

Panel speakers biographies

Michelle Atherton is an artist and Senior Lecturer in Fine Art at Sheffield Hallam University. Her work explores the way we move and are moved in our everyday lives. She literally uses different transport systems as case studies for investigating contemporary preoccupations and obsessions, as a means to talk about the complexities of relationships and their representation. Her work is exhibited widely in Europe and she has just completed the short film *Dreams of Flying*, exhibited at RAF Museum, UK (2009) and Zeppelin Museum, Germany (2010–11).

Simon Bacon is currently researching 'The Swedish Cinematic Vampire and Object Relations' at the London Consortium and recently have spoken on this subject at the PCA/ACA national conference in St. Louis, the 'Open Graves, Open Minds' conference in Hertfordshire, the first on vampires in the UK, and the 'Evil Women' conference in Prague. He has an article due for publication in *New Season Mango* journal later this year and is organising the second UK vampire conference, 'Vampires: Myths of the Past and Future', in November 2011 in London.

Christopher (Kiff) Bamford is close to completing an AHRC funded doctoral research project at the University of Manchester titled 'Performing the *figural*: Jean François Lyotard's writings on art'. He also teaches in the School of Contemporary Art and Graphic Design at Leeds Metropolitan University.

Guy Beckett is founder of Copy Press, a small, independent publisher.

Amanda Beech is an artist and writer. Recent exhibitions include *Sanity Assassin*, Spike Island, Bristol (2010), *Statecraft*, Harlow, Essex (2008), and 'Greetings Comrades, The image has now changed its Status', Ocular Lab., Melbourne, Australia (2009). She is contributing editor of *Sanity Assassin*, (Urbanomic, 2010) and *Episode: Pleasure and Persuasion in Lens-based Media*, (Artwords, 2008). Beech is co-director of the research group 'Curating Video' and Director of MA Curating, Chelsea College of Art and Design.

Nicky Bird is an artist whose work investigates the contemporary relevance of found photographs, and hidden histories of specific sites. She has explored this through photography, books, the Internet and new media. In varying ways, she incorporates new photography with oral histories, genealogy, and collaborations with people who have significant connections to the original site, archive, or artefact. Recent work includes *Tracing Echoes* (2001), *Question for Seller* (2006) and a major Stills photographic commission *Beneath the surface / Hidden Place* (2007–10).

Marsha Bradfield is an artist, educator, curator, writer, and researcher. Across these practices, she investigates dialogic ways of working that elaborate the contingencies through which 'things' take shape. Her recent research explores decision-making in reality TV-style 'game docs' and Web 2.0 platforms (blogs, wikis, social networking sites, and so on). Marsha Bradfield is also a member of Critical Practice (Chelsea College of Art and Design), a collaboration of artists, academics and researchers concerned with producing and disseminating shared knowledge. She is based in Vancouver, Canada, and London, UK.

Rose Butler's work explores the sense of location both temporally and spatially through our interaction with moving image and digital media and our bodily experience resulting from that. The work questions our notion of locality through the potential temporal and spatial slippage that is present in moving image and digital media. 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 and its affect. She is Lecturer in Fine Art at Sheffield Hallam University.

Alison J. Carr is a Fine Art PhD researcher at Sheffield Hallam University. She completed her MFA at the California Institute of the Arts in May 2009 and BA (Hons) Fine Art at Sheffield Hallam University in 2001. She works in photography, video, performance and writing. Her research looks at issues of feminism and femininity, spectacle and spectatorship in the figure of the showgirl, with the aim of discovering what possibilities are there for an emancipated concept of glamour.

Chiara Catterwell is a recent graduate of Royal Holloway, University of London, where she specialised in manuscript cultures and WWI textual and architectural commemoration practices. During her studies in Anthropology and Art History at the University of Toronto, Canada, she studied and worked in the Conservation Department of the Royal Ontario Museum. She has been awarded UK government scholarships to study in India (New Delhi University) and China (Beijing Normal University).

Michael Corris is Professor of Art and Chair of the Division of Art at the Meadows School for the Arts, SMU, Dallas, Texas. During the 1970s, Corris worked with the Conceptual Art collective *Art & Language*. His practice is divided between the organisation of the Free Museum of Dallas—an independent project space inaugurated in April 2010—and writing on modern and contemporary art. Recent publications include: *Conceptual Art: Theory, Myth and Practice* (Cambridge University Press, 2004), *Ad Reinhardt* (Reaktion, 2008), *Non-Relational Aesthetics*, with Charlie Gere (ArtWords, 2008), and *Art, Word and Image: 2,000 years of Textual/Visual Interaction* (with John Dixon Hunt and David Lomas, Reaktion, 2010).

Michael Clegg and Martin Guttmann have been collaborating since 1980. Their work is held in the collections of the Whitney Museum for American Art, the Centre Georges Pompidou, Paris, the Stadtgalerie Stuttgart and Museo Cappa di Monte. They have taken part in Documenta VIII, the Whitney Biennial, the Venice Biennale and many other international exhibitions. Recent solo exhibitions include *Mach vs. Boltzmann II* at Kunstverein Braunschweig and the Secession Vienna, 2006, and *Social sculptures, Community portraits and Spontaneous Operas 1990–2005*, Georg Kargl, Vienna, 2005.

David Cotterrell is Professor of Fine Art at Sheffield Hallam University and is represented by Danielle Arnaud contemporary art, London. Cotterrell works with video, audio, interactive media, artificial intelligence, device control, and hybrid technology to produce work that exhibits political, social, and behavioural analyses of environments and contexts. Recent exhibitions include: 'Reversed Images' at Museum of Contemporary Photography, Chicago; 'Eastern Standard' at MASS MoCA, Massachusetts; 'War and Medicine' at the Wellcome Collection, London; and 'Map Games' at the Today Museum of Modern Art, Beijing and Birmingham City Art Gallery.

Kathy Doherty is Reader in Communication at Sheffield Hallam University, where she is Head of Postgraduate Research for the Cultural, Communication & Computing Research Institute. Her research interests are in the cultural construction of identity and accountability - examined in the context of 'body transformation' practices and social reasoning about violence and conflict. Recent work focuses on the significance of visual culture in the construction of community, identity and experience, and interrogates what it means to capture and analyse experience.

Paul Evans studied philosophy at the University of Sheffield before studying fine art at Sheffield Hallam University. After graduation he spent ten years in graphic design before returning to fine art practice; soon gaining national recognition by winning the Eyestorm Gallery Award for Painting at the Exeter

Contemporary Open. He is currently the Leverhulme Trust Artist in Residence based at Cardiff University School of History and Archaeology.

Annabel Frearson is in the first year of an AHRC studentship for an Art practice-based PhD at Goldsmiths College, University of London. As an artist, Annabel Frearson has exhibited internationally. She is currently rewriting Mary Shelley's 1831 novel, *Frankenstein, or The Modern Prometheus*, using all and only the words from the original to create a new, contemporary story, *Frankenstein 2, or The Monster of Main Stream*, an excerpt of which was recently performed at the Arnolfini, Bristol.

Rebecca Gamble is a UK-based artist whose work operates in the practical and theoretical sphere of inter-human relationships, bringing into play modes of social exchange, audience engagement, and processes of accessible communication tools. She develops participatory performances through the staging of installations and interventions in real and virtual everyday spaces. She has exhibited throughout the UK and is currently based in Nottingham, working as a co-director of an independent art gallery and studying her doctorate at Nottingham Trent University.

Rachel Garfield is an artist. She teaches Critical Studies in Fine Art at Goldsmiths. Recent exhibitions include: *I'm Keeping An Eye On You*, Arizona State University Museum and CCA Santa Fe; *Just World Order*, Artsway, UK. Published critical writings include: *Third Text*, *The Journal of Media Practice*, and *Art Monthly*; catalogues such as 'Radical Uncertainty and Elegaic Practices', *Aftershock: Conflict and Resolution in Contemporary Art*, Sainsbury Centre for Visual Arts; Keith Piper in *luxonline*. Her work features in *Blackwells Companion to Contemporary Art since 1945*, ed. Amelia Jones (2006); *The Undecidability of Difference: The Work of Rachel Garfield*, Amelia Jones (2006) and *Unframed: The Practices and Politics of Women Painting*, ed. Rosemary Betterton (IB Tauris, 2003).

Karen Gaskill is an independent curator and freelance researcher based in Manchester, UK. She works nationally and internationally, and is one third of GHK, a new international curatorial agency spanning media and visual arts. She has a PhD in Digital Practice and Social Curation from the Digital Research Unit at the University of Huddersfield, and is currently jointly editing a special issue of *Leonardo Electronic Almanac* online journal, involving a selection of essays and a 'gallery' of artworks documented on their website. She is the director and curator of Interval, which provides regular exhibition opportunities for emergent to established artists using technology in their work.

Christopher Gomersall and Mark Dennis met on the MA in Fine Art course at Central St Martins in 2008. They have been working collaboratively since 2009. They are recent recipients of the 2009 Exposure Award for emerging artists.

Laura Gonzalez is an artist and writer. Her practice encompasses drawing, photography, and sculpture, and her work has been exhibited in the UK, Spain and Portugal. She has participated in numerous conferences, including Research into Practice, College Arts Association and the Association for the Psychoanalysis of Culture and Society. She is currently immersed in an interdisciplinary project, which investigates psychoanalytic approaches to making and understanding objects of seduction in the fields of fine art, material culture, and consumption.

Maria Hanson is Reader in Metalwork and Jewellery at Sheffield Hallam University. Exhibitions include: 'Masters and Protégés', Itami and Tokyo, Japan 2008; 'Objects and Ritual', Harley Gallery, Nottinghamshire, 2007; 'Protect and Serve' (Scottish Gallery, Edinburgh 2007); *Synthesis* (Edinburgh, Birmingham, Dublin, 1998–9). Work is cited in numerous publications including *Virtual Gallery of fine metalwork* (Quickenden, K. 2007); *Hanging in Balance* (Bonsansinga, K. Ilse-Neuman, U. Thiewes, R. 2005); *Jewellery in Europe and America: New Times, New Thinking* (Turner, R 1996). Work in public collections include The Goldsmiths' Company, London, Birmingham Museum and Art Gallery, and The Crafts Council. She is Freeman of the Goldsmiths' Company and The Company of Cutlers in Hallamshire.

Jerome Harrington is an artist based at S1 Artspace in Sheffield. He studied at Edinburgh College of Art (1995–98) and the Gerrit Rietveld Academie in Amsterdam (2001 —04). Recent exhibitions include: *A Conference for The Glass Archive*, Site Gallery, Sheffield, *Making fact Making fiction*, National Glass Centre, Sunderland, *What Happens if...* at the Storey Gallery, Lancaster.

Robin Hawes is an artist, designer, and MA graduate in Contemporary Visual Arts. Currently registered as a PhD research student at Cardiff School of Art and Design studying aspects of the art/science relation, he also works for the RANE (Research in Art, Nature and Environment) research group at University College Falmouth. His research is focused on how human physiology shapes the nature of our experience and how contemporary art practice can contribute to the evolving study of conscious perception.

Peter Jones is Subject Group Leader in Communication Studies at Sheffield Hallam University. Jones' main research interests and experimental projects involve: General theory of language and communication; 'integrational' linguistic theory; the relationship between language and cognition, the role of communication in practical activity, the conception of language in cultural-historical psychology and Marxist philosophy in relation to linguistics and psychology.

Jaspar Joseph-Lester is Reader in Fine Art at Sheffield Hallam University. Joseph-Lester makes artworks, writes and collaborates on curatorial projects. His work explores the role that images play in determining urban planning, social space, and everyday praxis. He has shown his work widely in the UK and abroad and is author of *Revisiting the Bonaventure Hotel* (Copy Press, 2009), co-editor of *Episode: Pleasure and Persuasion in Lens-based Media* (Artwords, 2008), and co-founder and co-director of the research group *Curating Video*.

Ahuvia Kahane is Professor of Greek in the Department of Classics and Director of the Humanities and Arts Research Centre at Royal Holloway, University of London. He is a co-director of RHUL's Centre for the Reception of Greece and Rome. Forthcoming publications 'Homer and Contemporary Philosophy', in *The Wiley Encyclopedia of Homer* (Wiley-Blackwell); 'Antigone, Antigone: Lacan and the Structure of the Law', in *Interrogating Antigone* (Oxford University Press); and 'Ethical Modalities and States of the Modern', in *Imagining Ancient Slavery* (Oxford University Press).

Sharon Kivland is an artist and writer. She is currently following Sigmund Freud on holiday and examining the relation she supposes between revolutionary movements in the eighteenth and nineteenth century and women's fashion, as well as expressing a keen interest in hairstyles and lingerie of France in the 1950s. Her work represented by domoBaal, London, and Galerie Bugdahn & Kaimer, Düsseldorf. She is Reader in Fine Art at Sheffield Hallam University, Visiting Fellow at the Institute of Germanic and Romance Studies, University of London, and an Associate of the Centre for Freudian Analysis and Research, London.

Esther Leslie is Professor of Political Aesthetics at Birkbeck, University of London. She is the author of *Walter Benjamin: Overpowering Conformism* (Pluto, 2000); *Hollywood Flatlands: Animation, Critical Theory and the Avant-garde* (Verso, 2002); *Synthetic Worlds: Nature, Art and the Chemical Industry* (Reaktion 2005); and *Walter Benjamin: Critical Lives* (Reaktion, 2007). She is a co-editor of *Historical Materialism*, and a member of editorial collectives of *Radical Philosophy* and *Revolutionary History*. With Ben Watson she runs the website www.militantesthetix.co.uk

Juliet Flower MacCannell's books include *The Hysteric's Guide to the Future Female Subject* (Minneapolis: University of Minnesota Press, 1999); *The Regime of the Brother* (Routledge, 1991); *Figuring Lacan* (Croom Helm, 1986); and with Dean MacCannell, *Time of the Sign* (Indiana University Press, 1982). She edited *The 'Other' Perspective in Gender and Culture* (Columbia University Press, 1990), and co-edited *Thinking Bodies and Feminism and Psychoanalysis: a Critical Dictionary* (Blackwell, 1992). She is Professor Emerita of Comparative Literature and English, UC Irvine, having also taught at

Berkeley and Stanford.

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 the cinematography of the early twentieth century to explore the characterisation of the camera and the space. She teaches at the University of Hertfordshire.

Penny McCarthy works with drawing and text. Recent works have appropriated texts that describe scientific discovery, historic travels, and the fictions of Borges. For several years her work has explored the imaginative space of the book in a series of pencil-drawn copies of texts. Her work has been exhibited extensively in Britain and abroad, and has been supported by the Wellcome Trust, Arts Council England, and the AHRC. She is a Senior Lecturer in Fine Art at Sheffield Hallam University.

Lisa Murphy's practice-based research focuses on the role that light plays in the mediation between presence and perception, addressing how light functions as a social agent influencing social experiences and (im) material culture is reflected in its challenge to historical, philosophical, and critical understandings of affect in the construction of subjective experience. Her practice encompasses drawing, photography and installation, and her work has been exhibited in the UK, Ireland, and Spain. She is currently a research student at Sheffield Hallam University.

Bran Nicol is Reader in Modern and Contemporary Literature at the University of Portsmouth, where he is Director of the Centre for Studies in Literature. He has published books on the British authors D.M. Thomas and Iris Murdoch and, most recently, *The Cambridge Introduction to Postmodern Fiction* (2009) and *Stalking* (Reaktion, 2006), described by *The Times* as 'a fascinating mix of psychology, film studies, literature and cultural theory.' He is currently working on a study of the private-eye movie for Reaktion.

Dany Nobus is Professor of Psychology and Psychoanalysis and Head of the School of Social Sciences at Brunel University, where he is also the convenor of the MA Programme in Psychoanalysis and Contemporary Society. Most recently, he is the author (with Malcolm Quinn) of *Knowing Nothing, Staying Stupid: Elements for a Psychoanalytic Epistemology* (London: Routledge, 2005), and editor of *Perversion: Psychoanalytic Perspectives/Perspectives on Psychoanalysis* (London: Karnac, 2006).

Terry O'Connor has been a core member and performer with Sheffield-based Forced Entertainment, since 1986, creating a broad practice of performance, for theatres, galleries, and digital media. In 2009 she was awarded an AHRC Creative Fellowship at Roehampton University, where she is currently exploring collaboration in relation to the poetics and ethics of conversational exchange, through the creative project *Say the Word*.

Daragh O'Reilly is a lecturer at the University of Sheffield's School of Management. His research interest is in the relationship between culture and the market. His recently completed PhD (Hallam) explored the relationship between music, marketing and consumption. He has co-edited recent special issues on arts marketing of *Consumption, Markets and Culture* and the *International Journal of Culture, Hospitality and Tourism Research*. His co-edited book entitled *Marketing the Arts: A Fresh Approach* (Routledge) will be published shortly.

Jeremy Pilcher has recently completed writing his thesis at Lancaster University on 'The Promise of Internet Art: An Engagement with the Intersection of the Performative Force of the Law and Internet Art'. His research draws on his experience as a lawyer as well as qualifications in art history and art law. He has also jointly authored work on the exhibition of intangible indigenous culture online.

Matthew Poole is Programme Director of the Centre for Curatorial Studies at the University of Essex. As well as lecturing, Matthew Poole is a freelance curator. He is co-founder and a co-director of *PILOT: artists' & curators' archive* [www.pilotlondon.org], and co-founder and co-director of the research group *Curating Video*. He is currently working on a series of seminars with PoCA (Political Currency of Art research group) and a book on the topic of anti-humanist curating.

Jessica Potter completed a BA Fine Art/History of Art at Goldsmiths College, London in 1999, and an MA in Drawing at Camberwell in 2003. She is currently undertaking a PhD by practice at the Royal College of Art, London, due to finish in 2012.

Lucy Reynolds is a lecturer, artist, and film curator. Her area of research focuses on expanded cinema and British avant-garde film of the 1970s. She teaches the history and theory of cinema and artists' moving image at the University of Westminster, Goldsmiths College, and Birkbeck College. She presents talks on artists' film and video at arts venues across the UK, and her recent articles have appeared in *Afterall* and *Millenium Film Journal*.

Miguel Santos is an interdisciplinary artist/researcher, born in Portugal and currently living somewhere out there,

Becky Shaw is an artist and makes live, written, and sculptural works that examine the relation between object and subject. Her PhD (1995) examined the process of making sculpture with patients at Liverpool Marie Curie Centre. Recent works include *A: The Christmas Party*, a new work for radio commissioned by Sheffield Contemporary Art Forum, and the forthcoming *Aggregate* for Firstsite Newsite. She co-directed Static Gallery Liverpool (2000–2006) and currently leads MA Contemporary Fine Art at Sheffield Hallam University

Andrew Sneddon is a Scottish artist who lives and works in Sheffield. He is a senior lecturer in Fine Art at Sheffield Hallam University and lecturer at Edinburgh College of Art. He holds an MA in Fine Art from Glasgow School of Art and studied at the British School at Rome. He has exhibited nationally and internationally, and is currently engaged in a practice-led PhD. His practice is concerned with exploring our complex relations with place and the decision-making process of the artist in response to context and situation.

Blake Stimson teaches art history and critical theory at the University of California, Davis. Recent publications include *Institutional Critique: An Anthology of Artists' Writings* (Cambridge, MA: The MIT Press, 2009); *The Meaning of Photography* (Newhaven: Yale University Press, 2008); *Collectivism After Modernism: The Art of Social Imagination After 1945* (Minneapolis: University of Minnesota Press, 2007); *The Pivot of the World: Photography and its Nation* (Cambridge, MA: The MIT Press, 2006); and *Visual Worlds* (London: Routledge, 2005).

Francis Summers lectures at the University of Creative Arts, Rochester and is undertaking a PhD at the Royal College of Art, London. He is an artist and a member of the collectively organised artist-led gallery Five Years. Recent exhibitions include *Statement* (with Babak Ghazi), Five Years, London, 'Free Association', Area 53, Vienna, and 'Interrupted Correspondence / Vice Versa' at James Taylor Gallery, London. Recent curated projects include 'Structures Found, Structures Lost' and 'Romantic Anti-Humanism', both with Five Years, London

Julie Westerman's current research uses technologies and software more commonly associated with design and animation to make physical sculptural works. Moving between the digital and the material, the final forms combine the intangible, the transitory or the ephemeral with the monumental and the sculptural. The enquiry lends a cool detachment to the approaching apocalyptic events. Recent commissions include *Thinly veiled*, Grand Opera House, Belfast; 'Garden Journeys' Polesden Lacy,

National Trust Gardens; *Illuminated Carpet*, in 'Enlightenment', Durham. Exhibitions include 'Inter...', Harris Museum and Art Gallery, 2004; and 'Afterwards', Mead Gallery, Warwick Arts Centre, 2009.