

artSOUTH : collaboration Conference
Friday 25 October 2013: 10.00am – 5.00pm
Winchester Discovery Centre

This one day conference brings together artists and their collaborators alongside a rich variety of speakers to explore what collaboration is, in the context of artSOUTH and beyond.

Key questions for artSOUTH: collaborations:

- Why are we still talking about collaboration is it needed now more than ever?
- What do we mean by the process of collaboration? Why do artists collaborate?
- What does this mean for authorship and authenticity?
- How can you show the process of collaboration within the white cube?

Schedule for the day

10.00am Registration and refreshments

10.30am

Welcome by Jo Montague, Arts and Museum Service, Hampshire County Council

10.35am

Stephen Foster, Director of John Hansard Gallery, Southampton

Setting the context

The structure of collaboration - has the purpose of collaboration changed over the years – are different kinds of needs being met now than 30/40 years ago?

The 'collaborative turn'...why are we still talking about collaboration? is it more needed than ever?

10.45am

Introduction to artSOUTH: Judy Adam, curator

Process of selection – *why an open submission for artSOUTH - how did these ten collaborations get selected?*

10.55am

Francis McKee, Research Fellow, Glasgow School of Art, and Director, Centre for Contemporary Arts, Glasgow

A look at the process of collaboration. *Why do artists collaborate? What does this mean for authorship and authenticity?*

11.20am

A K Dolven, artist

What are the conditions for meaningful collaboration? *How does collaboration extend an artists' practice?*

11.45am

Collaborations Talking: One

Jeremy Millar, Graham Gussin and Renaud Wiser, facilitated by Judy Adam
Revealing the similarities and differences between approaches within the two collaborations: intimacy, slowness, reflection- and the many, quickness, movement

12.10pm

Collaborations Talking: Two

Susanne M. Winterling and Magnus Ström
In conversation, looking at what collaboration has meant to each of them as the project has developed.

12.35pm

Panel discussion

Chair: Stephen Foster with panel: Francis McKee, A K Dolven, Jeremy Millar and Susanne M Winterling

1.15pm Lunch

Shared Practice: *Sharing of work by young people living in the region - their responses to artSOUTH over lunch.*

2.15pm

Sarah Williams, curator, Jerwood Space

How can you show the process of collaboration within the white cube?

An analysis of this using examples of past practice

2.40pm

Collaborations Talking: Three

Jordan Baseman and Dr Diana Bretherick

In conversation with each other, about what it has meant to work together for artSOUTH

3.05pm

Artists Intervening: Mel Brimfield (audience involvement)

3.45pm Tea and coffee

4.00pm Panel discussion and extended Q&A

Chair: Francis McKee, with panel: Judy Adam, Sarah Williams, Jordan Baseman, Mel Brimfield

4.50pm Final summing up by Stephen Foster

5.00pm Conference closes

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Speakers biographies:

Judy Adam, Independent Curator and Consultant

Judy Adam grew up in rural North East Scotland and moved to London in 1980. She spent the next 10 years working on exhibitions and publications for the Anthony d'Offay Gallery, learning from the experience of many distinguished artists. In 1990, she became freelance and moved to Shoreditch, where she met and worked with the young generation of artists then living there. She assisted in realising a number of ground-breaking international museum shows, including Jannis Kounellis in Moscow (1991) and Gilbert & George in Beijing and Shanghai (1993) and continues to assist artists with individual projects. From 1995 to 2008, she was Public Relations Consultant for The Henry Moore Foundation, and in 1997, drawn towards interdisciplinary practice, she became visual arts curator for the newly re-developed Sadler's Wells, establishing a changing programme of large scale new commissions. In 2004, she moved to Wiltshire, where she has worked for the New Art Centre, Roche Court and as a consultant for Salisbury Arts Centre. She was appointed artSOUTH Curator in autumn 2011 and is visual arts consultant for Rambert Dance Company's new home on the South Bank in London.

Jordan Baseman, artist

Jordan Baseman is a visual artist and filmmaker. He received a BFA from Tyler School of Art, Philadelphia, Pennsylvania and an MA from Goldsmith's College, University of London. Baseman is currently Reader in Time-Based Media and Head of Sculpture at the Royal College of Art. Baseman also teaches at Wimbledon College of Art, University of the Arts London, and is also a Lecturer at The Ruskin School of Drawing and Fine Art, University of Oxford.

His most recent work is a synthesis of reportage, portraiture, documentary, creative non-fiction and narrative practices. He works with and records people, in order to produce films that have the interview and editing process at their core. In his films, speculation, opinion, ideas and anecdotes are often interwoven with intimate experiences of empirical, known information.

Dr Diana Bretherick, Institute of Criminal Justice Studies, University of Portsmouth

Dr Diana Bretherick was a criminal barrister for ten years and also worked with offenders at Brixton prison. She lectures in criminology and criminal justice at the University of Portsmouth as well as writing about crime in both fact and fiction. Her first novel, *The City of Devils*, won the 2012 Good Housekeeping Magazine first novel competition and is published by Orion Books.

Research interests include the relationship between popular and academic criminology, cultural representations of crime in literature, film and television and crime in the news media.

Mel Brimfield, artist

Mel Brimfield's complex practice takes a skewed and tangled romp through the already vexed historiography of performance art, simultaneously revealing and inventing a rich history of collaboration between artists, dancers, theatre makers, political activists and comedians. Meticulously drawn and painted posters and programmes for fictional interdisciplinary cabarets, together with costumes and props, are produced alongside documentary-style films and live works that playfully associate performance art with most significant cultural developments of the last 100 years.

Mel Brimfield was born in Oxford, 1976. She lives and works in London. Recent solo exhibitions include 'Between Genius and Desire', Ceri Hand Gallery, London, 2012; 'This Is Performance Art – Part 2: Experimental Theatre and Cabaret', LICA, Lancaster, 2012; 'This is Performance Art – Performed Sculpture and Dance', Yorkshire Sculpture Park, Wakefield and Mead Gallery, Warick, 2011; 'This is Performance Art: Performed Sculpture and Dance', Camden Art Centre, London, 2010; 'Waiter Waiter, There's a Sculpture in my Soup: Part II, Performance Art and Comedy from Gutai to the Present', Pumphouse Gallery, London, 2009 and Ceri Hand Gallery, Liverpool, 2008.

A K Dolven, artist

The Norwegian artist Anne Katrine Dolven (born 1953) works with different media, site specific outdoor works, photography, paintings and film/video. Her work is often based on a view of nature characteristic of romantic artists from the 18th and 19th century; however it is equally influenced by modern movements such as Surrealism from the thirties and Minimalism from the sixties and seventies. "To be an artist is to be a part of my own time" says Dolven, as well as referring to artists from Nordic art history (Hilma af Klint, Edvard Munch and Peder Balke). This complexity has placed her as one of the most innovative Nordic artists on the international art scene. Her work is represented in international collections, such as Art Institute of Chicago, Hoffmann Collection Berlin, Philadelphia Museum of Art and KIASMA - Museum of Contemporary Art – Helsinki. She initiated Artscape Nordland in 1988, a permanent site specific project with 36 international artists in North of Norway.

Stephen Foster, Director, John Hansard Gallery

Stephen Foster began his career as an artist, teacher and lecturer, and became the Director of Axiom, an artist-run gallery space in Cheltenham from 1982 to 1987. Since 1987 he has been the Director of the John Hansard Gallery at the University of Southampton, winning a substantial reputation for seminal work with artists and curators. The Gallery was designated 'world leading' for its curatorial research in the last Universities' Research Assessment Exercise and has also pioneered groundbreaking access and audience development work. Stephen has been Chair of VAGA (Visual Arts and Galleries Association) on three occasions and is currently a Board Member and Treasurer of IKT (International Association of Curators' of Contemporary Art). He is the Chair of the Advisory Group to the Chipperfield Bequest (Southampton City Art Gallery) and is the founding Chair of the Southampton's Cultural Group, SHAPe. He is a Trustee of the Southampton Cultural Development Trust and is also a Trustee of the Flat Time Institute in London. Stephen's main interests are contemporary art and travelling which, fortunately, he has been able to combine.

Graham Gussin, artist

Graham Gussin, born in 1960, lives and works in London. Gussin uses a wide range of media, including texts, drawings, film, video, sound, photography and installation. This approach allows him to explore and disrupt our perception of time, space and scale. His works frequently stem from an appropriation of images and narratives taken from art history, popular culture and cinema.

Often his work suggests a sense of displacement, playing on our desire to be somewhere else, in a different time or space. Underpinning all of his subtle, witty, often disarmingly beautiful work is a number of consistent concerns and influences: landscape and the notion of the sublime, science fiction cinema, Romanticism, place and movement. He currently teaches at the Slade School of Fine Art, and his work has been shown extensively both nationally and internationally.

Francis McKee

Francis McKee (born 1960) is an Irish writer and curator working in Glasgow. From 2005 - 2008 he was director of Glasgow International, and since 2006 he has been Director of the Centre for Contemporary Arts (CCA), Glasgow. He is a lecturer and research fellow at Glasgow School of Art. He has worked on the development of open source ideologies and their practical application to art spaces, specifically the CCA. He curated the Scottish participation at the Venice Biennale with Kay Pallister in 2003. Since 2011 he has been lead researcher on an AHRC research project - The Glasgow Miracle: Materials Towards Alternative Histories - indexing the archives of The Scottish Arts Council Gallery, Glasgow, the Third Eye Centre and CCA, spanning 1973 to the present.

Jeremy Millar, artist

Jeremy Millar is an artist living in Whitstable, and tutor in art criticism at the Royal College of Art, London. His work is marked by history, and its 'afterlife' in the present day, in how historic events, or places, might be activated in such a way that they become meaningful to us here and now.

His works often develop from an historical event or object, person or place, and while these are often well-known or celebrated his attention is often caught by something more often overlooked, a detail, an aside, that can become meaningful when given due attention. This obliqueness of approach often seems to allow a greater access to the subject than one that is rather more direct.

He has exhibited nationally and internationally, with forthcoming and recent exhibitions at Museum Sztuki, Lodz; Turner Contemporary, Margate; Kettle's Yard, Cambridge; and Camden Arts Centre, London, amongst others. He has curated many exhibitions internationally, and conceived Hayward Touring's *John Cage: Every Day is a Good Day*, the largest exhibition to date on the visual art of the American composer. He has written numerous catalogue essays, and published in magazines and newspapers such as *Frieze*, *Art Monthly*, and *The Guardian*; his most recent book is *The Way Things Go*, on the film by Fischli and Weiss.

Magnus Ström, architect

Magnus Ström founded Ström Architects in 2010. Although young, the practice has gained recognition and work has been published internationally. In 2012, the practice was the UK representative for Wallpaper Magazine's annual feature on the best emerging practices from around the world.

Magnus came from Sweden to study architecture at Portsmouth University in 1995, graduating at the top of his class with a first in his BA(Hons) Degree and winning two awards for degree projects. After work in London and Winchester, he continued his studies to gain a Distinction in his Diploma, and also receive the post-graduate RIBA South Region Award for outstanding design work, as well as being nominated for the RIBA Silver Medal.

After his graduation, Magnus joined the esteemed Dublin practice deBlacam and Meagher Architects before being asked to join John Pardey Architects in 2002 in the south of England. Magnus spent 8 years with the practice, and his work included residential, educational and commercial work, both for private and public sector clients. He was responsible for the design of numerous private houses as well as running several large-scale mixed-use projects in London, Dublin and the USA.

Magnus is a part-time studio design-tutor at the School of Architecture in Portsmouth and has taught architecture on the Architecture and Engineering Course at Southampton University.

Sarah Williams, Gallery Manager and Curator, Jerwood Visual Arts

Sarah Williams is Gallery Manager and Curator within the Jerwood Visual Arts exhibition programme at Jerwood Space. She curates exhibitions in the JVA Project Space and also works as an independent curator, artist and lecturer. Exhibitions she has curated are responsive to artist's concerns, with a focus on supporting and representing ideas that interrogate the live moment, the ephemeral nature of performance and alternative display mechanisms. 'An Experiment in Collaboration' (2008) explored collaborative working process; 'Laboratory' (2009) was a live, constantly-changing exhibition of artists creating experimental art work on site in the gallery; 'Locate' (2010) built a narrative through presentation of objects, photography and film. 'SHOW' (2011) was an exhibition of newly commissioned performance works that responded to the durational context of the exhibition and 'Assembly' (2012) addressed the influence of digital and social media on artistic practice.

Suzanne M Winterling, artist

Susanne M. Winterling (born, 1970) lives in Berlin, and works primarily in film, collage and photography. Literature, music, art, architecture and in particular film history become artistic materials for Winterling in just the same way as everyday objects are staged in her works. She has shown in international group exhibitions such as the Berlin Biennial 2008, at the Museum für Gegenwartskunst Basel and the Kunsthalle Malmö and solo presentations in Vienna, St. Louis, Tokyo and GAK Gesellschaft für Aktuelle Kunst.

Renaud Wisser, dancer

Born in Lausanne (Switzerland) in 1979, **Renaud Wisser**, recipient of a Migros bursary, trained in dance in Geneva before starting an international career as a dancer. He worked in Switzerland with the Ballet Du Grand Théâtre de Genève, in France with the Ballet National De Marseille, in Sweden with the Gothenburg Ballet and in England with Rambert Dance Company and Bonachela Dance Company. His interest for choreography started in Gothenburg where he created his first work, Fleur de Peau, for the company workshop. Since then, Renaud has created numerous pieces performed in the UK and in festivals in Spain, Poland, Latvia and Italy. In 2011, Renaud took part in Siwic, a coaching project in Zurich for young and promising choreographers. Renaud is a founding member of New Movement Collective Ltd. and is currently freelancing between London and Switzerland.