

Panel speaker abstracts

FRIDAY 2ND JULY

PANEL 1A

Hosting Experience (Chair: David Cotterrell)

Paula McCloskey (University of Sheffield)

Maternal Subjectivity and Art Encounters

This paper emerged from an *encounter* with the oeuvre of Louise Bourgeois. This encounter had a transformative impact; it urged me to contemplate my own disrupted maternity and, beyond, to develop a transdisciplinary research project (influenced by the thinking of Gilles Deleuze, Felix Guattari, and Brian Holmes) that explores the concepts of maternity, subjectivity, experience, art, and encounter. This living-inquiry not only emerges from this encounter but also uses it as a heuristic device, encouraging us to think of art encounters as potentially affective, transformative events that can catalyse unexpected effects.

The concepts (maternity, experience, subjectivity, encounter, and art) and objects interact, and in doing so constitute a 'generative method' (Bal, 2002). The objects are both *existing* and *generated objects*, including written texts (e.g. autobiography, reflective writing and existent texts/literature), art-objects, my note/sketch books, interview transcripts and filmed interviews with women artists. The interaction between concepts and objects is used to develop a *dialogue* – with each other, the reader, the viewer and me, creating space where ideas about these objects and concepts can emerge. The research itself can be thought of as an encounter using different practices and tools, with continuous analysis and reflexivity to help produce new understandings about maternal subjectivity and art encounters.

Michelle Atherton (Sheffield Hallam University)

Experiential Call?

It is surely no accident that a search for the immediacy of experience appears to have re-emerged at a time when the commodification of experience is so prevalent, arguably as a logical consequence of late capitalism. Virtually every cultural sphere seems to have been permeated by this drive for the experiential, an imperative for an affecting moment or series of events. Institutions have reformulated themselves as hosts to experience, raising the question of how this *current* registering of the experiential might be effecting or reflected in cultural production and to what ends.

I will address this question by taking Carsten Höller's *Test Site* (Tate Modern 2006–7) as a case study, arguing that the work hosts an experiential aesthetics for the participating public, one that offers an embodied, whole-body experience. I will take the work, the seventh annual commission in the Unilever Series in the Turbine Hall, to examine what model of experience is being proposed, determining what kinds of subjective relations are being played out between host and guest. Contextualised by an ethics of hospitality, I will propose that an understanding of the experiential call needs to be opened for debate when discussing the way contemporary art is encountered.

Lisa Murphy (Sheffield Hallam University)
Private Light in Open Spaces

The first International Light Art Biennial will provide a case study to consider the roles of host, stranger, and friend in the theatre of hospitality that is created by presenting the work of international artists in the homes of inhabitants of the Ruhr Area, Germany.

The phrase open light in private spaces is used by the organisers to denote this form of exhibiting, positioning art as intermediary between the realms of public and private significance. While the hosting works in homes is not a new curatorial concept (Jan Hoet organised the 'Chambres d'Amis' exhibition in Ghent in 1986, which had a similar approach), the roles of host (the public in their homes), stranger (the public that visits), and friend (the work of art) are not yet cast, as the supporting character of light may alter the reception of hospitality through its provision of affect and suggestion of presence.

Parallels with the historical dawn of street lighting throughout seventeenth-century Europe, which provided a means to navigate and colonise the city at night, will be drawn to propose the curator as archetypal lamplighter, exploring how light both illuminates and creates an illusion of the social relation between host and guest.

PANEL 1B

Friends and Strangers on Film (Chair: Lucy Reynolds)

Rachel Garfield (Goldsmiths College, University of London)
You're Joking *and* Deep England: *Strangers at Home*

My presentation will to think through the issue of the stranger, drawing on my own videos, *You're Joking* and *Deep England*, questioning positionality in relation to the figure of the Stranger. I will also look at Sara Ahmed's *Strange Encounters: Embodied Others in Post-Coloniality*, and Judith Butler and Gayatri Spivak's 'Who Sings the Nation State' to think through some of the implications of the video work.

Both videos question the line between Stranger and Friend, and comment on these terms in relation to dialectics of home, belonging, nostalgia, narratives of victimhood, and alienation. The Stranger is commonly positioned outside the familiar; however, I propose that the subject is constituted through the figuring of strangeness already familiar, as a device to make the home a place of safety and 'out there' a place of danger when in reality one is not necessarily exterior to the other. Through screening the videos and drawing out some of these themes I aim to re-consider how multicultural discourses serve to differentiate and produce the stranger, keeping the idea of host intact and untainted.

Andrew Sneddon (Sheffield Hallam University and Edinburgh College of Art)
Two naked bearded men and an open fire

This paper will address the representation of friendship in a scene from Ken Russell's 1969 film *Women in Love*, starring Oliver Reed, Alan Bates, Glenda Jackson, and Jennie Linden. The film continues to generate much discussion and controversy, especially a scene allegedly filmed on location at Bretton Hall, which now quietly nestles in the grounds of Yorkshire Sculpture Park. As artist in residence at YSP in the summer of 2008 I was reliably and enthusiastically informed that the famous 'wrestling' scene was filmed on this site. Unfortunately this was found to be wrongly attributed—and for over forty years. The reception of the scene's lack of provenance was met by disbelief and much disappointment. Why is this scene so important and why is the representation of friendship between two naked bearded men so confrontational? I will take up the way in which the reception of the artist in residence and 'messenger' of bad news disturbed the hospitality and dynamic of the relationship between host and guest.

Julie Westerman (Sheffield Hallam University)
Exploring the work as both host and guest

The relationship between the host and guest will be examined in the light of two projects: making a film with the artist Kate Davis for the *Transmission: Host* lecture series and being an artist in residence in LoBe project space in Berlin, working with the artist Stephan Hüscher; one experience as a host and one experience as a guest. The process of exchange in each situation and the different demands and outcomes will be discussed, and the video made with Davis will be screened.

PANEL 1C

Hosting Thought (Chair: Esther Leslie)

Amanda Beech (Chelsea College of Art, University of the Arts London)
Cause without reason: Future realisms of the image

Both Lenin's and Althusser's materialist anti-humanism attempts to think through a politics of society with a strong comprehension of an inorganic world as prescient to this politics. More recently this legacy has been worked through the philosophy of Quentin Meillassoux and Ray Brassier, where in particular, the idea that the world is 'for us' is understood as the tired fantasy of an anthropocentric humanism, that fails to move beyond the status quo of neo-Kantian philosophy, and fixes itself in the problematic mythology that self-understanding produces emancipation. This paper also takes this anti-humanism as its ground to ask how speculative realisms may be in fact proposed by the image and explores what conception of the social this operation of the image produces now. If the causal ties between work of art and world are no longer connected or guaranteed as reciprocal, then what conception of the work of art and the social is now drawn? This paper explores the conditions of the relation or non-relation between image and its referents as well as what might be our expectations for art's effective and affective potential.

Mark Dennis and Chris Gomersall (independent)
'The (didactic?) "Terror" of Conceptualism'. Unbinding and Extending (in/of) Art & Language's Documenta 5 Index

This paper is conceived in terms of a 'return' to the Index, working-through its resonant problems, consequences and failures, towards testing and trying possibilities for its extension and supplementation. Drawing out the implications of Art & Language's use of the theory of science in terms of a materialist epistemology, we will ask whether this model gives us a way of conceptualising a notion of theoretical practice. Michael Baldwin writes that: '[the Index was] inaugurated on the conviction that a complex internal discourse [is] the main condition of resistance to institutional power', we will assess in a threefold sense this conception of resistance.

First, in the instantiation of a practice engaged in a process of unbinding from the regime of 'normal' art, supported by 'normal' criticism'. Secondly we will argue for the Index as the site of an epistemological break. Lastly we will posit the work of A&L in terms of dissolving the demarcated positions of artist and theorist, explainer and spectator to found a radically transformed conception engagement.

Writing as representatives of a 'homeless' artistic practice, which consists of an aleatory series of investigations and enquiries into the practical and theoretical conditions of production, we return to the same question asked by A&L: who exactly is 'listening' and what is being transmitted? Is this a form of public speech without a public, but which is necessarily required to conceive of one in the future anterior?

Paul Evans (University of Cardiff)
The Perfect Dinner Party

Which three guests would you invite to the perfect dinner party? How about Charles Darwin, Immanuel Kant and Marcel Duchamp?

In *The Art Instinct* Denis Dutton proposes a Darwinian approach to art theory, connecting aesthetics and criticism to an understanding of human nature from the cognitive and biological sciences. Dutton proposes that art is a universal instinct and part of our evolutionary heritage. He draws on Steven Pinker and Geoffrey Miller as well as Aristotle and Immanuel Kant. This quite radical perspective has not yet, as far as I can see, permeated very deeply into the sphere of contemporary art theory, although it does throw up a number of significant challenges: not least a 'universal cluster criteria' theory of artistic value. This cluster theory is of particular interest when applied to the work of Marcel Duchamp.

My proposal is to put forward my work as a model for Dutton's cluster criteria theory. Dutton might, therefore, represent Charles Darwin as a very serious but challenging guest at the dinner table of institutional art theory; the kind of guest who might shock the hosts out of complacency and reassess the value structure upon which their social network depends.

PANEL 2A

Encountering Art (Chair: Juliet Flower MacCannell)

Miguel Santos (Sheffield Hallam University)
Waking up the stranger within

This paper addresses the stranger in the artist and the observer. The ability to articulate contradictions is an ontological requirement for our involvement in the world and the stranger within plays a role in that process. The proposed presentation investigates travelling as a methodological tool to release the stranger and disturb the host and guest. The role of the host and the guest are interchangeable while the stranger both feeds and poisons their relation. This practice-based research explores the incorporation of noise (the stranger) in the interface to present the importance of relations of similarity and difference in the definition of a subject.

One for the Mind, Two for the Eye, and Seven (plus or minus two) for the World is a series of photographs that are presented in two different frames to form a diptych. The images are the result of various journeys but the journey is methodological and not the motive of the photographs. The focus of attention is placed in the space in-between the images: a space of relations and the space of the stranger.

Jessica Potter (Royal College of Art, London)

Can the image constitute a common space between you and me?

As beautiful as the chance encounter of a person and a camera in space...

Can the image constitute a common space between you and me?

This question relates to a photographic practice that seeks to encounter an other through the space of an image. I am curious about what it is to encounter an image, and what the relationship between you and me is in light of this encounter. In my practice I look at the projected image, and use drawing and words to describe the experience of looking. I propose to reflect on these processes and offer up ideas towards a discussion about whether the image can be seen as a 'common' space in response to the writing of Jean-Luc Nancy and Giorgio Agamben on community and gesture. I will ask what can be drawn from an image. Does the construction of an image invoke a stranger or a friend, could it be seen as an act of hospitality?

Yuen Fong Ling (Sheffield Hallam University/University of Lincoln)

A Body of Relations: Reconfiguring the Life Class

As a pedagogical methodology, the assumptions and protocol of the life class enforce the separation and silence between the model, artist and tutor, and uphold a framework of hierarchy and oppression. Further, this form of education is generally viewed as outmoded and of little relevance to contemporary art practice.

This presentation will re-examine the relation between life class practice and the theoretical positions of contemporary art practice. Theoretically, the challenge to established practices of the life class is premised upon several concepts including the *dematerialising of the art object* (Lippard), performativity of the artist, and *relational art practice* (Bourriaud). Discussing key works, produced during my PhD by Practice at University of Lincoln, that premise the life class as a performance and participatory site of art production, I examine the notion of the artwork as *event*, and the art object as *document* of participant's performativity whether usurped/co-opted/invited into the work of art. I consider my roles as model, artist, and tutor in the life class and the negotiated terms of engagement with others in order to produce the *material* art work. This engagement alters the status of the art work whereby life drawing becomes performance documentation of potential equivalence to the ubiquitous documentary photograph and video.

PANEL 2B

Hospitality and Ethics (Chair: Peter Jones)

Matthew Poole (University of Essex)
The Violence of Loyalty and Justice

In this paper, the powerful friendship between the two protagonists of the Swedish horror film, *Let the Right One In*, prompts elucidation of the tensions in the relationship between curators and the art with which they work. The film explores the complexities of the tender bond between Oskar, an unexceptional bullied twelve-year old, and Eli, an enigmatic 200-year old vampire who is manifest as a young girl of the same age. The plot develops a mutual dependency growing between the characters, ending in their mutual damnation/salvation cemented through extreme physical violence.

This paper develops its argument through Richard Rorty's 2007 essay 'Justice as a Larger Loyalty', in which he proposes the dissolution of universal moral obligations in favour of a model of trust built on specific contingent relations.

These examples provoke reconsideration of the relation between art works and curatorial practice, proposed here as incommensurable yet mutually dependent. This paper explores the necessity of the force of violence that is created by this loyalty, and considers this force as the lifeblood of and the very ontological status of 'Art': the fulfilment of promises of loyalty and the sharing and exchange of mutual local needs.

Simon Bacon (The London Consortium)
Hello Stranger!?: The Vampiric Re-Finding of the Projected Self in Let the Right One In by Tomas Alfredson

This paper concentrates on Freud's notion of 're-finding' and Klein's concept of projection where the self maintains its integrity by the externalisation of its 'bad' objects. This implies the intimate nature of our relationship to our 'dark' strangers but also the inherent reparative tension contained in the term hospitality. Eli, the vampire in the film *Let the Right One In*, is then configured as an externalised part of the self that remains in an enforced state of stasis from its point of projection. I suggest this signifies its need for restitution and re-incorporation into its original source. Subsequently Eli can never age beyond this 'original' state embodying both the self inherent in any construction of other but also becoming a manifestation of the ego's fear of its own self-destructive urges. The vampire's need to be 'invited in' then becomes a plea for recognition and examples Freud's 're-finding' where we re-discover our previously externalised unrecognised selves.

Hospitality becomes a vital act of reparation based in the tensions between acceptance and rejection where the inviting in of the stranger opens up the enunciative state of a shared commonality and reparative inter-dependence where identity is in a continual state of flux.

Guy Becket (independent)
Facing Terrors

This paper explores what it meant in France in the late 1930s to contemplate the political violence of neighbours. France, facing terrifying political violence that was seeping across its borders, was also marking the 150th anniversary of its own bloody revolution. Two lectures at George Bataille's College of Sociology gave radically different readings of the Terror and question whether hospitable relations will ever be peaceful. Alexandre Kojève argued that social relations are fundamentally established by our willingness to risk life. Those who fear their own death remain slaves. French Revolutionary Terror for Kojève was the ultimate example of the final blood-soaked encounter between neighbours. The bourgeois becomes revolutionary as he watches heads roll. Historical progress is ultimately determined not by reasoned declarations, but by fear. But Kojève believed that in becoming revolutionary, violence can also be overcome, that bloodshed between neighbours can end. Pierre Klossowski in contrast argues that the mind cannot move on from death. In his reading of the Terror, he argued that in watching the guillotining of others the spectators do not fear but long for their own death. Klossowski argued that a state forged through bloodshed remains stained, unable to overcome its death wish. He equated Robespierre's Terror with the exterminations in Germany and, doubting progress, saw history as a vicious circle.

PANEL 2C

The Interface as Host (Chair: Kathy Doherty)

Annabel Frearson (Goldsmiths College, University of London)
Neither the sun nor death can be gazed upon fixedly

I will interpret "host" in its newish context of the Internet and, by extension, in its other connotations as both a multitude and breeding ground for database enabled connectivities through which the familiar (friend) and the unknown (stranger) conjoin in a battle for social capital. I will examine the fetishisation of the database as determinant apparatus in constructing blind or random cultural hierarchies and relationships through a multiplier effect of surplus information (metadata) around cultural entities, demonstrating the rise of social capital and the effects of the attention economy on cultural production, the logic of which we see as the hollowing out of cultural content into the frame, and a "Louis Quatorzisation" of the subject. I will draw examples from contemporary artwork and film, including Roberto Rossellini's 1966 made-for-television film, *La Prise de Pouvoir par Louis Quatorze* ("The Rise to Power of Louis XIV"), as a prism to analyse these effects.

Robin Hawes (Cardiff School of Art & Design, University of Wales Institute)
Creativity and Consciousness: The ontological foundations of art

This paper considers the relation between current neuro-scientific and philosophical theory and the phenomenology of art. I will argue that – both in its creation and appreciation – art is able to exemplify certain descriptions of human ontology, in particular, those that emerge from recent scientific and philosophical theories of conscious perception. I will propose that the significance of art lies in its capacity to reveal this counter-intuitive relation between mind and world.

Art and artists have a long history of epistemic enquiry concerning the relation of mind and world, and many philosophers have at some point turned to art as a means of exploring the ineffable nature of subjective experience. More recently, a recognised discipline of ‘neuroaesthetics’ has emerged as science also turns to art as a means to better understand our perceptual processes. In tandem with this new focus, science also continues to search for an evolutionary-based defining ‘function’ for art – a project that, as yet, is unable to arrive at any significant consensus. It is my contention that a solution to these enduring puzzles – the nature of consciousness and the function of art – both rest on a better understanding of human ontology.

Jeremy Pilcher (Lancaster University)
The (Ir)responsibility of Parasitic Art

Utopian visions of the Internet have struggled to survive the use of laws by corporations to exert a host's mastery and control online. Art has employed parasitism to challenge the use of the Internet as a commercial tool. *TM Clubcard* employed appropriated supermarket logos to parasite loyalty card networks and link supermarket brands with a ‘dysfunctional’ database. *TM Clubcard* was not a stranger to the supermarkets but neither was it a friend. The supermarkets threatened legal action, which brought *TM Clubcard* to an end. The work was a host, which encouraged social contact between people rather than just between individuals and the respective supermarkets. *TM Clubcard* collected personal details and one supermarket asserted that it was entitled to this data because the work was deceptive. Yet most people asked were aware that the work was not a genuine supermarket loyalty card. I shall argue the work marked a situation in which responsibility had to be taken for making decisions and the way in which the law was employed to foreclose that process. I propose that such art may open an awareness of the implications of law's claims to being a-historical and a-contextual when decisions are made about hospitality.

PANEL 3A

The Museum: Stranger or Friend? (Chair: Blake Stimson)

Chiara Catterwell (Royal Holloway, University of London)

Conservator, Curator, Visitor: the fine line between aesthetics and deceit

The actions of conservators are seldom solely chemical or material in nature but affect wider cultural perceptions and experiences of the objects or buildings in question. I wish to present a paper on these ethical dilemmas faced by conservation specialists, in consultation with curators, historians and clients, when deciding upon an appropriate level of restoration. Following a Heideggerian notion of a 'multi-faceted "thing"', I will provide an overview of the impact of differing degrees of conservator involvement, with reference to theoretical and social conceptions of 'value' and 'utility'.

I will refer to objects and sites claimed by individuals and groups as repositories of national, religious or cultural identity, ranging from the remnants of Auschwitz-Birkenau concentration camp to Japanese *Shikinen Sengu* temples. These objects place particular strain on the duty of care of conservators to protect physical form and yet simultaneously prevent distortion of historical or cultural significance. I will contrast the requirement of hospitality and the need to provoke a response from the visiting public. Our desire to aestheticise and thus risk distortion is fundamentally theatrical; in our compulsive avoidance of fragmentation or voids of meaning we may obscure precisely the value of these objects to provoke or inspire.

Kathy Doherty (Sheffield Hallam University) and Daragh O'Reilly (University of Sheffield)

Rocking the Museum: New Model Army as Host-in-Residence

This paper discusses work from a broader project exploring the factors involved in creating and sustaining the English rock band *New Model Army* (NMA). Our analyses have focussed on the mutual construction of band and fan identities and relationships – inherent in the dynamics of experience – in the interconnected sites of live performance spectacle, on-line interaction and exhibition space in a museum. Here we focus on the exhibition: *One Family – One Tribe: the Art & Artefacts of New Model Army*. We consider the role of the museum as host, and the potential constraints and opportunities for NMA in their 'move to heritage'. NMA, as host-in-residence, extend an invitation to their 'family' to re-connect with, elaborate, and celebrate shared values – communicated primarily through NMA's visual culture – and catch a tantalising glimpse of band life normally hidden 'backstage'. A sense of social identity and feelings of belonging and loyalty are heightened as band and fan histories are constructed and entwined in acts of 're-remembering'; whilst strangers exposed to the band story may be inspired to spend more time with NMA. Band artefacts assume iconic status, experienced by the visitors as containers of 'sympathetic magic'. We have argued that mobilising a family metaphor to construct

community functions to background the commercial exchange underpinning the NMA project. By involving fans in curating this exhibition, and including a scrapbook of fan testimonials to sit alongside band artefacts, we argue that the 'family values' of mutual honesty and exchange are further symbolically represented and renewed.

PANEL 3B

Hospitality and Ethics 2 (Chair: Peter Jones)

Francis Summers (University of the Creative Arts, Rochester / Royal College of Art, London)

(Re)counting Love: Martin Arnold's Pièce Touchée

Martin Arnold's film *pièce touchée* takes possession of a pre-existing film and applies a strategy of re-counting frames through duplication and re-ordering. The sequential progression of the multiplied frames is metaphorically re-counted as the film is run backwards and forwards. As Arnold describes it: 'I start with frame x, go forward to frame x+1 and then from x+1 back again through x to x-1.' From the original's order of 1-2-3 with *pièce touchée* we arrive at a new count, something like 1-2-1-0.

This paper will argue that there are three modes of love present in this filmic recount. First, the normative love presented in the original's scene, a husband returning home to a wife. The second love is that of the (mis)identification with an ideal image, an ambivalent scene of narcissism and aggressivity: what Jacques Lacan terms 'hainamoration'. Such a condition is demonstrated through Arnold's re-arrangement, which lingers over the filmic body whilst doing violence to its narrative unity. The final form of love under discussion will be what Alain Badiou terms 'the scene of the Two': a disjunctive scene that refuses the fusional ideal, posing love as a shared investigation of the universe.

Rose Butler (Sheffield Hallam University), Lynne Marsh (University of Hertfordshire), Karen Gaskill (Sheffield Hallam University)

Screening

Rose Butler (Sheffield) and Lynne Marsh (Berlin) are artists brought together by LoBe Art Space; Berlin. LoBe has been developed by Jasper Joseph-Lester and Olivia Reynolds through an interest in the ethics and politics of hospitality and seeks to explore how the exchange between host and guest informs the production and circulation of art.

Rose and Lynne will establish a dialogue through a screening of individual works supported by an invited response by curator Karen Gaskill. Karen will position the work in relation to the theme of hospitality, strangers, strangeness and the uncanny, revealing her perspective on how works positioned together seek to host, raise up, and support the other.

Rose Butler's work explores the sense of location temporally and spatially through our interaction with moving image and digital media and our bodily experience resulting from that. Her most recent works taken from live audio recordings enabled through iPhone applications or film works shot in Lloyds of London investigate the remediation of analogue media through digital technology, it considers the affect of digitality and has broader social implications if we are to consider how we site or anchor our sense of self and place both locally and globally. Lynne Marsh's video practice operates at the intersection of speculative fiction and the political, social and imaginary possibilities of physical spaces. Her most recent works, shot respectively in a sports stadium, a TV studio and an abandoned amusement park investigate the inscription of individual bodies in architectural environments built specifically for mass consumption and mass cultural expression. Using codified cinematographic techniques, Marsh's vocabulary draws on the languages of digital animation, sports coverage, documentary, television broadcasting and cinematography to explore the characterisation of the camera and the space.

Lucy Reynolds (independent)

Hospitality Underground: Filmic documents of an oppositional practice

This paper considers how inhospitality can provide the impetus for a creative and affirmative oppositional practice. Marginal to the systems of commerce and capital inherent to the 'dominant' entertainment cinema associated with Hollywood or the art institution, Underground filmmakers such as Bruce Baillie, Chick Strand, Ron Rice, Jack Smith and Ken Jacobs, actively encouraged their 'outsider' status.

As this paper argues, Underground cinema, along with many alternative filmmaking practices since, has played an important role in defining an identity, and establishing a community, of difference. Viewed some forty years later, these films exist as colourful documents of a creative response to the inhospitable opinions of mainstream culture; an alternative value system where drug taking, overt, and often ambiguous, sexuality, and a disaffection for societal values reflect, crystallise, and reinforce Underground culture's own sense of its position in relation to the establishment.

This paper will be followed by a screening of several Underground films including: *Little Stabs of Happiness* (Ken Jacobs, 1963) and *Chumlum* (Ron Rice, 1964).

SATURDAY 3RD JULY

PANEL 4A

Art and the Stranger (Chair: Dany Nobus)

Nicky Bird (Glasgow School of Art)
Artist as Listening Post

The act of listening, and being listened to, suggests something generous – the paying of attention to something that has perhaps been neglected. Yet, the phrase ‘listening post’ has defensive, even military connotations - implying the gathering of information by surreptitious means. The position of the artist – particularly engaged in participatory and collaborative practices – is therefore an ambiguous one. One complex question: *How can one listen, really listen, to an other* leads to another: *who occupies the position of stranger – artist or collaborator*. I will draw on two recent experiences as an artist working in the field, where stories of collaborators are often told informally during the process. These narratives appear to be solicited by an *absence*, whether in response to landmarks now obliterated from local landscapes – the effects of economic decline or regeneration - or to a largely uncatalogued, boxed-up collection of a grassroots organisation on the move. I will also include sceptical and dissenting voices that question the terms on which participation and collaboration operate in contemporary art. This paper considers practically and critically the listening devices in which the artist as stranger, or outsider, engages: some are transparent and others more dubious, eavesdropping.

Laura Gonzalez (Glasgow School of Art/Sheffield Hallam University)
Stranger, Seducer

An object speaks to a subject, whom, in an attempt to understand the moment of trauma provoked by this address, photographs the object. They are both strangers to each other but are seduced by their respective mysteries. They reverse positions, yet resist each other. They never fully meet, as they inhabit a space of fantasy. In this particular case, one is voice, and the other gaze – the two drives of desire, as described by Jacques Lacan.

The phenomenon of seduction, and its attempted capture, are pervasive. This experience is similar to that encountered in front of certain works of art, especially these days where self-made photographs are widely allowed. How do these strange works manipulate our free will, making us look at them in this way?

Through three self-reflexive practices – writing, psychoanalysis and photographic self-portraiture – I disentangle the seduction of some works of art, starting from a personal experience with Marcel Duchamp’s last installation, finishing with Holly Golightly having her breakfast in front of the shop window at Tiffany’s. To address the traumatic nature of this engagement, I suggest a shift in positions: from seduced to seducer, and from hysteric to pervert, thus letting seduction have the last word.

Bran Nichol (University of Portsmouth)
The Stalking Artists

Why have contemporary artists been so fascinated by stalking? As well as Sophie Calle, concept pieces evoking the experience of stalking and being stalked have been created by Vito Acconci (and a succession of recent artists inspired by him), Yoko Ono and John Lennon, and Jillian McDonald. This paper will examine these works as well as Paul Auster's novel *Leviathan* and Christopher Nolan's film *Following*, each of which features a 'stalking artist' in the mould of Acconci and Calle. It will argue that these works highlight a crisis in contemporary notions of public and private space, partly responsible for which is the effect of artificial intimacy and proximity created by the domination of mass media. Drawing on the Lacanian notion of 'the extimate' (a term which denotes not the opposite of intimacy, but the troubling alterity which lies at the heart of the intimate) it will ask whether these works of art are really born of a fascination with the other or whether they are designed to keep otherness at bay. Is the desire to get close to another, which apparently runs through contemporary culture, really a way of keeping him or her sufficiently distant?

PANEL 4B

The Return of the Stranger (Chair: Rachel Garfield)

Alison J Carr (Sheffield Hallam University)
My friend, the Showgirl

In this paper I explore the function of the performed spectacle, in particular, the appeal of the showgirl. Taking in a variety of theories of the gaze and spectator positions I wish to draw out whether the lavishly adorned figure is an object to enjoy, a subject we wish to befriend or the viewer's fantasy alter ego. I wish to demonstrate that the spectacle, rather than acting as a distancing mechanism, actually enables fantasy identification with the viewer. What we desire from the showgirl is the performance of subjectivity, we wish to see the body performing and imagine ourselves in the centre of the spectacle. How is this achieved? How can the figure of the showgirl represent subjectivity? At what point does she become our friend?

Christopher Bamford (Leeds Metropolitan University/University of Manchester)
The Other as Host: Gina Pane's 'Je'

'The other befalls the ego' is how Jean-François Lyotard summarises the ethical position of Emmanuel Lévinas in *The Differend* (1983). The ethical challenge is not to host the other – which suggests leaving the ego at home and in charge – but to open oneself unquestioningly to its call. This obligation and Lyotard's analysis of Lévinas' demand to respond ethically to the other informs my account of a performance 'action' made by French artist Gina Pane in 1972, in a public square in Bruges. Pane's set-up explicitly elicits the confrontation between *Je* and *Les autres*: standing outside on a second floor window ledge looking in, she is herself excluded. Lyotard, for his part, advocated a response to art that mirrors the obligation to the other, what he terms a prescriptive address that demands that the addressee respond without sense (knowledge) 'because it assumes the insufficiency of knowledge'. This paper will seek to highlight the provocation of this approach – one that Lyotard refers to as 'passibility' – in order that an openness to the 'insufficiency of knowledge' might question the presumed ability to host the other, or as Derrida puts it in *Of Hospitality*: 'The guest becomes the host's host'.

Penny McCarthy (Sheffield Hallam University) and Terry O'Connor
(Roehampton University)
Stealing Voices

Stealing Voices is a dialogue that reflects on the emotional and ethical impact of acting as a messenger or witness. Through a series of linked fragments the piece considers the relation between a text and the mediating effects upon it of spoken or autographic utterances such as drawing or handwriting. Drawing on our own practice, we will also consider text works based on archival material and explore the relationship between memory, fragment and recording (in its widest meaning of documenting and making marks).

We will examine the act of reading the words of others, the tension between the prepared and the impromptu in speech, internal voices of cognitive dissociation, notions of speech crisis and spoken error. Our own projects use a range of undifferentiated stuff: texts, audio-recordings, documents, images; and this, re-ordered and re-made, emerges here for new purposes. The audience can never know exactly what the artist has done with this appropriated material and sometimes for the artist too the discoveries come by chance or unwittingly. Our exchange will pay attention to the sensitivities of cultural implication and nuance that wrestle this complex entity into an artistic language, which expresses an understanding of the original and simultaneously makes something new.

PANEL 5A

The Hospitality of Public Space (Chair: Ahuvia Kahane)

Marsha Bradfield (Chelsea College of Art and Design, University of the Arts London)

From 'Public' to 'Publics'? Or: How I learned to stop worrying about heterogeneity and love 'my' public

This presentation will consider *Parade* as a case study of art and/as research into hosting a public event that explored practices of 'publicness'. Set on the Parade Ground at Chelsea College of Art and Design, London in May 2010, *Parade* considered themes including the socialisation implicit in 'publicness' and the production of public knowledge.

I will theorise and critique the limitations of *Parade* as a project that sought to host publics (in the plural) through two modes of assembly and forms of address. The first of these was a series of themed barcamps. These open un-conferences considered 'publicness' past, present, and future through short, informal presentations followed by intense discussion. The second mode of assembly and form of address was the Market of Ideas. Modelled on the ancient bazaar, it aggregated international practitioners from diverse fields. Artists, sociologists, psychics, environmentalists, etc., occupied stalls and exchanged knowledge with a milling crowd (a public) through transactions in public (discussions, games, trades, and so on). The ethics of hospitality characterising *Parade's* modes of assembly and forms of address will be explored in particular.

Rebecca Gamble (Nottingham Trent University)

The Artist as Host: convivial acts in participatory art practice

Baking cakes, dancing with avatars, projecting films in public spaces and offering personal tours of a city are a handful of the convivial acts performed by artists to engage an audience, unite a community or celebrate social exchange.

The artists' production of an art work designed for participation is complex, initially taking the form of the artist setting a framework, designing a space, writing an invitation, or adopting models with which audiences are familiar. Artist Peter Dunn describes the artists' role as that of a 'context provider' rather than a 'content provider'. Here, the carefully devised, yet open context provided by the artist offers the audience the opportunity to receive, interpret, and contribute freely. The openness of the work is integral to art works that unfold through a process of participatory performance, and in this context a hospitality model of production exists where the artists' role becomes that of host. This challenges the traditional authoritative role of the artist, and instead draws attention to the collaborative relationship between the artist and audience, the importance of collective experience, and the cyclical process of the production and reception of an art work. But who is receiving what and from whom? And how can we measure its affectivity?

PANEL 5B

Elongated Intimacy: Three case studies of Art and Craft Practice (Chair: Penny McCarthy)

Maria Hanson (Sheffield Hallam University)

The intimate experience of owning / commissioning a craft object

'How will you (craftspeople) make things that others will value, give a place in their intimate space and include in the rituals of their daily life?' (Unger 2007)

Little has been written in either social science or material culture research about the way contemporary craft objects are encountered and consumed and the meanings and values that they subsequently inherit. In my research as a silversmith and jeweller the made *object* embodies a set of intentions with symbolic significance and narrative agendas. Until now only anecdotal data existed to support whether the reception was equal to the intentions. This paper reports on the findings of primary empirical data gathered through intimate in-depth interviews. The respondents (unlike many studies) were invited to participate because they had purchased, commissioned or acquired an object created by the author. The complex results elicited knowledge about the life of the objects and the values and meanings they hold for those who own them. The findings are presented in the context of current critical debate in contemporary craft and describe how they inform creative practice.

Jerome Harrington (Sheffield Hallam University)

The object as host

This presentation explores an example of an object playing host to specific ideas of material understanding, and traces the emergence of these ideas to making process. It examines two processes used for the production of flat glass: the Crown Glass process employed until the nineteenth century and the second, the Float Glass process invented in 1959.

The production of flat glass by the Crown Glass method involves centrifugal force to 'throw' the glass into a flat disk. The physical effect of this process creates a varying thickness of cross-section, which has inspired misunderstanding and urban myths relating to ideas of glass as liquid. Subsequently this idea has established circumstances where sheet glass has been exploited in magic and conjuring tricks, which manipulate the physical understanding of material.

Despite a change at the end of the nineteenth century in methods of glass manufacture from craft to industrial production, informed by science and chemistry, the idea which emerged as a reaction to the physical results of the earlier process is still applied to Float Glass, a material synonymous with perfection and visually devoid of any sign of its manufacture.

Becky Shaw (Sheffield Hallam University)

The object that won't talk

It is a common truism to talk of objects 'speaking'. Similarly, process-based art seeks to communicate a narrative of making, sometimes as a critique of the autonomous art object, and often with some assumption of generosity. In 2004 I worked in Forensic Engineering at Sheffield Hallam University, observing how students analyse failing objects and construct a diagnostic narrative. A broken vodka bottle mould was analysed by students, using techniques including microscopy. I asked Engineering how the object could be copied and was referred to Metrology where laser scanning technology failed to copy successfully the riven edge. A hotchpotch of CAD and scanned data was used to make a rapid prototype, physically fusing the university's mode of operating into an object. I intended to return the copy of the broken object to the students to analyse what was 'wrong'. I never completed this process, prevented by an ethical hunch that this was a 'wrong' thing to do. The paper will explore this dilemma, questioning the relationship between artist and audience, as well asking if the resulting object is mute or articulate, speaking of a range of different failures.