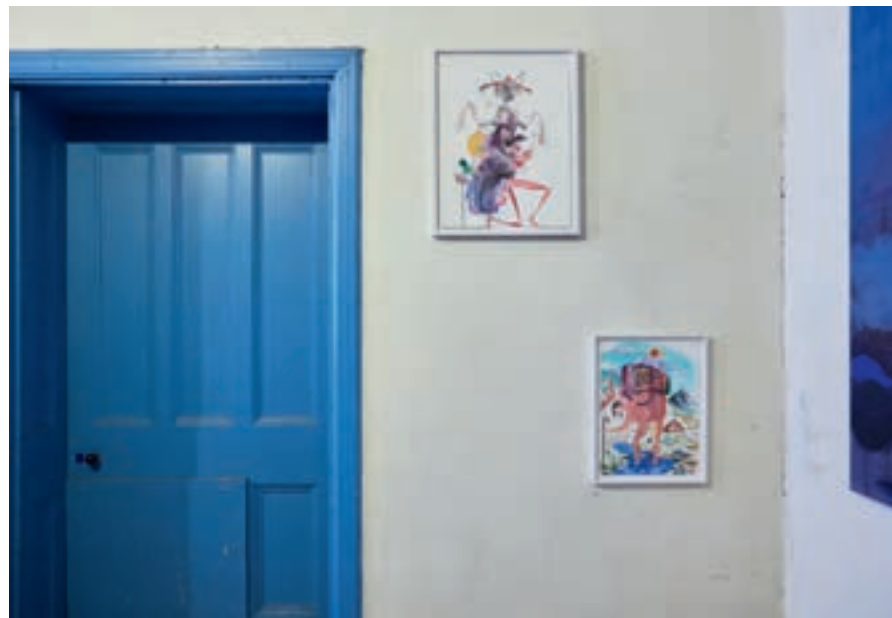
Fig. 1

For example, if temporality in painting operates as an extended 'dilated' psychological experience on the one hand (the 'slow' time spent reading depth, marks and their relation to one another) and simultaneously 'quickly' by witnessing the work in a single instant (to go further painting holds labour-time within its construction, as well as the time represented in long history of the Western Canon), then by contrast, film and performance always involve a more didactic or mechanical score that lasts a set duration.

Through this simple installation, Auer projects suggests that, if film and performance are in vogue in major museums worldwide (museum employees

often claim that Performance Art is 'transparent' on an interpretative level for audiences because it shows the process of its making) he would prefer to synthesize them with painting to produce a critically grotesque spectacle that speaks of the deathly embrace of the museum combined with the bright reverie and potential held with painting's 'psychedelic' temporality. Set within The Rising Sun Arts Centre in central Reading - a thriving community organisation situated thirty miles west of London - Auer's project also seemed to argue for the medium's radical relevance for small arts organisations and intimate communities outside of the capital, alongside a form of 'truth' that rebuts the bureaucracy of major institutions of contemporary art.

Fig. 1-2 Abel Auer 'How a Black Void Replaces the White Cube and a Painting Moves from the Fine to the Performing Arts', 2017



1



2

Fig. 3-4 Opening of Abel Auer
'How a Black Void Replaces the White
Cube and a Painting Moves from the
Fine to the Performing Arts', 2017



3



4

Fig. 5 Abel Auer 'How a Black Void Replaces the White Cube and a Painting Moves from the Fine to the Performing Arts', 2017



1877/2017

by Abel Auer

When I think about this show, I imagine how films were presented in the days before cinemas... An obscure curiosity and a strange sensation; somewhere between this show and the early days of film lies the 20th century like a corpse. I don't know what to do with the 20th century any more. Of course I am influenced by it – it's the age of my existence but it has not served my cause as an artist very well and it's certainly caused the [bad] state the present is currently in.

It's not a glorious tale.

I realised people still continue to think in its logic but something broke so dramatically that everyone just denied it. Modernity. It's a closed book now that we live in a science fiction novel, so it feels unreal...

Maybe in retrospect, other stories in the canon of modernity seem to be more relevant than we thought whilst we were writing them. The beautiful cinemas are gone and films are now often shown in museums (which isn't necessarily a bad thing but it makes the territory in which I exist uncertain). I am in limbo with my making sometimes. In search of a place, I ended up where they played this early films: the 19th century, fin de siècle... Back then they saw the rise of the industrial sun. We see its dusk...

Being here in a house built in 1877, the symbolism now makes so much sense in a mirrored upside-down-ish kind of way; decadence and anarchy seem to me more contemporary than 20th century ideas. From that perspective I can say: the avant-garde was an interesting trip but we ended up on a dead end road, and if I look back at it, the music of Harry Partch echoes better into the future than the one of John Cage.

I am not alone in this. There is a sensational German rapper called Rin, an androgyne manifestation channelling ideals of beauty we knew from late Romanticism and so on (his lips look like those painted by a Pre-Raphaelite). He is all about beauty and feelings. When I watch his music videos I feel like Basil Hallward seeing Dorian Gray for the first time...

When the ugly reigns, beauty becomes a subversive force...

For the original version of the play Ubu Roi, the stage painting made by Toulouse Lautrec and Pierre Bonnard (and others) is lost. With no images left in existence, we are left with a reproduction based solely on description. In my mind, if the devil offered me a deal that I could see the original but all Dadaists and Surrealist images would be erased from my brain, I would take it...

My ideas surrounding painting come from this performance and I am happy to return after the avant-garde enhanced the definition of fine arts – I enhance the definition of painting to another genre...

If you can stretch your ideas far back in the past they might also reach to the future. It's the same kind of flexibility maybe. Some old fashioned avant-gardists might accuse me of being regressive but I would respond that climate collapse and overpopulation, and other forms of destruction, are progressing so this positive use of that word belongs in a museum – Lawrence Weiner can write it on a wall there!

Or they call me a kitsch painter which, according to Baudrillard, is the repetition of fashion without the experience of fashion. But there's no experience without authenticity so maybe these pseudo third wave postmodern minimalists are arguing so much against authenticity (without authenticity there is no real experience) to hide the fact that they are actually the producers of kitsch...

They make the assumption that I am naive just because there are elements of folk or the 'naïve' in my work; its stone cold formalism to oppose this bigotry of the philistines within the discourse I counter their blasé irony with fierce enthusiasm. I am living in the spirit of my symbolist heroes... this summer I was isolated from the art world like James Ensor and in bohemian hardship like Alfred Jarry... and I loved it!



- DATE: 07.10.2017 – 11.11.2017
- LOCATION: Jelly, Unit 53, Broad Street Mall, RG1 7QE and South Street Arts Centre, 21 South St, RG1 4QU

Ante Phylloxera

by Rochelle Goldberg,
Veit Laurent Kurz,
Stefan Tcherepnin
and Hanna Törnudd

Ante Phylloxera was a project by New York and Berlin based artists Rochelle Goldberg, Veit Laurent Kurz, Stefan Tcherepnin and Hanna Törnudd.

Ante Phylloxera's title was taken from the name of a wine named after a 2010 vintage created from a 150-year old, un-grafted Cabernet Franc in Touraine that escaped phylloxera in the nineteenth century, and as a metaphor for unlikely ingredients, the project synthesises historical and contemporary cultural moments, this time in the local environment of the English town of Reading.

An initial installation acted as the setting for a performance by Kurz and Tcherepnin's band Steit at South Street Arts Centre, with invited participants as

part of a day of events to open Reading International's autumn season.

This was followed by an exhibition of work by Goldberg, Kurz, Tcherepnin and Törnudd in partnership with the local organisation Jelly, created in response to the multifarious international and local cultural environment of Reading. If the town is home to a recent rise in the digital economy within the unlikely context of rural life as well as Berkshire's traditional bucolic landscape, then the third element of the project links to historical trans-nationalism in other eccentric ways.

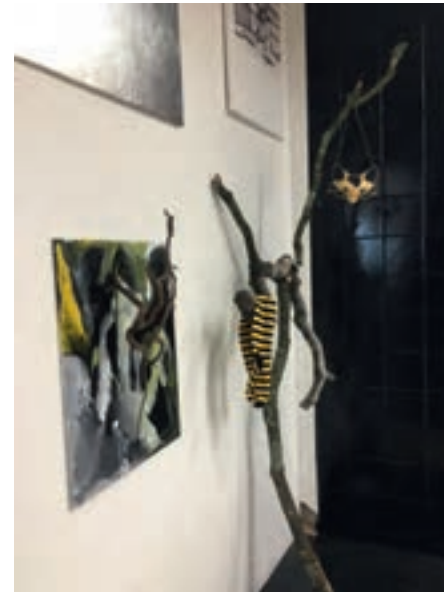
Fig. 1



2

Fig. 1 Steit - Veit Laurent Kurz and Stefan Tcherepnin - at South Street, 7 October 2017

Fig. 2-7 'Ante Phylloxera', Video by Rochelle Goldberg, Veit Laurent Kurz, Stefan Tcherepnin and Hanna Törnudd



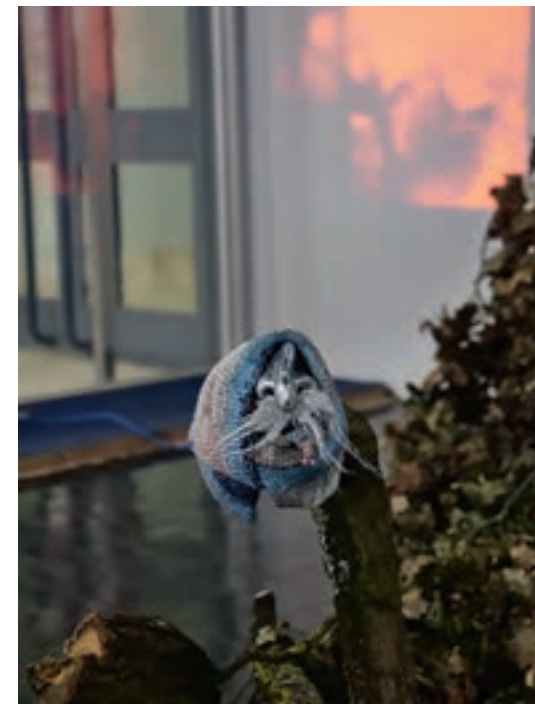
4



5



3



6



7

Fig. 8-10 Steit – Veit Laurent Kurz
and Stefan Tcherepnin – at South Street,
7 October 2017



8



9



10



- DATE: 07.10.2017 - 28.01.2018
- LOCATION: Reading Museum, Blagrove St, RG1 1Q

The Critic as Artist

Curated by Michael Bracewell and Andrew Hunt

The Critic as Artist was an exhibition at Reading Museum about and for the Irish writer and dramatist Oscar Wilde, who had been a visitor to Reading prior to his imprisonment at Reading Gaol, and whose ideas and legend remain startlingly contemporary.

Appropriately, the museum in Reading is housed in a building partially designed by Waterhouse which opened in 1883, the year Wilde set sail to 'declare his genius' to America. Rather than focus on Wilde's sensational and tragic downfall, as is too often the case, *The Critic as Artist* examines the author's theories of aesthetics and art criticism, which advocated freedom from moral restraint and the limitations of society,

as well as the creative ability of criticism to reach beyond the limitations of the work of art. These were and remain radical, integral to a developing idea of 'the modern' and above all joyously balanced between seriousness, ironic play, provocation, poetry and paradox.

Including work by Miles Aldridge, Stephen Buckley, Marc Camille Chaimowicz, Lucienne Cole, Dexter Dalwood, Kaye Donachie, Donna Huddleston, Travis Jeppesen, Gareth Jones, Scott King, Linder, Bertie Marshall, Malcolm McLaren, Katrina Palmer, Alessandro Raho, Simeon Solomon, Cally Spooner, and Katharina Wulff.

The Critic as Artist Manifesto (2017)

by Andrew Hunt

'The best account of a picture may be a sonnet or an elegy, or another picture'

– Charles Baudelaire

It has been evident for quite some time that contemporary art is being high-jacked by those wishing to promote it as urgently 'useful': by worthy careerists, bureaucrats, mediocre narcissists, dullards and the doctrinaire, those who move towards the reductio ad absurdum of practice. In contrast, we advocate a different approach that believes we should RELAX and shift towards that creative space of the useless, the unemployable, and precocious stylistic finesse, one that's both perverse and criminal in criticism and curating. Oscar Wilde's theories of aesthetics and art criticism remain key to this position, and above all, promote a radical and joyous balance between seriousness, ironic play, provocation, poetry and paradox. *The Critic As Artist* after Wilde's celebrated essay of 1891, subtitled *with some remarks upon the importance of doing nothing*, champions indolence as necessary to artistic cultivation, and pose, repose and contemplation as elevated modes of existence, in the lineage of what Kierkegaard previously defined as the 'glittering inactivity' of the Aesthetic state, a serious play in the spirit of Wilde's own the 'new Hellenism' of artistic ideas.

Therefore, the Critic as Artist (TCAA) advocates that:

...INDOLENCE becomes the highest form of criticism. We believe in aesthetes and troublemakers.

...aesthetics is a higher sphere than ethics; and that perversion and criminality are a perfected form of art.

...sin is an essential element of progress – it helps assert individuality and avoids the monotony of conformity. Rules of morality are non-creative and, thus, evil.

...all criticism must be creative and is obliged to contain a fiery-coloured existence, through grand gesture, fatuousness, fine-mindedness and easeful leisure against a dull, participatory realism.

...the critic should not seek to explain a work of art but should seek to deepen its mystery.

...the critic creates a work that performs the highest criticism by filling with wonder a form or concept, which the artist may have left void, or not understood, or understood incompletely.

...the primary aim of the critic and curator is to see the artwork in itself as it really is not.

...art and beauty are their own justification, and act in the same manner or rhetorical register as an indignant cultural dissident who has got hold of the pulpit.

...modern journalism justifies its existence to the great Darwinian principle of the survival of the vulgarist.

...we must enact a satirical roar against the literary taste and judgment of the day – TCAA creates difficulties everywhere as a corrective to self-satisfaction.

...learned conversation, a career in curating, or a tendency towards useful art is the affectation of the ignorant or the profession of the mentally unemployed.

...we see the end of 'useful' art, 'useful' ideas, 'socially engaged' art and 'sustainable models' for art institutions. These paradigms are like sweepings from a Middlesbrough or Eindhoven Omnibus: as long as a thing is useful, it is not art. The destruction of false education constitutes art's primordial re-beginning.

...most contemporary art today struggles even to be infantile and at best exists as gothic advertising.

...any artist, critic or curator to whom the present is the only thing that is present, knows nothing of the age in which she lives.

...if it is true that revolutionary art abandons all goals and enters a potentially infinite process that the artist does not and cannot bring to an end, then similarly, TCAA slips into an endless loop of reverie and joy in a newly decelerated flow of DILATED TIME.

...TCAA, as a creative force in her own right, discovers herself as an active yet disinterested negative 'nothing' in relation to the world. As such, TCAA's uniqueness in the world – as a reversal of neo-liberal cultural conventions and restraints, as well as class-subjugation after the disappearance of class-consciousness – becomes a point of emptiness inside the fullness of the world; a radioactive emptiness that devours the world, destroys, consumes and annihilates all useful things, turning them into productively unemployable elements.

...the present status quo is already dead, already abolished.

...if the Dadaists were for 'nothing, nothing, nothing' and succeeded in 'nothing, nothing, nothing', then TCAA – as a medieval pre-Raphaelite death-cult, or proto-modern, post-postmodernist genre that pole-vaults over mid-twentieth century critical theory to equate nineteenth century literature with twenty-first century criticism-as-art – aims at nothing less than a revolution of contemporary art through slowed BPM or a temporality of sustained contemplation in the beautiful after Argos, Jean-Jacques Rousseau, Théophile Gautier, Friedrich Nietzsche, Charles Baudelaire, Walter Pater, Oscar Wilde, Gertrude Stein, Kazimir Malevich, Virginia Woolf, Francis Picabia, Edith Sitwell, and T.S. Eliot.

...the telling of beautiful untruths, pre-post-truths or pre-post-erous lies is the proper aim of art and the final revelation.

...all true art is built from rhythm and style and music. And so not built at all. And therefore built forever.

...with TCAA, through superficial profundity – or pure surface, which is as tall and as deep as Mount Olympus – everything is possible.



Fig. 1 Kay Donachie, 'The Glaze of Desire', Oil on canvas, 2017

Fig. 2 Donna Huddleston, 'Oscar and Nico', Pencil on paper, 2017
 Fig. 3 'The Critic as Artist', Invitation/Poster, 2017

You are invited to the opening of

'The Critic as Artist'

curated by
 Michael Bracewell
 and Andrew Hurrell

including work by
 Miles Aldridge
 Stephen Buckley
 Marc Camille Chaimowicz
 Lucienne Cole
 Dexter Dalwood
 Kaye Donachie
 Donna Huddleston
 Travis Jeppesen
 Gareth Jones
 Scott King
 Ender
 Bernie Marshall
 Malcolm McLaren
 Katrina Pasma
 Alessandro Raho
 Simeon Solomon
 Call Spooner

between 2.00 pm
 and 4.00 pm
 on Saturday
 7 October 2017

at Reading Museum,
 Blagrave Street, Reading
 RG1 1QH, United Kingdom

'The Critic as Artist'
 runs through to Saturday
 27 January 2018

Reading International
www.readinginternational.org

Miles Aldridge, *Like a Printing #1*, chromogenic print, 15 x 20 inches (38.1 x 50.8 cm), 2005. Edition of 10 + 2 AP's HC (Hans Commire)

RI READING INTERNATIONAL University of Reading ARTS COUNCIL ENGLAND Reading International

3

Fig. 4 Linder, 'Johnny Ray', Collage, 2017

Fig. 5 Marc Camille Chaimowicz, 'A Room For Wilde', 2017



4



5

Fig. 6 Katharina Wulff, Untitled, 2012

Fig. 7 Cally Spooner, 'Early Research: method #4', Three-dimensional print, 2017



6

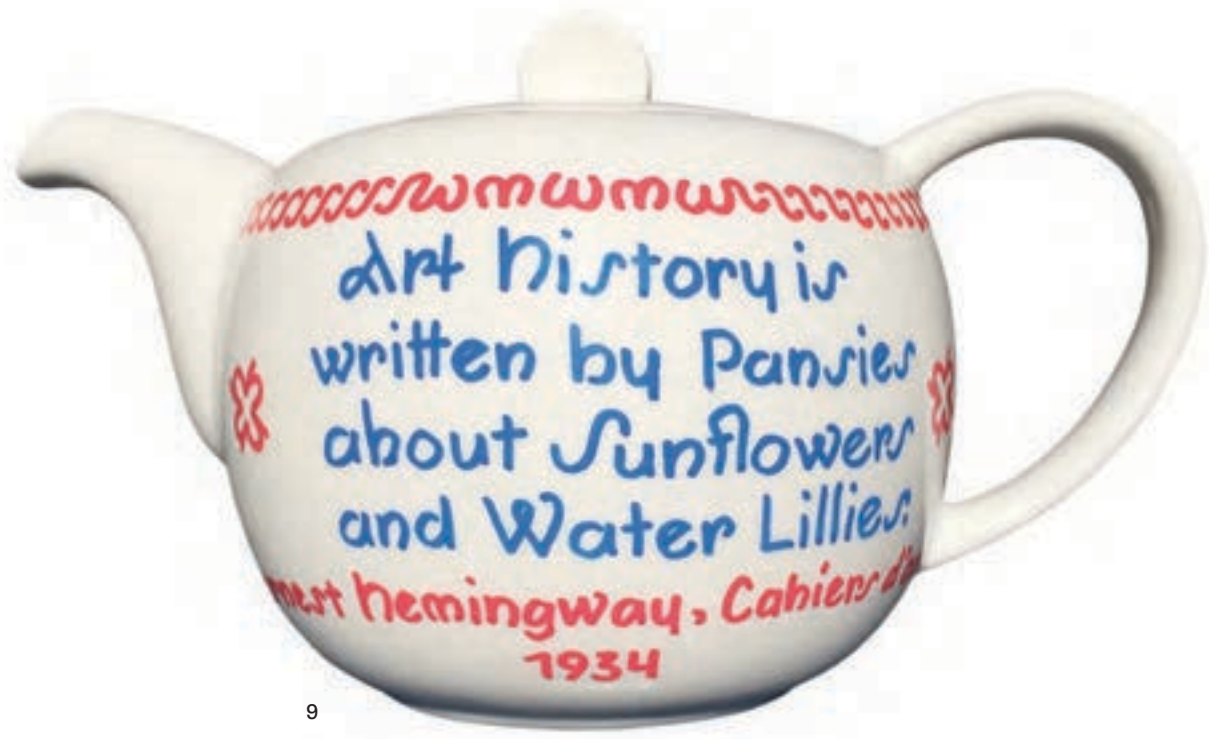


7

Fig. 8-9 Scott King, 'The New Helen', Merchandise, 2017



8



9

Fig. 10-11 Marc Camille Chaimowicz,
'First Quartet, No. 1-4', Watercolour
and collage on paper, 2010



10



11

Fig. 12 Katrina Palmer, 'CAUTION',
Photograph and lightbox, 2015

Fig. 13 Alessandro Raho, 'Jessica',
Oil on canvas, 2010



12



13

Fig. 14-15 Travis Jeppesen, Reading
Museum, 7 October, 2017

Fig. 16 Scott King, 'The New Helen',
Powder coated steel, ceramic,
silk and cotton, 2017



14



15



16

List of Artworks in the Exhibition

SHOP:

1. Gareth Jones, 'Untitled Structure' poster, 2012
2. Scott King, 'The New Helen', Powder coated steel, ceramic, silk and cotton, 2017

FIRST STAIRCASE:

1. Alessandro Raho, 'Catherine', Oil on canvas, 2008
2. Travis Jeppesen, 'Reading and Writing No. 1', Wall drawing, 2017

SECOND STAIRCASE:

1. Dexter Dalwood, 'Isle of the Dead', Oil on Canvas, 2017

MADJESKI GALLERY:

1. Marc Camille Chaimowicz, 'A Room For Wilde', 2017
2. Anti-clockwise around the gallery:
3. Miles Aldridge, 'In the Garden', Chromogenic print, 2017
4. Lucienne Cole, 'Ocsillate Wildly 3', Screenprint on paper, 2017
5. Stephen Buckley, 'Two Acrobats', Oil on mixed media, 2012
6. Marc Camille Chaimowicz, 'First Quartet', No. 1-4, Watercolour and collage on paper, 2010
7. Simeon Solomon, 'The Virgin Knight', Coloured chalk and pencil on paper, 1887
8. Simeon Solomon, 'Night', Pencil on paper, 1873
9. Donna Huddleston, 'Dirk and the Serbian', Caran d'ache on paper with hand-textured glass, 2017
10. Stephen Buckley, 'Ely', Oil on mixed media, 2008
11. Simeon Solomon, 'Orpheus', Pencil and black chalk on grey paper, 1896
12. Stephen Buckley, 'Portrait of Stephanie James', Oil on PVA on paper, 1974

FIRST CABINET:

1. Marc Camille Chaimowicz, Oscar Wilde poem bought form a SNCF story post on Gare du Nord station
2. Miles Aldridge, Handmade Leather-bound Daybook with Silver Gelatin Test Prints, 2013
3. Bertie Marshall, 'Wilde Re-Write', Original manuscript, 2017
4. Bertie Marshall, 'Wilde Re-Write', Books, 2017

SECOND CABINET:

1. Aesthetic Ceramics, circa 1873. From the collection of Gilbert & George.
2. Malcolm McLaren, 'The Wilde West: A Hollywood Tale', Dazed and Confused 2005.

ATRIUM GALLERY:

1. Miles Aldridge, 'Lucretia', Chromogenic print, 2017
2. Dexter Dalwood, 'Oscar Wilde', Collage, 2003
3. Dexter Dalwood, 'Oscar Wilde (Cadogan Hotel)', Collage, 2003
4. Alessandro Raho, 'Jessica', Oil on canvas, 2010
5. Bertie Marshall, 'Piles of Oscar' (detail) and 'Marks the Spot', Ink on paper, 2017

HUNTLEY AND PALMERS GALLERY:

1. Linder, 'Johnny Ray', Collage, 2017

WINDOW GALLERY:

1. Cally Spooner, 'Early Research: method #4', Three-dimensional print, 2017
2. Cally Spooner, 'Early Research: method #7', Three-dimensional print, 2017

SILCHESTER ANNEX:

1. Lucienne Cole, 'Ocsillate Wildly' 1 and 2, Screenprint on paper, 2017

VICTORIAN PANTING GALLERY:

1. Katrina Palmer, 'STOP', Photograph and lightbox, 2015
2. Katrina Palmer, 'CAUTION', Photograph and lightbox, 2015
3. Linder, Morrissey, 'Hollywood', Photograph, 20.3 x 25.4cm, 1991
4. Kaye Donachie, 'Glaze of Desire', Oil on canvas, 2017
5. The Picture of Dorian Gray. Words by Oscar Wilde. Art by Gareth Jones. Published by Four Corners Books, London
6. Katarina Wulff, untitled, 2012



- DATE: 07.10.2017 - 28.04.2018
- LOCATION: Reading Central Library, RG1 3BQ

reading in Reading

by David Raymond Conroy,
Ghislaine Leung,
Cally Spooner and
Jesper List Thomsen

reading in Reading, was a series of events and exhibitions by David Raymond Conroy, Ghislaine Leung, Cally Spooner and Jesper List Thomsen, who had been invited to respond to Reading through the use of various narrative structures, closely related to aspects of the town's contemporary culture. Collectively, the artists have written a *SUPERSTRUCTURE*, which will host the group's activities and operate as a tool to devise a number of expanded readings between October 2017 and April 2018.

'Language when spoken is the movement of air pushed up by the lungs, provoking vibrations of the cords, which are tuned by throat, nose and mouth. We most often take for granted that things travel in a certain way, perform in a certain

manner. We are perhaps even inclined to a particular kind of shyness or submission when it comes to the movement of ideas and events that seems to take their cue from powers beyond us; like a body, or an automated reasoning task, or a corporation. The body, the body, the tongue is an attempt at making an image where the direction of movement isn't predetermined, where a beginning and an end are interchangeable.' (Jesper List Thomsen)

▸ In partnership with Hogarth Productions

Fig. 1

SUPERSTRUCTURE
Launch Event

Fig. 1-3 & NEXT SPREAD
'The Superstructure', David
Raymond Conroy, Ghislaine
Leung, Cally Spooner and
Jesper List Thomsen, 2017



2



3



Jingle For a Library
by Cally Spooner

For her *reading in Reading* project, Cally Spooner was commissioned a jingle. The jingle was broadcast by local radio stations and played once a day at the library, as an intangible public artwork and a practical advertisement for library services.

Jingle for a Library was composed and performed by Millie Gaynor, Katie Gould, Erin Taylor, Esme Kennedy, Alex Harvey and Harrison Newman from youth drama group, Berzerk, then post-produced by Peter Joslyn. It was recorded and aired by BBC Radio Berkshire.

Fig. 1-2 'The Superstructure',
David Raymond Conroy,
Ghislaine Leung, Cally Spooner
and Jesper List Thomsen, 2017



1



2

**The body, the body,
the tongue**
by Jesper List Thomsen

As part of *reading in Reading* a collaborative project with David Raymond Conroy, Ghislaine Leung, Cally Spooner, Jesper List Thomsen presented a new painting, and public artwork, installed as a tabletop in Reading Central Library, replacing an existing top for a 12 week duration. Titled *The body, the body, the tongue*, the painting features a nine meter long line, a motive drawn indiscriminately. Its length is that of the average human digestive tract, starting from the mouth and ending at the anus. This first significant feature to form on the human embryo manifests in reverse to the function it later comes to serve. The painting played host to a series of readings by the artists partaking in *reading in Reading* as well as function as a table in the day-to-day life of the library.

Fig. 1-2 'The body, the body, the tongue', exhibition launch with readings by David Raymond Conroy, Ghislaine Leung, Cally Spooner and Jesper List Thomsen, 2018



1



1

Create Tomorrow
by David Raymond Conroy

For the final part of *reading in Reading* David Conroy visits once again the group's *SUPERSTRUCTURE*, with it's ideas around perfect communication and how one body intermingles with another in the reading of a text. For his contribution Conroy has re-edited a number of motivational speeches he sourced online and, together with a group of friends, re-recorded them to create a stereo soundscape that asks the listener to question the source material's advice to 'be yourself'. The work perhaps proposed that authenticity and expression might be found precisely through being someone else. One of Conroy's concerns in this project was the diminishing number of library users and the precarious state of local libraries, so to try and work against this trend his recording had been turned into a unique vinyl record, an artwork, which is available for loan to users of Reading Central Library.



1

Fig. 1 'The Superstructure',
David Raymond Conroy,
Ghislaine Leung, Cally Spooner
and Jesper List Thomsen, 2017

Fig. 2 'Create Tomorrow',
David Raymond Conroy, 2018



2

Local Studies by Ghislaine Leung

Installed on the first and second floor of Central Library, duplicate materials from Reading's Toy Library, Audio and Reference Collections, are presented on library furniture. In order to borrow materials from the Toy Library for the exhibition's duration, new toys have been bought to replace and add to the loaned ones, which will then enter into the Libraries' collections after exhibition. These materials collectively form a new work by Leung, *Public Sculpture*, which will be available for exhibition loan from the Toy Library, as well as each individual toy being available for standard library loan.

Installed on the first floor corridor hangs *Unions* (2018), nine slim aluminum signs, black printed ink held within a gloss coated surface finish, offset from the wall by fixing structures. The line of slightly over-small signs is hung low, spaced equally and unequally, at an approximate picture height for a young girl. Installed in Study Booth 6, stereo audio material charting the events of 1980 to 1989, written by Joanna Bourke and narrated by Tim Pigott-Smith, published by BBC Audio, a division Of Random House, in 2005. Part of a full collection, *A History of the Twentieth Century in Sound*, in ten volumes.

LOCATIONS

► Level 1: Corridor: Ghislaine Leung, 'Unions', 2018
Clear Coated Aluminum Prints, Fixing System.

► Level 1: Study Booth 6: 'BBC Eyewitness 1980-1989', 2005
CD 1244425 from Reading Library Audio Collections.

► Level 2: Microfilm & Literature: Ghislaine Leung,
'Public Sculpture', 2018
Toy Catalogue Items, laminated and paper labels, rubber bands. Inclusive of: Casdon Children's Dyson Ball Vacuum Cleaner, Casdon Numatic Little Henry Toy Vacuum Cleaner, Casdon Hotpoint Childrens Washing Machine, Miele Childrens Washing Machine, Sylvanian Families Cosy Cottage Starter Home Set, Playmobil 6020 Summer Fun Country House, Fisher Price 1999 Little People Dolls House Cottage Toy.

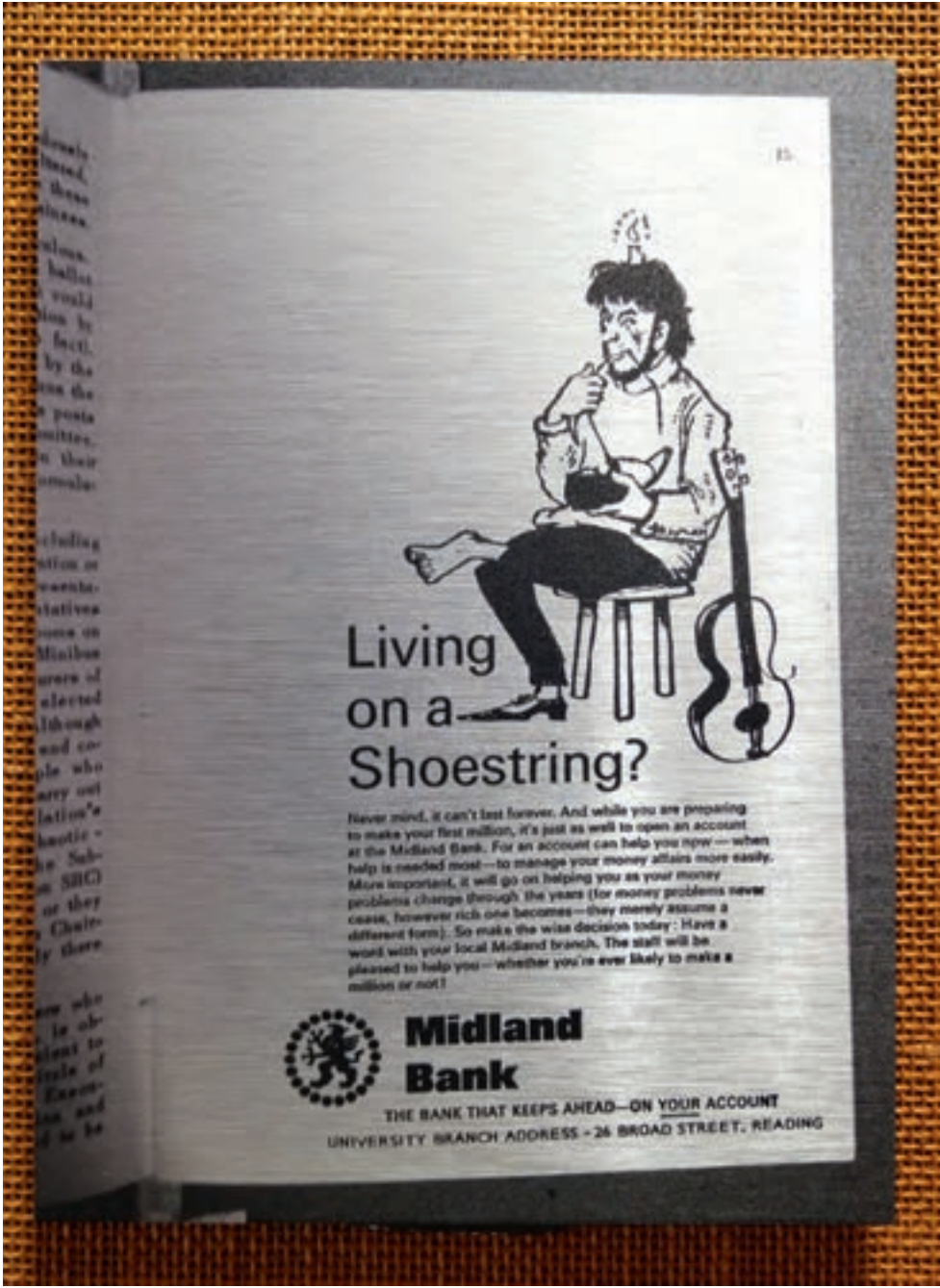
Fig. 1-2 'Public Sculpture',
Ghislaine Leung, 2018



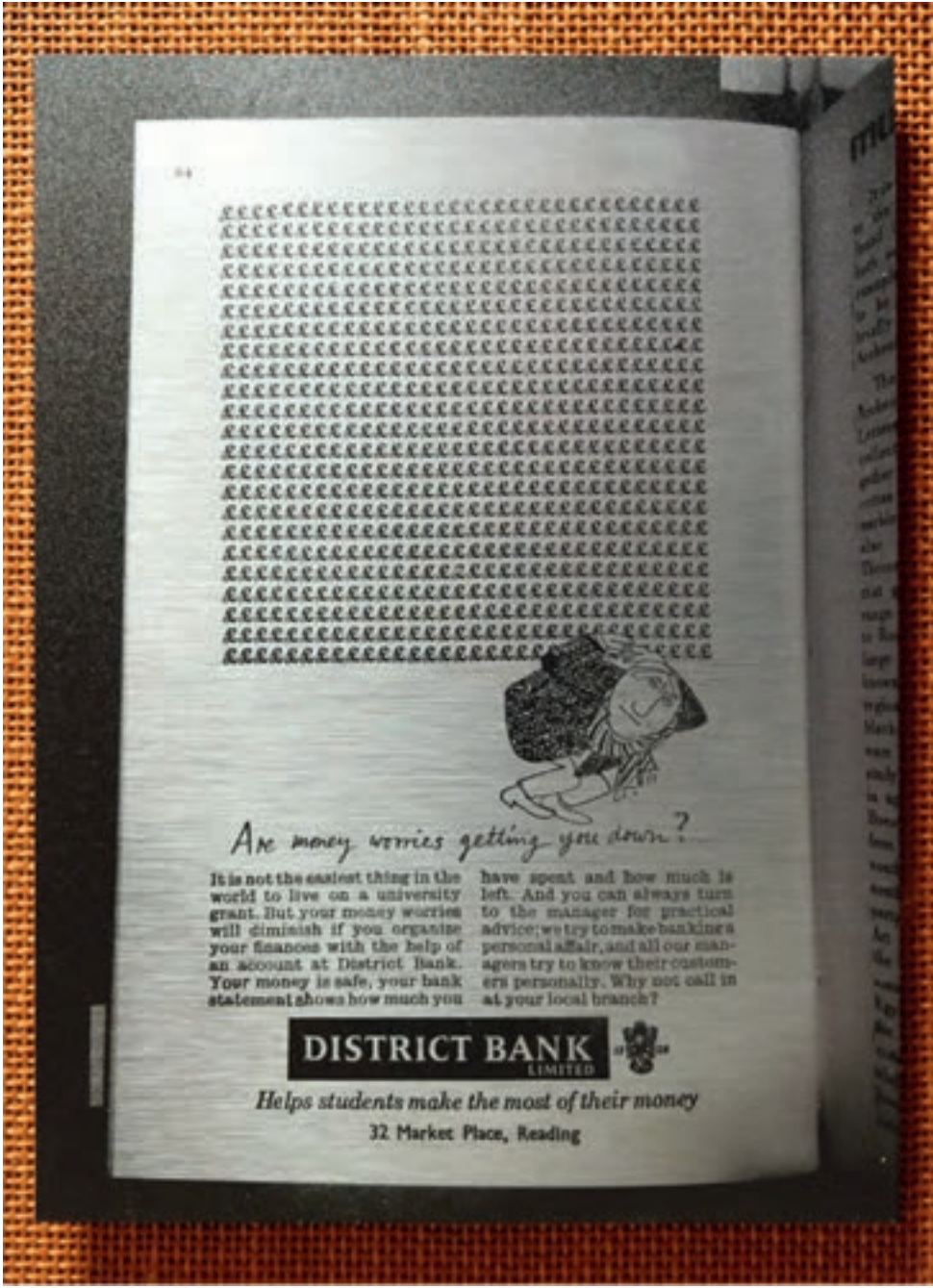
1



Fig. 3-4 'Unions', Ghislaine Leung, 2018. Images Courtesy of the Artist and ESSEX STREET, New York, 2018



3



4

Popstar

Rita Ora and C

By Gemma Davidson

THE SWANKIEST festival of the calendar will return to Henley this summer, and the line-up is set to be one of the most eclectic yet.

The black-tie Henley Festival, which takes place on the banks of the River Thames, will take place from July 11 to 13 and will feature the festival's best loved staples as well as a few surprises.

Opening the festival on Wednesday, July 11 will be 'Anywhere' singer Rita Ora who will be headlining the festival's iconic Floating Stage. A new feature for this year's event will be a BBC Introducing set, with performances throughout the five-night festival from some of the region's best up-and-coming talent.

Music and fashion icon Grace Jones will headline the festival on Thursday, while Chic featuring Nile Rodgers will keep the party going on Friday night.



I do it, match

17%

Tackle your job like having a 12t With thousands

Taxis Local & Long

46 Thursday, January 25, 2018

If you have perfect communication...

Like interpretation... Like tarot. Like you try to read your vibes. You can read a thing a million times. The whole world is there. Someone had a copy where the spine was cracked. Yeah, sexual, violent... But then reading it and being like – oh RIGHT! You also carry it through your eyes. Maybe this stays longer in the mind. Dry wet.

You move, and you realise you are in relation to something. Not an invented agency, but a real agency.

When you pull out of text and into the story you feel your voice travel through your body. You can feel your voice and body. Coming into a situation ready to receive unexpected things, allowing those things to move through you without pushing them away, giving yourself over to someone else, trying to put your brain to use. Using your body as the main tool... You are navigating history, catastrophe, the 21st C. A horrendously beautiful and just horrendous century. Characters do things that are unexpected to you. It's something to do with agency, right? This premise of having your eyes open; there are moments that are like holding your breath and going under. Specific to you.



ACES HIGH: Reading's Odeon cinema was showing 'The M



TIMES UP: Courage's retired fire home drawn delivers an



BEHIND THE MASK: Woody had a ball in 1947.

Fig. 5 'The Superstructure', Reading Chronicle advert, David Raymond Conroy, Ghislaine Leung, Cally Spooner and Jesper List Thomsen, 2018

Fig. 6 'The Superstructure', Frieze advert David Raymond Conroy, Ghislaine Leung, Cally Spooner and Jesper List Thomsen, 2018

reading in Reading 7/10/17 - 30/4/18

DAVID RAYMOND CONROY GHISLAINE LEUNG CALLY SPOONER JESPER LIST THOMSEN

readinginternational.org

text and
tear your
your body.
Your voice
voice and
a situation
a situation
unexpected
those things
you without
you giving
my, some
brain the

If you have perfect communication... Like interpretation... Like tarot. Like you try to read your vibes. You can read a thing a million times. The whole world is there. Someone had a copy where the spine was cracked. Yeah, sexual, violent... But then reading it and being like – oh RIGHT! You also carry it through your eyes. Maybe this stays longer in the mind. Dry wet.

You move, and you realise you are in relation to something. Not an invented agency, but a real agency.

When you pull out of text and into the story you feel your voice travel through your body. You can feel your voice and body. Coming into a situation ready to receive unexpected things, allowing those things to move through you without pushing them away, giving yourself over to someone else, trying to put your brain to use. Using your body as the main tool... You are navigating history, catastrophe, the 21st C. A horrendously beautiful and just horrendous century. Characters do things that are unexpected to you. It's something to do with agency, right? This premise of having your eyes open; there are moments that are like holding your breath and going under. Specific to you.

IMAGE CREDIT : Caroline Lakeman, Central Library Manager

When you pull into the story you feel your voice travel through your body. You can feel your voice and body. Coming into a situation ready to receive unexpected things, allowing those things to move through you without pushing them away, giving yourself over to someone else, trying to put your brain to use. Using your body as the main tool... You are navigating history, catastrophe, the 21st C. A horrendously beautiful and just horrendous century. Characters do things that are unexpected to you. It's something to do with agency, right? This premise of having your eyes open; there are moments that are like holding your breath and going under. Specific to you.



- DATE: 16.06.2018 – 31.07.2018
- LOCATION: Abbey Gateway, Abbey Street, RG1 3BD

Creating Ruin

Lada Nakonechna in residence at the Abbey Ruins

Lada Nakonechna was in residence in June and July 2018 to respond to one of Reading's most renowned historical sites, the Reading Abbey Ruins. Reading Abbey was one of Europe's largest royal monasteries. As 'global' centres or hubs of their time, the medieval abbeys acted like contemporary international corporations and were closely connected through a European network. The Abbey was first destroyed after the monastery was purged following Henry VIII's dissolution, when the buildings of the Abbey were extensively robbed and most parts removed were sold or used elsewhere. In the 17th century civil war raged in Reading town, during which the Abbey was destroyed. The remaining

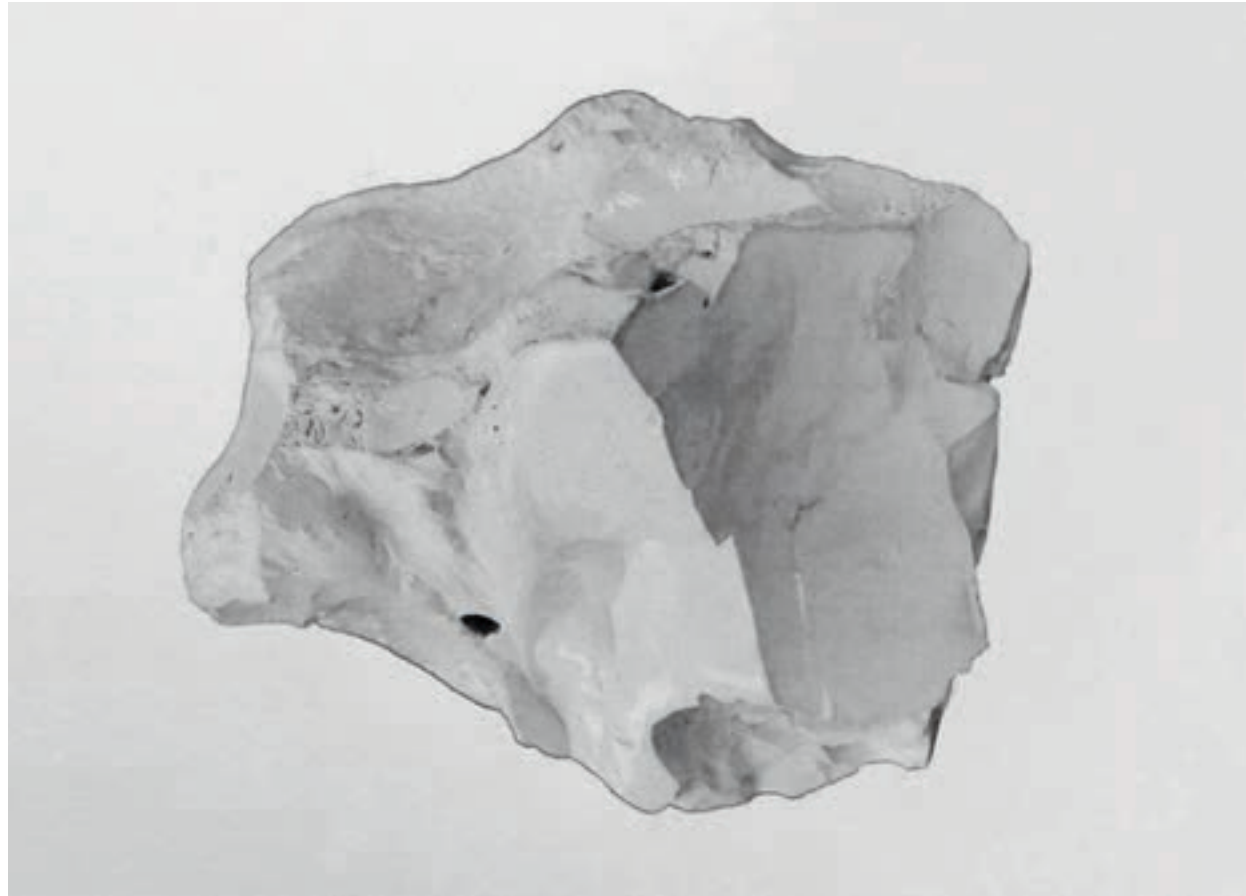
ruins could be seen as monuments to both internationalism and secularisation.

Lada Nakonechna's work explores the social and historical space of post-Soviet countries as a mirror of European processes, dealing with questions of personal responsibility and civic patriotism, examining the interaction of the individual and the common, and exploring the role of the artist and art institution in response to the situation in contemporary Ukraine, which is involved in a state of war since the 2014 uprising.

Fig. 1

Fig. 1 Lada Nakonechna, Drawing workshop in the Abbey Ruins, 2018

Fig. 2-3 Lada Nakonechna, Cast of a stone found on the Abbey Ruins site, 2018

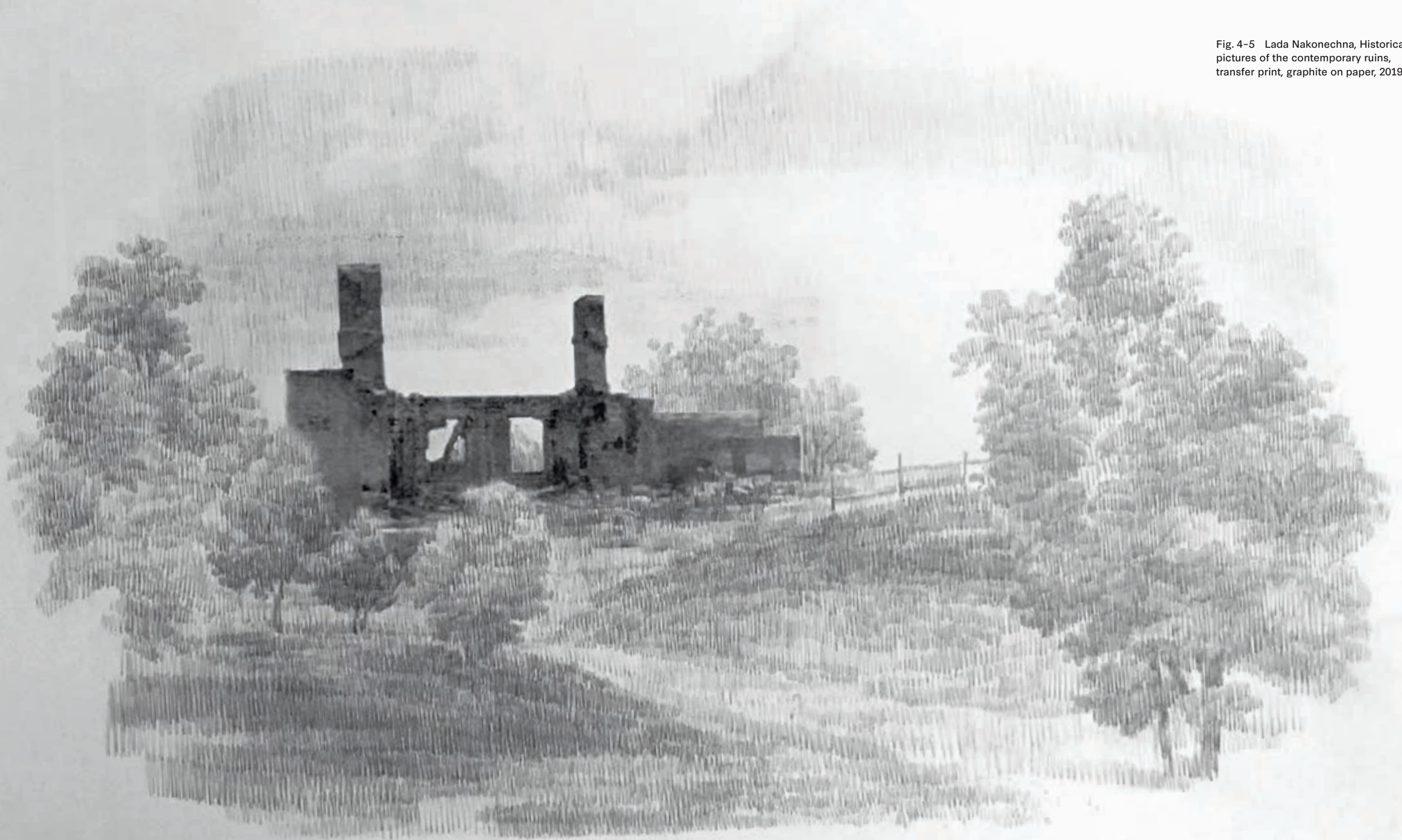


2



3

Fig. 4-5 Lada Nakonechna, Historical pictures of the contemporary ruins, transfer print, graphite on paper, 2019





Creatingruin.net
Publication Launch
by Method Fund

Method Fund have launched a new online publication, 'Creatingruin.net' as a collection of works by artists and researchers who draw their focus on issues of the past, revealing them as cultural memory ruins.

This first edition of the publication aims to kick start a discussion on the ways cultural archives are collected and interpreted. It also reflects on the relationship between creative action and violence, the reconstruction of the past and present and their simultaneous re-construction.

Kyiv-based independent cultural organisation Method Fund functions as an experimental, self-educational project focused on the search for a new site-specific contemporary art institution. It aims to test new forms of self-organisation, self-determination and collaboration, and a responsive mode of art education to support young artists in their specific local context and in response to current political urgencies. Following Lada Nakonechna's residency at Reading's Abbey Ruins, Method Fund responded to this historical site, which was destroyed, purged and looted marking Reading's warring history.

With contributions by:

Kateryna Badianova
Yevgenia Belorusets
Nikita Kadan
Ivan Melnichuk
Lada Nakonechna
Stanislav Menzelevskyi/
Anna Onufrienko/Elias Parvulesco
Studio 12345678910
PereDvizh/De Ne De
Revkovskyi/Rachinskyi
Anna Scherbyna

Publication Design:

Lozana Rossenova

МЕТОД ФОНД



Fig. 6 Method Fund, Creating Ruin, Publication launch, School of Architecture, University of Reading, 2018



CREATING RUIN: VIDEO PROGRAMME

From July to September we were screening an online programme of video works, as part of Lada Nakonechna's residency at the Abbey Ruins, which demonstrate different states of 'ruin', showing fragments of lives in contemporary Ukraine, where everyday relations, war, and mass manipulation have become inseparable and the rhetoric of capitalism is fused with that of national heritage.

The programme includes videos by Yaroslav Futymyskiy, Zhanna Khadyrova, Yuri Leiderman, Ivan Melnichuk (Gruppa Predmetov), Lada Nakonechna, R.E.P. group, Andrii Rachynskyi and Daniil Revkovskyi, Mykola Ridnyi, Stas Voliazlovskyi and Max Afansyev.



Video 1



Video 2



Video 2



Video 4



Video 3



Video 5. NEXT SPREAD: Video 6



– Kharkov and Donbass!

Kharkov and Donbass!

List of Videos

1 'Favorite Places'

Ivan Melnychuk (Gruppa Predmetov)

17.34 mins

Edit: K.Lobanov

Camera: I.Melnichuk

2009

SUSANNE CLAUSEN: The video was made in 2009, by the artist and architect Ivan Melnychuk in Kiev. You have described it as a documentation of some grass roots improvements in public spaces in the city. What was the situation in Ukraine in 2009?

LADA NAKNECHNA: 2009 was the last year of Victor Yushchenko's presidency after the first wave of protests in 2004, just before Victor Yanukovich came to power. There was the financial crisis, and there was a bad contract between Russia and Ukraine over the supply of gas. It was a time of diplomatic war. In some ways, it was quite a depressing time. Kiev was in a permanent 'wild state'.

In this film, Ivan Melnychuk is observing and documenting the changes that occurred in the city. All these spaces are in a state of ruin now. Most of the buildings that we see in the video were built from the late 60s onwards, when Khrushchev started building apartment blocks for the workers who were arriving from the villages. They came to build the apartments, and then they stayed and moved into those flats.

SC: The video introduces us to a sense of publicness, as it follows the filmmaker through the city. In Soviet ruled countries there was no private ownership of housing, there were no landowners, no developers, no 'placemakers'.¹ Did this mean public space was created differently, and are attitudes to

it were different in those countries? How would you describe your experience of public space in Kiev at the moment?

LN: Public space had been abandoned for a long time. Originally in Soviet times, and since, the city had planned to provide cheap accommodation. When housing and urban space was privatised again in the 90s, decisions on planning were made at random and people started to take small steps to make improvements. People also began to occupy space to do what they wanted, to plan and to build as they saw fit. Developers came in very quickly, built apartment blocks, and then abandoned them. Many decisions seem to have been taken at random. On a small scale people started to try to create something for themselves, taking some small scale initiatives. Perhaps, they needed a passage way, and so someone simply cut a whole into the fence, as you can see in the video. Or they quickly made up playgrounds for children out of some concrete ping-pong tables, as there weren't many playgrounds in the city.

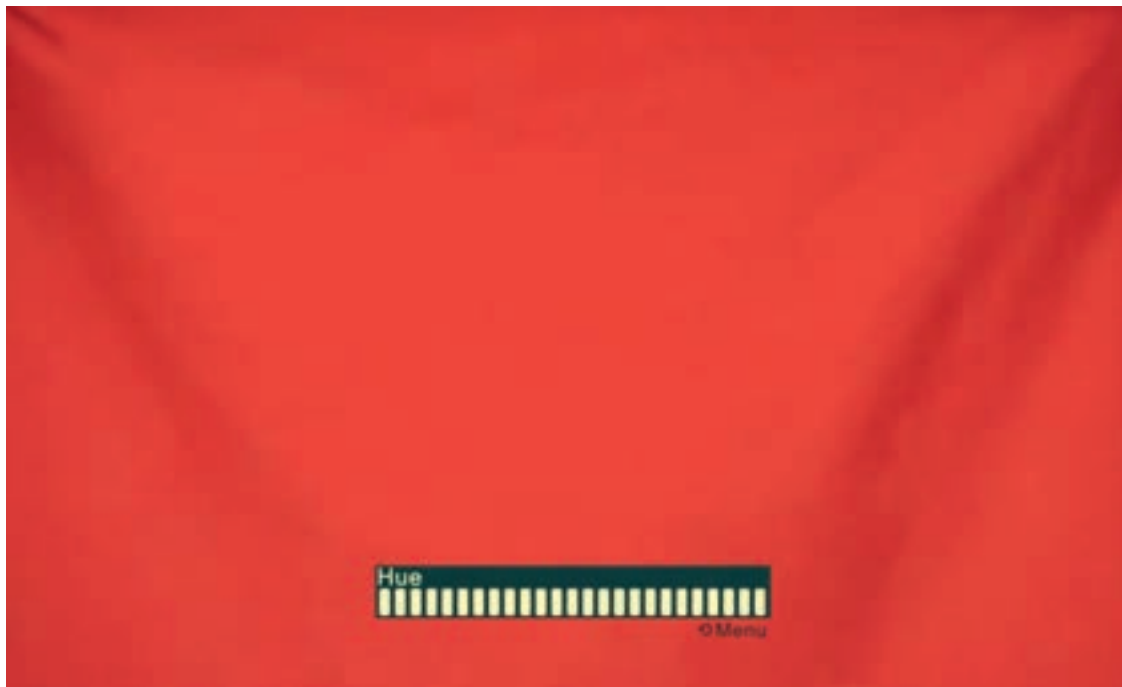
People started to find out how they could live in these new circumstances. The pop-up market is near a station in a park, and so people just built tables quickly from what they found. And then people from the villages came to sell what they had and went back home in the evening.

SC: There is also an interesting part in the video where Ivan is looking at the maternity hospital in the city. He tries to identify the materials used on the façade of the building and realises that they are all different.

LN: The filmmaker, who is also an architect, is observing the 'improvements' of public space. The hospital building is very curious. Parts of the decoration on the outside, on the façade, are obviously



Video 7



Video 8

much better quality. This is a public hospital, probably in quite a dilapidated state overall and when the management got a bit of money they only made these necessary functional improvements to their own offices and to those of the fee paying patients. The areas reserved for the general public patients were left untouched.

I feel that this video is very much about something very common in Ukraine at the moment; showing small gestures. These gestures are emblematic of the situation, which still persists in many different ways. There is a sense of pragmatism, but it is about improving a situation for oneself without being able to reflect on the effect it might have. People just occupy or take hold of spaces, of facades of building. These ‘improvements’ are not really violent but continue to manipulate public space.

SC: Do you still recognise these spaces now? The time span is actually not so long. From the early 20th century onwards land and property were rapidly nationalised and in the 1990s the rapid re-privatisation began followed by their restitution.

LN: There is a big change now with real estate. Developers and individuals are buying big places in the centre and building new apartment blocks, there is a lot of development and change. For instance the facades have become more beautiful, they have been cleaned up. The city looks prettier, and there are less of these abandoned places in the centre. But the renovation and restoration is more or less superficial. No one cares about preservation or historical accuracy. It all seems to be about the imagination of what constitutes a national monument; in a sense to re-create what one would have liked a nation to have been or fictioning what it should look like in the future. This is where a lot of kitsch ornaments appear.

SC: What is the state of architecture and public space now?

LN: The video shows us that we live in the ruins of the Soviet Union. The Soviet Union was a repressive state with a big narrative and big plans for the future of society. This is now all very fractured. It is great because you can make changes according to your own preference and taste, or your situation, but if there is no regulation, things can become very violent.

SC: How do you think the perception of public space has changed through this?

LN: In the Soviet Union neither public space nor private space really existed, because private space was also public. The notions of public and private do not correspond to how we talk about them now. No space was privately owned but all space was centrally regulated and any manifestations in urban spaces were staged.

Now with growing privatisation, it is just a wild situation and there is a permanent war of public space. We are all inside this war. Ivan Melnichuk and his architect colleagues are archiving what they see and try to create case studies. This process is useful as it allows those of us who live inside to step away and to distance ourselves and to enable us to see what is really happening in that space. The artists are revealing some of the hidden structures and narratives that are very small and everyday, but are emblematic of the situation.

SC: Do you think this also involves a sense of creativity and violence as you have proposed for your project?

LN: There is this grass roots creativity. You make do with what you have, but this can also be very violent. But if you put only your personal intention into the centre and don’t reflect on the public good, this can be really damaging.

2 ‘Ukrainian Land’

R.E.P. group

1.53 mins

Music: Oleksandr Kokhanovsky

Thanks to Vladimir Arsentyev,

New Channel, Ukraine

2010

‘A short video featuring a romantic Ukrainian landscape accompanied by a poignant soundtrack turns out to be a TV commercial selling pieces of land. Here, strangely, the rhetoric of capitalism fuses with that of national heritage. This video about the beauty and value of “the land of our ancestors” could tomorrow become a successful marketing campaign if we do not radically reconsider what we have and where we live’. (R.E.P)

3 ‘MTTY’

Andrii Rachinskyi and Daniil Revkovskyi

3.35 mins

2016

Starting point for this video was a tragedy that happened in 1996 in the city of Dniprodzerzhynsk (now Kamianske). A KTM-5 tram running along the No.2a route suffered a failure of the braking system at a steep slope, resulting in the deaths of 34 people, and in injuries of more than 100. The story inspired the artists to conduct an ‘investigation’. In the video they arrive at the place where the tragedy took place, with the aim to take photos, but the director of the tramline depot did not grant them access. The video documents the brief discussion with the director and moments of reenactment.

4 ‘Vania vs Landscape’

Yaroslav Futymyskyi

10.35 mins

2018

‘The video portrait of my friend Ivan Marinych dissolves in the car noise and the surrounding landscape, a portrait of the working class without the tradition of class struggle or trade union activity, eternal silence in return for exploitation, the hum of cars instead of slogans and demands, a peripheral landscape that exists between sentiments and exhaustion’. (Yaroslav Futymyskyi)

5 ‘Birmingham Ornament’ by Yuri

Leiderman and Andrey Silvestrov

65.00 mins

Cast: Alexander Leiderman, Stas Podlipskiy, Tsagan Mukabanova, Vyacheslav Turin and others

Producer: Gleb Aleinikov

Directors of Photography: Ruslan Vitukhin, Natalia Morris, Alexander Mozhevanov and others

Studio Cine Fantom

2011

‘Birmingham Ornament’ consists of various fragments based on texts by Yuri Leiderman acted out by different characters such as two ‘TV announcers’, an ‘Odessa chanson singer’, a ‘Berlin street philosopher’ etc. This fictional line is interwoven with fragments in which Yuri Leiderman’s father talks about his family’s ordeals during the years of the Second World War.

6 ‘NO! NO! NO!’

Mykola Ridnyi

21.35 mins

2017

The main protagonists of the film are a group of young people from Kharkiv, a city located in the Eastern part of Ukraine. The time they reached their early twenties coincided with

the breakout of the war, in the neighbouring region of Donbass. An LGBT activist, a poet, a fashion model, a group of street artists, a computer game designer – all of these artists working in the creative industries, which would normally indicate a relatively peaceful millennial city lifestyle, but the proximity to the war affects each of the characters and their activities. The film’s ‘heroes’ react and reflect political events through their specific relationships with urban space, and the experience of how social media creates their reality.

7 ‘Spaceport’

Stas Volyazlovsky and Max Afansyev

7.56 mins

2012

This absurdist and futuristic video by Stas Volyazlovsky and Max Afansyev is based on the current architectural and social mix of public spaces in the centre of Kiev. It is visually overcrowded with many contradictory details. Pathetic formations, shiny gold decorations, and bright advertisements intervene into the social fabric of a traditionalistic, as well as economically and politically unstable country.

8 ‘Switch on Red’

Lada Nakonechna

3.02 mins

Courtesy of the artist and
Galerie EIGEN + ART Leipzig/Berlin

2016

SUSANNE CLAUSEN: Can you explain how you understand the notion of catastrophe in relation to your work and to this project?

LADA NAKONECHNA: It is easy to speculate on history when it is far away. I propose that we try to place ourselves inside the catastrophe

and to think about finding ways of how we can speak about it from the position of being within.

SC: You have linked this notion to your work during the residency at the Abbey Ruins. You chose to show the flint stones that you found on the site of the Abbey, and you cast one of the stones and then you displayed multiple casts suggesting how this simple object/matter could be read and used in a different context in a situation of war or of protest.

LN: This feeling of catastrophe for me has something to do with a deep sense of loneliness. This is when something is happening to you and you don’t know how to deal with it, and you don’t have any tools and you cannot relate it to any discourse or story that might help you with this situation. I am really interested in thinking about ruins in my work, but I normally don’t relate it to a context that is not naturally close to me.

SC: How do you understand the notion of catastrophe in the context of the war in Ukraine? The work catastrophe actually originates from the Greek word meaning ‘overturn’. It originally referred to the disastrous finish of a drama.

LN: I think for people this notion will be different. Catastrophe could be something very personal, but on the other hand it is not only about the single person, because the person is not alone, in this situation or in this war. It is also a catastrophe of relations and of the social sphere, which influences politics, general attitudes and our relationships.

SC: How are you are planning to involve contributors of the online publication to work on this notion this notion. You will be using the Webrecorder software piloted by Rhizome, which allows for different ways of layering of information and content,

archiving searches and different paths to create personal digital archives of online content. You could then think about how this online structure also falls apart as it ages online or is disconnected.

LN: We will propose to contributors to think about their own context of catastrophe, and to give us their evidence, their own relation to this theme via the online content. The proposition is very relevant for working with the notion of the ruin, considering the situation in Ukraine. With any catastrophe like this, you always know it could happen but you don’t believe it will, and so when it really happens, you ask yourself, how could it be? In the contemporary world, since the beginning of the 20th Century, so many disasters have passed – people and society have worked with and about this so much already and you think it will not happen again, it should not happen again and then it does, and you cannot comprehend it. So we will try to work with this notion for our publication.



- DATE: 05.2018 - 05.2019
- LOCATION: At multiple locations

A reproduction of three weeks in May 1970

Organised by NOVEL

In May 1970 artist Rita Donagh and a group of students occupied a studio at the University of Reading. Staging events, performances and collective actions they wrote and discussed circumstances within and beyond the confines of the university. Didactic conventions and context were replaced in an attempt to diagram a charged collective knowledge. Activated against a backdrop of student protest, in particular the Kent State massacre, the group sounded political images, registered distance and invested in a politics of time, place and bodies. Donagh's own response, the painting *Reflection on Three Weeks in May 1970* uses a social-political cartography to plot distinct events, between image and experience.

This historical scenario acted as a catalyst for the year-long publishing and curatorial project. *A reproduction of three weeks in May 1970* presented a programme of interdisciplinary projects, commissions and events - with contributions from Patricia L Boyd, Helen Cammock, Renée Green, Studio for Propositional Cinema, and Steven Warwick.

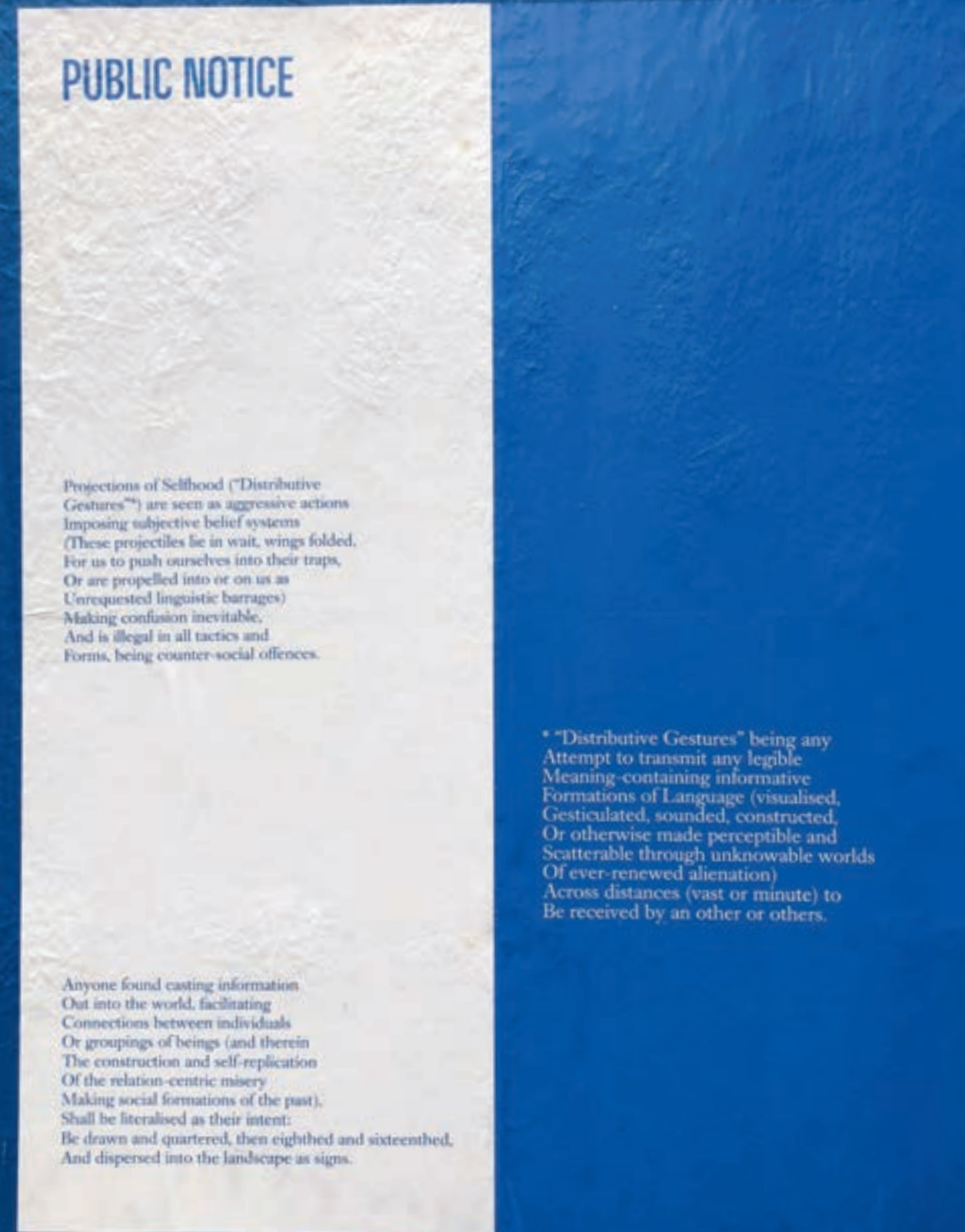
Fig. 1

**Studio For Propositional
Cinema: Redundant
as eyelids in absence
of Light**

Open Hand Open Space
Brock Keep
571 Oxford Road
RG30

The event unveiled the inaugural billboard commission from Studio for Propositional Cinema, who have used public sites from OHOS to Crown Street and Jackson's Corner in Reading to present hypothetical laws which determine the legal conditions taken from the dissembled opera project *Redundant as eyelids in absence of light*. Various elements from the libretto, set in a society in which all forms of language and interpersonal communication have been mitigated or eliminated, were presented in various forms over the course of the project.

Composed in blank verse but filtered through the jargon of the archive, the screenplay, the legal system and political speech, the libretto was staged in various forms, such as publication, exhibition, and concert. For Reading, the text took the form of six rules that were posted to public billboard sites across Reading. Each text represented an attempt by the protagonists to relearn various communication tools such as image, sound, movement, textile, writing, and broadcasting, yearning for connections in a world where expressive and dialogic forms have been suppressed to the brink of being forgotten.



Extract from Redundant as eyelids in absence of light

Studio for Propositional Cinema
2018

Projections of Selfhood ('Distributive Gestures'*) are seen as aggressive actions
Imposing subjective belief systems
(These projectiles lie in wait, wings folded,
For us to push ourselves into their traps,
Or are propelled into or on us as
Unrequested linguistic barrages)
Making confusion inevitable,
And is illegal in all tactics and
Forms, being counter-social offences.

*'Distributive Gestures' being any
Attempt to transmit any legible
Meaning-containing informative
Formations of Language (visualised,
Gesticulated, sounded, constructed,
Or otherwise made perceptible and
Scatterable through unknowable worlds
Of ever-renewed alienation)
Across distances (vast or minute) to
Be received by an other or others.

Anyone found casting information
Out into the world, facilitating
Connections between individuals
Or groupings of beings (and therein
The construction and self-replication
Of the relation-centric misery
Making social formations of the past),
Shall be literalised as their intent:
Be drawn and quartered, then eighthed and sixteenthed,
And dispersed into the landscape as signs.

Fig 1. Novel publication

Fig. 2-3 Studio for Propositional Cinema,
'Redundant as eyelids in absence of light',
billboards Reading town center, 2019



3

Studio For Propositional
Cinema: Redundant
as eyelids in absence
of Light

The launch of the year-long programme included a display of printed matter from issues of NOVEL and a film programme featuring a.o. B.S Johnson, *Paradigm* (1970) where a nameless protagonist speaks to the camera in a fabricated language, and, through the course of the film, transforms from young and verbose, to old and inarticulate; Peggy Ahwesh, *73 Suspect Words* (2000) stark video text distills a poetic and symbolic core composed of search results from a word processing program; Steve Reinke *Anal Masturbation and Object Loss* (2002) envisions an art institute full of books with Reinke gluing and sticking the pages together, voicing his fantasy about a library where all the information remains, but no one has to bother reading; Luiz Roque, *Modern* (2014) departs from an exploration of Henry Moore's *Recumbant Figure* (1938) in dialogue with the fashion appeal of the performance artist Leigh Bowery; Ed Atkins, *Death Mask II: The Scent* (2010) offers a 'partial exegesis' for images within the film, focusing on descriptions of the durian fruit, infamous for its disgusting and indescribable smell reminiscent of a rotting corpse; Tony Cokes, *Manifesto A* (2001) inventing a new form of video essay, the work offers radical new ways of telling stories, understanding images and experiencing sound.

NAFTA	Nonattainment	oversocialized	leftism
unfulfilling	Emperor Hirohito	oversocialized	multiculturalism
LEFTISM	Emperor Hirohito	oversocialized	crypto-leftists
leftism	uncrowded	technologization	crypto-leftists
leftism	Emperor Hirohito	modus vivendi	collectivistic
leftism	transexuality	trashiness	Oversocialized
leftism	co-religionist	satanists	leftism
leftism	uncrowded	supertechnology	leftism
leftism	anomic	technophiles	leftism
leftism	Philip Heymann	technophiles	crypto-leftist
leftism	Anthony Lewis	technophiles	Sun Yat-sen
leftism	unfulfillment	technophiles	Li Huang
leftism	unfulfillment	technophiles	crypto-leftist
oversocialization	darkies	technophiles	Chester C. Tan
leftism	darkies	technologization	preindustrial
oversocialization	Mañuel Noriega	superhumanly	Hugh Davis Graham
leftism	US	NAFTA	Ted Robert Gurr
leftism	Mañuel Noriega	LEFTISM	US
negro	US	leftism	unregistered
nonliterate	Mañuel Noriega	leftism	US
sordidness	US	leftism	FC
oversocialized	US	leftism	Claude Shannon
leftism	Mañuel Noriega	tsars	W. Wayt Gibbs
Oversocialization	bodybuilding	Robespierre	Ted Robert Gurr
oversocialized	FC	Castro	irrationalism
Oversocialization	isopropyl-	Leftism	irrationalism
oversocialized	trimethylmethane	leftism	Ted Robert Gurr
oversocialized	isopropyl-	leftism	nontechnological
oversocialized	trimethylmethane	leftism	nontechnological
oversocialized	isopropyl-	leftism	FC
oversocialized	trimethylmethane	leftism	leftism
oversocialization	tolerantly	leftism	leftism
oversocialized	Internet	leftism	leftism
leftism	FC	leftism	
oversocialized	Simon Bolivar	leftism	
oversocialized	Chester C. Tan	oversocialized	
oversocialized	Kuomintang	Eric Hoffer	
oversocialized	Hu Han-min	oversocialized	
oversocialized	Hu	Machiavellian	
oversocialized	Carsum Chang	US	
oversocialized	Chang Chun-mai	leftism	
oversocialized	FC	Unabomber's	
leftism	Simon Bolivar	leftism	
Nonattainment	Hu	un-leftist	

The results of running a spell check on 'The Unabomber Manifesto'. These results also appear in an eponymous single-channel video. Peggy Ahwesh, 1999



Fig. 4 Studio for Propositional Cinema, 'Redundant as eyelids in absence of light', Reading town center, 2019

A screening of Partially Buried (1996-1997)

by Renée Green

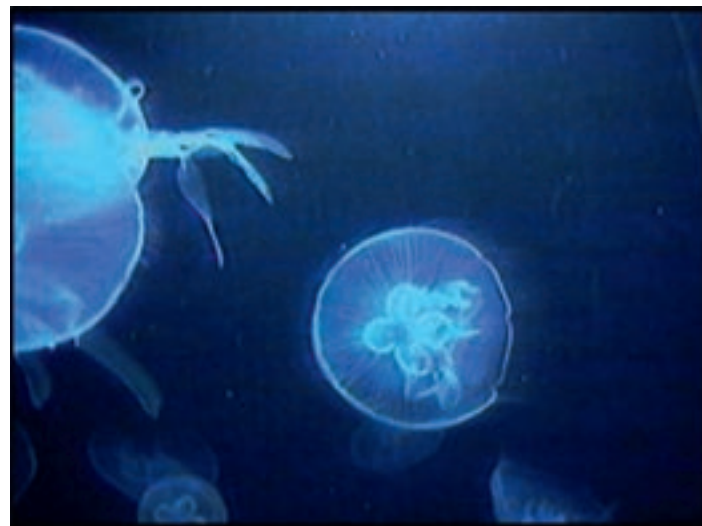
Lo22

G01

University of Reading
London Road Campus

- 'Partially Buried', 1996
Video, 20 min
- 'Partially Buried Continued', 1997
Video, 36 min

In Renée Green's films *Partially Buried* (1996) & *Partially Buried Continued* (1997) we encounter a web of genealogical traces – Green revisits Kent State university searching the campus for the remnants of Robert Smithson's 'Partially Buried Woodshed' – an entropic earthwork that became an anti-monument for protest in 1970; while also re-tracing her mother's footsteps, who was a music student at the university at the time. Throughout *Partially Buried* and *Partially Buried Continued* (wherein Green reads her father's photographic archive from the Korean war alongside images of the student uprising in Kwangju) Renée Green seeks to connect time and place, ideas and images, through an auto-ethnography – seen in the use of citation, self-reflection and storytelling – all of which attempts to translate the politics of experience.



Renée Green, *Partially Buried* (1996-1997), video still

RUNNING TEXT WITH ENGLISH VOICE-OVER OUT OF SYNC
WITH RAPID TITLES INTERCUT WITH FOOTAGE:

As she reads, her mind wanders
to thoughts of her mother.

Green, Renée. 'Partially Buried.' October 80 (1997): 38 Quoted extracts from transcript.

(Sound of motors humming)

(Footage images alternate between motorized kitchen appliances
and footage of the Kent State campus in 1996, map of Kent State,
New York Times Almanac dated 1970, turned pages of James A.
Michener's book on Kent State, archival footage from 1970.)

They occupied the same time and location briefly. Is that important? Not necessarily, but she ponders the conjecture. Kent State, 1970. When her mother was in an experimental music workshop could Smithson have been organizing for dirt to be dumped on a woodshed? Maybe the memory of scraping graters, whirling egg beaters, and pounding pans while spoken words were rhythmically uttered evokes images of dirt dug and dumped, of those coined 'beatniks', even of her uncle, who went to Kent State, jamming, or did they say groovin'? But Smithson was no boho cat and her mother was certainly not a boho chick.

Did people have more fun then? Burying buildings with dirt, pouring glue down hills, making islands out of broken glass. Allan Kaprow gave students dollar bills to pin on trees at Kent State then. But, what a question! She was alive then. Contemporary. A ten-year-old contemporary.

The girl watched the news and waited anxiously, often. That's part of what she recollects of childhood. Waiting. Seeing the running text of news reporting students shot at Kent State moving across the bottom of the TV screen. Waiting. TV programs were interrupted, and her mother was late returning home. Across the street kids played Jackson Five 45s and Sly Stone. Finally her mother did arrive, but she can't now remember what either said. It was May 4, 1970.

Green, Renée. 'Partially Buried.'
October 80 (1997): 38 Quoted
extracts from transcript.

RECITAL
**Redundant as eyelids
in absence of light**
by Studio for
Propositional Cinema

Great Hall
London Road
University of Reading

Studio for Propositional Cinema presents a lecture and a performance of *Redundant as eyelids in absence of light* – a libretto for a five-dimensional dystopian opera set in a society in which all forms of language and interpersonal communication have been mitigated or eliminated. It will be realised in various formats: as a concert, as an exhibition previously at Kunst Halle Sankt Gallen and finally as a publication and vinyl record.

The libretto was translated from English to Greek to an endangered Greek whistled language, then transcribed to musical notation, forming the basis of a composition to be played on the organ of the Great Hall on the London Road Campus of the University of Reading by Swedish organist Hampus Lindwall. Each of the six songs of the libretto represents the desperate attempts of the protagonists to relearn various forms of communication.

Program:

1. Τραγούδι του ρακοσυλλέκτη
(Rag-picking Song)
2. Τραγούδι του σπτομέτρη
(Lens-grinding Song)
3. Τραγούδι του ηχοσυλλέκτη
(Sound-collecting Song)
4. Τραγούδι του χορού (Dancing Song)
5. Τραγούδι της απογραφής
(Transcribing Song)
6. Τραγούδι της εκτροφής περιστεριών
(Pigeon-breeding Song)

Duration:

73 minutes

Ensemble:

Hampus Lindwall, Organist
Studio for Propositional Cinema, Librettist
Panagiotis Tzanavaris, Translator
NOVEL (Alun Rowlands & Matt Williams),
Organisers.

Fig. 1-2 Studio for Propositional Cinema, 'Redundant as eyelids in absence of light', 2019, Great Hall, University of Reading



1



2

Fig. 3 Studio for Propositional Cinema, 'Redundant as eyelids in absence of light', 2019, Great Hall, University of Reading



Extract from Redundant as eyelids in absence of light

Translators Endnotes

Studio for Propositional Cinema, 2018

HAVING HEARD FRAGMENTS SUCH AS:

Increasingly we have seen the human predicament as the result of a world filled with words, piled with images, networks of signs and gestures and noises, for an inter-subjective dialogue designed to fail; all marks of difference ensure estrangement from one another, tribalising societies into alienated individuals and groups, with result of permanent war.

AND:

Depictions erode the experience of the fleetingness of projections: multiplying our (treacherous) world permits permutations encouraging the populace to imagine realities that are

AND:

The species error of speech, having thus lunged us down the path of organising ourselves into social super-bodies by promising comprehension through the transcension of our individual subjectivities, facilitated habitual coupling and banding based on false perceptions of shared qualities, which prolonged the realisation of affinity's impossibility.

AND:

We must transcend the absurd folly of believing it possible to create consensus regarding the meaning of the unconscious movements of our bodies, those twitches and blinks and flicks and curls that we think make our bodies readable; as false codes are untruths, we must cease all codifying and ritualising of gesture and fully detach ourselves from the tyranny of our selves as flesh.

AND:

As translation's impossibility has proven the fallacy of language, we must realise that the chasm is not just between languages but between humans themselves: unbreachably distanced, the comprehension gap between us is a weaponised negative space from which all estrangement, untruth, and discord flows; to avoid cyclical repetition Babel must become a permanent State.

reality, surrogating the world, causing us to live fragmentarily, as outside of our controls, unnatural or antithetical to those that we desire and we require.

AND:

We must envision a world in which we are free from the binds that are tying us together, free from obligatory inter-subjectivity, free from the constant reading of and writing with our illegible and inarticulate human forms, from the terror of being together:

we must de-articulate, unlearn,

and disassemble all forms of **communication**

to become ourselves.

Inter-
by Patricia L. Boyd

Eggle/Unit 207
Broad Street Mall
211 Broad Street
RG17QH

A solo project by artist Patricia L. Boyd installed in an empty shop unit in Broad Street Mall. Boyd's work was configured as a response to the exhibition site, and includes a single-channel video installation, *Operator (Refinanced I)* examining the position of the retail unit within overlapping economic and social contexts.

Comprised of footage of a single room captured from four different perspectives, *Operator (Refinanced I)* is partly edited according to a rule-based system. The time-frame of each section within the video is determined by data extracted from the calculations of a loan repayment scheme that imagines the artist's commission fee as a loan that is paid back, with a 5% interest rate, over the period between the start of the commissioning process and the exhibition's opening date.

Each time the work is exhibited, the film is restructured according to new repayment calculations that take into account the increased overall commission fee and the new exhibition date. The original version, *Operator*, was commissioned by EMPAC, Troy, New York, and was exhibited for the first time at 80WSE, NYU, New York in 2017. The exact figures and calculations are deliberately withheld, and like many financial instruments, Boyd's calculations pursue a logic that cannot be entirely tracked. The drone views and multiple camera angles demonstrably fragment their subject matter, and the mathematical model that drives the editing rhythm is a further abstraction. The anxiety provoked by the work's absurdly rendered temporal and physical constraints is suggestive of debt's function as a form of social control.

Fig. 1 'Inter-', Patricia L. Boyd, *Operator (Refinanced I)* Video (12.56 min, colour, sound) 2019





Fig. 2 'Operator', Patricia L. Boyd, 2017, video (12.56 min, colour, sound)

Fig. 3 'Operator', Patricia L. Boyd, 2017,
video (12.56 min, colour, sound)



**The Riddle of the Imp
on the Mezzanine
(My Journey)**
by Steven Warwick

Egla/Unit 207 (Basement)
Broad Street Mall
211 Broad Street
RG17QH

The latest iteration of Steven Warwick's mutating Mezzanine series, *The Riddle of the Imp on the Mezzanine (My Journey)* – part platform as performance, part live event – Warwick reflected on how forces of social evil, religious retribution and redemption manifest in popular culture and folklore; be it in the Lincoln Imp, Pinhead from Hellraiser or popular literary sleuths such as Poirot.

Warwick's practice is paradigmatic of an interdisciplinary approach that encompasses DJing and theatre-making along with art, music and writing. His work is disseminated on a multitude of platforms including records, galleries, nightclubs, publications and the Internet. Across these contexts, Warwick creates assemblages of performance, image, sound and language that speak to the ways in which ideologies construct and inhabit spaces, online and offline – from co-working spaces to clubs, television shows and online chat rooms. In its pluralistic live forms, Warwick's work redefines the expectations and conventions that accompany events such as concerts and public lectures. Mezzanine projects musical performance series choreographed with dancers. Other collaborative projects include *Elevator to Mezzanine* (with DeForrest Brown Jr), together they have produced exhibitions, a look book and recently a Western musical titled *Performing America (Iconic America)*, and the audio-visual performance-lecture series *Fear Indexing the X-Files* with writer Nora Khan, recently issued as a book by Primary Information, with excerpts published by NOVEL.

The Riddle of the Imp on the Mezzanine was a sonic performance comprised of text and spoken word within a unique site-specific installation situated within the bowels of Broad Street Shopping Mall, a ritualised site, symbolic of commercial exchange and social demographics.



Fig. 1 Steven Warwick, *The Riddle of the Imp on the Mezzanine (My Journey)*, 2019

Fig. 2-3 Steven Warwick, 'The Riddle of the Imp on the Mezzanine (My Journey)', 2019



2



3

The Sound Of Words by Helen Cammock

Sir John Madejski Art Gallery
Reading Museum
Blagrove Street
RG1 1Q

The Sound of Words, was an exhibition by Helen Cammock featuring a recent acquisition by the Reading Foundation for Art entitled *Shouting in Whispers* (2017), a video work complemented by a series of text-based prints. On the closing day of the exhibition, a group of works produced from a workshop led by Cammock, in collaboration with participants from the Reading area will be introduced.

Helen Cammock explores history and storytelling through layered, fragmented narratives. Using video, photography, installation, print and performance, she interrogates the ways in which stories are told, and acknowledges those who are rendered invisible by the hierarchy of histories. Cammock's work is prefaced by writing, borrowing the words of others to use alongside her own. *Shouting in Whispers* consists of a visual essay that collages multiple histories across time and place, encompassing video footage, images, and sound that chronicle the protests in South Africa under Apartheid, the Palestinian struggle, Greenham Common, the Brixton Riots, and Shirley Chisholm – the first black female U.S Democratic presidential candidate. The accompanying text-based prints utilise and repurpose language adopted from the various excerpts in conjunction with words taken from songs, prose, poetry, and conversations with the artist that bring to the fore hidden or unseen histories.

Twelve billboard posters were created as part of the artist-led workshop in association with the exhibition at the Museum of Reading. The texts and images generated by participants are posted to the Crown Street – Southampton Road billboards. The workshop for *The Sound of Words* sought to address the diverse interpretations of what community means and what people understand by it today. The posters respond to these questions of community – what do we understand by it; what is our stake in it, why our contributions to it can often vary, and why sometimes our individual and community voice can go unheard or unrecognised.

Fig. 1 'The Sound of Words', Helen Cammock, Reading Museum, 2019



1

Fig. 2 The Sound of Words, Helen Cammock, posters, Crown Street, Reading, 2019



I
SEE
YOU
I'M
WITH
YOU

CONSTELLATION

WILL
YOU
OR
SISTER,
WHAT
CAN
WE
BECOME?

INTERSECTIONALITY

SURVIVAL
TOGETHER
IN
THIS
TIME

IN THE COURSE OF HISTORY

Extract from Shouting in Whispers
(performance text)

by Helen Cammock
2017

Part V – Hold On

Oh will no one let me come in
Doors are fastened and the windows pinned
Keep your hand on that plough
And Hold on

No-one said you done gone lost your track
Can't plough straight and keep a looking back
Keep your hand on that plough
And Hold on

Hold On
Hold On
Keep your hand on that plough
And Hold on

So you had a that golden chain
Every link spelled out freedom's name
Keep your hand on that plough
And Hold on

Oh that chain can never tire
Every round goes higher and higher
Keep that hand on that plough
And Hold on

Hold On
Hold On
Keep your hand on that plough
And Hold on

If you want to make it through I'll tell you how
Keep your hand on your own string plough
Yes so keep your hand on that plough
And Hold on

Oh that chain can never tire
Every round goes higher and higher
Keep that hand on that plough
And Hold on

Hold On
Hold On
Keep your hand on that plough
And Hold on
(Sung)

THIS IS

NOT

A LOVE SONG



- DATE: 05.10.2018 – 06.10.2018
- LOCATION: Watlington House, 44 Watlington Street, RG1 4RJ

Nightwalks with Teenagers by Mammalian Diving Reflex

Nightwalks with Teenagers was created with local youth, who plan, design and lead public walks through the city at night, exploring the neighbourhood with members of the community. 'Nightwalks' was focused on the power of walking together, bringing together teens and adults to have a unique social experience in a shared place and time, where everyone can let loose, and silences offer moments for contemplation. Taking the audience through the streets and paths of Reading, this walking performance uncovered undiscovered sights and untapped talents. Expect to walk, dance, laugh, run and parkour your way through our urban playground as we follow shared paths and connected futures.

Based in Germany and Canada Mammalian Diving Reflex is a research-art atelier dedicated to investigating the social sphere, always on the lookout for contradictions to whip into aesthetically scintillating experiences. They are a culture production workshop for site and social-specific performance events, gallery-based participatory installations, video products, art objects and theoretical texts. They have made strangers slow dance with each other; eat meals together; interview one another on stage in front of hundreds of other audience members; share drinks with octogenarians while discussing various positions of sex; they have held all night dance parties DJ'd by 10-year-olds.

Fig. 1-3 Mammalian Diving Reflex,
'Nightwalks with Teenagers', 2018









- DATE: 20.10.2018 - 13.01.2019
- LOCATION: The MERL, 6 Redlands Road, RG1 5EX

The Outside In at The Museum of English Rural Life by Steve Claydon

Curated by sculptor and musician, Steven Claydon, *The Outside In* has taken the form of a series of interventions in the galleries of the Museum of English Rural Life (The MERL). Melanesian artefacts from Claydon's personal collection and new sculptural works were introduced into the displays to explore how we attach meaning and narratives to objects in museums, creating mysterious collisions of cultures and contexts, questioning their utility and resonance in these juxtapositions. Claydon explores how the value of an object can extend from being a simple tool through to a more complex role as a spiritual or apotropaic implement, used to ward off evil in an English cottage or house the spirit of an ancestor in a New Guinean longhouse.

Through highlighting their individual alterity, Claydon intended to demonstrate that the agency of objects across contexts speaks to their individual power as things.

Fig. 1

Fig. 1-2, 4 Steven Claydon, 'Live Objects in Transit', 2018

Fig. 3 Steven Claydon, 'Captive Live Objects', 2018



2



3



Fig. 4

Notes in Response to The Outside In by Pádraic E. Moore

At the time of writing a salvage team are combing through the charred remains of the National Museum of Brazil. An inferno has transformed more than 20,000 artefacts – including sacred relics, precious artworks and even fossils – into ashes.¹ Impressive arrangements of objects hitherto displayed according to art historical, ethnological and zoological categories have been reduced to remains from which no order can be discerned. A magnificent meteorite, comprised mainly of iron, is one of the few objects to survive. Having withstood a transatmospheric voyage it seems apposite that it would outlive this conflagration.² In many cultures, such celestial objects were, and still are linked with supernatural origins, religious significance and the power of the gods and worshipped as possessing otherworldly powers as exemplified by the meteorite of the Kaaba at Mecca.³ One wonders if it was the knowledge that these rocks had fallen from the sky that imbued them with power? Or were there once people capable of perceiving subtle energy from these objects via some form clairvoyant faculty such as psychometry?

The emotive responses from the bands of protestors who crowded outside the gates of the National Museum of Brazil in the aftermath of the blaze demonstrates the extent to which people feel a sense of connection to the artifacts of their cultural heritage. The destruction of such objects constitutes a loss of that which gives tangibility to concepts such as identity and continuity. However, perhaps these emotive responses are also the result of something more innate; the realisation that the collected culture of millennia can be indiscriminately eliminated in just a few moments by something as elemental as fire. If methodically accumulating and organising artefacts represents the apex of a ‘civilised’ society then perhaps the destruction of these artefacts symbolises something wild and untamed.

This process of naming, categorising and ordering could be considered one of the defining traits of our species and is present in all areas of human society. The propensity towards classification is

1 The devastating fire broke out in Brazil’s National Museum in Rio de Janeiro on 2nd September 2018

2 The Bendego meteorite is the biggest ever found on Brazilian soil. It was discovered in 1784 and had been on display at the museum since 1888.

3 The Black Stone of Mecca, or Kaaba Stone, is a Muslim relic, which according to Islamic tradition dates back to the time of Adam and Eve.

particularly evident in museumological environments; sites where items are stored, preserved and displayed but also where elaborate taxonomies of order are implemented. These systems of classification represent the innate urge to rationalise – and perhaps ultimately control – the world of things that surrounds us. This process of classification serves to fortify to the structural reality that we have created, by constructing material evidence of a chronological, linear temporality. Often the apparatus of the museum serves to emphasise and amplify the sacred potency of certain artefacts and reinforce their thaumaturgic value and totemic power. This partially explains why certain *objets d'art* incite practices which, though normalised, have origins in a mystical, ritualistic impulse that might seem incompatible with our increasingly rational and incredulous society.

In the early 20th century a constellation of artists associated with the avant-garde gleaned creative stimulus from artefacts they encountered in ethnographic museums. The aesthetic of masks and votives from Africa and Oceania resonated in particular with Cubists and Expressionists who sought to develop new visual vocabularies. In viewing these artefacts as representative of a timeless authenticity – the fruits of ‘primitive’ instinctual drives, these artists ultimately perpetuated a colonial discourse. As the 20th century progressed a different tendency emerged whereby artists developed a more anthropological interest in the value and power of ritual objects as opposed to their outward aesthetic. This aforementioned tendency is exemplified by figures such as Kurt Seligmann (1900–1962) who was associated with the Surrealist movement and whose research into the fields of comparative mythology and religion contributed to the emergence of a view of magic that was more global and without western bias. Crucially, many of the artefacts that appealed to figures like Seligman were of interest not because of their aesthetic, but because they were known to have served a sacramental function and thus deemed to be imbued with what can be termed numinous properties.

The term numinous (from the Latin *numen* meaning ‘arousing spiritual or religious emotion; mysterious or awe-inspiring’⁴) can be used to describe the subtle, instinctual connection between persons and things. According to Rudolf Otto (1869–1937) numinosity ‘gives expression to aspects of the holy or sacred that are foundational to religious experience but which are ultimately non-rational’.⁵ Numinosity can be described as a type of ‘mysterious awe’ that evokes something so arcane that it cannot be described or communicated via language. According to Otto, the numinous experience cannot be taught but must be awakened in the individual or ‘reflected in the mind in terms of feeling’.⁶ However, it could be argued that the numinosity of an artwork is more often than not generated by the language that is used to frame an

object or the historical narrative or mythos that has become attached to it over the passage of time.

This is illustrated in the case of four similar artefacts, held in the collection of the British Museum⁷ which date from the Aztec period and were acquired at different times between the 19th and early 20th century. Each is made of highly polished piece of solid obsidian cut into an oval form. These objects, known to the Aztecs as *tezcatl* were used for divination; to reconnect with the dead and communicate with unseen entities. The Aztecs associated these devices with the deity Tezcatlipoca (whose name translates from the Nahuatl language as smoking mirror) and who is always depicted with one of these mirrors somewhere upon or in his body. The most well-known of these mirrors is on permanent display in the Enlightenment Gallery of the museum and is alleged to be the mirror used by Elizabethan mathematician, astrologer and magician John Dee (1527–1608/9) for scrying (use of a reflective surface as a tool in divination) and communicating with celestial beings.⁸ Although the other three obsidian mirrors in the collection are visually extremely similar to the one which is alleged to have belonged to Dr. Dee, they are not afforded the same level of attention. The online data for these items (usually held in storage) is extremely sparse; there is nothing to suggest that they are anything other than utilitarian objects, perhaps slightly unusual vanity mirrors used for personal grooming. At present the information on the online inventory contains no information regarding the original intended purpose of these mysterious objects; there is no indication of their original function as magical fetishes. One can imagine that such magical tools might be easily misidentified as utensils with some sort of domestic or medical application.

In early 2017 the British Museum announced that a substantial portion of its two million artefacts currently kept at Blythe House, West London were to be relocated to a new purpose-built storage facility located in the Thames Valley science park. The relocation was prompted by plans to close the Edwardian building in 2023 and sell off the property. The new storage unit will mainly be used to house

4 Rudolf Otto, *The Idea of the Holy*. (Oxford: Oxford University Press. 1923) p12.

5 Ibid, page

6 Ibid, page

7 (identified by catalogue numbers 1966,1001.1 Am1907,0608.2, Am1825,1210.16 and Am1926,.21) Accessible via: http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=8861&partId=1&searchText=obsidian+mirror&page=2 (Accessed August, 10th 2018)

8 There is in fact some debate regarding the provenance of this object. While the mirror is certainly of Aztec origin there are questions around whether or not it actually did belong to Dr. Dee. The claim that it belonged to Dr. Dee stems solely from This assumption is primarily based on a claim by Horace Walpole, who received this item in 1771.

archaeological and ethnographic artefacts that are not on display, such as these obsidian mirrors. The unit will be constructed in close proximity to biotechnology and IT companies such company as BioInteractions Ltd. This company produces medical components designed to be implanted inside the body; sensors intended for insertion into organs to augment perception and various other devices that make visible that which lies inside the human body and cannot be seen with the human eye.

There are numerous other examples that emphasise the extent to which the framing of a cultural object through language dictates its status and how it is interpreted. Any object can be inculcated with a mysterious character by a change in terminology or linguistic modification. This is illustrated by an oft-told art historical episode involving a Constantin Brancusi (1876–1957) sculpture entitled *Bird in Space*. In 1926 the sculpture (one of several by Brancusi inspired by a Romanian folk legend about a bird with supernatural powers) was being shipped from Paris to New York for inclusion in an exhibition organised by Marcel Duchamp (1887–1968). As the narrative goes, U.S. Customs Service imposed a tax on the sculpture on the grounds that it was not a work of art but an object with an industrial function. A court case that ensued and was resolved in Brancusi's favour and is now considered one of the first in which legal avenues were pursued as a means of deeming an 'abstract' object as an artwork. Despite the fact that no physical or material changes had occurred, the value of the object was transformed as it mutated from utilitarian component into an artwork worthy of aesthetic appreciation, surrounded with a unique and powerful aura.

The concept of aura was of great interest to Walter Benjamin (1892–1940) who interrogated the idea throughout his career often reaching contradictory conclusions. In his seminal 1936 essay *The Work of Art in the Age of Mechanical Reproduction* Benjamin proposed that the origins of all 'authentic' art lies in ritual. The 'genetic' memory of the art object's original function as a tool in the service of magico-religious ceremonies results in it possessing a supernatural essence. In *The Work of Art* Benjamin stated the aura was connected to the uniqueness of the art object and that mechanical reproduction would result in its disappearance. Writing from a Marxist perspective, Benjamin believed that this elimination of the quasi-mystical 'aura' was -for the most part- positive because it would facilitate the redistribution of art from the elite to the masses. However even though Benjamin believed in the revolutionary possibilities of this process he also acknowledged that 'the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be.'⁹

It would seem that there remains a widespread hunger in our technorational world for this 'presence in time and space' Benjamin refers

to; a zone of enchantment in which the aura is all pervasive. Indeed, in the decades that have elapsed since Benjamin wrote his essay, the mass reproduction and circulation of images in the digital sphere has in fact served to magnify the eminence of the auratic artwork. Today, the surge of devotees traversing the globe on pilgrimages to museums to experience the presence of exceptional art objects exemplifies the continued power of the art object to inspire awe. This widespread societal phenomenon cannot be explained solely through the affordability of travel and the promotion of fine art as a tourist attraction. Secular society still possesses the innate desire for sacral environments delineated from mundane quotidian life and few environments provide this more effectively than the museum. For there remains an underlying need to affirm the presence of the miraculous and the sublime; a fundamental necessity for an ontological transcendental order.

9 Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*. In H. Arendt (ed) *Illuminations*,. London: Random House. 1999) p.214



- DATE: 10.11.2018 - 20.11.2018
- LOCATION: The MERL, 6 Redlands Road, RG1 5EX

Finding Folk

by Jeff Morton

Jeff Morton led a workshop in which participants explored, created, and presented sounds collected in and from rural settings. Participants engaged in collective sound walks, listened to and made field recordings, and then used these materials to create sound and musical compositions in a kind of extended folk music, similar in some respects to 'anti-folk'. Transcription was central to the workshop, and was realized in a variety of ways, including (a) digital analysis, using microphones and recording technologies to explore sound and to visually represent actions over time; (b) narrative 'topic' mapping, where sounds are given identities and organized as in a story; and (c) live 'headphone transcription', where

performers play objects/instruments in real time, following along and imitating pre-recorded sounds they (alone) are hearing.

'Anti-folk' is a contemporary form of participatory music that engages sound art, improvisation, composition, and a sense of naïve or amateur realization whereby a true folk aesthetic is discovered outside of the otherwise compartmentalized and commercial genre of folk music. Any and all people can participate, regardless of skill level, and the result is often playful and disarming. In this workshop participants will work together to create their own unique sound through a process of recording, listening, and transcription.

Fig. 1 'Finding Folk', Jeff Morton, 2018

Fig. 2 Jeff Morton, Workshop, 2018

Fig. 3 'Finding Folk', Jeff Morton, Performance, The MERL, 2018



2



3



- DATE: 23.04.2019 – 31.07.2019
- LOCATION: At multiple locations

(Un)Commoning Voices & (Non) Communal Bodies Curated by Maayan Sheleff and Sarah Spiess

(Un)Commoning Voices & (Non)Communal Bodies was a series of workshops, performances, and an exhibition, interrogating the relationship between artistic practices and protest movements via the performative scores of collective bodies and voices. The interdisciplinary program was inspired by the Greenham Common Women's Peace Camp which was active from 1981 to 2000. It was established by women to protest nuclear weapons being sited near Reading at RAF Greenham Common.

In an era of democratic decay, we look again towards the 'commons' as the ubiquitous space where the multitude of voices and bodies can appear as performative ensembles to protest

hegemonic power structures and negotiate the differences between 'language - an abstract socializing apparatus - and our embodied, sensual experiences'.¹ The 'common(s)' in art - the general interrelatedness of human realities,² the 'performative (un) common(s)' - generative destructive dynamics,³ and the '(under)common(s)' - the less socially visible aspects of organization and interaction⁴ all offer different ways of working and being together that constitute the social condition as the conflictual realm of a re-imagined 'us'. We are interested in this 'us' as the moment when we turn our bodies towards each other and listen collectively.

We believe that by doing this we complicate an easy understanding of power and agency and create spaces for negotiating nuanced differences. We therefore ask; how do we participate in reiterative collective acts and what political impact (if any) is gained? What do hegemonic scores look and feel like, and what would alternative or activist scores sound like? How can voices and bodies undermine fear and invite empathy? Can the repetition of darkness ever create light? How do we, as individual subjects, participate in these collective acts, or resist them?

REFERENCES

- 1 Brandon LaBelle. *Lexicon of the Mouth: Poetics and Politics of Voice and the Oral Imaginary*, 2014. Bloomsbury Press.
- 2 Bojana Cvejić, Bojana Kunst and Stefan Hölscher. *COMMONS / UNDERCOMMONS in art, education, work*. TkH no. 23 Journal for Performing Arts Theory, 2016. Published by TkH (Walking Theory).
- 3 Alice Lagaay and Michael Lorber. *Destruction in the Performative*, 2012, Rodopi: Amsterdam & New York.
- 4 Fred Moten and Stefano Harney. *The Undercommons: Fugitive Planning & Black Study*, 2013. Wivenhoe: New York & Port Watson.

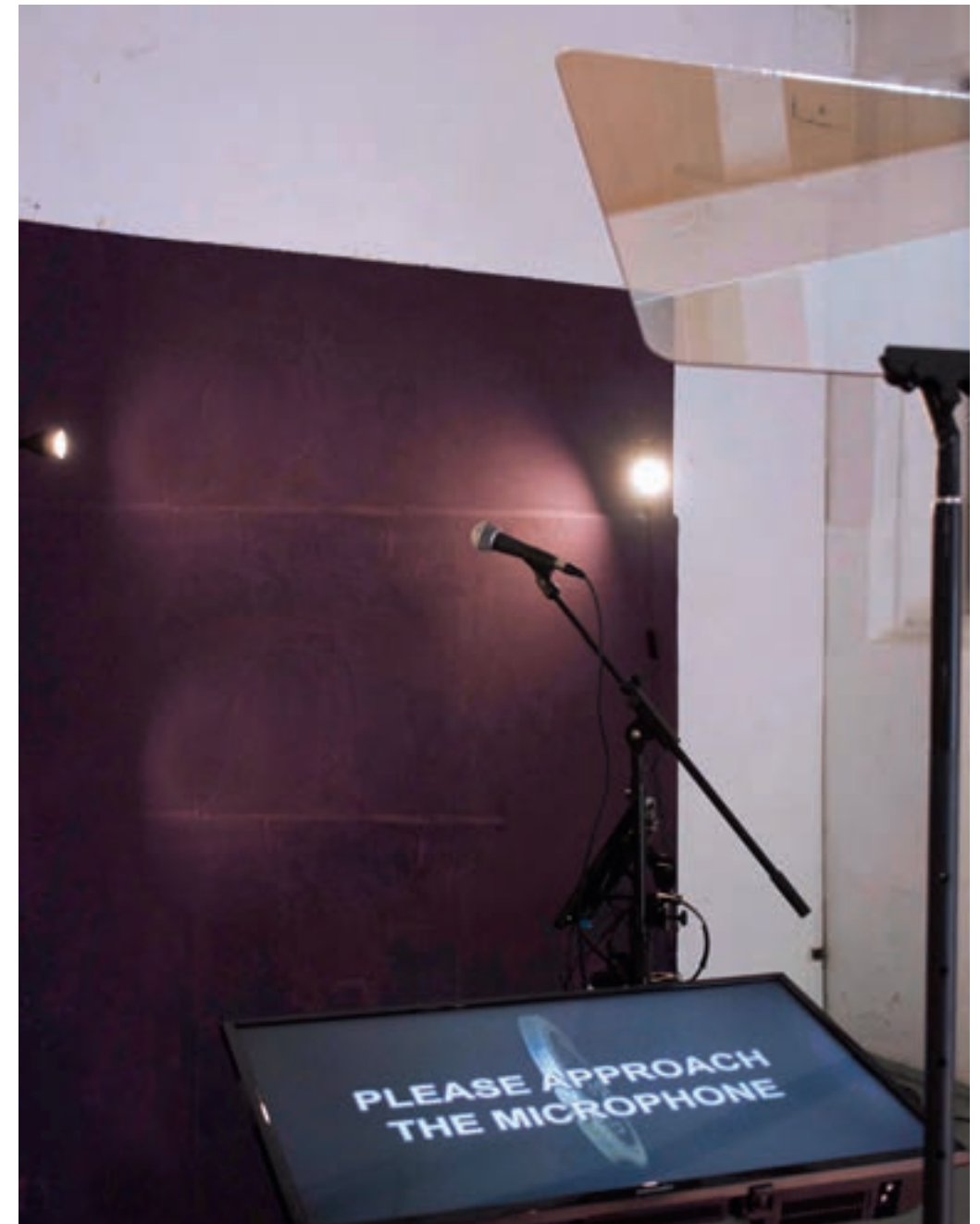
Fig. 1 Greenham Common Control Tower

Fig. 2 Jack Tan, 'Hearings' (2016), performance still at OHOS

Fig. 3 Tali Keren, 'The Great Seal' (2017). Installation detail at OHOS



2



3

**(Un)commoning Voices
& (Non)Communal
Bodies Exhibition**
at OpenHand OpenSpace

OpenHand OpenSpace
Brock Keep
Oxford Road
RG30 1HL

▸ **Zbyněk Baladrán - To Be Framed**
Single Channel HD Video
8 min, 2016

The short film was shot on the premises of a former military base, not far removed from the building of OpenHand OpenSpace, where the exhibition takes place. In it, children are seen playing in a way which implies hidden violence. They speak and read words that appear to have been written for them by someone else, asking questions involving representation and visibility.

The work asks how it is possible to organise life without repeating and reproducing violence in a violent world. Is violence simply a part of dialectic cycle of life and thus it's impossible to avoid? In a reflexive look on artistic practices of participation, the artist looks at his own role in reproducing violence through seemingly naive actions such as the articulation of his ideas. He is examining to what extent we use behavioural patterns of symbolic violence as part of our speech, when we try to represent someone who is misrepresented or unheard.

Fig. 1 Zbyněk Baladrán, 'To Be Framed', 2016, installation at OHOS



1

▸ **Željka Blakšić AKA Gita Blak:**
WHISPER - TALK - SING - SCREAM
Single Channel Video
8 min, 2012 - 2013

The work was commissioned by BLOK (curatorial collective) for the Urban Festival 2013 – Festival of Contemporary Arts in Public Space, Zagreb.

Exploring the ways in which class and gender divisions in the society can be articulated by means of music, the artist collaborated with local activists, independent journalists, and artists in order to compose protest songs disclosing the minority positions in the society. She endorsed various aspects of the same struggle – including disfranchised workers, young people who have lost their right to education, and persons who do not fit the heterosexual normativity – using music for new waves of mobilization and for expanding the horizon of political struggle. In a performance using the form of child-play and children’s song, girls aged 10–12 perform in public space, breaking the common stereotypes according to which children are unable to grasp what goes on in their surrounding and girls should conform to the traditionally female (pre)occupations, linked to the private, never to the public sphere. The artistic procedure in which the weak – children, moreover girls – represent the weak, is manifested in the choice of subject, form, and the performers. It subverts the usual positions, tackling the issues of the established yet often invisible mechanisms of dominant ideology to which the youngest members of the society are permanently exposed. The performance also has an outspoken educational character, since the preparation process involves girls with a different view of the society, in which various forms of repression are publicly condemned. In this way, the artist promotes equality and encourages public participation in making decisions concerning public issues.

Fig. 1 Željka Blakšić, 'WHISPER - TALK - SING - SCREAM' (2013). Installation at OHOS, 2019



► **Marco Godoy - Krolowa**
Single Channel HD Video,
4:56 mins, 2019

The work was commissioned for this exhibition and was shot during a workshop for Reading-based choristers and singers. The participants were invited via an open call to sing a new version of the British National Anthem, 'God Save the Queen', in the Polish language. By shooting the process along with its inherent failures, Godoy was interested in the re-examination of national symbols and sentiments through the act of translation. The Polish language was chosen as Polish immigrants were the last community to immigrate into the UK after Poland has joined the UN, and one of the communities who were often negatively targeted by Brexit endorsers. Godoy is performing what he calls 'hacking' the national anthem, an opposite process of what is usually expected from an immigrant – the identification with national symbols and rules foreign to him/her. The act of translation here, when performed by British singers, involves an embodiment of the experience of non-belonging through language, via an estrangement of something well known and taken for granted.

The work is part of Godoy's continuous research into the voice and its inherent physical aspects. He believes that what emerges in a choir's performance can have a transformative capacity for participants and audiences, a counterpower to the way nations and religions have used the human voice throughout history as part of their systems of legitimization. Godoy's works attempt to deconstruct current political affairs as a scenography, a 'theatre of the present' in which we participate. Rituals of validation through which authority is legitimized are exposed through the use of displacement and camouflage.

Fig. 1-3 Marco Godoy, 'Krolowa',
video still, 2019



1



2



▸ **Mikhail Karikis - No Ordinary Protest**
Single Channel HD Video
7:48 mins, 2018

Commissioned by MIMA, the Whitechapel Gallery and Film and Video Umbrella.

Can sound mobilise socio-political and ecological change? Working across film, sound and performance, Greek-British artist Mikhail Karikis adopts the children's science fiction novel *The Iron Woman* (1993) by British writer Ted Hughes (1930–98) as an eco-feminist parable in which communal listening and noise-making become tools to transform the world.

In this story, a female superhero gifts children with a mysterious power: a noise. Transmitted by touch, it resonates with the collective howl of creatures affected by the pollution of the planet. As the children take matters into their own hands, they infiltrate factories and 'infect' adults with their demand for immediate action. Karikis engaged over the course of a year with a group of seven-year-olds from a primary school in East London to create a film that reflects on the environmental themes of the book and imagines the enigmatic noise that assists the protagonists' protest. Improvising with vocalisations, musical instruments and toys, the group conduct cymatic experiments whereby a sound or vocal utterance takes on unique visual forms. Creating landscapes that transform with sound vibrations, the results echo the power to mobilise change through 'noise'.

Fig. 1 Mikhail Karikis, 'No Ordinary Protest'. installation, OHOS 2019



▸ **Tali Keren - The Great Seal**
Interactive Multi Media Installation
Courtesy of Il Collection, Luxemburg

The Great Seal is an immersive installation that investigates the intersection between art, propaganda, religion, and politics. The piece invites viewers to step onto a fictitious stage at the annual Washington D.C. Summit of Christians United for Israel (CUFI) and assume the role of keynote speaker. CUFI mobilizes millions of American Evangelical conservatives who view Jewish rule over the land of Israel/Palestine as a precondition for Christ's Second Coming and the imminent Battle of Armageddon. By using a presidential teleprompter and a karaoke 'sing-along' machine, participants are invited to perform speeches compiled from those delivered at past CUFI summits. By assuming the role of the preacher, the participants are confronted with the power of public speaking.

The work was shot and completed in 2015 and 2016, before Brexit and the Trump presidency, yet it sheds a light on the power of populism and propaganda and their role in the development of nationalistic sentiments and isolationism.

Fig. 1 Tali Keren, 'The Great Seal', 2017



1

▸ **Rory Pilgrim - Software Garden**
Single Channel HD Video
50 mins, 2018
Courtesy of Andriess-Eyck Gallery

Nurtured over 2 years of collaboration, workshops, and live concerts, artist and musician Rory Pilgrim presented his debut music video album *Software Garden*. Unfolding over 11 tracks, *Software Garden* cultivates influences of pop, electronic and techno with lush string and choral arrangements to explore how a music album can be used to bring people together.

Responding to recent complex global shifts that highlight increasing polarities between people that have led to increasing nationalism and desire for isolationism, *Software Garden* asks how we meet from both behind and beyond our screens from across generations and different backgrounds. As digital and robotic technologies change the fabric of human systems, is it possible to create spaces that unite the human, ecological and technological with basic principles of empathy, care, and kindness?

At the heart of the album is a series of close collaborations in which the contributors orbit and make contact with one another from across different generations. Like a central sun, *Software Garden* is narrated by British poet and disability advocate whose words reflect on her experience of catastrophic reduced access to care and her wider desires for robotic and digital technologies both personally and globally. Interweaving with the voices of others, Kallend's words further unfold as lyrics through collaborations with others including singer Robyn Haddon, singer/rapper Daisy Rodrigues and dancer, artist and choreographer Casper-Malte Augusta.

Fig. 1 Rory Pilgrim, 'Software Garden' (2018). Installation still, Reading International 2019



1

▸ **Jack Tan - Hearings**
Multi Media Installation
Performers: Kate Smith and Nuno Veiga

Hearings was an installation comprising 8 graphic scores and audio recordings. It is part of a wider collaborative project between the artist and the Community Justice Centre (CJC) called *Voices from the Courts*, including an artists' residency at the State and Family Courts of Singapore. During his residency, Tan listened to the soundscape of the courts, paying particular attention to the experience of the litigant-in-person, and documented what he heard as drawings. The artist then turned the drawings into graphic scores which have been interpreted and performed by the ACJC Alumni Choir.

For this exhibition, the scores are shown on notation stands alongside their respective short musical compositions sang by the choir. The audience can follow their route and listen to what comes together to a sort of litigative opera. The scores and musical pieces relate to emotional states, moments of anticipation, the rhythm, and sounds of judicial language and the movements and halts of bureaucratic forms and processes, and attempt to deconstruct and humanise this ordering machine.

Fig. 1-2 Jack Tan, 'Hearings', (2016). installation and performance, OHOS, 2019



1



2

Voicelab for Women
Workshop by artist
Michal Oppenheim

St. Laurence Church
Friar Street
RG1 1DA

▸ **Michal Oppenheim - ChorUs**
Voice Lab for Women, 2018

What is the role of women's choral singing today?

We experimented with new ways of singing together by listening to our own individual voice and the voices around us. We will discover unique melodies that the voices want to co-create.

We practiced 'voice-body' improvisation, voice meditation.

We explored the relationship between voice, individual and the community.

The workshop involved 4 sessions over 3 days and was intended for all women, performers and non-performers.

Fig. 1 Michal Oppenheim, 'ChorUs',
Voicelab for Women, 2019



1

The Book of Challenges

Workshop by artists
Noam Enbar and
Nir Shauloff

St Laurence Church
Friar Street
RG1 1DA

The Book of Challenges was a meditative/ecstatic workshop, structured as a series of performative miniatures for any number of participants. Each miniature posed a discrete – musical, performative, physical – challenge for the group as a whole and its individuals.

These ‘challenges’ were not necessarily difficult or demanding, some were rather gentle and nuanced – cutting edge instruments of self-exploration through voice, song, body awareness, inner and outer space and mutual presence.

The workshop was intended for stage-oriented students and professionals (singers, actors, performance artists, dancers) of all backgrounds.

Fig. 1 ‘The Book of Challenges’,
Noam Enbar and Nir Shauloff, 2019



1

**Emergency Routine
First-Step Training,
Work in progress**
by Public Movement

Edith Morley Building
Whiteknights Campus
University of Reading

New modes of security alert morph city centers into potential battle zones. *Emergency Routine*, commissioned for Reading International, explores new choreographies in the field of counter-terror. It analyses and demonstrates bodily techniques which in recent years are being trained and traded jointly by countries and special units.

The urgency to return to a 'body to body' encounter is staged as a meeting between an audience of one and a Public Movement delegate. It was performed in and around at the Edith Morley building at the University of Reading exploring and deciphering its architecture and its potential function in an imagined Emergency Scenario.

This exchange of knowledge, raising questions about borders between defense and offense, obedience and protest, order and chaos.

Emergency Routine activates urban areas as both civic arenas and training grounds, where all bodies play a role, knowingly or not.

**Public Movement Research
and Development team:**

Gali Libraider

Nir Shauloff

Dana Yahalomi

Instructor: Eitan Chinitz

The first-step training of Emergency Routine was developed as part of Public Movement's residency at CCA Tel Aviv.

Fig. 1-2 'Emergency Routine,
First-Step Training, Work in progress',
Public Movement, 2019



1



GD24A



**An Apprenticeship in
Queer I Believe it Was**
by Nina Wakeford

Greenham Common Control Tower
Burys Bank Road
Newbury
RG19 8BZ

Nina Wakeford performed her film and spoken word work in a unique event at the Control Tower at Greenham Common. Greenham Common Women's Peace Camp was active from 1981 to 2000 and was established by women to protest nuclear weapons being sited near Reading at RAF Greenham Common. The work explores the capacity of the women's peace camp to transform the identity of those who lived there. It includes 30,000 images of forget-me-nots from the nearby memorial Peace Garden, photographed one by one on 16mm film, to mark the 30,000 involved in the Embrace the Base action. The performance combines this footage with words from first-person accounts of women who were interviewed in a study of the peace camp, alongside archival documents, and a song. Re-performed in the Control Tower and relayed to the audience below, the flowers and the words of the women were broadcast across the landscape where previously the women themselves were surveyed.



1

Fig. 1 Nina Wakeford, still from 'An Apprenticeship in Queer I Believe it Was', 2016

Fig. 2-3 Greenham Common Control Tower, 2019



2



On Nina Wakeford

by Sarah Spies

Nina Wakeford's *An Apprenticeship In queer I Believe It Was*, originally produced as a result of a commission from the British Film Institute and the Wellcome Collection in 2016, and re-performed at the Greenham Common Control Tower Museum as part of Reading International in 2019, navigates an interesting tension in the replay between the commons of radical arts practice and the inherent unfurling of multivarious voices and bodies distributed across time, space and medium. The Greenham Common Women's Peace Camp, which was active from 1981 to 2000 and was established by women to protest nuclear weapons being sited near Reading at RAF Greenham Common, provides precisely such an unstable yet clearly situated site where communion with multiple, and often divergent, voices and bodies are possible. Wakeford's explication reveals the intimate act of shared embodied listening operating at the level of the individual in relation to dispersed collectivities, in this case via the voices of the women in absentia as apparent dissonants across time, as potential sites where alternative communities of being together, both imagined and real, can unfold. Brandon LaBelle offers a grounded perspective for these processes of enactment that make possible performative and embodied collective voices in that it is 'expressed in the migration of voices, the shifting of the body, the animation of knowledge, as well as the deepening of attention, in short, the production of radical sharing'.

Notes on (Un)commoning

by Maayan Sheleff

Community Based Practice and its term variations have been art buzz-words for at least three decades. Miwon Kwon wrote about its various manifestations alongside its inherent problems and critiques, starting from the 1990s with a specific focus on the US.¹ Kwon describes the emergence of what was coined by Suzanne Lacy as ‘New Genre Public Art’ – engaging public art in which the relationship between the artist and audience may itself be the artwork.² Relating to her case study of the exhibition *Culture in Action* in Chicago (1993), she mentioned that the works also coincide with what critic Arlene Raven has identified as ‘art in the public interest’, which points to activist art dealing directly with social issues using traditional art media as well as non traditional mediums including dance, demonstrations, guerrilla theatre, oral histories and street art. It encourages coalition building in pursuit of social justice for the disadvantaged and institutional empowerment to artists to act as social agents, and calls for representation for minorities and use of the influence of museum and funding agencies to change government policies on social issues.³ Raven relates these works to the lineage of the avant-garde’s efforts to integrate art and everyday life during the 1960’s and 1970’s, such as the Art Workers Coalition or Los Angeles Council of Woman. Lacy also relates them to the development of activist communities of common interest during the 1970s and 1980s, or as she calls them ‘various vanguard groups, such as feminist, ethnic, Marxist, and media artists and other activists... (who) have a common interest in leftist politics, social activism, redefined audience, relevance for communities (particularly marginalized ones), and collaborative methodology’.⁴ Such interests according to Lacy, lead to challenging

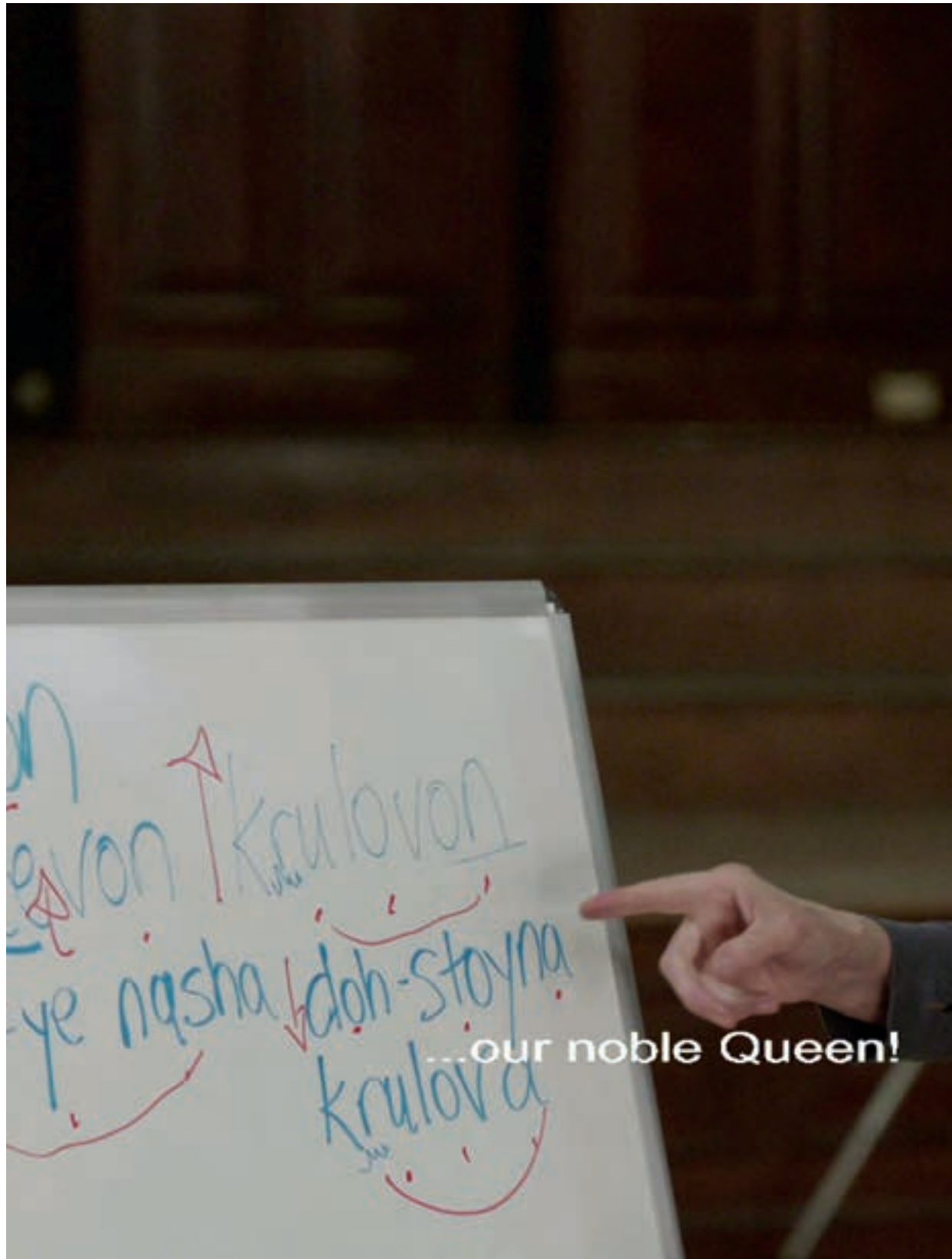


Fig. 4 Marco Godoy – Krolowa, video still, 2019

1 Miwon Kwon, *One Place After Another: Site Specific Art and Locational Identity*, The MIT Press, Cambridge, Massachusetts, London, England, 82-155.

2 Lacy writes about the convergence of the emergence of the term with the removal of Richard Serra’s tilted arc sculpture from federal Plaza in NY, after a long controversial court case. The removal was considered a victory for the community oriented approach to public art, in which the so called community rejected high art in favor of more artistic accountability for ‘the people’. The term ‘New Genre Public Art’ was officially coined for a three day symposium organized

by Lacy and others, *Mapping the Terrain: New Genre Public Art* at the San Francisco Museum of Modern art in November 1991.

Suzanne Lacy, ‘Cultural Pilgrimages and Metaphorical Journeys’, in *Mapping the Terrain*, ed Suzanne Lacy, Bay Press, 1995, 11, 19, 20.

3 Arlene Raven, ed, *Art in the Public Interest*, 1989; Da Capo Press, New York, 1993, 1, 4, 18

4 Lacy, ‘Cultural Pilgrimages’, 25.

the aesthetic norms, an attack on the boundaries of specific media or the spaces of presentation, and a questioning of cultural values and aesthetics of individual artistic authorship. Its focus shifts from artist to audience, from object to process, from production to reception and to engagement and shared authorship. According to Kwon, this signifies the main interest of the genre in the democratization of public art, making it accessible for everybody as a force for social and political change. Instead of focusing on the physical condition of the site, the focus of art now is on a social issue of those who occupy it.⁵

These descriptions could have been said of the art tendencies of the last decade, relating to protest movements that came in response to the US mortgage crisis and the European financial crisis of 2007–8. Interestingly, when Kwon discusses the various ways the term community was used in the 1990s for political gain, and how the art tendencies she described responded to them, she mentions how neoconservatives define a ‘real’ community who should fight for its need and defend its territory, as based solely on ownership of property, thus attacking leftist social policy.⁶ These days, these kinds of arguments are used more and more all over the world, mostly by right wing governments. They are brought up to justify inclusive, ultra capitalist, anti-ecologist and anti-democratic laws, as if those are being set against ‘foreign’ threats to the wholeness and interests of a certain ‘community’, while in fact the only communities they serve are those of the rich and powerful who get to multiply their capital with no interference.

How do participatory artworks of the last decade deal with rising totalitarian and demagogic voices? What are their reciprocal relationships with the protests movements of the last decade? These are some of the things that interested me when I started my PHD research. In terms of media, I chose to focus on the human voice, the political potential of the voice in a collective. Within any community, however one defines it, there is always a tension between the individual and the collective. I was examining participatory artistic projects that use the human voice, and more specifically at first, works that involved choirs in political or social contexts. A choir, a gathering which enables the individual voice among the collective, entails listening and improvisation. Depending on the type of choir, it involves various forms of collaboration, from working with a solo conductor, to polyphonic improvisation, to democratic leadership in vocalization. It emphasizes the tension between the individual and the collective. It also constitutes a temporary community that behaves according to a certain score. Some choirs perform for audiences but many, particularly in recent years, perform as a closed group in which all are equal participants (for example the sacred harp groups, singing religious christian songs in secular contexts and in democratic formations). Many choirs sing in demonstrations or as activist interventions in the public sphere.

These formats have arisen in parallel to protest movements as a form of collective public speaking, in which a common embodiment and repetition of a certain sentiment becomes empowering and is used to spread a certain message. Often the boundaries between art and protest, choir and demonstration were blurred. However, we often ask ourselves if these iterations have an impact outside of these communities of common interests; whether the messages and sentiments make their way to other communities, infiltrating them and inviting them to become their agents as well. Or if they only enforce our existing concepts and self adornment. Thus, one of the things I’m exploring, is the potential ways in which (re)-presentation makes cultural memory more accessible. When considering forms of dissemination, participation and non participation, refusal or dissent, how can we not only preach to the choir? *(Un)Commoning Voices & (Non)Communal Bodies*, curated alongside Sarah Spies, created a linkage between both our research subjects on participatory art; between studies of the voice, theories of the body and the politics of performativity.

One of the theoretical references that tied us together was Brandon LaBelle’s *Lexicon of the Mouth*.⁷ LaBelle is interested in the paralinguistic, the manifestations of the voice that are not merely language or discourse but an expanded, experimental realm of vocal uttering. In the center of his research is the mouth, which according to him ‘functions to figure and sustain the body as a subject, a subject within a network of relations ... as a primary conduit that brings into contact the material world with the depths of the body, the mouth continually unsettles the limits of embodiment. It performs as an extremely vital link – the essential link – to the world and those around us, to echo and vibrate with a multitude of forces that pass through its chamber’.⁸

The mouth is thus the link between the internal and external world. It connects the voice that leaves us to be in the world, through our body and the subjectivity which it entails. In this context LaBelle mentions Mladen Dolar’s statement of the voice projecting from the body to circulate externally – ‘a bodily missile which has detached itself from its source, emancipated itself, yet remains corporeal’.⁹ In opposition to Dolar, LaBelle is interested not in the object-hood of the disembodied voice, but in its remaining corporeality. The mouth to him is a liminal place of tension between the language as an abstract,

5 Kwon, 106–111.

6 Kwon, 112–114.

7 Brandon LaBelle, *Lexicon of the Mouth: Poetics and Politics of Voice and the Oral Imaginary*, Bloomsbury Press, 2014.

8 Ibid, 2.

9 Mladen Dolar, *A Voice and Nothing More*, MIT Press, Cambridge, MA, 2006, 73.

socializing system, and our embodied, sensual experiences. A place which enables oral imagining and poetics as it grounds the voice back into the articulation of personhood through the body. He puts into question what Dollar identifies as the 'acousmatic' nature of the voice, a sounded event which can no longer be identified with its source, turning every emission of the voice to a sort of 'ventriloquism'.¹⁰ Against this definition of the voice as an 'object', which creates a break between what we see and what we hear, between the promise of a presence or an agency to its fulfillment, LaBelle prefers to refer to the voice as 'tension', a struggle to constitute the body that is trying to be a subject.¹¹

LaBelle turns to Fred Moten to mention his treatment of the voice as precisely that which resists forces of objectification. The voice as an 'irruption of phonic substance that cuts and augments meaning', in other words an irruption that is always already a someone intervening into the structures of the social.¹² The mouth according to LaBelle is thus the place of creating oneself as a subject, it is so radically connected to both language and the body as it is the place of constant struggle between the force of objectification and the demand for subjectivity. It mobilizes and animates social relations in both an interruptive and a connective way; 'The voice stretches me; it drags me along, as a body bound to its politics and poetics, its accents and dialectics, its grammars, as well as its handicaps'.¹³

To have a voice is to be recognized as a subject, but it is also to wish to be desired, to locate oneself near the other. Thus the mouth, for LaBelle, is a device for modulating the limits of the body, for exchanging knowledge with the world and the other. The constant movement between incorporation and expulsion, attachment and loss, opening and closing, the reverberation of surfaces between inside and outside, makes the mouth, according to LaBelle, the site of a 'rhythm of somatic orientation, production, contact ... choreography'.¹⁴

As such it remains vulnerable to the intrusion of another, always in a state of flux, constantly becoming a subject which has a voice, but also, a part of a collective, a choir of sorts:

'The voice is precisely that which remains in a dynamic state, tensed between presence and absence, phonic and textual substance, and driven by the pressures and pleasures of being a body. The mouth not only shapes voice, but also fills it in; it is a cavity by which to capture additional voices, to put them on the tongue, supplying us with the potentiality to reshape, impersonate, sample, and reconstruct who we can be'.¹⁵

In this poetic theory the voice meets the choreography of the body and raises questions of commoning and its counterpart uncommoning. Whether we use our voice to create a temporary community or to separate and distinct ourselves from it as

unique individuals. And is there at all a contradiction between the two options?

All the works in the project were participatory, but I would like to focus on two works that were designed for one participant, as it builds on the essential and aforementioned dynamic between the individual and another as a bridge between individuality and collectivity:

Emergency Routine (2019) was a First-Step Training, work-in-progress by Public Movement, a performative research body based in Tel Aviv which investigates and stages political actions in public spaces. Their current interest in counter-terrorism is an organic progression of the group's study on state choreographies. For the past 12 years the group collaborated with state institutions in Israel, Asia and Europe; among them are the Special Forces of the Heidelberg Police, Heidelberg Fire Fighters, Special Forces of Vienna Police, The Rescue Unit of the Israeli Army, the Finnish Counter Terror Unit, Veteran Honor Guard of the Taiwanese Army, and so forth.

Emergency Routine, commissioned for Reading International 2019, relates to the new modes of security alert which morph city centers into potential battle zones and it explores new choreographies in the field of counter terror. It analyzes and demonstrates bodily techniques which in recent years are trained and traded jointly by countries and special units.

The urgency to return to a 'body to body' encounter is staged as a meeting between an audience of one and a Public Movement delegate, a counter-terror expert. It was performed in and around a public building at the University of Reading, exploring and deciphering its architecture and its potential function in an imagined 'emergency scenario'. This exchange of knowledge raised questions about borders between defense and offense, obedience and protest, order and chaos.

Emergency Routine activates urban areas as both civic arenas and training grounds, where all bodies play a role, either knowingly or not.

10 Ibid, 70.

11 LaBelle, 'Lexicon of the Mouth', 5.

12 Fred Moten, *In the Break: The Aesthetics of the Black Radical Tradition*, University of Minnesota Press, Minneapolis, MN, 2003, 14.

13 LaBelle, 'Lexicon of the Mouth', 5.

14 LaBelle, 'Lexicon of the Mouth', 10.

15 LaBelle, 'Lexicon of the Mouth', 12.

Public Movement's projects, often a continuous process that never becomes a finalized 'performance', research how methods which are used in combat trainings, states of emergency and counter-terrorism, create and form new public choreographies. Their study, collection and categorization of physical forms of ordering of the subject, a 'Choreopolis' of sorts, enables them to produce counter civil forms of demonstration, assembly and resistance through local-specific participatory projects.

The Great Seal is a work by artist Tali Keren (born in Jerusalem, lives and works in Brooklyn, NY). Shown in the main exhibition at 'Open Hand Open space' gallery, the project is an immersive installation that investigates the intersection between art, propaganda, religion, and politics. The piece invites viewers to step onto a fictitious stage at the annual Washington DC. Summit of Christians United for Israel (CUFI) and assume the role of keynote speaker. CUFI mobilizes millions of American Evangelical conservatives who view Jewish rule over the land of Israel/Palestine as a precondition for Christ's Second Coming and the imminent Battle of Armageddon. By using a presidential teleprompter and a karaoke 'sing-along' machine, participants are invited to perform speeches compiled from those delivered at past CUFI summits. By assuming the role of the preacher, the participants are confronted with the power of public speaking.

Throughout the interactive performance, visitors stand on a rug emblazoned with the design for the original Great Seal of the United States, proposed by Benjamin Franklin and Thomas Jefferson in 1776 and subsequently rejected by Congress. Franklin and Jefferson's Great Seal reimagines the biblical story of the Israelites exodus from Egypt with America framed as the 'New Zion'. The mythology linking the United States and Israel as two settler-colonial projects are thus embodied in the seal, raising questions about the movement of people through history, its role in creating empires and nations but also in creating counter waves of refugees, and of the relation between the power of the voice to freedom of movement or the lack thereof. The work was shot and completed in 2015 and 2016, before Brexit and the Trump presidency, yet it sheds a light on the power of populism and propaganda and their role in the development of nationalistic sentiments and isolationism.

An interesting connection between these two works is the concept of preenactment, the enactment of an event that has not yet happened.¹⁶ As such, it leaves room for political imagination, as a sort of rehearsal for a future development. While Keren's tactic is in fact a re-enactment of existing text, its setting in a fictive conference and the technology-based design and interface, gives it a chilling futuristic edge. While both works could be described as a form of participation which

uses over-identification and provocation, they deliberately maintain a confusingly unclear position in order to provoke thinking and an uneasy feeling of familiar temptation, a strange mixture of exhilaration, fear and comfort.

The intimacy that is gained from the format of one participant is negated with the stand the participant takes in front of the public, or the other 'members' of his or her imagined 'community': In Keren's work, she or he is confronted with performing in front of an audience, both real and imagined. In their position as speakers the participants are singled out as the authoritative voice, and become aware of the potential impact of their words on themselves and others.

In Public Movement's project, the accidental audience in the public space become potential threats or victims. The participant becomes the carrier of the information she or he received from the authoritative performer. The format of a one-on-one performance was recently implemented by Public Movement as a form of 'training' which entails a transference of information, turning the participant into an agent of shared corporal knowledge. Through this form of private non-performance, a more critical and intimate shared knowledge emerges, enabling reciprocal learning between the performance body and the active audience: 'Preparedness proposes a mode of ordering the future that embraces uncertainty and "imagines the unimaginable" rather than "taming" dangerous irruptions through statistical probabilities. The archival knowledge of the past is replaced by the enactment-knowledge of continual rehearsal of the performance to come'.¹⁷

16 The term preenactment was coined by Oliver Marchart in regards to the work of Public Movement. Oliver Marchart, 'Public Movement; The Art of Preenactment', in: Florian Malzacher (Ed), *Not Just a Mirror; Looking for the Political Theatre of Today*, Alexander Verlag: Berlin, 2014, 146-150.

17 Claudia Aradau, 'Radical Philosophy', 161, May/June 2010.

Artist Biographies

ANNA DE AMICIS

Anna de Amicis has been working as a curatorial assistant at Reading International since 2018. She is a psychologist with 17 years of experience, who in 2015 took the chance to relocate to the UK and develop a new career in the art sector. To do so, Anna completed the MA Arts and Cultural Enterprises at Central Saint Martin (London) in 2017. She is interested and passionate about artistic ventures that give a new life to places (and the people within) otherwise neglected. This passion guided her work so far and led her to commence a PhD programme of study at the Henley Business School, researching innovative strategies of art productions.

ABEL AUER

Abel Auer was born in Munich in 1974. His work has been described as blurring the boundary between abstraction and figuration, between reality and hallucination, seriousness and the grotesque. As a founder of Hamburg's Isotrop in the 1990s, he was part of an influential and now historically important network of alternative institutions and activities in Germany, and continues to create work that questions dominant discourses in contemporary art. He is represented by Corvi Mora in London and currently lives and works in Stuttgart.

ZBYNĚK BALADRÁN

Zbyněk Baladrán is an author, artist, curator and exhibition architect based in Prague. In his works he is investigating territories that are occupied by that part of civilization, which we call Western. Using methodology similar to those used by the ethnographer, the anthropologist and the sociologist, this post-humanist 'archaeologist' is digging up

the remnants of the not-so-distant past, looking particularly at societal systems in relation to the heritage of the political left. He studied art history in the Philosophy Department of the Charles University (Univerzita Karlova) and in the studios for Visual Communication, Painting and New Media at the Academy of Fine Arts, both in Prague. In 2001 he co-founded Display, a space for contemporary art, which in 2007 was transformed into Tranzitdisplay. Together with Vit Havránek he curated *Monument to Transformation*, a three-year long research project on the social and political transformations. He was a member of the curatorial team (through tranzit.org) of Manifesta 8 in Murcia, Spain (2010). He took part in the 11th Lyon Biennial, in Manifesta 5 in Donostia/San Sebastian (2004), in the 56th La Biennale di Venezia (2013) and in MoMA (2015). He is represented by the Jocelyn Wolff Gallery in Paris, Gandy Gallery in Bratislava and Hunt Kastner in Prague.

CHRIS BENFIELD

Chris Benfield is a graphic designer based in Oxford, UK. His design practice focuses on book and publication design. He has worked with clients such as The British Library, Design Museum and the Ashmolean Museum. He also runs the independent publishing imprint Native Books.

ŽELJKA BLAKŠIĆ

Željka Blakšić AKA Gita Blak, based in Zagreb, is an interdisciplinary artist who works with performance, 16mm film, video and installation. Her practice is often inspired by the sub-culture of the 1990s-era in Croatia, when punk, anarcho and eco movements were having a renewal. Resistance manifested itself through the cooperation and gathering of different alternative social groups. This experimental

environment became a university of rebellion, giving voice to new expressions of democracy, justice, common values and free speech. She explores the politics of lived time through the perspective of particular societal conditions. Blakšić has exhibited extensively throughout the U.S. and Europe. Her recent performances and exhibitions were presented at Filmwerkstatt Düsseldorf (Germany), Framer Framed (Amsterdam), Museum of Modern Art (New York), Herzliya Museum (Israel), Gallery Augusta (Helsinki), Los Sures Museum (New York), Recess (New York), AIR Gallery (New York), Offenbachplatz, (Cologne), BRIC Contemporary Art Gallery (New York) and many others. She was a recipient of the 2017 Residency Unlimited & National Endowment for the Arts Award for NYC based artist, 2016 Recess Session Residency and Via Art Fund Grant; 2014/15 AIR Gallery Fellowship in New York, 2012 The District Kunst und Kulturförderung Studio Award in Berlin; 2010 Paula Rhodes Memorial Award in New York City etc. Most recently she was a resident at Fondazione Pistoletto in Biella, Italy and MuseumsQuartier in Vienna, Austria. Currently she is working on a project at Alserkal Avenue in Dubai, UAE.

PATRICIA L. BOYD

Patricia L. Boyd lives and works in New York. Her solo exhibitions include *Good Grammar*, Potts, Los Angeles (2018); *Operator*, 80WSE, New York (2017); *Us*, 3236RLS, London (2017); *Under Glass*, TG, Nottingham, UK (2015); *Metrics*, Modern Art Oxford (2014). She has participated in group exhibitions at CCS Bard Galleries and Hessel Museum of Art (2018); CCA Wattis Institute for Contemporary Arts, San Francisco (2017); Front Desk Apparatus, New York (2016); Steirischer Herbst, Graz (2015); Gasworks, London (2014); and the 12th Biennale de Lyon (2013), among other venues.

MICHAEL BRACEWELL

Michael Bracewell has written extensively on modern and contemporary British art and has been a contributor to *The Burlington* and *Frieze* magazines. His recent publications include *The Rise of David Bowie 1972 - 1973* (with Mick Rock and Barney Hoskyns) and *Bridget Riley: Paintings and Related Work* at the National Gallery, London. He was co-curator of *'The Secret Public: The Last Days of the British Underground 1978 - 1988* at Kunstverein München and The Institute of Contemporary Arts, London (2006) and *'The Dark Monarch: British Modernism and the Occult'* at Tate St Ives (2009). His selected writings on visual art, *The Space Between* (edited by Doro Globus) was published by Ridinghouse, London in 2011.

HELEN CAMMOCK

Helen Cammock lives and works in London. She graduated from the Royal College of Art in 2011. She recently presented a solo show titled *Shouting in Whispers* at Cubitt, London (Oct - Nov 2017), and her work has recently been exhibited and screened at venues including Serpentine Cinema Series, Serpentine Galleries, (2016); Tate Artists Moving Image Screening Programme, Tate Britain (2015); The Tetley, Leeds (2017); Open Source Contemporary Arts Festival (2016); and at Hollybush Gardens Gallery, London (2015/16). She was awarded the Turner Prize in 2019.

SUSANNE CLAUSEN

Susanne Clausen is an artist, curator and educator and Professor of Fine Art at the University of Reading. She is the Director of Reading International, which she founded in 2016. She works and publishes often under the name Szuper Gallery. Susanne creates performances, videos and multi-media installations and drawings.

Previous international exhibitions and performances were shown at Ludwig Museum Budapest, GRAD London, ICA London, Western Front Vancouver, Perm Museum of Contemporary Art, Russia, Kunstmuseum Thun, Switzerland, The MacKenzie Art Gallery, and Curtain Razors, Regina, Canada, Kunstverein Bregenz, Kunsthalle Helsinki, Shedhalle Zurich, Künstlerhaus Bremen, Whitechapel Art Gallery, Para/Site Art Space, Hong Kong, Lenbachhaus Museum, Munich and Kunsthalle Vienna.

STEVEN CLAYDON

Steven Claydon was shortlisted for the inaugural Hepworth Sculpture Prize in 2016. He was also the recipient of a prestigious Paul Hamlyn Foundation Award for Artists. Claydon has performed and shown work internationally in exhibitions at Tate Modern in London, Art Basel in Switzerland, Kunstverein für die Rheinlande und Westfalen in Düsseldorf and Portikus in Frankfurt am Main. In addition to his practice as an artist, Claydon has also been involved in experimental electronic music for over 20 years, most notably as part of the bands Add N to X, Jack to Jack (with Mark Leckey) and Long Meg.

KIRSTEN COOKE

Kirsten Cooke is an independent artist-curator whose practice constructs exhibition models towards a speculative (yet to come into being) audience. Through discussions with artists she constructs physical exhibition environments that render the collaborative exhibition decisions tangible. These exhibition structures have included the use of scaffolding materials, fabrics and architectural interventions. Cooke experiments with different forms of staging and situates curating, as a primary and

visible practice within the construction of exhibitions. She also writes critical-fictional texts, which explore the potential of stories to imagine alternative worlds and bodies. Cooke has co-authored three curatorial research projects: *Material Conjectures*, *KollActiv* and *House of Hysteria*. Cooke was the Assistant Curator for the soft and main launch of Reading International.

MATT COPSON

Matt Copson (b. 1992, Oxford, UK). Recent solo and two-person exhibitions and projects include, *Down Boy* at Reena Spaulings (New York), *SI:ON SITE* at Swiss Institute (New York), *Matt Copson* at Mönchehaus Museum (Goslar), *Blorange* at Fondation Louis Vuitton (Paris), *Eggy and Seedy* (with Alastair Mackinven) at Reading International (Reading), *Sob Story* at High Art (Paris), *A Woodland Truce* at The Serpentine Sackler Gallery (London), *Reynard's Fundament* at Tramps (London), and *Reynard Reforms* at Vilma Gold (London).

NOAM ENBAR

Noam Enbar is a singer, composer and performance artist, founder of the radical Post-Rock band HabiLuim and the Klezmer-Anarcho-Punk ensemble Oy Division. Enbar has written and directed music for films and Theatre and collaborated with the documentarist Avi Mograbi, and theatre makers Yonatan Levy and Nor Shauloff. The works were shown in many venues and festivals such as Venice film festival, Berlinale Film Festival and Forum expanded exhibition, and London's Open City Docs Fest. In recent years Enbar founded his own ensemble, The Great Gehenna Choir, opened a solo show at the Tel-Aviv Museum, comprising of a six months long cycle of events/happenings/works for singers, and created a participatory site-specific work

for 24 singers staged in the framework of Mekudeshet (Sacred) festival, Jerusalem. Enbar teaches composition, choir classes, and performance at Musrara Academy of the Arts, Jerusalem.

YAROSLAV FUTYMSKYI

Yaroslav Futymyskyi was born in 1987 in Poninka, in the Khmelnytskyi region, Ukraine. He started his artistic education in the National Art Academy in Lviv, but never finished it. His practice focuses on graphics, performance, poetry, photography and media. The work, sometimes inspired by philosopher Viktor Shklovsky, seeks to transform found objects connected with everyday life, and available in the most ordinary surroundings. Simplicity and poetry within his work derives from the temporary, impermanent materials he uses. Constantly on the road and without permanent residence, Futymyskyi has started to look differently at everyday reality. Futymyskyi curated group shows at Dzyga Gallery in Lviv in 2013 and Labirynt Gallery in Lublin in 2017. He also makes exhibitions in his wallet, a political gesture by the artist. The wallet is an independent space, where the artist does not experience ideological or market restrictions and pressure.

MARCO GODOY

Marco Godoy is based in Madrid. He has recently exhibited his work at Matadero Madrid, Centre Georges Pompidou, Liverpool Biennial, Stedelijk Museum s-Hertogenbosch, Edinburgh Art Festival, Dallas Museum of Contemporary Art, Institute of Contemporary Arts (ICA) in London, Herzliya Museum of Contemporary Art, Lugar a Dudas in Cali, Haus der Kulturen der Welt in Berlin, Palais de Tokyo in Paris, and Whitechapel Gallery in London. He has an MA from the RCA, London, where he lived and worked for several years.

RENÉE GREEN

Renée Green is an artist, writer, and filmmaker known for her highly layered and formally complex multimedia installations in which ideas, perception, and experience are examined from myriad perspectives. Via films, essays and writings, installations, digital media, architecture, sound-related works, film series and events, her work engages with explorations into circuits of relation and exchange over time, the gaps and shifts in what survives in public and private memories, as well as what has been imagined and invented. Her exhibitions, videos and films have been seen throughout the world in museums and art institutions, biennials and festivals. A selection of these would include the Museum of Modern Art, New York; Centre Georges Pompidou, Paris; Whitney Museum of American Art, New York; National Maritime Museum, Greenwich, UK; Museum of Contemporary Art, Los Angeles; Museum Ludwig, Cologne; Fundació Antoni Tàpies, Barcelona; Vienna Secession; as well as in Documenta, the Whitney Biennial, and the Venice Biennale.

ANDREW HUNT

Andrew Hunt is a curator and writer based in London and Manchester, and is currently Professor of Fine Art and Curating at Manchester Metropolitan University. Between 2016 and 2017 he co-founded and co-directed the contemporary art organisation Reading International and was a Research Fellow at Kingston University during the same period. From 2008 to 2014 he was Director of Focal Point Gallery (FPG) in Southend-on-Sea, where he was responsible for developing the organisation's acclaimed exhibitions programme and publishing activities. Since the early 2000s, he has worked on intimate solo exhibitions with significant international artists such as Mike

Nelson, Elizabeth Price, Tris Vonna-Michell, Kai Althoff, and Marc Camille Chaimowicz as well as designers such as Fraser Muggeridge, Jonathan Barnbrook, James Langdon, Abacke, Manuel Raeder, and Sara De Bondt on projects that range from minor printed ephemera to major publications, exhibition design and branding for art institutions. In 2012 he was a member of the Turner Prize jury. He has contributed to magazines and journals such as *Artforum*, *Art Monthly*, *The Burlington Magazine*, *Domus*, *frieze*, *Mousse Magazine*, *Picpus* and *TATE ETC.*, and is founding editor of the Slimvolume imprint, which to date has published editions and books by over 250 artists.

TALI KEREN

Tali Keren is a media artist (born in Jerusalem, lives and works in Brooklyn, NY). Her works focus on the formation of ideology, violence, and political identity. Keren's recent solo exhibitions include *The Great Seal* at Eyebeam, New York and at the Center for Contemporary Art, Tel Aviv, and *Heat Signature* at Ludlow 38, MINI Goethe Institute, New York. She exhibited and performed her work in venues such as; Anthology Film Archives, New York; Museum of Moving Image, New York; Whitney Museum of American Art, New York; Socrates Sculpture Park, New York; Times Square, New York; the Jewish Museum, New York; Museum Quartier, Vienna; Kunsthal Charlottenborg, Copenhagen; The Israeli Center for Digital Art, Holon; Herzliya Museum of Contemporary Art. She is currently an artist in residence at The International Studio and Curatorial Program (ISCP). Keren received her B.F.A. from the Bezalel Academy of Art and Design, Jerusalem (2009) and earned an MFA from Columbia University, New York (2016).

MIKHAIL KARIKIS

Mikhail Karikis is a Greek-British artist based in London and Lisbon. His work embraces moving image, sound and other media to create immersive audio-visual installations and performances that emerge from his long-standing interest in the voice as a material and a socio-political agent. Developing large-scale projects in collaboration with different communities, over the past decade, Karikis has focused on legacies of post-industrialisation, human labour and the use of natural resources. Often featuring groups that have been geographically or socially marginalised, his works highlight alternative models of human existence, solidarity and action. Karikis was shortlisted for the 2016 Jarman Award and the DAIWA Art Prize 2015. Group exhibitions include Kochi-Muziris Biennale 2016, IN; British Art Show 8, UK (2015-2017); 19th Biennale of Sydney, AU (2014); Mediacity Seoul, Seoul, KR (2014); 2nd Aichi Triennale, Nagoya, JP (2013); Manifesta 9, BE (2012); Danish Pavilion 54th Venice Biennale, IT (2011). Solo exhibitions include *Mikhail Karikis*, MORI Art Museum, Tokyo, JP (2019); *Children of Unquiet*, Fondazione Sandretto re Rebaudengo, Torino, IT (2019); *No Ordinary Protest*, Whitechapel Gallery, London, UK (2018-2019); *Love Is the Institution of Revolution*, Casino Luxembourg Forum d'art Contemporain, LU (2017).

PAVLO KERESTEY

Pavlo Kerestey is an artist. He developed all aspects of artistic production for Reading International. After working in Moscow during the 80s and in the Parisian Commune; an infamous underground post-Soviet artist commune in Kyiv in the early 90s, he represented the Ukrainian New Wave. The commune was known as 'a testing ground for a model of an unofficial artist run production - thinking and living space after the collapse

of the Soviet-Union'. In the late 1990s he left Kyiv to work in Munich and later in London. He also works under the name Szuper Gallery.

SCOTT KING

Scott King is a graphic designer who worked as art director of i-D magazine and creative director of Sleazenation magazine. He has produced work for many influential figures including the Pet Shop Boys, Michael Clark, Malcolm McLaren and Suicide. King's work has been exhibited worldwide in both commercial galleries and institutions; he has also produced several books including *Anxiety & Depression* (2009), *Art Works* (2010) and *Anish & Antony Take Afghanistan* (2014). Scott King is currently Professor of Visual Communication at University of the Arts, London.

VEIT LAURENT KURZ

Veit Laurent Kurz was born in Germany in 1985 and is represented by Weiss Falk, Basel; Johan Berggren Gallery, Malmo; and Isabella Bortolozzi, Berlin.

GHISLAINE LEUNG

Ghislaine Leung is an artist and writer. She lives and works in London and Brussels. Recent solo projects include *The Moves at Cell Project Space*, London, 078746844 at WIELS, Brussels and group projects *YOUR WORDS IN MY MOUTH | MY VOICE ON YOUR TONGUE* at Künstlerhaus Stuttgart, Hollis & Money at ICA, London.

YURI LEIDERMAN

Yuri Leiderman (born in 1963, Odessa, Ukraine) is an artist and writer, one of the Moscow Conceptualists. He participated in apartment exhibitions in Moscow and Odessa since 1982. He graduated from the Moscow Institute of Chemical Technology

named after D. Mendelejev in 1987. He was one of the founding members of the 'Medical Hermeneutics' group in 1987, leaving the group in 1990. He was awarded the Andrei Belyi literature prize in 2005. Between 2008-2010 he was a member of the groups 'Kapiton' and 'Corbusier'. His film was screened in the 68th Venice International Film Festival. He resides and works in Berlin.

JESPER LIST THOMSEN

Jesper List Thomsen is an artist and writer. He is also a part of Am Nuden Da. Recent exhibitions and performances include *A Social Body Event*, Serpentine Gallery, London; *Hollis and Money*, ICA, London/ Künstlerhaus, Stuttgart; *Speak Through You*, Hot Wheels Projects, Athens; *Hand and Mind*, Grand Union, Birmingham; *The boys the girls and the political*, Lisson Gallery, London; *One Hour Exhibition*, South London Gallery, London.

ALASTAIR MACKINVEN

Alastair Mackinven was born in 1971 in Clatterbridge the Wirral. He lives and works in London, UK and is represented by Reena Spaulings Fine Art and Maureen Paley.

MAMMALIAN DIVING REFLEX

Based in Germany and Canada Mammalian Diving Reflex is a research-art atelier dedicated to investigating the social sphere, always on the lookout for contradictions to whip into aesthetically scintillating experiences. They are a culture production workshop for site and social-specific performance events, gallery-based participatory installations, video products, art objects and theoretical texts. They have made strangers slow dance with each other; eat meals together; interview one another on stage in front of hundreds of other audience members; share drinks with octogenarians

while discussing various positions of sex; they have held all night dance parties DJed by 10-year-olds.

IVAN MELNYCHUK

Ivan Melnychuk is an artist and architect living in Kyiv. He is a member of the Gruppa Predmetov and the Melnychuk-Burlaka group. He is also co-founder of the Method Fund and founder of the Boulléewood Architecture Consultancy

THE METHOD FUND

The Method Fund is an independent, non-profit, cultural organisation in Kyiv. It was established in 2015 by a group of artists, curators, art historians, architects and teachers in Kyiv in response to the political protest centered around Majdan. It functions as an experimental, self-educational project focused on the search for a new site-specific contemporary art institution. The Method Fund aims to test new forms of self-organization, self-determination and collaboration and a responsive mode of art education to support young artists in their specific local context and in response to current political urgencies.

STÉPHANIE MITCHELL

Stéphanie Mitchell is a project manager and consultant specialising in supporting artists, creative practitioners and cultural leaders to plan and deliver their creative projects. She sometimes operates under the name *we like detail*. Previously Stéph worked as Head of Production at Doc Society, a social justice documentary film foundation, running their worldwide events programme at such venues as New York Times Center, New World Center in Miami, and the Oslo Opera House, Norway. Stéph has also worked with the Independent Cinema Office, the UK Film Council, and run an international

film festival in the North East of England that included a 100-strong film programme, industry summit and education programme.

JEFF MORTON

Jeff Morton is a composer, musician, and media artist whose projects are playful, experimental explorations of sound, sound-making, communication, and compositional processes using found and musical objects or materials. In performance, composition, and installation, his work has been presented by ensembles and in galleries and festivals across Canada and internationally. Jeff Morton lives in rural southeast Saskatchewan, Canada.

LADA NAKONECHNA

Lada Nakonechna is an artist based in Kyiv, Ukraine. Since 2005 Lada is a member of the R.E.P. - Revolutionary Experimental Space - group, an artists' collective interested in the process of community building and in shaping a generation of politically engaged Ukrainian artists. Together with her colleagues from R.E.P., Lada works with the social space of post-Soviet countries as a mirror of European processes, deals with questions of personal responsibility and civic patriotism, examines the interaction of the individual and the common, and explores the role of the artist and art institution in contemporary Ukraine. Lada is also a curator and member of the curatorial and activist union Hudrada, founded in 2008, and well as an educator. Together with Kateryna Badianova she conceptualized the 'Course of Art' - an independent educational program in Kyiv. In 2015 Lada co-founded the Method Fund. She is interested in art as a communal activity and fragile instrument for social change.

NOVEL

NOVEL is an itinerant curatorial and publishing platform devised by Alun Rowlands and Matt Williams that draws together artists writing, texts and poetry that oscillate between modes of fiction and criticism. A cacophony of voices, that is the primary condition of writing, seek to break the habitual methods of representation and productions of subjectivity.

MICHAL OPPENHEIM

Michal Oppenheim is vocal artist, composer, and performer, focusing on the exploration of the human voice. Oppenheim performances include solo projects and various collaborations in Israel and worldwide. She has released two critically acclaimed solo albums - *Playlist* (2013), and *Shoshana* (2018), created *Sirens Cycle* - a series of A Cappella concerts of original materials by female vocalists (2014-2015), and co-founded with Maya Dunietz the experimental vocal ensemble Givol Choir (from 2003). In recent years she collaborated with creators such as Choreographer May Zarhy on projects exploring body, voice, and space, and with Noam Enbar and Yonatan Levy on their music-theatre performances. The works were shown in venues and festivals such as the Tel Aviv Museum, Jerusalem season of culture and Rencontres Choreographique Internationales de Seune Saint Denis Festival Theatre du Garde-Chasse, Paris. For over a decade, Oppenheim has been giving voice coaching and workshops for students and professional singers, actors and Choreographers such as Ruth Kanner Theatre Company and Yasmeen Godder Dance Company, and thought in academic institutions such as the Tel Aviv University Faculty of the Arts.

RORY PILGRIM

Rory Pilgrim lives and works in Rotterdam and Isle of Portland. Centered on emancipatory concerns, Pilgrim's work aims to challenge the very nature of how we come together, speak, listen and strive for social change through sharing and voicing personal experience. Strongly influenced by the origins of activist, feminist and socially engaged art, Pilgrim works collaboratively with others through different methods of dialogue, collaboration, and workshops. Creating connections between activism, spirituality, music, technology, and community, Rory works in a wide range of media including sound, songwriting, film, music video and live performance. Recent solo shows include: *Between Bridges*, Berlin (2019) Andriessse-Eyck Gallery, Amsterdam NL (2018), South London Gallery (2018), Rowing, London (2017), Plymouth Art Centre, Plymouth (2017), Flat Time House, London (2016), Site Gallery, Sheffield (2016) and *sic!* Raum für Kunst, Luzern CH (2014).

DANIIL REVKOVSKIY

AND ANDRIY RACHINSKIY

Daniil Revkovskiy and Andriy Rachinskiy live and work in Kharkiv. They use such media as video and installation. Graduated from the Kharkiv State Academy of Design and Art. In 2010, they created a VKontakte public community called 'Memory' which they used to jointly explore the subject of collective memory in the post-Soviet space. Their joint work began in 2012. Took part in many projects and exhibitions, including *The war of inscriptions*, OFF/FORMAT, Brno, Czech Republic (2019), *Soot*, EFTI, Madrid, Spain (2019), the Second National Biennale of Young Art, Kharkiv, Ukraine (2019), PinchukArtCentre Prize 2018, Kyiv.

LOZANA ROSSENOVA

Lozana Rossenova is a digital designer and researcher, based in London and Berlin. She is currently completing a collaborative PhD at the Centre for the Study of the Networked Image (London South Bank University) with Rhizome, a leading digital art organisation based in New York. Her research focuses on interface design and user agency in Rhizome's archive of net art – the ArtBase. Besides her academic practice, Lozana often collaborates with art and/or technology organisations to help them plan and implement digital archive solutions, or develop new pathways of interaction for challenging user workflows.

NIR SHAULOFF

Nir Shauloff is a theatre maker and performance artist based in Tel Aviv. His work spans various practices in the media of performance, video, text, and research. His projects and collaborations have been presented at many theatres and art venues including: Mousonturm Frankfurt, the Ruhrtriennale, Theatre Der Welt, the Schaubühne Berlin, Gessnerallee Zürich, the Plzen Festival, the Göteborg Biennial, Pelican Bomb New Orleans, KW Berlin, MOMA New York, São Paulo Biennial, the Tel Aviv Museum of Art and the Center for Contemporary Art in Tel Aviv. Since 2016, he is Artist in Residence and a fellow at the White City Center Tel Aviv.

MAAYAN SHELEFF

Maayan Sheleff is an independent curator, the artistic advisor of the Art Cube Artists' Studios, Jerusalem and the curator of its' international residency program. She is a PhD candidate at the Curatorial platform, the University of Reading (UK) and ZHdK (CH), exploring the use of the voice in participatory, performative and political practices in relation to protest movements

of the last decade. She curated projects at the Bonnefanten Museum, Maastricht, the Metropolitan Museum of Photography, Tokyo, Madre Museum, Naples, Tranzit, Prague and the Bloomfield Science Museum, Jerusalem, among others. Her most recent publication is *Unsafe Safety* for ICI Research.

SARAH SPIES

Sarah Spies is a choreographer, performance curator and lecturer in contemporary dance and performance. She has created performative work within international gallery, museum and festival settings and has published on time-based performance within exhibition formats and is part of the international artists exchange programme MAHALA/Temporary Occupations and AFiRiPerFOMA Biennial and Manchester-based artists collective Accumulations. She completed a practice-based PhD as part of the Research Platform for Curatorial and Cross-disciplinary Cultural Studies between the University of Reading (UK) and the University of the Arts/ZHdK (Zurich) in 2019.

CALLY SPOONER

Cally Spooner is a director, producer, choreographer and writer based in Athens. Her recent exhibitions include The New Museum, New York and The Stedelijk Museum, Amsterdam (in 2016). Whitechapel Gallery, London (2017). She is the author of *Collapsing In Parts* (Mousse, 2012) and *Scripts* (Slimvolume, 2016). Her live productions have been presented by (including) Tate Modern, Perfoma 13 and Tate Britain. Her novel, *Collapsing In Parts*, was published by *Mousse* in 2012, her books of *SCRIPTS* by Slimvolume in 2016. Her company OFFSHORE IN, which forms wherever it finds itself, will emerge throughout 2018 -19 in Europe and the U.S.

STUDIO FOR PROPOSITIONAL CINEMA

Studio for Propositional Cinema were inaugurated in 2013 in Düsseldorf, Germany. Recent and forthcoming monographic exhibitions and exhibition projects include Museum Abteiberg, Mönchengladbach (2020), Fondazione Morra Grecco, Naples (2019), Kunsthalle St. Gallen (2018), Kestner Gesellschaft, Hannover (2017), Swiss Institute, New York (2017), Kunstverein für die Rheinlande und Westfalen, Düsseldorf (2016), Bonner Kunstverein, Bonn (2016), Kunsthaus Bregenz (2016) and Mumok, Vienna (2015).

JACK TAN

Jack Tan is based in London. He uses law, social norms and customs as a way of making art. He creates performances, performatives, sculpture, video and participatory projects that highlight the rules that guide human behaviour. Jack trained as a lawyer and worked in civil rights NGOs before becoming an artist. Recent projects include Karaoke Court (2014 -ongoing) a singing dispute resolution process, Four Legs Good (2018), a revival of the medieval animal trials for Compass Festival Leeds; his Singapore Biennale presentation Voices From The Courts examining the vocality of the State Courts of Singapore (2016), Law's Imagination (2016) a curatorial residency at Arebyte exploring legal aesthetics, his solo exhibition How to do things with rules (2015) at the ICA Singapore, and Closure (2012), a year-long residency and exhibition at the UK Department for Health looking at the liquidation of their social work quango. Jack was the 2017/18 Inaugural Art & Politics Fellow at the Dept of Politics and International Relations, Goldsmiths College, and has also taught sculpture at the Royal College of Art and University of Brighton.

MYKOLA RIDNYI

Mykola Ridnyi is an artist and filmmaker. He lives and works in Kyiv. Since 2005, he has been a founding member of the SOSka group an art collective based in Kharkiv. The same year he cofounded the SOSka gallery-lab, an artist-run-space in an abandoned house in a center of Kharkiv.

NINA WAKEFORD

Nina Wakeford is based in London. Her work begins with the unfinished business of past social movements and the challenges of revisiting the energies that these movements created. Recently, drawing on a personal collection of feminist materials from the 1970s and 1980s, Wakeford has made a series of film and performance works that involve singing as a way of attaching herself to objects or images. Exhibitions include Focal Point Gallery, Southend; Almanac, London; Glasgow International 2018. She is currently working on commissions for the Barbican and Art on the Underground.

STEVEN WARWICK

Steven Warwick is an artist, musician and writer based in Berlin. His practice, which often involves constructing interweaving narratives and situations, across performance, installation, sculpture, plays and films. Current and recent projects include the *Mezzanine* musical performance series choreographed with dancer(s), the cataloguing space/writing project *Elevator to Mezzanine* (with media theorist DeForrest Brown Jr), which examines contemporary intimacy or rather the lack thereof, and the audiovisual performance-lecture series *Fear Indexing the X-Files* with writer Nora Khan, which was recently issued as a book by Primary Information. He also wrote and directed the play

NEONLIBERAL, which was staged at Cafe Oto in London in 2015.

MATT WORLEY

Matt Worley is Professor of Modern History at the University of Reading.

KATARINA ZDJELAR

Katarina Zdjelar lives and works in Rotterdam and is an artist whose artistic practice encompasses video and sound works, publications and the creation of platforms for speculation and exchange. Zdjelar represented Serbia at the 53rd Venice Biennale and has participated in numerous solo and group exhibitions internationally at such venues as Stedelijk Museum Bureau Amsterdam; Metropolitan Museum of Photography, Tokyo; Frieze Foundation, London; Casino Luxembourg; The Chelsea Art Museum New York; De Appel, Amsterdam; Hartware Medien Kunstverein, Dortmund; Museum of Contemporary Art MACBA Barcelona; MCOB Museum of Contemporary Art Belgrade; Museum Sztuki Lodz and Powerhouse, Toronto. Most recently she was awarded the Dolf Henkes Prize 2017 and was won the Kinderprijs for the Dutch Prix de Rome Award 2017. Zdjelar teaches internationally and is a core tutor at Piet Zwart Institute (MA Fine Art), WdKA Rotterdam and MAR (Master Artistic Research) at the KABK, Den Hague; she is also a board member of Witte de With Center for Contemporary Art in Rotterdam.

STAS VOLYAZLOVSKY AND MAX AFANSYEV

Stas Volyazlovsky and Max Afansyev were part of the *Creating Ruin* online video programme.

ALL DAY BREAKFAST

Alongside works by Matt Copson and Alastair Mackinven, *All Day Breakfast* - the initial exhibition in the artists' series of project *Eggy and Seedy* - includes drawings and painted works on paper by Tomma Abts, Amelia Barratt, Julie Beaufrils, Brian Belott, Nora Berman, Sarah Buckner, Merlin Carpenter, Enrico David, Peter Davies, Peter Doig, Ida Ekblad, Jana Euler, Elizabeth Jaeger, Jamian Juliano-Villani, Behrang Karimi, Allison Katz, KAYA (Kerstin Brätsch and Debo Eilers), John Kelsey, Satoshi Kojima, Stanislava Kovalcikova, Lucy McKenzie, Annie Pearlman, Allan Rand, Devlin Shea, Simon Thompson and Willem Oorebeek, Ben Wallers, and Issy Wood

THE CRITIC AS ARTIST

CURATED BY MICHAEL BRACEWELL AND ANDREW HUNT

Including work by Miles Aldridge, Stephen Buckley, Marc Camille Chaimowicz, Lucienne Cole, Dexter Dalwood, Kaye Donachie, Donna Huddleston, Travis Jeppesen, Gareth Jones, Scott King, Linder, Bertie Marshall, Malcolm McLaren, Katrina Palmer, Alessandro Raho, Simeon Solomon, Cally Spooner, and Katharina Wulff.

ANTE PHYLLOXERA

Ante Phylloxera was a collective project by artists/musicians Rochelle Goldberg, Veit Laurent Kurz, Stefan Tcherepnin and Hanna Törnudd, that drew upon the history and legends of Reading and the surrounding country. The exhibition consisted of a video documentation of the making of the work included in the exhibition itself and a concert. Rochelle Goldberg and Veit Laurent Kurz are based in NY, and Stefan Tcherepnin and Hanna Törnudd are based in Kingston, NY.

Reading International Publication:

EDITOR

Susanne Clausen

DESIGN

Chris Benfield

Reading International Staff:

DIRECTOR

Susanne Clausen

CO-DIRECTOR 2016-2017

Andrew Hunt

Project Curators:

Michael Bracewell, Susanne Clausen, Saim Demircam, Andrew Hunt, Maayan Sheleff, Alun Rowlands, Sarah Spiess and Matt Williams

Assistant Curator 2017-18:

Kirsten Cooke

Arts Administrator:

Stéphanie Mitchell

Curatorial Assistant:

Anna de Amicis

Artistic Production:

Pavlo Kerestey

ArtLab:

Tina O'Connell, Wendy Mclean, and Jon Lockhart

Technicians:

Chris Cawkwell and Adam Stead

Student Assistants:

Lisa Barnard, Lennox Brouwer, Jessica Choi, Myra Drakopolou, Djuli Hadjolyan, Maria Ieridou, Christine Ionna-Glover, Sahar Malik, Clémence Muller, Ollie Musson, Khadija Niang, Katy Pike, Valeria Radchenko, Holly Sandford, Hira Syed, Eli Taryn and Orest Xheza.

Reading International Partners:

Artangel, Reading Borough Council, Reading Community Interest Company, The Museum of English Rural Life, Reading Museum, Open Hand Open Space, The Rising Sun, South Street, Jelly, Hogarth Productions, The Rising Sun, The University of Reading, Broad Street Mall and OnCurating.

Published by Reading International and OnCurating.org, 2020

©2020 Reading International

ISBN 978-1-912115-68-6

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted, in any form by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of Reading:International.

Reading International is supported using public funding by the National Lottery through the Arts Council of England's Ambition for Excellence Programme, the University of Reading and Reading Borough Council. The programme received additional support from other trusts and foundations and collaborates with partners including external arts agencies and organisations to co-produce projects. Further projects were supported by Artis, the Cultural Bridges Programme from the European Union and the Goethe Institute.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**





