

INVISIBLE ARCHITECTURES: LEGIONS IN THE LANDSCAPE

Zilkha Auditorium, Whitechapel Gallery, London
Sat 29 & Sun 30 Oct 2016, 11.30am–6pm

Shona Illingworth is an artist whose works using moving image and/or sound, take the form of gallery based and site specific installation. Her work combines interdisciplinary research, particularly with emerging neuropsychological models of memory and critical approaches to memory studies, with publicly engaged practice. Her most recent solo exhibitions include UNSW Galleries, Sydney (2016), The Wellcome Collection (2016) and FACT, Liverpool (2015). Upcoming solo shows include Prefix Institute of Contemporary Art, Toronto, and CGP and Dilston Grove, London. She has also received high profile commissions from Film and Video Umbrella, the Hayward Gallery, London and Channel 4 Television. She has been shortlisted for the 2016 Jarman Award.

Catherine Loveday is a Principal Lecturer in the Department of Psychology at the University of Westminster. She has a long-term interdisciplinary collaboration with Martin Conway, and Shona Illingworth, examining the lived experience of amnesia. In addition, Catherine has a long-term fascination with music in the brain and has carried out a number of studies looking at the cognitive and neuronal aspects of music processing. Recently, she has brought these two areas of research together and is investigating how memories of music are central to our sense of self, imagination, emotional state and social functioning. Catherine has appeared as an expert psychologist in a number of television and radio programmes.

Jill Bennett is Professor and Director of the National Institute for Experimental Art at UNSW Sydney, Australia. Her books include *Practical Aesthetics and Empathic Vision: Affect, Trauma and Contemporary Art* — and a forthcoming study, *Amnesia*, based on her collaborative fieldwork with Shona Illingworth and cognitive neuropsychologists Martin Conway and Catherine Loveday. She is currently working on *Big Anxiety*, a large-scale arts-mental health project, culminating in a Festival in 2017 — as well as on *Mnemoscape*, an experimental study (with Conway and Loveday) of visual memory cues and 3D immersive artwork; and on *Third Space* (with Lynn Froggett), a study of art-science collaborations and public engagement.

Lynn Froggett is Professor of Psychosocial Welfare at the University of Central Lancashire, with an academic background in both the Humanities (History and Philosophy) and Social Sciences (Sociology and Social Policy). She pursued a career in social work practice and management before joining the University of Central Lancashire in 1993. Her research interests are in trans-disciplinary approaches to the arts and humanities, psychoanalytic studies and the applied social sciences.

Steve Brown is professor of Social and Organisational Psychology at the University of Leicester. He has published over eighty journal articles, book chapters and reports on the social psychological aspects of memory, emotion and organization. He is author of two books *Psychology without Foundations: History, philosophy and psychosocial theory* (with Paul Stenner) and *The social psychology of experience: Studies in remembering and forgetting* (with David Middleton). Steve has been awarded research grants from the Leverhulme Trust (to study the memorialisation of British identity); Arts and Humanities Research Council (to study commemorations of the 2005 London Bombings); the Economic and Social Research Council (for projects on: fear of crime in urban communities; learning in and for interagency working; the electronic mediation of meetings); the Mental Health Foundation (to study experiences of elderly mental health

service users) and the European Union (to study topological approach to cultural dynamics)

Dr Steve Klee is an artist and writer drawing inspiration from contemporary philosophy, particularly its on-going struggle to explain human agency. He is a lecturer in Fine Art at the University of Kent. Recent exhibitions include a solo show at 'Five Years', London (2015), and Perpetual Liquidity, 'No.1 Smithery', Kent (2016). He has published on Jacques Rancière, Aernout Mik, and Freee and is currently developing articles on the relation between Speculative Realism and contemporary art. He is a Lecturer in Fine Art, University of Kent.

Jan Hendrickse is a composer, improvising musician and artist. His work moves between performance, installation and composition. He has recently been developing a large-scale collaborative work with Choreographer Saffy Setohy, and curating the 'Pressure Observations' concert series with Simon Allen. He is currently undertaking a PhD in Composition at the University of Kent, School of Music & Fine Art. www.janhendrickse.com

Owen Lowery

Former British Judo champion, Owen Lowery, suffered a spinal injury while competing and is now a tetraplegic. He has a First Class Honours BA with the Open University, Master's Degrees in Military Studies and Creative Writing respectively, and a PhD in the poetry of Keith Douglas. Owen's poetry has appeared in Stand, PN Review, The Independent, and The Guardian. Owen has published two major collections, *Otherwise Unchanged*, (2012), and *Rego Retold* (2015), the latter of which celebrates the work of Dame Paula Rego. Owen has performed his poems at venues such as the Southbank Centre in London, Belfast's Lyric Theatre, Liverpool's Bluecoat Theatre, Manchester's Whitworth Gallery and Rylands Library, the Arvon Centre in Hebden Bridge, and the Play House Theatre in Salisbury.

Simon Allen's work in composition and performance is founded upon collaborative practice. As composer and director his commission *Resonance At The Still Point Of Change* for live ensemble, voices and film was premiered as part of the Cultural Olympiad. Recent shows include WG Sebald's *The Rings Of Saturn* (dir. Katie Mitchell, Cologne Schauspiel) and a rare performance of Morton Feldman's 4 ó hour trio *For Philip Guston* (Huddersfield Contemporary Music Festival). Simon Allen played percussion in 2012's performance of *Star-shaped Biscuit*. A new atmospheric opera devised and written by author, David Toop. www.simonallen.co.uk

Sandro Mussida

London-based composer, cellist, electronic performer Sandro Mussida's work questions the identity of musical languages and traditions. In particular, he works around the interaction between acoustic, classical and electric, electronic fields, writing for orchestra, chamber and solo instruments. Central on his work is the role of the performer, the experience of the sound in space and its relation with memory. <http://sandromussida.com>

Lisa Blackman

Lisa Blackman is Professor in Media and Communications at Goldsmiths College. She works at the intersection of body studies and media and cultural theory and is particularly

interested in subjectivity, affect, the body and embodiment. She has published four books in this area. The most recent is *Immaterial Bodies: Affect, Embodiment, Mediation*, (2012, Sage). She has also made a substantive contribution to the fields of critical psychology and body studies. In this context she co-edits the journal, *Subjectivity* (with Valerie Walkerdine, Palgrave) and edits the journal *Body & Society* (Sage). She has recently finished a monograph, *Haunted Data: Trans Media, Affect, Weird Science and Archives of the Future*. The project explores the new forms of visibility and remembering made possible when data becomes compromised and specifically what lies in excess to forms of panspectric surveillance. This project explores the histories and excesses of storytelling within the context of science and computational culture, and re-moves (that is put back into circulation) those submerged and displaced narratives, actors and agencies in order to shape new forms of visibility and remembering.

Jaime del Val / JaiVal is a meta-media artist, philosopher, performer, producer, environmental and postqueer activist, director of Reverso Institute www.reverso.org and of Metabody Project www.metabody.eu. He develops transdisciplinary projects in the convergence of arts technologies, critical theory and activism, that have been presented all over Europe, North and South America, which propose redefinitions of embodiment, perception and affects that challenge normative constructions of subjectivity, sexuality and control technologies of Information Society.

Catherine Hall is Chair Emerita of the Centre for the Study of the Legacies of British Slave-ownership at University College London Since her pioneering work *Family Fortunes: men and women of the English middle class, 1750-1850* (1987), she has sought to resituate constitutive categories of class, gender, and race as being central to narratives of Britain, especially in re-thinking the relation between Britain and its empire. She is particularly interested in the ways in which empire impacted upon metropolitan life, how the empire was lived 'at home', and how English identities, both masculine and feminine, were constituted in relation to the multiple 'others' of the empire. Her book *Civilising Subjects* looks at the process of mutual constitution, both of colonizer and colonized, in England and Jamaica in the period between the 1830s and the 1860s. Her recent book, *Macaulay and Son: Architects of Imperial Britain* (2012), focuses on the significance of the Macaulays, father and son, in defining the parameters of nation and empire in the early nineteenth century. Catherine was Principal Investigator of the ESRC-funded project [Legacies of British Slave Ownership](#) (2004-12), and of the new ESRC/AHRC funded project 'The Structure and Significance of British-Caribbean Slave-Ownership, 1763-1833' (2013-16).

Caterina Albano is a Reader in Visual Culture at Central Saint Martins, University of the Arts London and holds a PhD in Renaissance Studies (London University). Albano curates, lectures and publishes in the fields of art, cultural history and cultural theory, in particular emotion and affect, memory and consciousness. She is the author of *Memory, Forgetting and the Moving Image* (Palgrave MacMillan, 2016) and *Fear and Art in the Contemporary World* (Reaktion Books, 2012), of journal articles and essays on the history of emotion, anatomy, on memory and contemporary art, and curating. Albano convened the international symposium *Anxious Places: Angst, Environments and Affective Contamination* (CSM, University of the Arts London, 2014) and other events part of UAL collaboration to the Anxiety Arts Festival London. Her curatorial work includes numerous artists' collaborations and the exhibitions *Psychoanalysis: The Unconscious in Everyday Life* (Science Museum, London, 2009-10), and *Crossing Over: Art, Science and Biotechnologies* (The Royal Institution of Great Britain, London, 2008). She was the curatorial consultant for *John Snow: Cartographies of Life and Death* (London School of Hygiene and Tropical Medicine, 2013) and for the Wellcome Trust exhibitions *Medicine*

and Art: Imagining a Future for Life and Love – Leonardo, Okyo, Damien Hirst (Mori Museum, Tokyo, 2009-10), and *First Time Out* (Wellcome Collection, 2011). She co-curated the exhibitions *Head On: Art with the Brain in Mind* (Science Museum/Wellcome Trust, 2002) and *The Genius of Genetics* (Mendel Museum, Brno 2002). Albano was the senior researcher for Artakt's two major exhibitions *Spectacular Bodies* (Hayward Gallery 2000) and *Seduced* (Barbican Art Gallery 2007). For the latter, she curated *The Voice of Sex*.

Errol Francis is CEO of Cultural Co-operation. He graduated from the London School of Economics and Political Science in Social Policy and from Central Saint Martins in Photography and Fine Art. He has substantial experience of community engagement with minority groups. He was formerly Joint Programme Lead at the Sainsbury Centre of Mental Health, Senior Associate Coordinator at the Department of Health and was Inspire Programme Manager at Arts Council England. Most recently he was artistic director of the highly acclaimed Anxiety Arts Festival London 2014, one of whose projects has been nominated for the 2015 Turner Prize. He has recently directed the Acting Out Nottingham 2015 public engagement programme.

Dr Lambros Malafouris PhD (Cambridge) is Johnson Research and Teaching Fellow in Creativity, Cognition and Material Culture at Keble College and the Institute of Archaeology, University of Oxford. His research interests lie broadly in the archaeology of mind and the philosophy of material culture. His publications include *How Things Shape the Mind: A Theory of Material Engagement* (MIT Press), *The Cognitive Life of Things: Recasting the Boundaries of the Mind* (with Colin Renfrew), *Material Agency: Towards a Non-Anthropocentric Approach* (with Carl Knappett) and *The Sapient Mind: Archaeology meets Neuroscience* (with Colin Renfrew and Chris Frith).

Patrick Wright is professor of Literature and Visual & Material Culture in the Department of English at King's College London. His books include *On Living in an Old Country*, *The Village that Died for England*, *Iron Curtain: from Stage to Cold War*.

Yervant Gianikian & Angela Ricci Lucchi's landmark experimental work *From the Pole to the Equator*, 1986, re-defined the documentary form and introduced recurrent themes in their work: war and peace, genocide and colonialism, death and cinema, the body and embodiment. Their techniques involve the manipulation of rare footage through re-photography, hand-tinted colour and altering film speed, to produce work that explores the fragility of the cinematic image and traces of historical ideologies. They have presented work at major international film festivals including Cannes, Rotterdam and Venice, and at leading museums such as the Museum of Modern Art, New York; Centre Pompidou, Paris; and Tate Modern, London. Their work was exhibited in the Armenian pavilion, which won the Golden Lion for best national pavilion at Venice Biennale in 2015.

Karen Alexander is an independent film and moving image curator, advisor and researcher. She has worked with and for the Royal College of Art, the British Film Institute and a wide range of institutions and galleries, including Autograph ABP, Film London, the Independent Cinema Office, the Watershed Bristol, Tate and the Serpentine Gallery. Karen is curator of the Black Atlantic Cinema Club (BACC), a programme of film screenings developed for Autograph ABP, which shares rarely seen contemporary films and archive classics. This programme of works invites audiences to explore rich and different possibilities through which to view the African Diaspora experience of transatlantic culture. Loosely themed around ideas developed by Professor Paul Gilroy in his groundbreaking book *The Black Atlantic: Modernity and Double Consciousness*, the selected films do not set out to represent 'blackness' in any direct sense. Spanning nearly 50 years they reveal the complexities of the black experience both past and present. They range from the fascinating yet largely unseen screen adaptation of *Dutchman* by Amiri

Baraka (aka LeRoi Jones) to *BaddDDD*, a 2014 documentary about the award-winning writer and activist Sonia Sanchez.

Luciano Zubillaga is an artist based in London since 1993. His work involves transdisciplinary research in the intersections of philosophy, science, and collaborative art practice. He recently exhibited work at Image Movement, Berlin, the Buenos Aires Museum of Modern Art and Sluice Art Fair, London.

His most recent work includes a long format film with star Hanna Schygulla (*Filmarmalade*) and five new short films that will premiere at the Buenos Aires Biennial of Moving Image (BIM) in November. His work is available from the British Artists' Film and Video Study Collection (BAFVS).