

CONFERENCE INFORMATION

Generative Constraints is an interdisciplinary conference that intends to interrogate the politics, poetics and performativity of limitation and production. Organised by postgraduate practice-based researchers from Royal Holloway, University of London, the aim of this conference is to foreground practice as a means of exploration and creative criticality. Considering the place of limitation and constraint within artistic production, we invite subversion, intervention and adherence in the form of performances, readings, workshops, durational works, screenings, installations, & academic papers.

Keynote presenters: Jane Rendell, Tim Etchells, Matthew Goulish & Lin Hixson, and Amanda Beech (who is sponsored by Kingston University's practice research unit.)

Conference: 9.30am-5.30pm
Evening Event: 6.30pm-8.30pm

Two exciting initiatives from Royal Holloway's practice-based research programme will be introduced at the conference: the Practice Gallery and Generative Constraints: a practice-based publication (www.rhul.ac.uk/english/informationforcurrentstudents/postgraduateresearch/practice-basedphdprogramme).

The project is funded by the Faculty Initiative Fund and the Departments of English, Drama & Theatre, Media Arts, and Music at Royal Holloway, University of London. The conference is organised with generous help and sponsorship from practice research unit at Kingston University (fass.kingston.ac.uk/pru) and Heritage Arts Company (www.heritagearts.co.uk). The evening event is co-organised with practice research unit at Kingston University.

Many thanks to Centre for Creative Collaboration for the opportunity to use the space and for all the additional support (creative-collaboration.net).

Generative Constraints Committee: Nisha Ramayya, Nik Wakefield, Diana Damian, Prudence Chamberlain, Eley Williams, Kate Potts, Jayne Lloyd, Deborah Pearson



practice research unit



Supporting Ideas, Collaboration & Innovation



ROYAL HOLLOWAY'S PRACTICE-BASED RESEARCH INITIATIVES

The Practice Gallery

Head Curator: Nik Wakefield

The Practice Gallery is a bespoke, pop-up exhibition space allowing for the dissemination of practice-based research within the academic community at Royal Holloway and beyond. Designed through collaboration between practice-based PhD students and staff at Royal Holloway and students in Unit 14 at the Bartlett School of Architecture, the gallery will exhibit a wide variety of artefacts within a contained space in an innovative and sympathetic manner. Research might be listened to on headphones, watched on a screen, pulled out of a trap-door, read on a pull-out tablet or picked up and held. Fulfilling the combined functions of an art gallery and an academic journal, the Practice Gallery is designed to offer visitors a chance to experience the thinking that produces practice-based research as much as the aesthetics through which this manifests.

The Practice Gallery is fully funded by Royal Holloway's Creativity Theme research strand.

Generative Constraints: a practice-based publication

Managing Editor: Diana Damian

Editorial Board: Nisha Ramayya, Prudence Chamberlain, Eley Williams, Kate Potts

Website Design: John Sparrow

Consultant: Daniel Felstead

The Royal Holloway Practice-based Publication (PbP) is a student-led initiative that seeks to develop a range of modes of critique, dissemination and discussion of practice-based research, while showcasing critical and creative work. The publication takes as its central idea the site of practice-based discourse, stemming from and responding to issues surrounding the positioning of such work within academic and wider critical discourse. In keeping, the publication creates, develops and responds to different types of sites: virtual, material and actual, from the internet through to the printed page. The PbP operates virtually, through a website, and the additional occupation of sites such as Twitter, Instagram, Pinterest and YouTube. In addition, the publication features Live Events throughout the year, as well as a series of printed shorts with a selection of content and specially commissioned work.

For the Generative Constraints conference the contributors include: JT Welsch, Tero Nauha, Vaughn Piliikian, Helen Frank, Clare Jones, Kevin Logan, and John Sparrow. For our series of printed shorts we invited a range of artists, theorists, makers and thinkers to contribute aphorisms. The results have been printed on business cards especially for the conference. The evening programme is co-curated by the Generative Constraints: a practice-based publication Editorial Board. Keynote presenter Amanda Beech has been generously sponsored by Kingston University's practice research unit. The line-up features provocations from Tim Etchells, Jane Rendell, and Bryan Saner, and performances by Pema Clark, Tom Jenks, and Deborah Pearson. The publication's Live Co-Editor, Kate Potts, has curated a range of activities to take place throughout the conference in response to the theme of 'generative constraints'. Some of the results will be published on the website.

The PbP is funded by the Faculty Research Initiative Bid at Royal Holloway, University of London.

generativeconstraintsvirtual.tumblr.com

Tweet us @GenerativeCons

CONFERENCE & EVENING EVENT SCHEDULE

TIME	MAIN SPACE	ATRIUM	DARKROOM
9-9.30	Registration		
9.30-9.40	Welcome		
9.40-10.25	Keynote: Jane Rendell		
10.25-10.45	Break		
10.45-12.10	Panel A Procedure and Reconfiguration	Panel B Labour and Laboriousness	
12.15-1.40	Panel C Autonomy and Dissent	Roundtable & Open Discussion	
1.40-2.40	Lunch		
2.40-3.40	Keynote: Etchells, Goulish, Hixson		
3.45-5.10	Panel D Algorithms and Creativity	Workshop: Laura Burns	
5.10-5.30	Performance: Linsley and Hunt		
*	*	*	*
5.30-6.30	Drinks Reception		Performance: Pema Clark
6.30-6.35	Publication Launch Provocation: Tim Etchells		
6.35-6.45	practice research unit		
6.45-7.45	Keynote: Amanda Beech		
7.45-8.00	Break		
8.00-8.05	Provocation: Jane Rendell		
8.05-8.15	Performance: Tom Jenks		
8.15-8.20	Provocation: Bryan Saner		
8.20-8.30	Performance: Deborah Pearson		

EXHIBITION SCHEDULE

During the breaks please do have a look and listen to our exhibited works. In the Atrium are paintings by Andrew Johnson, 2D prints and a 3D print from *Untitled_Force*, a *fragment* by Katy Connor, and three sound works: *Sore* by Annie Runkel, 'First Thursday of the month: A poetic narrative of a literary salon' by Ghazal Mosadeq, and *Music for Being* by Ron Herrema. Mark Peter Wright's *A Proposed Vocabulary Exchange* is playing on the television. In the Darkroom we are screening the following:

10.25-10.45	Annabel Frearson's <i>The Panegyric and the Into-Face</i> (08.20m) Georgie Grace's <i>treat your mind like a screen</i> (03.47m)
1.40-2.40	Sarah Cole's <i>Loving Is Work</i> (18.00m) Annabel Frearson's <i>The Panegyric and the Into-Face</i> (08.20m) Georgie Grace's <i>treat your mind like a screen</i> (03.47m) Sarah Cole's <i>Loving Is Work</i> (18.00m)

PROGRAMME SUMMARY

KEYNOTES

Jane Rendell, 'Site-Writing/Performing Constraints'

Tim Etchells, Matthew Goulish, Lin Hixson, *First Person Plural*: A collaboratively composed keynote lecture and dialogue

Amanda Beech, 'Art Unlimited: Overcoming self-conscious critique'

PANEL A: PROCEDURE AND RECONFIGURATION

Bryan Eccleshall, 'Re-thinking Reiteration through Drawing the Work of Others'

Eleanor Rees, 'Reimagining the Local Poet'

Sotirios Varsamis, 'Constraints in the works of Oulipo and the experience of space between literature and architecture'

Chair: Daviel Shy

PANEL B: LABOUR AND LABORIOUSNESS

Richard Barrett, 'How Queues Work'

Sarah Cole, *In-Kind*

Sophie Hope and Jenny Richards, 'Manual Labours: Practice-based research into the 'body at work''

Chair: Assunta Ruocco

PANEL C: AUTONOMY AND DISSENT

Madeleine Walton, *Apropos Appropriation: Cut & Paste*

Heather Pennington, 'Kinbaku: freedom through restraint?'

Daniel Oliver and Mr Ferris, 'Someone Told You Not To'

Chair: Season Butler

PANEL D: ALGORITHMS AND CREATIVITY

Gareth Damian Martin, *At the Shattered Edge*

Rachel Smith, 'Algorithmic Procedures as Structure for Durational Drawing Practice'

Ron Herrema, '*Music for Being*: a Contemplative Approach to Computational Composition'

Steph Driver, 'Computer Aided Constrained Writing: a Starting Point'

Chair: Tom Jenks

ROUNDTABLE & OPEN DISCUSSION

This conversation will begin with a series of remarks from practice-based researchers at various levels of their careers on topics such as dissemination, discipline, funding, the art world, history, and international perspectives. It will open into a public discussion to give delegates a chance to have their voices heard on how constraints of practice-based research are or are not generative.

WORKSHOP

Laura Burns, 'Towards an Ecology of Language'

PERFORMANCE

Johanna Linsley and R. Justin Hunt, *Alienating Constraint*

EVENING EVENT

Pema Clark, *AT SEA: 1980 - 2010*

Tom Jenks, *An Anatomy of Melancholy*

Deborah Pearson, 'Future Show'

EXHIBITION

Andrew Johnson, *Incursion*

Annabel Frearson, *The Panegyric and the Into-Face*

Annie Runkel, *Sore*

Georgie Grace, *treat your mind like a screen*

Ghazal Mosadeq, 'First Thursday of the month: A poetic narrative of a literary salon'

Katy Connor, *Untitled_Force, a fragment*

Mark Peter Wright, *A Proposed Vocabulary Exchange*

Ron Herrema, *Music for Being*

Sarah Cole, *Loving Is Work*

KEYNOTE ABSTRACTS & BIOGRAPHIES

Jane Rendell: 'Site-Writing/Performing Constraints'. My practice of site-writing aims to write artworks and sites rather than write about them. Through a discussion of site-writing's conceptual framing, followed by readings of works – both new and old – this presentation will explore how a number of physical artefacts – urban sites, artworks, pages – operates as constraints for writing, ones which offer performative possibilities for criticism.

Jane is an architectural historian/theorist and art critic who has developed her position on critical spatial practice and site-writing through such authored books as *Site-Writing* (2010), *Art and Architecture* (2006), and *The Pursuit of Pleasure* (2002), and co-edited books such as *Pattern* (2007), *Critical Architecture* (2007), *Spatial Imagination* (2005), *The Unknown City* (2001), *Intersections* (2000), *Gender, Space, Architecture* (1999) and *Strangely Familiar* (1995). She is currently working on a new book on transitional spaces in architecture and psychoanalysis. Recent texts have been commissioned by artists such as Jasmina Cibic, Apolonija Susteric and transparadiso, and institutions such as FRAC Centre, Orléans, and Hamburger Bahnhof, Berlin. She is on the Editorial Board for ARQ (Architectural Research Quarterly), Architectural Theory Review, The Happy Hypocrite, The Journal of Visual Culture in Britain, Ultima Thule and Zetisis. She is Professor of Architecture and Art at the Bartlett, UCL. www.janerendell.co.uk

Tim Etchells, Matthew Goulsh & Lin Hixson: *First Person Plural*: A collaboratively composed keynote lecture and dialogue by Tim Etchells, Matthew Goulsh, and Lin Hixson. In this highly structured presentation – part lecture and part dialogue – we ruminate collectively on the nature of and reason for constraints in the creative processes of performance, writing, and the visual arts. We require a container, yet we yearn for disruption. What constitutes freedom? Is the unpredictable boring? Which constraints do we choose, and which do we live within that remain invisible to us? We will offer some entertaining case studies within the confines we have set for ourselves. We have written much of this lecture in advance, left other parts for the moment of its delivery, and framed all of it according to the unforgiving ticking of the clock.

Tim (1962) is an artist and a writer based in the UK whose work shifts between performance, visual art and fiction. He has worked in a wide variety of contexts, notably as the leader of the world-renowned performance group Forced Entertainment (www.forcedentertainment.com). In recent years he has exhibited widely in the context of visual arts, participating in biennales Manifesta 7 (2008) in Rovereto, Italy, Art Sheffield 2008, Goteborg Bienale (2009), October Salon Belgrade (2010), Aichi Triennale, Japan 2010, with Vlatka Horvat and Manifesta 9 (Parallel Projects) 2012. He has had solo shows at Gasworks and Sketch (London), Bunkier Sztuki (Krakow), Galerije Jakopič (Ljubljana) and Künstlerhaus Bremen. Etchells' first novel *The Broken World* was published by Heinemann in 2008 and his monograph on contemporary performance and Forced Entertainment, *Certain Fragments* (Routledge 1999) is widely acclaimed. He is currently Professor of Performance at Lancaster University. Recent publications include *Vacuum Days* (Storythings, 2012) and *While You Are With Us Here Tonight* (LADA, 2013). www.timetchells.com

Matthew co-founded Goat Island in 1987, and *Every house has a door* in 2008. His books include *39 Microlectures – in proximity of performance* (Routledge, 2000), *Small Acts of Repair – Performance, Ecology, and Goat Island*, which he co-edited with Stephen Bottoms (Routledge, 2007), *The Brightest Thing in the World – 3 lectures from The Institute of Failure* (Green Lantern Press, 2012), and *Work*

from Memory, a collaboration with the poet Dan Beachy-Quick (Ahsahta, 2012). He was awarded a Lannan Foundation Writers Residency in 2004. In 2007 he received an honorary Ph.D. from Dartington College of Arts, University of Plymouth, and he shared the United States Artists Ziporyn Fellowship in 2009 with Lin Hixson. Goulish teaches in the MFA and BFA Writing Programs of The School of the Art Institute of Chicago.

Lin is co-founder and director of Every house has a door, and was the director of the performance group Goat Island. She is Full Professor of Performance at The School of the Art Institute of Chicago, and received an honorary doctorate from Dartington College of Arts, University of Plymouth, in 2007. She was awarded the United States Artists Ziporyn Fellowship in 2009. Her writing on directing, choreography, and performance has been published in the journals Poetry, The Drama Review, Frakcija, Performance Research, and Women and Performance; and included in the anthologies *Small Acts of Repair – Performance, Ecology, and Goat Island; Live – Art and Performance; and Perform, Repeat, Record: Live Art in History*.

Amanda Beech: 'Art Unlimited: Overcoming self-conscious critique'. This paper presents suspicions about how we might value and understand a concept of constraint as generative. If a constraint is generative, then doubt and an 'aesthetics of failure' risk becoming the key paradigms of artistic practice, conserving art's critique to a self-conscious mode of private assessment.

Relating to this is the most abstract and pervasive constraint in artistic practice: the decree that *anything can be art*. The constraint to Art and the question of how we define art's critique is something that this presentation tackles, and proposes *through practice* another comprehension of critique, a critique that neither relies on a concept of unrealized freedom nor a realized knowledge of constraint.

Amanda is an artist and writer. Her work takes up the dynamic of image-force, through entangling narratives of power from philosophical theory, literature and real political events. Inspired by these discourses on power, her work proposes a new realist politics of the artwork and its possibilities in the context of contingency. Beech has exhibited her art work internationally. Recent exhibitions include: *Final Machine* 2013, Lanchester Gallery Projects, Coventry, UK and Ha Gamle Prestagard, Norway; *Asymmetrical Cinema*, Beaconsfield Gallery, London; and *(Past Present) Future Tense*, Center for Living Arts, Alabama, USA 2013. Recent publications include: *Final Machine*, Urbanomic, 2013; *Sanity Assassin*, Urbanomic, 2010, the essay "Exploding Horror" for the German publication *Spekulative Horror*, Merve, 2013, and "Concept Without Difference, The Promise of the Generic" in *Realism, Materialism, Art*, Sternberg Press, 2014. Upcoming works include a solo show at xero, kline & coma, London, 2014, a short book on violence and the law focusing on the TV series *Dexter*, and a new video work to be developed as part of the Fieldwork Marfa's Residency program in Texas. Beech also regularly speaks at conferences and symposia and is Dean of Critical Studies at CalArts, USA.
www.amandabeech.com

DELEGATE ABSTRACTS & BIOGRAPHIES

PANEL A: PROCEDURE AND RECONFIGURATION

Bryan Eccleshall: 'Re-thinking Reiteration through Drawing the Work of Others'. Prevailing discourses concerning reiterative art practice typically employ theories of mimesis or replication to understand the work and its critical stance. This paper explores how devising and adhering to a repetitive, constrained format has generated a new way of thinking about reiteration. This rigidly prescribed drawing practice has also produced a yardstick against which to test ideas.

My practice – characterised by the re-drawing of others' art works, all the same size and made in the same way – reveals that not all reiterative art is mimetic and that a new definition of translation might be proposed encompassing linguistic and visual practice. This definition unhitches some works from theories of mimesis and reveals a trajectory away from, rather than towards, a pre-cursor.

Only when this project employed a common format did these ideas become clear, while also demonstrating that translation is typically a systematic mode of 'carrying across' from one form/language to another, reliant as much on negotiation as literalness. Mirroring that systematic process visually has allowed new works to be made that draw on the work of others and engage with problems of authorship and originality.

Bryan is researching a practice-led Fine Art PhD at Sheffield Hallam University. Prior to post-graduate study he was part of the small team that delivered the FRED festival in Cumbria. He is currently a trustee of Bank Street Arts in Sheffield and a tutor with the Open College of the Arts. His work has been shown and published in the UK and abroad.

Eleanor Rees: 'Reimagining the Local Poet'. I offer a reading of selected new poetry from my PhD research accompanied by shorter contextualising statements taken from my supporting thesis which draws on emergence theory and a speculative realist perspective in relation to practice, as well as the work of other 'Local Poets'. I am re-appropriating the term 'Local Poet' from the pejorative hierarchical associations linked to dialect or provincial poetry and finding a route out and beyond the deconstructive critique of the lyric voice by thinking the subject as immanent, not as void, but as mutable, morphic material presence interacting with real, tangible limits, such as those found in a local environment or in the context of a commission or collaboration.

My poems are written within the given locale of Liverpool and Merseyside and while they refer to place as limit, they also understand boundaries, shoreline or social norm, as generative constraints which poetic language attempts to exceed and extend, further opening up imaginative space. I also extend this understanding to the practice of writing poetry for commission, in collaboration with other artists and as a participative activity. I will write a new poem emerging from the context and content of the conference itself to further demonstrate my practice.

Eleanor was born in Birkenhead, Merseyside in 1978. Her pamphlet collection *Feeding Fire* received an Eric Gregory Award in 2001 and her first full length collection *Andraste's Hair* (Salt, 2007) was shortlisted for the Forward Prize for Best First Collection and the Glen Dimplex New Writers Awards. Her second collection *Eliza and the Bear* (Salt, 2009) is also a live performance for voice and harp which has toured in the North West. Eleanor works as a poet in the community and is also studying for an AHRC funded PhD at the University of Exeter, 'Reimagining the Local Poet'. She often

collaborates with other writers, musicians and artists and works to commission. She lives in Liverpool.
www.eleanorrees.info

Sotirios Varsamis: 'Constraints in the works of Oulipo and the experience of space between literature and architecture'. In this paper, I am going to examine the work of the literary group Oulipo which used constraints to create new experimental forms of literature and investigate the relation of memory, literature and space.

Oulipo reversed the relation between constraints and writing; through practising writing under constraints, they aimed to investigate how memory is facilitated by them. Instead of using constraints for remembering, they tried to examine how constraints bring forward the mechanisms of memory and how navigation in such texts by the action of reading is related to the mental topographies of the human mind. According to Peter Consenstein, literary critic, 'Components of texts such as form, architecture, meter, rhyme and narrative scheme ignite the process of remembering as much as, if not more than, content.'

If the above is true for literature, isn't it also true for architecture? Is it possible to examine how 'components' of buildings such as form, meter, rhythm and narrative scheme or architectural constraints in general 'ignite the process of remembering', and even possibly more than 'content'?

Sotirios is an architect (ARB) with a long background in architectural design and interdisciplinary research. He holds a PhD in Architecture and an MSc in Architectural History & Theory by the Bartlett School of Architecture, UCL completed with a full time scholarship for post-graduate studies in Architectural History by the Hellenic State's Scholarship Foundation (IKY). His design and media work has been presented and exhibited in the UK and abroad. His research specialization fields include an original approach and study of textual and architectural spatiality. His research work has defined the term *spatial writing*, a tradition that examines text's use as an active design tool by looking in Orphic poetry, Platonic theory, Latin sign-theory, mnemonics, structural and post-structural linguistics and writers and architects like Optatianus Porfirius, Vitruvius, Giordano Bruno, Georges Perec, Stéphane Mallarmé, Jacques Polieri and Daniel Libeskind.

Daviel Shy is a writer, performer and filmmaker based in Chicago, IL. She earned her Master's in Fine Arts from The School of the Art Institute of Chicago where she was free to hover between art history, theory and criticism and her creative studio output. She now teaches a writing-intensive English course for first year undergraduates called 'The Art of Address', where in-depth study of history and literature become modes for creative use. In 2011, she founded the monthly screening series, L.M.N.O.P: Lesbian Movie Night Ongoing Project, which she continues to curate and host. She is the assistant director and company manager of Every House Has A Door performance company, and is currently writing a feature length film called *The Ladies Almanack*.

PANEL B: LABOUR AND LABORIOUSNESS

Richard Barrett: 'How Queues Work'. In a brief opening section my paper will consider the theoretical basis of my How Queues Work project that has been ongoing throughout 2013. Here will be touched upon the queue in comparison to the derive; the unique characteristics of the queue and differences and similarities across queues; and queue as self-portrait of the project's author.

The remainder of the paper will be given up to a consideration of an experiment I conducted in central Manchester in July. This involved the joining of a bus queue on a busy afternoon one weekend; remaining there for an hour; and writing constantly in a notepad throughout that period. The experiment was an attempt at encapsulating the theoretical preoccupations of the project into a constraint that could usefully be used in the generation of a poetic text.

I will discuss what I took from the experiment. Things such as, on the positive side: site-specificity results in a unique text. On the negative side: alternate settings wherein similar experiments could be reproduced are extremely limited. On the neutral side: the strangeness of taking a private, concentrated mind-set out into the public sphere. I will conclude by explaining how I foresee the project continuing.

Richard is a poet who lives and works in Salford. He is the author of several chapbooks and his second full length collection *Free* is forthcoming from Blart Books. Besides these publications his work has appeared in a number of anthologies – most recently the Philip Davenport edited *The Dark Would*. Richard has been invited to read his work out at numerous venues across the UK. He is the founder and editor of the innovative poetry press Department and a co-organizer of the North West based reading series Peter Barlow's Cigarette. He is currently in his final year of the University of Salford's Creative Writing: Innovation and Experiment MA.

Sarah Cole: *In-Kind* is a performance vehicle that will make house calls to the homes and workplaces of carers and service providers in January and February 2014. Offering a moment of respite and reflection amidst the routines and challenges of daily life, this work has been under development since Sarah began research with a small group of carers last summer. The interim event, *Care Full*, involving eight carers immersed in a range of chores and gestures, took place at Islington Carers Centre in January 2013, evidence of which can be seen at: www.amillionminutes.org. Sarah's presentation will consider the collaborative processes she uses to open up shared discourses, looking at ideas of limitations, co-dependency and 'emotional labour', which she proposes are contingent to being an artist as well as a carer. She will also be screening *Loving is Work*, an 18 minute performance video made during *Care Full* to provoke and reflect upon the findings of her research and own position within the work.

In-Kind is part of A Million Minutes, an Islington Council project supported by Arts Council England, managed by AIR and produced by Rachel Anderson.

Sarah is a visual artist whose practice involves the orchestration of collaborative encounters as a form of live research into lived experience. For the past ten years she has explored notions of care, pedagogy, performance and play, leading to outcomes such as *Smother*, developed with Artangel, working with very young parents (www.artangel.org.uk/projects/2010/smother) and *Nest*, where she worked for three years in a primary school, leading to a promenade event involving over 200 people (www.nest-life.com). Sarah is a Senior Lecturer at Central Saint Martins College of Art and Design, where her teaching practice on the BA Fine Art is concerned with site, situation and community. Most recently she has contributed to the book *On Not Knowing: How Artists Think*, the cover of which features her image of a heavily pregnant woman afloat on a deep blue sea in a pedalo. www.sarah-cole.co.uk

Sophie Hope and Jenny Richards: 'Manual Labours: Practice-based research into the 'body at work''. This research, which is in its initial phase, is concerned with understanding the physicality of cognitive and immaterial labour using a practice-based methodology of performative interventions in

the work place. It focuses on how 'physical intellect' is harnessed by workers as a counterpoint to business-led health and wellbeing programmes and literature aimed at increasing worker efficiency and productivity. The research draws on the work of theorists and sociologists such as Arlie Hochschild (1983), Robert Hassan (2007), Maurizio Lazzarato (1996), Franco Bifo Berardi (2009) and Silvia Federici (2002) and the work of artists such as the Sistren Theatre Collective, Marie Barrett, Margareta Kern, Kennedy Browne and Pilvi Takala. This practice-based research involves interviews, screenings and performances in order to engage workers in critical reflection about their physical and emotional relationships to work. Findings so far have related to the physical proximity of co-workers, experiences of manual and sedentary work in relation to work place hierarchies, the impact of chest (thoracic) breathing at work, the capacity to leave (brain) work at work, fluctuations of weight depending on patterns of work and the role of 'prostheses' (such as laptops) as evidence of the thinking body at work. manuallabours.wordpress.com/about issuu.com/manuallabours

Sophie's practice based research focuses on the relationships between art and society. She has worked as an independent curator (B+B), a writer and evaluator of public and socially engaged art and is a lecturer in the Media and Cultural Studies Department at Birkbeck, University of London. Sophie has developed practical projects through which to research cultural policy, labour conditions and community art histories. These include a three-year participant-led investigation into socially engaged art and a large-scale community performance in a Dutch new town. Her PhD, 'Participating in the Wrong Way? Practice Based Research into Cultural Democracy and the Commissioning of Art to Effect Change', explored the limits and possibilities of criticality in the context of an artist's contract. Sophie is currently researching art and politics in the year 1984, physical relationships to work and alternative approaches to peer reviewing practice-based research in situ.

Jenny is a freelance curator and writer based in London whose research focuses on the politics of collaborative practices. Recent projects include: *Improvised*, a project and publication with Goldsmiths University. In 2012 Jenny completed an MA in Art and Politics from Goldsmiths University. Prior to this she worked as Programme Manager of the Collective Gallery in Edinburgh, working with artists and audiences on long term projects of mutual interest including Jesse Jones' *Against the Realm of the Absolute* 2011, Tessa Lynch's *Alexandrite* 2010, and Aleksandra Mir's *The How Not To Cookbook* 2009. Jenny is Gallery Manager of Cubitt Gallery.

Assunta Ruocco is an artist based in the UK. Her work is conceptually oriented towards an articulation of the processes that take place within art practice, both resisting and critiquing the notions of production and productivity. In their place, an attempt is made to offer an understanding of 'activity' as a non-teleological but contingently generative and immanent state encompassing all actants involved. For the past few years the focus has been on the studio, or absence of a studio, as generative constraint. Since 2011, the context of the School of the Arts at Loughborough University where she is doing a practice-based PhD, and its artistic facilities, formed the core of the work. Part of the project is currently on show at Bureau, Manchester as part of the exhibition 'On Physical Work' until 29th November 2013 (www.bureaugallery.com).

PANEL C: AUTONOMY AND DISSENT

Madeleine Walton: *Apropos Appropriation: Cut & Paste* is a paper that is made up entirely of text taken from already existing texts and contains no words of my own. Each appropriation is acknowledged in the footnotes with the source cited. There is an accompanying PowerPoint with time-synchronized images (some other artists' work, some my own and some patterns) that change

every 20 seconds. While delivering the paper I will make a collage of newspaper images from that day's *Metro* newspaper which will be shown at the end of the presentation.

Madeleine is a Sheffield based artist who works with paint, collage and text. A recent graduate from MA in Fine Art at Sheffield Hallam University and a member of the Guerrilla Writers, she was joint winner of the 2012 London Bookart Bookshop Competition *What Is To be Done*.

Heather Pennington: 'Kinbaku: freedom through restraint?' Rope bondage, also known as *kinbaku*, is one facet of a practice called kink or BDSM (Bondage and Discipline, Domination and Submission, Sadism and Masochism). The art and practice of kinbaku has been steadily growing in popularity since its emergence as a commercialised art and pornographic form in 1950s Japan. Its historical roots stretch back at least to the late 1600s, if not earlier. Though kinbaku is firmly ensconced within the kink/BDSM community, it also bears a unique cultural and aesthetic tradition due to its Japanese roots. Thus it is beholden to two sets of constraints: those of its historical past, and those of its present place in kink practice.

Traditional kinbaku can appear quite misogynistic and heteronormative. Additionally, as source material, it is often quite rigid. Like martial arts, it is comprised of a set of moves and positions that remain fundamentally the same even as they are executed by and on different bodies. Yet as a contemporary feminist scholar and practitioner of kinbaku, I strive to make the art form more malleable, imbuing it with my own ideals. I aim to appropriate kinbaku, rebelling against its past while imparting its present with my own creative expression. For example, I work to remove ideas of shame and suffering, replacing them with connection and sensation. Using my struggle for appropriation and rebellion as a basis, this presentation will explore notions of freedom and restraint within kinbaku as a performance practice.

Heather completed an MA in Performance and Culture: Interdisciplinary Perspectives at Goldsmiths University of London in September. Her dissertation created a sociocultural contextualisation of BDSM practices to argue that a binary interpretation of kink as either empowering or disempowering negates its potential for relational empowerment. Her interests include corporeality, environmentalism, feminism, gender, interdisciplinarity, performance, sexuality, Shakespeare, and theatre. Before moving to London she lived in Los Angeles for nine years, receiving her BA from the School of Theatre at the University of Southern California (USC) and then working as a professional actor and crewmember in the entertainment industry. She has previously presented at Performing Porn on kinbaku, at Bath Spa University's Cock-A-Hoop: Shakespeare in Contemporary Performance Symposium on *Timon of Athens*, and at USC's Rank-o-philia conference on Rushdie's *Haroun and the Sea of Stories*.

Mr Ferris and Daniel Oliver: 'Someone Told You Not To'. This performative presentation will be consistent with the experiments with audience participation, constraint and control that are central to Mr Ferris and Daniel Oliver's on-going practice. It opens with a screening of the 30 second mock public information film *STUNT*, created for an episode of Bruce Asbestos' series Social Media Takeaway (www.bruceasbestos.info). The constrained question and answer session that follows will indulge the duo's psychotic fidelity to a set of constraints that are unreadable to participants, but that drastically unsettle their sense of responsibility for the work they are participating in. The form and content of the performance arises from Oliver's PhD research into unsettling modes of participation, Mr Ferris's astute observations as a teacher of children with moderate learning difficulties, and a joint interest in psychoanalysis, particular as utilised in the theoretical work of Slavoj Žižek. Particularly important is Žižek's concept of over-identification, in which implicit constraints are ignored and

explicit rules are followed too closely and enthusiastically. They are also intrigued by the ways in which artists, audiences, and participants work unconsciously together to form Lacanian 'big Others' in participatory performances and art works.

Mr Ferris & Daniel began collaborating in 2002 whilst studying on the Performance & Live Art BA at Nottingham Trent University. Alongside working on other performance, literary and musical projects, both together and as solo practitioners, under the guise of *AuntyNazi* (sootymonkey.blogspot.co.uk), they have performed around 20 performances over the course of eleven years. Their work is script-based, but highly interactive and participatory. Their approach is intensely site-specific with the majority of their work either developed or dramatically redeveloped on site. Daniel is currently writing his PhD on the subject of awkwardness within participatory performance and teaching in the Drama department at Queen Mary University, and Mr Ferris teaches children with moderate learning difficulties.

Season Butler was born in Washington, DC and moved to London from New York in 2002. She was an autodidact studying with shamans, off-duty academics and alone in libraries before undertaking an MA in Creative Writing at Bath Spa University in 2007. Her research and creative interests centre around alterity and intersectionality, the civilised/savage dichotomy, isolation, rebellion and emancipation, and the end of the world within the contemporary moment. She is also a performance artist and an associate producer with the I'm with you performance collective (imwithyou.me).
www.seasonbutler.com

PANEL D: ALGORITHMS AND CREATIVITY

Gareth Damian Martin: *At the Shattered Edge* is a monologue that flickers between the dreams, thoughts and routines of a young man as he struggles to find a place in a city of divisions. Separated by injury, dysfunction and depression from those around him, he begins tracing new patterns in the city, searching for the non-spaces in which the rules that exclude him no longer apply.

Written using a "Derailment Engine" – an algorithm which cuts, shifts and reforms text – *At the Shattered Edge* explores the liminality of young urban life through a borderless stream of images and events. The effect is both claustrophobic and agoraphobic, exploring the minute detail of a dysfunctional body and the inconceivable scale of an urban landscape.

With reference points in both the text experiments of John Cage and the cut-up style popularised by William S. Burroughs, *At the Shattered Edge* directly engages with the performativity of limitation and production. With each text being generated uniquely from an unchanging source text for each performance, its reading exposes both its process of creation and its inherent limitations.

Gareth is a writer who works at the meeting points between literature, performance and digital culture. He is currently studying on Royal Holloway's Modernism and Contemporary Literature MA and working with the interactive theatre company Coney. His first book, based on the explorations of *At the Shattered Edge*, is currently being developed with an aim to publish next year.

Rachel Smith: 'Algorithmic Procedures as Structure for Durational Drawing Practice'.

Employing rigid, constraining, and pre-determined systems form the basis for my process of making art. The ubiquitous assimilation of the language and text we encounter drives an interest in using information as material, and exploring the place or sense of the human within this continual

overproduction. Issues of persistence, repetition, un-ambivalent concentration and boredom, as well as the futility in the habitual processes of labour are explored. This paper takes the form of an alphabetic compendium, taking a critical and explorative route through my research-led practice. Underlying mathematical structures are considered – in the durational and performative elements of drawing – as well as in the limits and freedom of constraint within the arbitrary systems of labour employed. This twenty minute performative presentation consists of digital images, a voiceover and a live durational drawing in response.

Rachel is an artist and educator who lives and works in Sheffield. She recently gained a Masters in Fine Art from Sheffield Hallam University with a distinction. Smith works mainly with language, text and durational drawing processes. She has produced work in public as part of an ongoing artist residency at bank street arts in Sheffield. In August she curated the first members' exhibition at BSA and edited a publication in response. Recent artworks will be included in forthcoming exhibitions, such as A:L:L in Cambridge and the text festival in Bury.

Her practice involves predetermined methodologies; which embrace the limit and freedom of restriction. The durational aspect of her artwork implies endurance and the processes are often repetitive. Drawn lines delineate materiality, bodily presence and temporality. The white noise din of information drives a drawing practice where the artist acts as a conduit, filtering language and re-presenting it. Readable narratives are often disrupted, creating non-communication, where intuition is used as a set of random number generators and mathematically sequenced illegibility questions our logic. Despite never deviating from the procedural process, once it is set in motion, the visual form remains key as a document of the time spent.

Ron Herrema: *'Music for Being: a Contemplative Approach to Computational Composition'*.

Vaggione speaks of constraints as "reflecting walls" inside which a tissue of specific relationships is spun'. In this talk I will present two or three examples of my compositions involving algorithms and discuss how they exemplify the distinct kinds of creative 'spaces' in which I have employed algorithmic 'tissue' in the spinning of musical relationships. The constraints involved range from unbendable and imposed to self-selected and entirely negotiable. Similarly, the imagined venues range from the concert hall to a variety of more personal spaces, with concomitant variation in how I relate to those constraints. Finally, I will consider whether 'constraint' is an optimal metaphor for moving ahead in a creatively productive way.

Ron is a composer of music, sound and image. He splits his time between his freelance practice and lecturing at Kingston University in the Creative Music Technologies programme. Currently residing in England, he is originally from Michigan and received his PhD in composition from Michigan State University. He composes both acoustic and electroacoustic music, as well as both still and moving image. He has a particular (but not exclusive) affinity for algorithmic techniques in his creative work, which has recently included composing for film.

He has published two solo CDs, *Changing Weights* and *Music For Being* and has also published in the journals *Digital Creativity* and *Visual Studies*. His compositions have been performed and broadcast in concerts throughout north America and Europe, as well as in Mexico, Australia and Singapore, including presentations by such organizations as ABC Classic FM, the Centre de Cultura Contemporània de Barcelona, Sonic Arts Network, CCRMA (Stanford University), the Society of Composers Inc., and the International Computer Music Association, among others. In 2008 he began his study of Deep Listening practice with Pauline Oliveros and has subsequently been involved as a performer in Ximena Alarcón's Migratory Band. Most recently, he released his ambient iPhone app,

Dancing Wu Wei, and produced an interactive sound and image installation for the Tate Britain's Loud Tate event. ronherrema.net

Steph Driver: 'Computer Aided Constrained Writing: a Starting Point'. Raymond Queneau and Jacques Roubaud of the Oulipo extended the sestina to a quenina form based on larger sets of items. From my experience of generating larger queninas, e.g. 26-ina, the process of generating the quenina pattern takes so long that it impinges on the creative process of writing using the pattern as a constraint. This has led to me developing some computer software that would help me overcome the practical issues of generating the quenina patterns for given sets of inputs so that I might be freed up to concentrate on the creative process. In this paper I will be looking at my prototype software, aimed at aiding writers in constructing, generating and using constraints such as the quenina, calligrams, the eodermdrome and lipograms. Being a writer, developing software for writers, I will discuss the benefits of such software for the practicalities of the creative process as well as the potential effect it could have on constrained writing. Computers have greater potential than mere typewriters and they can aid writers by more than word processing. In an age where computers are increasing in prevalence, writers cannot afford to be left behind. Rules are inherent to the way computers operate, and therefore writers who follow constraints should harness their potential.

Steph's first encounter with a computer was at the age of six. It was a BBC Micro Model B, which plugged into the television and took absolutely ages to load from a tape deck. But it was also fascinating. Living at the time in Sri Lanka, the humidity made computers difficult to use and other entertainment was sought out in the form of storytelling and creative writing. The two interests had little overlap as she grew up and went on to study for a BSc in Natural Sciences at Durham University, the subjects of choice being Computer Science, Mathematics and Philosophy. But the creative writing never stopped. Several years after graduating and working in the NHS, she changed direction to study for an MA in Creative Writing at the University of Essex and encountered a module on Oulipian Practice. The mathematical side of constrained writing appealed to her scientific background and soon she was writing small programs and algorithms to help her with the constrained writing tasks. Out of this grew her current MPhil/PhD project to determine whether such software tools could be of use to a wider audience in the practice of constrained writing.

Tom Jenks has published three collections with if p then q: *A Priori* (2008), * (2010) and *items* (2013) a 1000 fragment verbivocovisual sequence. *Streak artefacts*, a 100 poem sequence with intermittent visuals, was published by Department Press in 2013. He co-organises The Other Room reading series and website in Manchester and administers the avant objects imprint zimZalla. He has produced and performed four collaborations with Chris McCabe for SJ Fowler's Camarade project. Recent publications include a p.o.w. broadside *slugs/snails* and *An Anatomy of Melancholy*, a conceptual twitter re-write of Robert Burton's 1621 text *The Anatomy of Melancholy*. He is a PhD student at Edge Hill University, where he is researching digital technology and innovative poetry.

WORKSHOP

Laura Burns: 'Towards an Ecology of Language'. This workshop will explore eco-critical approaches to performance; drawing from practices of dance-consciousness, alexander technique, psychogeography and storytelling, we will move towards what Vanessa Watts terms Place-Thought, an Indigenous perspective on material feminisms, phenomenology and psychogeography. We will

explore the ways in which orality can open up a connection between theory and praxis, body and mind, self and material surroundings. Are we more conscious than the organic matter around us? If not, how does that shift our performativity, our relationship to constraint, our language, memory, and interaction with our own materiality and the world around us? We will use our bodies and speech; we will walk and experience sensory receptivity to place, space and our own bodies through language and silence.

We will be moving and hopefully generating heat and energy in this workshop; please bring or wear comfortable clothes you can move freely in.

Laura is an interdisciplinary artist, working with text and movement, poetry and storytelling, to explore the relationship between orality and literacy, place, body and writing. As well as performing, Laura has written about performances at SPILL festival, Fierce Festival, In Between Time and Mayfest. Her work is concerned with ecological thought, the potentiality of coherent narratives, and a feminist body politic.

PERFORMANCE

Johanna Linsley and R. Justin Hunt: *Alienating Constraint* is a short performance/presentation that takes on the framework of the Generative Constraints programme itself as a basis for exploring contingency and action. We propose to use the materials of the symposium (abstracts, panel and performance titles, coffee breaks, talk (small and big)...) as a constraining factor. We would like to present near the end of the event, if possible. The performance consists of a 15-minute presentation during which we will process the 'materials' of the Generative Constraints event according to a literal reading of Brecht's 'not...but' acting technique.

This tool for actor training is aimed at 'making strange' familiar and unnoticed structures in order to unlock revolutionary potential. Actors learn to keep open the possibility that actions they are taking within a play are not the only actions that could be. In doing so, they will hopefully reveal that structures of oppression are not natural, but constructed. For Brecht, of course, revealing mechanisms behind seemingly inevitable things is the first step in changing them. We aim to highlight Brecht's insistence on the importance of viewing the world as constructed and open to interference.

With *Alienating Constraint*, we propose to construct a distorted reflection of the Generative Constraint event. We hope to create a strange mirror that suggests that what is generative about constraint is the way underlines that what *is* is not necessarily what *must be*.

Johanna is an artist, researcher and producer. She makes research-based, multidisciplinary work, often incorporating elements of documentary with fantastical or science-fiction concepts. She is an Associate of the Pacitti Company's Think Tank in Ipswich, and she is part of the London-based live art producing team I'm With you. She is also a co-founder of UnionDocs, a centre for experimental documentary in Brooklyn, New York. Johanna is a Visiting Lecturer at the University of Bristol, where she is also a Research Assistant on the AHRC-funded project Performing Documents. She received her PhD from Queen Mary, University of London, and also studied at Smith College. Her current research concerns knowledge, expertise and the potentiality of performance documentation.

Justin is a performer, producer and lecturer. As his drag-alter ego Sharon Husbands, he performs internationally doing intimate performance encounters and lecture performances. He/She is creator of Dragersize! (a drag fitness experience) and Naked Boys Reading (a literary salon in the buff). He is

one-third of the live art producing team I'm With You. I'm With You produce work that attends to notions of queerness and domesticity and ask how events might be with us before during and after their actualization. Justin is a Lecturer at the University of Lincoln in Dance and is Adjunct Professor of Sexuality Studies at London's Syracuse University. He received his PhD from the University of Roehampton and has studied at the Tisch School of the Arts at New York University and at Emerson College. His research is on queer club performance from the 1980's to the present and the erotics of research. His current project is called *On Lingerin': Looking for sex in the archive*.

EVENING EVENT

Amanda Beech

(See above for Abstract and Biography.)

Pema Clark: *AT SEA: 1980 – 2010*

1980 – When I was ten years old I had no idea that my family's move to California would be summoning in the next thirty years at sea. A sea of isolation and self-hatred which gradually transformed the ground of my being in an alchemical process through Buddhist practice.

2010 – My mother dies. Death brings the end of the sea drift and arrival on a solid ground both unfamiliar and yet known. The battle for integration begins.

AT SEA: 1980 – 2010 is a durational performance in the mode of live art installation in which I bury and un-bury my parents. Using original video source material of television interviews from the sixties with my late mother, actress Lynn Redgrave, and my estranged father, I use repetition in the form of walking and moving stones between their 'graves'. Through this process I will test the limitations of my own physical, mental and emotional capacities over a period of three hours of non-stop walking and stone removal in confined space and without escape from the presence of my mother and father. Both act of rebellion and sacrifice, the performance considers the ways in which repetition and confrontation can ultimately lead to freedom through the ultimate exhaustion of having nowhere to hide.

Pema trained as an actor at Guildford School of Acting (class of 1992) and worked professionally as an actor, teacher and stage manager in both the UK and USA. She went on to receive a first-class honours degree in Theatre from the University of Surrey in 2011 and completed the MA Theatre Directing in 2013 at the University of East Anglia. Drawing from her own Buddhist practice in the Tibetan tradition since 1997, her practice-as-research PhD will focus on research and performance in the field of Buddhist practice and performance methodology in relation to autobiography. *AT SEA: 1980 – 2010* will mark the first performance piece presented as part of her PhD.

Tom Jenks: *An Anatomy of Melancholy*. Social media provides rich source material for appropriative writing, and search engines, scrapers, and other digital tools facilitate the imposition of creative constraints upon its collection and manipulation. Taking as its starting point Robert Burton's 1621 text *The Anatomy of Melancholy*, *An Anatomy of Melancholy* comprises every tweet from January 2013 that mentions the word 'melancholy', creating a 270 page physical book with 31 chapters, one for each day of the month. Through the inflexible implementation of this constraint, with no authorial intervention permitted, *An Anatomy of Melancholy* is an investigation into the condition of melancholy

in the early 21st century conducted entirely through the words of others. For more about the project, see www.zshboo.org/an-anatomy-of-melancholy.html.

(See above for Biography.)

Deborah Pearson: *The Future Show* is a monologue read out of a binder. The last words of the piece are also the first words of the piece. I walk onto stage, look into the eyes of the audience, and then say into the microphone, "I will say 'The length of a breath' and as soon as I say this you will clap. Even those of you who were a bit bored will clap because it's a comfortable way to signal an ending." What I read from the binder accelerates and fragments until it becomes a more general narration of ageing, ending with the end of my life. In the excerpt I will be performing tonight, I will only narrate until the end of the evening. In addition to interrogating the term *representation* – is it possible to represent an event that is about to happen – the piece also interrogates the representation of a life – where and when should a piece about an individual's future end?

As a practitioner I am interested in creating formally inventive work which asks difficult and often existential questions using the discourse of live performance. I am always trying to find the right form for an idea, and my concept of theatrical form is flexible. I have made an immersive audio dance walk in a mental health facility, an overheard conversation in a kitchen, a narrated home movie in a video store, an installation in a library, and a ride in a canoe, and several studio shows. I won a Herald Angel for my first solo show "Like You Were Before" and was shortlisted for a Total Theatre Award for Innovation and an Arches Brick Award for this same show.

In 2007 I founded Forest Fringe, and since 2008 have been co-directing it with Andy Field. Forest Fringe is a collaborative project between Andy and I which focusses on community, context and curation. We have run a "venue" in several guises at the Edinburgh Festival for six years, and we have presented work with artists in Tokyo, Austin, Bangkok, Athens, Lisbon, Dublin and throughout the UK. Forest Fringe have won two Herald Angels, a special Fringe First for curation, the Peter Brook Empty Space Award, and in 2010 Andy and I made the Stage List of the 100 most influential people in UK theatre (www.forestfringe.co.uk). I am an associate artist with Volcano in Toronto, for whom I have worked as a playwright with *Tabletalk* (2009) and a librettist with *A Synonym for Love* (2012) which was recently nominated for a Dora Mavor Moore Award for outstanding new musical/opera. Through Volcano I created and lead InForming Content, an annual three day creation lab at the Jackman Humanities Institute at the University of Toronto.

EXHIBITION

Andrew Johnson: How often do you see the same old sequence of film on the television news to describe new events? My practice takes military imagery from film and investigates the connections between the media and the State. Modern war reportage has changed in the way that the State and media present it, and how society perceives it. I single out the helicopter image as a powerful tool in the armoury of military spectacle. 'History is first scripted, then translated into pseudo-historical simulations to be consumed'. (Hal Foster). The four helicopter images originate from film stills in the film 'Black Hawk Down'. The car crash image is from the film 'Crash'. They are linked by Ballard's prediction that 'we live in a world ruled by fictions of every kind...we live inside an enormous novel'.

Education: 2009 - MA Fine Art, Wimbledon College of Art; 2006 - BA Fine Art, London Metropolitan University; 1973 - BA Economics, University of Durham. Group Exhibitions: 2009 - Masters Show, Wimbledon College of Art; 2009 - 'Intersections', Nunnery Gallery, London; 2008 - Deutsche Postbank,

London; 2008 - 'Approaches to What?', Nunnery Gallery, London; 2007 - Stark Gallery, Canterbury, Kent; 2006 - Stark Gallery, London; 2005 - Women's Library, Whitechapel, London.

www.andrewjohnsononline.com

Annabel Frearson: *The Panegyric and the Into-Face* presents a description of Max/MSP software re-written using only words from *Frankenstein* (Shelley, 1831).

Annabel is an artist based in London. She rearranges existing cultural objects into new relations in a dialogical method. Her current project, *Frankenstein2...* aims to use all and only the words from Mary Shelley's 1831 novel *Frankenstein* to make a series of works that includes performed readings, an album of pop songs, a film of movie titles, and a novel in progress. Annabel has participated in exhibitions and events including at Camden Arts Centre, LUX/ICA Biennial of Moving Images, V&A Museum, Whitechapel Gallery, London; Arnolfini, Bristol; Ikon Gallery, Birmingham; Golden Thread Gallery, Belfast; Haifa Museum of Art, Israel; and Sheppard Fine Arts Gallery, Reno, USA. In 2012 Annabel had a solo show at xero, kline & coma in London.

Annie Runkel: *Sore* is a poetic sound piece for headphones. Both physical and emotional constraints as well as the work with pre-existing source material played an important role in the creation of the piece. *Sore* uses the harmless topic of a sore throat to build a multi-layered sound piece about sexual violence. The ambiguity of the text which is entirely sourced from medical texts and doctors' jargon is gradually heightened into frightful explicitness as the physical constraint of the speaking situation grows more and more uncomfortable. The tension created by the victim's use and limitation to the language of the patriarchal authority which suppresses her is central to the piece. With the help of these different constraints the piece is able to address topics such as the objectification of women and the silencing and shaming of victims of sexual violence in our society.

Annie studied musicology in Hamburg, Germany and moved to poetry after years as a singer and song writer. She has published her poems in art and poetry magazines like *Symmetry Pebbles* and *Trashed Organ* and is now in her second year of a part-time MA in Poetic Practice at Royal Holloway. Her recent work has been marked by a particular interest in procedural and site related writing, not just on the page but also in sound pieces, street installations and web-based poetic projects.

Georgie Grace: *treat your mind like a screen* (2013) is a film produced through a set of writing constraints. Its source materials are public lectures, the contents of which must be transcribed by hand, live, during the event of their performance. Only present tense constructions and noun phrases can be used to compose the film script, with each phrase taking up no more than one line on screen.

The film's defining restrictions work to produce a fantastic dismemberment of academic speech, in which the linear communicative content of the public address is destroyed by the interference of the constraint. The resulting sequence produces a confrontation with ambiguity and indeterminism, set to a rhythm that forces reading to adopt, or exceed, the tempo of listening – echoing the defining constraint, testing the limits of information processing and provoking a constant revision of thought.

The film explores the capacity of the present tense to create an imagined present moment, an invisible underlayer to the film, populated by the reader's memories and tactile associations. It is a transmission composed of displacements into which the reader involuntarily pours their own images – a screen that appears shallow, but upon which reading can become cinematic.

Georgie works with text, video, installation, and print to examine the theme of imagined time and the sense of the otherworldly produced by collisions between disparate source materials. She uses video as a medium for retransmitting text and image with various forms of poetic interference, and as a framework for thinking about perceptions of sequence, surface appearance, and processes of sense-making. She is interested in writing constraints and collage procedures as methods for tricking materials into a change of state, allowing them to crystallize as displacements in which the viewer's imagination can go to work. Georgie studied Philosophy and Social Anthropology at University of Cambridge, completed her MFA at Cambridge School of Art in 2012, and is currently an Associate at artist led project space Aid & Abet. Recent exhibitions include The Manchester Contemporary, Art Angel Open 100, and Paper Stages, a performance publication presented as part of 4 days: Curtain Call at Arnolfini, Bristol, and Fierce Festival, Birmingham, touring to Battersea Arts Centre and Cambridge Junction in 2014. She is currently writing the libretto for an opera about debt as part of an ongoing collaboration with artist CJ Mahony and composer Cheryl Frances-Hoad.

Ghazal Mosadeq: 'First Thursday of the month: A poetic narrative of a literary salon': a seven-minute radio piece in the form of a poetic narrative in which the voices of a few contemporary Iranian poets intertwine, along with a musical composition by Iman Vaziri. Since most of the poems are read in the original Persian, the voices too will become, to the unfamiliar ear, part of the musical composition. Fragmentary voiceover translations intersperse the narrative to allude to the meaning of the poems. The voices belong to a group of writers and poets who gathered in a literary salon in Tehran in the 80s and 90s.

Ghazal is a PhD student at Birkbeck College, University of London. A poet and writer, her work has been published in anthologies and magazines in Iran, Canada and the UK.

Katy Connor: *Untitled_Force, a fragment* (2012) is a work in progress. One of an ongoing series of Nylon 3D Prints (a microscopic scan of blood, translated). *Untitled_Force, a fragment* explores the translation of blood through processes of microscopy and computational modelling, and the material process of nylon 3D print. My interest lies in the materiality of informatics, and the haptic relationship between the material body and the "touch of the machine". These interdisciplinary processes reveal the poetics within the lab environments of engineering and manufacturing, thus opening our perceptions to new material ecologies and landscapes of data.

Katy is an artist working with digital video, sculpture and installation, exploring the poetic threshold between the digital and the physical. At the heart of the work is the acknowledgement of a profound shift in material relations, from an industrial to a post-industrial society: how does this shift into a digital age of information flow, affect us materially, perceptually and experientially?

Graduating from the Centre for Cultural Studies at Birmingham University, Katy has an MA in Contemporary Arts Practice from Dartington College of Arts (2009). She currently lives in Bristol, and has a studio at Spike Island. Recent solo shows include Permanent Gallery, Brighton (2011) and Plymouth Arts Centre (2011); as well as group shows in Berlin (2013) Utrecht (2011) and London (2010). Katy Connor is a PhD candidate at the Centre for Experimental Media Research, Bournemouth University.

Mark Peter Wright: *A Proposed Vocabulary Exchange* critically re-imagines the predatory language often associated within wildlife re-presentation, and documentary practice more broadly. Each 'exchange' hypothetically substitutes common words such as 'capture', 'take' and 'shoot', for an alternative glossary based upon reciprocity, participation and affect. The film employs subtle use of

sound and symbols and contests ideas of the 'exotic' by locating itself within the everyday humdrum of passing aeroplanes, television sets, natural light and a tea stained table.

Mark is an artist and current practice based PhD student at CRiSAP (Creative Research into Sound Arts Practice), University of the Arts London. He is interested in the disruptive, relational and poetic potentials of sound and listening: how those aspects mediate and contest re-presentations of place, self and technology.

Working over a broad range of media, he has presented work across a variety of international galleries, spaces and sites in addition to audio, text and image based publications. In 2009 he received the British Composer of the Year Award [Sonic Arts] for his work *A Quiet Reverie* [2008]. In 2012 he was nominated for a Prix Ars Electronica award in Digital Music & Sound Art. Wright [b.1979] is also the founder of Ear Room, an online publication exploring the use of sound in artistic practice (www.earroom.wordpress.com). www.markpeterwright.net

Ron Herrema: *Music for Being*

(See above for Abstract and Biography.)

Sarah Cole: *Loving Is Work*

(See above for Abstract and Biography.)

INFORMATION ABOUT CO-ORGANISERS AND FUNDERS

Royal Holloway, University of London's practice-based research programme

This programme is open to all arts and humanities PhD students engaged in practice-based research, bringing students together in order to gain from the experience of encountering interdisciplinary peers. The full programme runs throughout the academic year and consists of a series of six Skills Workshops (Terms 1 & 2), fortnightly Seminars (Terms 1,2 & 3) and a Lecture Series (one lecture per term).

In addition to these core programme activities, a number of large-scale, student-run activities will be brought to fruition throughout this coming year. This includes the first annual Practice-based PhD Conference, 'Generative Constraints', as well as the launch of a dedicated PbR Publication, and bespoke-designed Practice Gallery, each committed to disseminating practice-based research in innovative and exciting ways.

The Programme Director is Dr Kristen Kreider.

www.rhul.ac.uk/english/informationforcurrentstudents/postgraduateresearch/practice-basedphdprogramme

Kingston University's practice research unit

The founding aim of Kingston University's practice research unit is to look at contemporary aspects of practice as research (practice led and practice based) within drama and performance, film, music, fine art, dance, and creative writing, with a view to sharing the latest and best ideas in terms of standalone research and research-led pedagogy. Its methodology is, firstly, to assay the current state of practice as research across all disciplines, and then to take the agenda forward through a number of major events each year, as well as through smaller local workshops occurring more frequently. A pluralism of approach will be a defining trait, and its events will be oriented towards both faculty and graduate students working in practice as research, be they Kingston-based, UK-based, or international.

fass.kingston.ac.uk/pru

Heritage Arts Company

The Heritage Arts Company creates cultural events that excite the public imagination. We create our own work and produce work by other artists. Using spectacle to inform, to teach and to entertain, we aim to unite people through shared experience. We are an arts company. This means we've committed to undertake all sorts of mediums and artforms. It depends on the message. Our guiding principles are equality and honesty. Above everything else.

So far we've created or produced live music, radio plays, straight theatre, contemporary dance, gallery installations, set design and installation, multiplayer games, stand-up comedy, horticulture, educational experiences, amongst others. We've worked with, or created work for, the Battersea Arts Centre, The National Theatre, Punchdrunk, The Shunt Lounge, Secret Cinema, The British Fashion Council, Google, Atlas Obscura, King's Cultural Institute, Lumin, Camp Bestival, The Insider Festival, Harrods, Sky Atlantic, The Hospital Club, Lily Vanilli, Old Vic Tunnels, IdeasTap, Kindle Theatre, Hammer Horror, The Flicker Club, Ron Arad, The Roundhouse, English Heritage, & more.

www.heritagearts.co.uk

Centre for Creative Collaboration

The Centre for Creative Collaboration is a neutral place where people from many different backgrounds – universities, large corporates, SMEs, freelancers – can work together on new things in the belief that real innovation happens at the edge and in the gaps between disciplines. C4CC supports new types of collaboration using the principles of open innovation. This is a groundbreaking project for London, delivering collaborative projects and multi-disciplinary working in an attractive and flexible space.

The Centre for Creative Collaboration is an initiative of: University of London working in collaboration with Royal Central School of Speech and Drama, Goldsmiths, and Royal Holloway. C4CC is also a partner in the London Creative and Digital Fusion project. Funded in part by the European Regional Development Fund, London Creative and Digital Fusion is focused on job creation and new revenue opportunities for SMEs. It is a collaboration involving C4CC, the Council for Industry and Higher Education, Lancaster University, the Royal College of Art, Queen Mary, University of London, and the Work Foundation.

creative-collaboration.net