

## Valand Academy Research Day 2019

### **Bruce Granville Miller: A Personal Account of Indigenous Rights in Canada of Three Sorts; Human, Treaty, and Constitutional rights.**

Indigenous rights in Canada and the United States fall into three categories. In this talk, I describe the nature of these rights and my own work with Indigenous groups to claim and defend these rights. *Human rights* are used to clarify Indigenous peoples position in society at large; sometimes as individual claims and infrequently as class actions. My work as an expert witness in the British Columbia human rights tribunal has been in several cases, including *Radek*, in which a middle-aged woman won her suit for the right to enter a public space; *Pivot* concerns the rights of homeless Indigenous to avoid harassment and *Campbell* concerns adverse treatment by the police. A second category is *treaty rights*; my work has been with the Upper Skagit tribe in the state of Washington to help them clarify their rights to treaty fisheries. A third category is *constitutional rights*. My example of this category is my long-term work with the Pender Harbour and Hwlitsum Indigenous groups, both denied recognition by the Canadian state and associated fishing and hunting rights.

*Bruce Granville Miller is a Professor of Anthropology at the University of British Columbia. He is the author of eight books on Indigenous peoples and law and over the last forty years has worked with Coast Salish tribes and bands in Canada and the United States. Other work has been in Brazil, Taiwan, and Papua New Guinea. He has served as an expert witness in Canadian and American courts and tribunals concerning human rights, treaty rights, land claims, and other issues.*

### **Laurence Rassel and Xavier Gogol: Teaching to Transgress**

Our workplace is an institution. We propose the institution, such as our art school, as a tool, a tool that we can forge. Fernand Deligny said: “the educator is the creator of circumstances”. So, we’re asking, what circumstances am I, are we, generating?

We assume the double definition of the word institution: On the one hand, institution is a creative process, apt to institute, to found, to establish. This is “instituting”, which is a process and described in present tense. On the other hand the past participle of the same verb, “the instituted”, is the result of a creative process. The instituted is what is crystallized, frozen and established. Alienation occurs when the instituted takes precedence over the institution.

We are looking for a true institutional movement that must be at stake for the participants in the institution. The responsibility of the direction (management) can then become a collective issue for the conscious participants of the school experience. The movement is triggered by practices and situations based on gender, the social, transparency, marked by feminisms, open source and free software, care, tools and doubts.

*Laurence Rassel is a cultural worker who can act as curator, teacher, organizer. She is currently based in Brussels. From 2008 to 2015 she was Director of Fundació Antoni Tàpies, Barcelona, an institution created in 1984 by the artist Antoni Tàpies to promote the study and knowledge of modern and contemporary art (<http://www.fundaciotapies.org/>). From 1997 to 2008, Rassel was member of Constant, a non-profit association and interdisciplinary arts-lab based and active in Brussels in the fields of art, media and technology, (<http://www.constantvzw.org/>). Currently she is Director of erg (école de recherche graphique – école supérieure des arts) in Brussels, ([www.erg.be](http://www.erg.be))*

*Xavier Gogol is a Brussels based artist working in-between states : student, teacher, animator, performer, activist, volunteer. While currently studying art pedagogy at the Royal Academy of Beaux-Arts, he is teaching in the same school matters that connect arts with contracts. He is also creating together with ARG (Animation Research Group) the workspace “Iceberg” at BOZAR, Centre for Fine Arts. From 2011 he is an active member of the organization Genres Pluriels, an*

*NGO active for the rights of transgender and intersexual people, as well as being involved in a network, Teaching To Transgress, caring about the implications of Feminist's knowledges on art pedagogies with his alma mater: ERG - École de Recherche Graphique. He has an ongoing collaboration with artist Rares-Augustin Craiut on food performances and an ongoing collaboration with artist Nicholas Wouters on cinematographic 2D animation.*

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### **Dave Beech: Art and Postcapitalism**

I will talk about my new book (to be published in Nov 2019 by Pluto Press) on the parallel development of contemporary forms of socially engaged art and the political theory of postcapitalism. First, I will trace the decline of art within political visions of postcapitalism and the simultaneous decline of the politics of postcapitalism within contemporary socially engaged art. Finally, I will outline a case for a postcapitalist art and indicate the benefits of reintroducing art into political visions of postcapitalism.

### **Daniel Jewesbury: Necropolis – the city of death and the death of the city**

At the Research Day 2018 I presented my film Necropolis, then a work-in-progress. Filmed entirely in cemeteries, burial grounds and graveyards in Belfast, London and Berlin, between 2014 and 2018, this work is now finished. I'll briefly present the research that lies behind the film, going back 10 years to the financial crash of 2008 and a series of essayistic 'urban film portraits' that I embarked on at this time. I propose that the ideal of the modern city, as a space in which we acquire certain 'freedoms' (from bonds to the land, family, and the church), in exchange for our wage labour, is dead. The contemporary, neoliberal city literally has no space for us.

### **Hendrik Zeitler: 1:1**

Kameralöst fotografi har traditionellt snarare ansetts som övningar, än som en bärare av betydelse. Kameran har varit central för vår förståelse av fotografi som historieberättande. I mitt projekt 1:1 anknyter jag till mina tidigare arbeten 424 och Open Shutter Hammarkullen, rör mig inom ett bostadsområde och skapar bilder som blir både abstrakta i en viss mening och väldigt konkreta, som direkta avtryck av objekt.

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### **Leslie Johnson and Josefina Posch: The Metamorphosis of Power presented at 3rd Tbilisi Triennial**

The first collaborative artwork of Leslie Johnson and Josefina Posch, METAMORPHOSIS OF POWER opened in Gori Georgia, the birthplace of Joseph Stalin, as part of the third Tbilisi Triennial in October 2018. The artwork responds to the specific situation of an electric power transformer station behind Stalin Avenue. The project links together the development of sustainable energy, wind and solar power, with historic power structures. A further installation in central Tbilisi WALK THE SOLAR CARPET was an elaboration of the Gori installation as well as the research process.

### **Tyrone Martinsson: The Long Story**

Through a legacy of visual records and a dialogue with history through fieldwork focusing on the story of changing landscapes affected by global warming current work develop a research

communication tool – the long story. Through a cross disciplinary research network we tell a story of the past 400 years of Magdalenefjorden in Arctic Svalbard merging art and humanities and science with museums, archives and libraries to create a model for telling stories of our relations with nature and the effects of our actions and ways of life. Through the international research network environmental (re)photography is being developed as a way to allow photography to actively contribute to environmental and climate research in relation to the UN 17 SDG:s. This presentation outline works of visual based research using photography to bear witness of the impact of climate change in the Arctic and presents the long story.

### **Jyoti Mistry, Klara Björk, Linda Sternö: “Not in the Shadow of Bergman: Towards Process in Directing”**

Process-driven focus puts enquiry at the centre. By exploring and developing methods that are unique to filmmakers, modes of thinking-making are encouraged. The practices and the pedagogy encourage “unlearning” and promotes a reflexive approach to aesthetics, ethics and “politics of publics”.

The experiments we show in this presentation, describe some of the initiatives which interrogate and question what film research practices might entail. It looks at the use of the immediacy of digital filmmaking to informing practice and teaching in a way that is inclusive of multiple experiences by using film language as a research tool, to reach across differences and trouble the certainty of image-making. And finally to rethink, unlearn and relearn representations that propose alternatives to stereotypes in image-making (for example).

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### **Eva la Cour: The post-future essay**

In this presentation I will speculatively address the notion of the post-future essayistic, by presenting my doctoral research’s experiments with ‘live-edited documentation montages’. I ask: How politically to question the ambition of much contemporary visual production to dispense any form of disbelief? Or how artistically to create and evoke “discontent with the obligations of an image and a sound” (Kodwo Eshun)?

At stake is not a consecutive ephemeral live-editing, but a layering of images that, through forms of delay and widened gaps between image and sound, produces non- linear ecologies of images. The aim is to render visible a truly rough landscape. Not only a rough landscape in the sense of its use of footage from the Arctic archipelago of Svalbard, but also a rough landscape of writing, thinking and performing. A landscape as a kind of palimpsest, that is constantly over-written, and thus touches upon (related) questions of ownership and authorship.

### **Stefan Jensen: 100 000 years of collisions**

Abstract (ca. 10 lines): This presentation will discuss deep time and the way we collide with a time scape that is beyond our grasp, what it is and how we can negotiate it. The idea is visualized and seen through radioactive substance and Swedens relationship with uranium, a relationship that is at the best complicated. It has impacted a multitude of aspects ranging from personal freedom of movement, archives, environmental pollution and restrictions and a failed attempt of a nuclear armaments programme. My work and research concerns this collision with deep time and some of its economic, environmental and social implications.

### **Jason E. Bowman: Three exhibitionary iterations on artist-organisation via curating.**

Jason E. Bowman will present on three exhibitions that are constitutive of his recent practice-based, artistic research: ‘In Case There’s a Reason: The Theatre of Mistakes’ (Raven Row gallery, London. 2017); ‘Setting the Table’ (BALTIC Contemporary Arts, Newcastle. 2018) and ‘queer times

school prints' (Gallery of Modern Art, Glasgow. 2018). Collectively these interrogate different modes and constellations of artist-organisation as possible forms of 'curating'.

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## INTERDISCIPLINARY COLLABORATIONS

### FACILITATED BY SARAH TUCK

**Cecilia Grönberg & Jonas J. Magnusson: The expanded book: stratigraphy, materiality, locality (with special reference to Billingen, Borgundaberget, Brunnhemsberget, Dynkullen, Gerumsberget, Gisseberget, Halleberg, Hunneberg, Kinnekulle, Lugnåsberget, Myggeberget, Mösseberg, Plantaberget, Tovaberget, Varvsberget, and Ålleberg)**

How can the concepts of stratigraphy and the expanded book be used methodologically to uncover, produce and display new – more material, local and multi-layered – forms of knowledge and ways of reading/writing/visualizing in artistic research? A purpose of the artistic and literary project The Expanded Book (stratigraphy, materiality, locality – towards a material-specific methodology) is to explore this question by creating a stratified book to 'excavate' different (though often also interrelated) – photographic/visual, literary, historical/historiographical etc – 'strata' connected to rural areas in the former Skaraborg region in Västergötland, and above all its stratified plateau mountains.

**Kerstin Hamilton: Truth, the Whole Truth and Nothing but the Truth: Forensic Architecture as emblematic of the post-truth era?**

Forensic Architecture – based at Goldsmiths, University of London – has been referred to as a research agency that uncovers the truth. The research team includes artists, architects, filmmakers and scholars and their investigative projects are currently all the rage on the international art scene.

The presentation will give an overview of the work and strategies of Forensic Architecture, asking whether – in the post-truth politics era – we will see an upsurge of artworks explicitly aspiring to uncover the truth. This question will be addressed in light of Karen Barad and Donna Haraway's theories in relation to the possibility of a feminist objectivity. The presentation is part of the ongoing research project "Exploring Experimental Documentary".

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## INTERACTIONS INSIDE AND OUTSIDE OF SCREENS

### FACILITATED BY ANDRÉ ALVES

**Hanna Sköld: TO THINK WITH HANDS IN FILMMAKING**

This presentation explores tactile-filmmaking and describes how craft elements inform content when using stop motion, animation and improvisation.

Looking at the process of intermediation from idea to film, tactile-thinking can be used to reveal, translate and explore trauma or other experiences that are difficult to grasp or express through words - hidden as memories and unrevealed knowledge's in our bodies.

This process is explored through the tactile engagement with the materials that is used in the making of puppets, through stop-motion animation and the use of actors to augment the stop motion puppetry. It's a way of communicate physical, psychological and structural experiences to one's self as a filmmaker and to actors and to an audience.

In order to make the process of stop motion work as an incubator for discovering forgotten knowledge, memories and images, it has to be done in part through improvisation, which is the opposite to how stop motion is constructed (most of the time). It's when hands and bodies are allowed to interact with the material and puppets, in a very slow yet improvisational way where there is space for the unknown or unexpected to be revealed.

### **Andreas Ejiksson: Television Without Frontiers – Prologue**

In the beginning of the 1980s the European Broadcast Union (EBU) initiated a project called Eurikon, which was organised as a collaboration between fifteen national public service networks based in Europe and North Africa. There were five separate, weeklong transmissions, set up to investigate the possibilities of establishing a public service network that would reach the entire European continent, and beyond. In short, an attempt to construct common ground for a future (and present) community. The Eurikon project serves as a framework and point of reference for an enactment which consists of layers of parallel actions. In the centre is a form of talkshow. A bunch of television personalities from different contexts have gathered in the studio, they speak different languages and the conversation is cross translated by interpreters who are also present in the studio. Television Without Frontiers is a televised documentary performance in four short episodes that seek to understand the meaning of "common ground" in a contemporary European situation.

### **Jeuno Kim: Shift-Key**

SHIFT KEY is an animation research project. One of its outcomes is to make a demo of an online game that experiments with audio, graphic design and queer theory to explore methods and ways of working with a social and political realities in the form of a game. Interest lies in how the completed online game can be played out as part of a public performance.

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## **(DE)COLONIAL THINKING AND THE TELLING OF (HI)STORIES**

### **FACILITATED BY KERSTIN HAMILTON**

#### **Nina Mangalanayagam: Living with contradictions**

In this presentation I will introduce my recent artistic works made in my PhD and my plans for submitting to vetenskapsrådet. My research investigates how photographic arts can subvert existing visual stereotypes of otherness, through the explorations of cross-cultural negotiations of the "racial" hybrid. I am interested in practices that complicate and highlight the struggle between the narrative of both coloniser and colonised. In my own practice this is an internal battle because of my background having one white and one black parent.

TJ Demos argues that colonialism never ended, partly because there has been little European conscience in relation to their colonial past. Thus, he argues the past is still among us as a "ghostly presence". His research mainly concentrates on Western artists researching the legacy left behind in the colonies. I am hoping to submit a bid to VR proposing an artistic intervention in the Swedish historical narrative, which uses fragments of Swedish colonial to build a part fictional, part factual story of a hybrid racial past. I want to place the work firmly in Sweden, rather than in an elsewhere, to highlight what has been repressed in the public unconscious and what legacies this have had to the narrative of contemporary Sweden.

#### **Ram Krishna Ranjan: "Decolonial Aesthetics: Mobilizing Allegory and Moving it to 'Other' Sources"**

While there has been a growing body of work on decolonial aesthetics, some critical gaps remain - artistic forms, modes, and curatorial strategies committed to decolonial thinking, particularly the artistic practice of aesthetics, have not been adequately explored. In reference to exhibitions of decolonial aesthetics held at Museo de Arte Moderno de Bogotá and Duke University, critical thinkers and art practitioners, while acknowledging their success in defining a theoretical and historical framework, point out that the shift from exposing coloniality to artistically enacting decoloniality is yet to be adequately actualized through diverse modes and form.

This presentation considers the various possible applications of decolonial thinking within artistic practices (specifically documentary filmmaking in an expanded sense) that not only employs allegory as a form but also reimagines and repurposes it to address a specific set of critical issues. The presentation introduces two main questions:

1. How can the metaphorical concept of allegory be used as a practical decolonial device?
2. How can we mobilize a shift away from its western-colonial epistemic locations and deploy it for new decolonial work?

### **Imri Sandström: Tvärsöver otysta tider / Across Unquiet Times**

I will present my thesis *Tvärsöver otysta tider / Across Unquiet Times* (a book that will be published later during the spring 2019). The research concerns the histories and literary languages of Västerbotten in the north of Sweden and New England in the north east of USA, as read across each other, and in the company of works by poet and literary scholar Susan Howe. I will speak about the coming book, read from the already published *Det kommande skallet / The Coming Shall*, and tell of the process which has included listening, translational writing and punning across times, lands and literatures which are deeply affected by settler-colonial thinking, practice and language.

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### READING READINGS: FEELINGS, FORMATS AND FACTS

#### FACILITATED BY JENNIFER HAYASHIDA

### **Magdalena Sørensen: Dilemmat med Didion**

Det kommer alltid ett sista brott, ett sista undantag från föresatsen att inte översätta (och i stället: skriva). Driften vaknar att tränga djupt in i en texts universum och kärna. Vad är det för löfte översättningen bär på? Och vad innebär det att upplåta ens mentala utrymme och tid, ens språk och känsloliv åt en annan persons skrivande?

Under arbetet med att översätta Joan Didions *South and West – From a Notebook* ville jag dokumentera översättningsprocessen och utforska dess frågor. Hur långt in i en text kan man komma och vad finns där? Vad händer i översättaren under vistelsen mellan den text som finns och den som är under uppbyggnad?

Översättandet kan ses som en bro till det egna yttrandet (skrivandet), men det kan också vara ett förhållande. Kan det rentav vara ett sätt att hålla sig tyst, att reproducera en (barnets) position som underordnad?

Detta textprojekt är tänkt att bestå av en sorts arbetsdagbok och en skönlitterär undersökning av översättningens relationella aspekter samt en essäistisk diskussion runt begrepp som sentimentalitet och självständighet.

### **Fredrik Nyberg / Niclas Östlind: “En kritisk läsning av den konstnärliga forskningens avhandlingar med fokus på metod, teori-tillämpning och relationen mellan konstnärlig praktik och metareflektion”**

Det har bedrivits konstnärlig forskning vid Göteborgs universitet sedan början av 2000-talet. De första avhandlingarna försvarades 2006. Fram till idag har närmare ett 70-tal avhandlingar i en rad olika ämnen publicerats. Detta forskningsprojekt syftar till att undersöka det konstnärliga forskningsfältets bruk av metoder, avhandlingsformat och problemformuleringar. Vi tänker oss ett tillvägagångssätt där ett representativt urval av ca 10 stycken avhandlingar kritiskt läses av ett antal utvalda skribenter. Dessa läsningar kommer att presenteras tillsammans med en sammanfattande analys i en bokvolym som vi är redaktörer för. Arbetet kommer att genomföras under 2019.

### **Kjell Caminha: *Cassava in New Nordic Cuisine?***

In this presentation, Kjell Caminha will introduce a recently-initiated research project over Swedish colonial history in relation to its politics and practices of solidarity. One of the iterations of this research is to examine the import and export of edibles and produce, revisiting potential colonial trade routes; consequently, counteracting colonial history amnesia, and possibly producing new imaginaries or hospitalities for contemporary co-habiting within pluriversality. The project is also informed by dialogues within Afterworks and Public\* Display\* of Actions\*.

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## COMPLEXITIES OF CONFUSION

### FACILITATED BY KHASHAYAR NADEREHVANDI

### **Eva Weinmayr: Keep it complex**

"I feel captured, solidified, and pinned to a butterfly board. Like any common living thing, I fear and reprove classification and the death it entails, and I will not allow its clutches to lock me down, although I realize I can never lure myself into simply escaping it."

(Trinh T. Minh-ha, 1989).

Building on Trinh T. Minh-ha's dilemma, I will give a short overview over the history of classification. For example Melvil Dewey's attempt to establish a standard classification system to the universal organization of knowledge. He declared, that the diverse vocabulary introduced by "different librarians" at "different times" with "different viewpoints" is "causing confusion". The idea of modern universality has been contested by many feminist, queer and de-colonial scholars and its assumed objectivity has been proven false. How then, after all, can we learn to enjoy complexities and "confusion"?

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## PRACTICE DOES NOT MAKE YOU PERFECT: REHEARSING REALITY, AFFECT AND FAILURE

### FACILITATED BY RAM KRISHNA RANJAN

### **Annika von Hausswolff: Rehearsing Reality**

Criminology and the images generated in connection with crime and transgressive activities have always been a source of inspiration in my artistry. The photographic rhetoric that these images represent have often worked as a conceptual backdrop for my own artwork. Despite an early desire to work documentary, I realized my own shortcomings in the field and did "staged photography" to my method for decades.

Like many other occupational categories, police aspirants must also practice their future jobs. This is done by staging interventions and the tracing of evidence. The education thus prepares different rooms and places where the exercises are conducted. It can range from imitated living rooms, bus

stops and taverns. I have been occupied by the thought of these places and, last spring, contacted an education site in the Stockholm area and gained access to environments of teaching. The photos I took is a sketch of the continuation of the project, which I consider to be documentary, conceptual, visual and problematizing in nature.

### **André Alves: Preliminary presentation of the project “O que pode um afeto” [What can affects do?]**

In this presentation I will introduce the project “O que pode um afeto” [What can affects do?] that is being currently developed with multiple partners in São Paulo (BR). The project departed initially from an investigation around the possibilities that poetry and poetic emotion can offer as a social practice. Given the recent shifts in the Brazilian political scene, the project is now paying a closer attention to the possibility – if any - of affect as critical rubric to consider the interest in the public space and the interest in the other.

### **Khashayar Naderehvandi: Bada bing bada boom – how to make a long story short**

How is comprehensibility, on one hand, and experienceability, on the other, put into play in literary translations? If translation is thought of as moving a piece of text from one language world and cultural space to another, what does it mean to retain something experienceable? A translation of a poem, for example, might require footnotes and elaborations to the extent that it might look like a manual for reading said poem, which would ultimately be eclipsing its experienceability. That is, it might be understood as a presentation of something other than itself, while failing to actually perform. As such, it would fail to operate on its readers in a manner that corresponds – at least in some capacity – with the original poem.

In this presentation I will try to elaborate on why translation in such circumstances is impossible, why it's necessary, and how one can fail more beautifully to translate - until better days 🙄

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## **WAY OUT OF TEXT**

### **FACILITATED BY ANDJEAS EJKSSON**

### **Anna Strand: En fotografisk, fragmenterad och (ibland) rumslig essä**

Jag kommer att presentera mitt arbete med att vidareutveckla och utforska en berättarform – eller snarare ett sätt att tänka genom narrationen – som de senaste åren utkristalliserat sig i min konstnärliga gestaltning och fört den framåt. Det är dels ett färdigställt och ett pågående, dels ett planerat verk som alla i olika grad relaterar till den lyriska essän. För att formulera ovanstående essäer har jag använt och använder såväl egna som andras fotografier; egna texter, hänvisningar till andras texter och bilder, objekt, tidningsurklipp och rörlig bild. Förhållningssättet i processen och rösten i verken relaterar alltså till essäns prövande och öppna form. På ett liknande sätt som den textbaserade essän skapar en intertextualitet, hänvisar och pekar mina verk vidare till andra texter och sammanhang för att på så sätt ringa in sitt ämne. Om den lyriska och litterära essän ibland inkluderar fotografier, utgörs huvuddelen i två av mina essäer av fotografier.

### **Julia Tedroff: The construction of histories of photography in higher photography education – a study from the point of view of the practitioner**

The project is focusing on the agency of photographic histories in the artistic process, the intra-act (Barad, 2007) between practitioner, material and history (historical references understood as technological, cultural, estetic (e.g.) conditions and how they have been used) The study will take its starting point in the educational context where students in different ways are intra-acting with



historical references. The questions that will be investigated and problematized are: How does students relate to the history of photography (historical references understood as technological, cultural, estetic (e.g.) conditions)? Where in the creative process does the awareness of history of photography appear, and what role does it have in the artistic practice? The aim is to identify how photographic references (historical or/and contemporary) intra-act in the artistic process, and too problematize how these photographic references have agency in the idea of subjectness (not only a matter of socialisation) (Biesta, 2006)

### **Niclas Hval: Filippa Rolf och översättarens begär (Filippa Rolf and the Desires of the Translator)**

Utgångspunkten är en lust efter att få utforska ett översättaröde som både är spektakulärt och igenkännbart, och som kan tjäna som en illustration och en ingång till en diskussion kring vad det är att dras till en text, kanske att hysa begär till en text, att vilja gå in i den och göra den till sin egen – något som kan vara både farligt och helt nödvändigt för litterära översättare. Den unga poeten och översättaren Filippa Rolf kom i kontakt med paret Vladimir och Vera Nabokov som uppmuntrade henne att översätta texter av Vladimir, bland annat *Pale Fire*, men Rolfs översättning av den romanen blev aldrig klar, hon verkar nämligen oförlåtligt nog ha börjat dikta om och dikta till, ungefär samtidigt som mentorsförhållandet mellan paret Nabokov och Filippa Rolf utvecklades till en parasitär hat-kärlek-förhållande. Formatet är en explorativ essä: finns det ett större forskningsämne dolt här?

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### **TRANSLATING, CRITIQUING AND ARTICULATING: THE NATION-STATE, THE CURATORIAL AND THE SOCIAL TURN**

**FACILITATED BY KJELL CAMINHA**

#### **Ann-Charlotte Glasberg Blomqvist: Critique after the social turn – a PhD application.**

My proposed enquiry targets the position of the critical, and the critic, in relation to social practices within contemporary art. I am interested in the critical reception of art works that build on, or include, participation and duration, and where the traditional viewing-and-experiencing of the artwork is replaced by, or combined with, participating-and-experiencing.

The social turn has, along with other traditions of practice such as performance, challenged the traditional positions within the aesthetic realm – ideas about the artwork, the viewer, experience and critique have been destabilized. The changes associated with the social turn ask questions on how we can understand these ideas and positions in a different way.

In short: how do we do critique after the social turn?

#### **Nick Aikens: INTRODUCING A CURATORIAL PRACTICE. SOME RECENT EXHIBITION AND RESEARCH PROJECTS, AND TOWARDS A DIALOGUE WITH THEORIES OF ARTICULATION.**

The presentation will introduce my curatorial practice, looking at a series of recent and ongoing projects to critically assess different forms of exhibition making, and to propose the exhibition itself as a site of inquiry. I shall look at 'The Place is Here' (2016-17) a series of exhibitions that focused on the work of black artists in 1980s Britain, 'Ahy-kon-uh-klas-tik', with the artist Brook Andrew (2017), an installation drawing on the collection and archive of the Van Abbemuseum alongside Andrew's own work and archives, and 'A Daily Practice', an ongoing research and exhibition project with the artist Yael Davids. Following this, I shall introduce my interest in Theories of Articulation, developed in Cultural Studies in the 1970s and 80s, and what Jennifer Slack describes as its political, epistemological and strategic potential as a possible methodology for curatorial practice.

#### **Jennifer Hayashida: Ten Tongues to Talk**

Ten Tongues to Talk, identifies translation as a critical mode of analysis and representation for what art historian T.J. Demos calls “crisis globalization,” with its concomitant economic inequality, mass migration, and military conflict. What I term “disaster translation,” figured here as divergent and omnidirectional, emphasizes a poetics of dislocation, contingency, and infidelity to confront the liberal, post-border imaginaries of both globalization and comparative literature. This project has three components: polyvocal translation workshops with Swedish language learners, a multilingual anthology of workshop-generated texts and related documentation, and a researcher-authored textual analysis of the project and its multi-modal processes. Ten Tongues to Talk seeks to understand if polyvocal translation, defined here as multilingual, collective, and contingent group translation, offers an opportunity to instantiate and critique existing nation-state models of linguistic and juridical belonging, and to therefore represent the jagged emotional and political economies of transnational border-crossing and forced resettlement.

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### **Maddie Leach: Lowering Simon Fraser: Part 2**

In 2017 New Westminster City Council’s Heritage Commission, Public Art Committee and General Council Meeting each approved a proposal in which I requested permission to remove a six-inch section of the Simon Fraser Monument’s granite pedestal. I proposed that this section of granite would be relocated to a small pond, in a remote mountain pass in the Canadian Rockies, where the Fraser River rises.

I identified this action as constituting a further lowering of the monument and an extension of the process of removal and relocation that has accompanied the monument’s history.

A condition of the approval by city council was the requirement to attain written support from a specific First Nation community in New Westminster and the nation whose tribal boundaries the granite would be repositioned within. The process that followed has revealed some of the structural complexities, ideological aspirations and practical uncertainties located in achieving such a request. In addition, it has highlighted the vulnerabilities and problematics of working at distance to the place in which the project is located geographically and conceptually, and the ability to maintain institutional attention on a durational project.

As an ongoing and emergent project, Lowering Simon Fraser has reiterated the tensions between determinative and contingent qualities that are a consistent feature of my practice.

### **Elisabeth Hjorth: Memorandum. Writing and responsibility**

What does it mean to write as responsibility? How does the writer deal with voices, her own and others? Are there things in the past or in the future that call for the writer’s ability to borrow or steal, in the name of art?

From Marlene van Niekers novel “Memorandum. A Story with Paintings” and her other works, I reflect on writing as a practice with boundaries that need to be shifted or transcended to highlight something called responsibility, or even love. In the experience of writing as negotiation the power of aesthetics and the implications of ethics articulate intricate questions for the writer to respond to. The place of writing is a place of immense freedom and great uncertainty, always subject to the writer’s understanding of her place in the world.