


A Feminist Space at Leeds

Looking Back to Think Forward



16th - 17th December 2017
SCHOOL OF FINE ART
HISTORY OF ART &
CULTURAL STUDIES

Introduction:

'Re-vision – the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction – is for us more than a chapter in cultural history: it is an act of survival.'

Adrienne Rich, 'When We Dead Awaken:
Writing as Re-Vision'

This event aims to provide a space for critical reflections and responses in the context of a feminist project that has been sustained through the work of, and inspired by, Griselda Pollock in her 40 years at Leeds. As a conceptually rigorous body of work, at the intersection of art, culture and education, Griselda Pollock's scholarship offers critical and cross-disciplinary interventions. Sharing the unfinished project of feminism, but ultimately in different ways, we aim to, first of all, reflect on what happened at Leeds over the past forty years and the specificity of different encounters with this feminist project. It is looking 'back' that enables us to look 'forward': by reflecting on the significance of the presence of feminist critique in the context of art history, art practice, psychoanalysis, aesthetics, cultural theory, different differences and differencing, [etc.] this symposium – as a space of encounter – aims to think through the theoretical, political and institutional conditions necessary for feminist critical and constructive interventions in these fields in the future. Placing

at the centre Griselda Pollock's sustained address of a feminist problematic to art history, cultural theory and analysis and creative practices, why were (and are?) these interventions important to the feminist project? What are the resistances that persist (or return) today at this specific intersection of writing with, or making art and its feminist effects? What are the feminist gestures we make in dedicating ourselves to scholarship, writing, and working on and with the creativity of women?

We would like to thank the School of Fine Art, History of Art and Cultural Studies; Cultural Institute; the Faculty of Arts, Humanities and Cultures; Vice-Chancellor, Sir Alan Langlands; WRoCAH; Arts Council England; Estate of Maud Sulter; Richard Saltoun and Tate for their support.

Many thanks to our friends and colleagues who have helped make this event possible, especially Griselda Pollock, Abigail Harrison Moore, Eric Prenowitz, Laura Jarvis-King, Fiona Pelly, Fiona Blair, Robert Smith, Peter Morton and Jacob Mirzaian.

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*Exhibition: A Feminist Space at Leeds curated by Gill Park.
Work by Sutapa Biswas, Griselda Pollock, Jo Spence, Maud Sulter and Marie Yates*

The Pavilion Women's Photography centre opened in 1983 in a renovated park pavilion on Woodhouse Moor, Leeds, initiated by Dinah Clark, Shirley Moreno and Caroline Taylore, all graduates from the Department of Fine Art at the University of Leeds.

Against a backdrop of miners' strikes, deindustrialisation, and Thatcher's dismantling of the welfare state, The Pavilion workers sought to make an intervention into the social and political sphere and the lived experiences of women in its immediate local community. The outcome was a decade-long radical programme of photographic exhibitions that centred women's positions and practices while investigating urgent theoretical questions about the relationship of art to our social relations.

This exhibition re-presents some of the work shown at The Pavilion between 1983 and 1987. The work of Jo Spence, Marie Yates and Maud Sulter reveals distinct ways in which artists were 'feministing' photography during the 1980s. These art practices did not use photography simply as a fine art medium or as straightforward documentary. Instead, photography became a site to make a radical inquiry into the way in which representation is productive of oppressions on the grounds of sex, race, class, gender and sexuality.

The exhibition also makes visible the important relationship between The Pavilion and the feminist space created at the University of Leeds. This is highlighted by the video contributions of Griselda Pollock and *Kali* (1984), an important moving image work by artist Sutapa Biswas, who was both a student of Fine Art at Leeds and one of the first Pavilion workers.



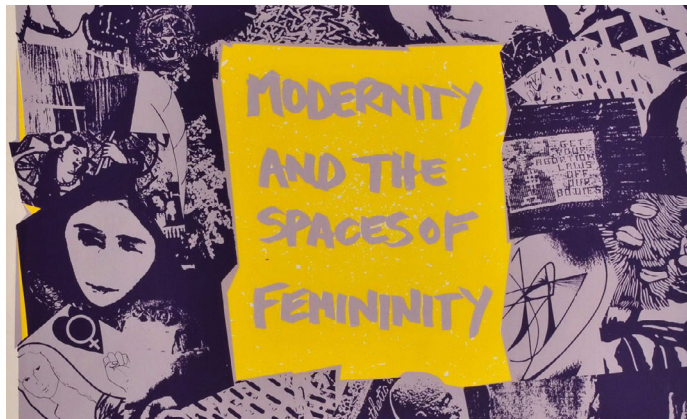
*A Feminist Space at Leeds:
Looking Back to Think Forward,
November 24 - December 17 2017,
Project Space, School of Fine
Art, History of Art and Cultural
Studies, University of Leeds*

Installation: On Constructing a Feminist Mother / Daughter Space. Martina Hynan and Theo Hynan-Ratcliffe

In 2006, I brought my then 7 year-old daughter with me to the Association of Art Historians' Annual Conference at Leeds University. The main reason I went was to invite Griselda Pollock to visit the Women's Studies Centre, National University of Ireland Galway (NUI Galway). Our encounter with Griselda was incredibly memorable. The warmth of her welcome and the kindness she showed my daughter was remarkable. This meeting and Griselda's subsequent visit to Ireland had a profound and lasting effect on us both.

Drawing on the symposium theme of 'looking back to think forward', we chose two texts, 'Feminist Interventions in the Histories of Art' (1988) and 'Modernity and the 'Spaces of Femininity' (1988) by Griselda Pollock to initiate our recorded conversations that form the central axis of this work. We also discussed a wide range of issues and theorisations surrounding feminism, art practice, parameters of education and the experience of home education.

As well as creating a shared environment for the sound recording, we each created work in response to our encounter.



Martina Hynan is an artist/curator/birth activist and former home educator based in Ennis, Co. Clare, Ireland.

Selected Artist with ProCreate 'Left Overs Exhibition'
procreateproject.com/mother-art-prize-winner-selected-artists/

Artist/Curator with The Elephant Collective, Birth Activist Group
facebook.com/The-Elephant-Collective-1662667163990925/

International Research Symposium, Visual Culture of Childbirth
(co-convenor)
reimaginingbirth.com/

Theo Hynan-Ratcliffe is a second year sculpture student at Limerick School of Art and Design. Theo was home educated up to age 16.

Youth Theatre Actor, Director, Writer/Adapter
Graduate of Galway Technical Institute, Art Portfolio Course Curator
and Gallery Technician

Studio Practice Blog
theohynanratcliffe.tumblr.com/

Screening: *Personal Accounts by Gabrielle Goliath*

This presentation focuses on a chapter contribution to an anthology on performance art in South Africa. The piece is titled: *A different kind of inhabitation - Invocation and the politics of mourning in performance work by Tracey Rose and Donna Kukama*, whose works form the subjects of analyses. I look to ways in which Rose and Kukama draw on invocation through modes of ritualistic performance as a means of resisting the erasure and violation of bodies routinely subjected to forms of physical, ontological and structural violence. Reflecting on recent works, I show how diverse applications of invocation of absence and loss become key sites and subjects for performance. In these ritualistic treatments of loss, I observe the possibilities for working around the kinds of symbolic operations through which traumatised black, brown, queer and vulnerable bodies are systematically objectified, and, for all their hyper-visibility, rendered indistinguishable. Turning to the work of Griselda Pollock, I consider what art can and cannot do, its objective not to make trauma comprehensible through representation but rather including the viewer in a more performative mode of witness to sustain as a necessary tension its incomprehensibility.

Gabrielle Goliath is a South African visual artist whose work explores challenging sociopolitical concerns, engaging the viewer in a visual and often physical sense. Recent bodies of work have focussed on the trauma of violence, particularly in regard to the experience of women.

Goliath has exhibited extensively in local group exhibitions including *Alterating Conditions: Performing Performance Art in South Africa* at Goodman Gallery, Goethe on Main & the Bag Factory, *Transformations: Women's Art from the Late 19th Century* at the Johannesburg Art Gallery and *SPace* at Museum Africa. Internationally, her work has been featured at the *Dak'Art Biennale* and *Photoville*, the Tierney Fellowship Exhibit in New York in 2012, and *Between the Lines* at the Former Tagesspiegel Building in Berlin in 2013. She is a recipient of the Tierney Fellowship Award, the Brait Everard Read Award (2007) and the Wits Martienssen Prize. Her work is represented in the collections of the Iziko South African National Gallery and the Johannesburg Art Gallery, as well as in various academic, private, and corporate collections.



MAFEM 1999/2000 LEEDS



MAFEM 1999/2000 SERPENTINE



Abstracts & Biographies

10.15 - 11.40 **Panel 1: Nicky Bird, Nancy Proctor, Michelle Hirshhorn-Smith, and Paula Chambers: (Our) Generations and (Expanded) Geographies: Living Feminist Lives**

SATURDAY

From 1992 until 2003, a unique and influential MA course was created and led by Griselda Pollock. This course was the MA in Feminism and the Visual Arts, shortened to MAFEM. During this period, its students were predominantly women who came to study, debate, write and make art - recognizing this was indeed a feminist space. No two year groups were alike; the course brought together practicing artists and academics, with students coming from a range of social and cultural backgrounds, geographical places, and with equally divergent understandings of the term 'feminism.' The Seminar - and the Art Gallery - was the forum where text, artwork and 'woman' were all rigorously investigated. MAFEM was profoundly invigorating and also deeply challenging; for many of its students - life challenging.

Four contributors will make an account a MAFEM experience relevant to their contemporary life now, that demonstrates Griselda's enduring impact as a committed educator, in both personal and political ways. The panel aims to celebrate Griselda's work by showing how the core principles of MAFEM continue to underpin their work across a diverse range of sectors, and critically consider what a feminist life now looks like across very different working worlds.

Nicky Bird is an artist whose work considers the contemporary relevance of 'found' photographs and hidden histories of specific sites, investigating how they remain resonant. Her work incorporates new photography with oral histories and collaborations with people who have significant connections to the original site and its archive. Her commissioned site-specific projects include *Ghosting the Castle* (Timespan, 2017), *Travelling the Archive* (Atlas Arts, 2016); group shows include *Media Archaeology*, NEON Digital Arts Festival (2017), *Tall Tales: women artists' playful exploration of the human experience*, Freud Museum, London, Glasgow Women's Library, Glasgow, Touchstones Gallery & Museum, Rochdale (2016), *Family Ties: Reframing Memory*, Peltz Gallery, London (2014), *Seduced by Art: Photography Past and Present*, National Gallery, London & CaixaForum Barcelona, Madrid (2012-2013). Published bookworks include *Beneath the Surface/Hidden Place* (Stillis 2010), *Tracing Echoes* (Wild Pansy Press, 2001), *Red Herrings* (Wild Pansy Press, 1998). Her essays on photography are in *Home/Land:*

Women, Citizenship, Photographies edited by Marion Arnold and Marsha Meskimmon (Liverpool University Press 2016), *True North: From Documentation to Rewriting History* (Timespan, Helmsdale Heritage and Arts Society, 2016) and *The Photograph and The Album: Histories, Practices, Futures*, edited by Jonathan Carson, Rosie Miller & Theresa Wilkie (MuseumsEtc 2013). She is also a Reader in Contemporary Photographic Practice at The Glasgow School of Art. *MAFEM class of 1993.*

Nancy Proctor is Director of The Peale Center for Baltimore History and Architecture. She also heads up the MuseWeb Foundation and is Co-chair and Co-editor of the international MW (Museums and the Web) conferences and publications. Previously Nancy was Deputy Director of Digital Experience and Communications at the Baltimore Museum of Art (2014-2016), Head of Mobile Strategy and Initiatives at the Smithsonian Institution (2010-2014), and Head of New Media Initiatives at the Smithsonian's American Art Museum (2008-2010).

Nancy created her first online exhibition in 1995 and went on to publish the *New Art* CD-ROM and website of contemporary art in the UK in 1996. She co-founded *TheGalleryChannel.com* in 1998 with Titus Bicknell to present virtual tours of exhibitions alongside comprehensive global museum and gallery listings. *TheGalleryChannel* was later acquired by Antenna Audio, where Nancy led New Product Development from 2000-2008, introducing the company's multimedia, sign language, downloadable, podcast and cellphone tours. She also directed Antenna's sales in France and worked with the Travel Channel's product development team when Antenna was acquired by Discovery Communications, 2006-2007. Nancy served as program chair for the *Museums Computer Network (MCN)* conference 2010-2011, and co-organized the *Tate Handheld* conference 2008 & 2010. She was Digital Editor of Curator: *The Museum Journal* from 2009-2014, and is now on the Journal's editorial board, as well as on the Board of Directors of the *Omnimuseum Project*. *MAFEM class of 1993.*

Michelle Hirshhorn-Smith is an independent practitioner who initiates and manages solo and collaborative projects and events in gallery, site-specific and festival contexts, often in association with regional, national and international partners. She is interested in cross disciplinary practice, working mainly across the fields of visual art, live art, digital media, moving image and sound. She is based in Newcastle Upon Tyne.

Selected projects include: working with *Wunderbar* as Producer of Opera Helps UK Tour by artist Joshua Sofaer, bringing live opera and one-to-one performance into people's homes to help with a problem (across the North East & touring to St Helens, Colchester and Norfolk & Norwich Festival, 2016); Producer of *Anniversary* - an act of memory UK Tour (2011 - 2013) with artist Monica Ross, taking 25 participatory performances featuring recitations from memory of the *Universal Declaration of Human Rights* to arts and community

contexts including Arnolfini, Bristol, Sheffield Town Hall and Brighton Festival; as Producer of *AV Festival 08*, an international biennial festival of electronic arts featuring visual art, music and moving image, including artists Chris Watson, Harun Farocki, Sonia Boyce (across Newcastle, Gateshead, Sunderland and Middlesbrough); Producer of *Clinic*, a major audio installation by artist Susan Hiller commissioned by BALTIC as part of the solo exhibition *Susan Hiller: Recall* (2004). *MAFEM class of 1994.*

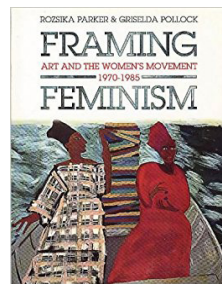
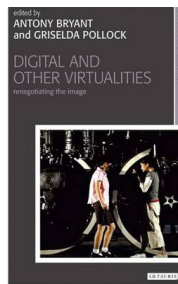
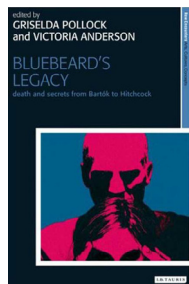
Paula Chambers is an artist, arts educator and academic whose art practice and academic interests are centered around the disruptive potential of found domestic objects that perform as sculpture to present a feminist rereading of women's problematic relationship to home. Solo exhibitions include *Home (dis)Comforts* at Dye House Gallery, Bradford (forthcoming), *Transcendental Housework* at Stockport Art Gallery (2016), *Domestic Pirate* at Showspace London (2013) and *Regretfully Hopes and Dreams Cannot be Exchanged or Refunded* at Leeds College of Art Blenheim Walk Gallery (2012). Published journal articles include 'The Nightdress I Wore to Give Birth In: Performative Materialities and Maternal Intersubjectivities' in *Performance Research* special issue *On The Maternal* (Taylor and Francis 2017) and 'Transcendental Housework' in *JOURMS*, Theorising Motherhoods in the Academy. Presentations at national and international conferences include 'Pussy Hats and Pussy Riot: Materialising Dissent at Decorating Dissidence' (Queen Mary University, 2017) and *Pussy Hats and Pottery: Why Are Gendered Crafts Skills Still Undervalued in Fine Art Education* at *For, About, Nearby: The Value of Diversity and Difference in Fine Art Practice, Research and Education* (Paradox Biennial, 2017).

Paula is currently subject leader for sculpture on BA (Hons) Fine Art at Leeds Arts University, and is part way through at practice-led PhD at Middlesex University with Dr Alexandra Kokoli. *MAFEM class of 1993.*

11.45 - 12.40 *Feminist Publishing Roundtable with
Anna Coatman and Philippa Brewster*

Anna Coatman worked in book publishing for five years. While at I.B.Tauris, she developed a visual culture list with a strong feminist slant, including: *Political Animals: The New Feminist Cinema* by Sophie Mayer and *Women Artists, Feminism and the Moving Image: Contexts and Practices*, edited by Lucy Reynolds. She is currently Deputy Editor at *RA Magazine* and an editorial director at the fledgling micro-publisher 3 of Cups Press. She also writes on a freelance basis for publications including *frieze*, *The White Review* and *Sight & Sound*.

Philippa Brewster is Senior Editor for the Visual Culture publishing at I.B. Tauris. She started her publishing career in the 70's at Routledge, then Routledge & Kegan Paul, where she founded the feminist imprint, Pandora Press and ran Pandora through the 80's and 90's. She went on to work for Harper Collins and Jonathan Cape, before joining Tauris. In 2014, she was awarded the Krasna Krausz/Sony Award for 'outstanding contribution to publishing'.



13.40 - 14.35 *'Everlasting Fidelity, between Pollock and Minelli': A Performance by Adrian Rifkin*


Adrian Rifkin has been Professor of Fine Art at the University of Leeds and Middlesex University and Professor of Art writing at Goldsmiths, University of London. His current appointment is at Central St Martins, University of the Arts. He trained as an art historian and blogs at <http://gai-savoir.net>. He has a long history of delivering performance-lectures.

Adrian Rifkin works with film and cinema, classical and popular music, canonical art and mass imagery, literature and pornography. Rifkin's full biography, many of his essays, as well as his blog can be found on his website <http://www.gai-savoir.net>, where there are essays on music, queer theory, artists' work and so forth.

He completed two exhibitions of the life and works of the composer Cornelius Cardew, together with Grant Watson, at MuHKA, Antwerp and The Drawing Room, and is involved in a range of conferences on art education and radical pedagogy.

14.40 - 15.35 *Panel 2: Concentrationary Imaginaries*Max Silverman: Concentrationary Art and Everyday life in Chantal Akerman's 'Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles (1975)'

In this paper I will discuss Chantal Akerman's 1975 film 'Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles (1975)' as an example of concentrationary cinema. In the first part of the paper I consider the links between the concentrationary and everyday life in the post-war period in France. For the major post-war theorist of the everyday, Henri Lefebvre, the concentrationary was the hidden matrix of modern life and, hence, the site on which the new disfigurement of humanity was taking place. The task was therefore to demystify everyday life in order to combat alienation. In two essays collected under the title 'Lazare parmi nous' (Lazarus Amongst Us, 1950), the poet, novelist and former inmate of Mauthausen concentration camp, Jean Cayrol, wrote of the urgent need for an art which could depict the hidden 'concentrationary plague' in everyday life. Later, the same method was taken up by a number of sociologists, anthropologists, cultural critics and others to re-evaluate the notion of habitable (or inhabitable) spaces in the modern consumer city, conceived as a new 'concentrationnat'. In the second part of the paper I apply the reading of everyday life through a concentrationary lens to Akerman's film, focusing in particular on her treatment of domestic space, objects and the body. I suggest that Akerman's filmic style, like Cayrol's concentrationary style, allows us to perceive these as both signs of disfigurement of the human (the new totalitarianism) and also, paradoxically, the conduits through which a re-humanisation may emerge in terms of memory, desire and the affective life.



Max Silverman is Professor of Modern French Studies at the University of Leeds. He works on post-Holocaust culture, postcolonial theory and cultures, and questions of memory, race and violence. His most recent monograph, entitled *Palimpsestic Memory: the Holocaust and Colonialism in French and Francophone Fiction and Film* (Berghahn, 2013), considered the connections between the Holocaust and colonialism in the French and Francophone cultural imaginary. He has recently published three co-edited books with Griselda Pollock on the theme of the 'concentrationary': *Concentrationary Cinema: Aesthetics as Political Resistance in Alain Resnais's 'Night and Fog'* (Berghahn, 2011), *Concentrationary Memories: Totalitarian Terror and Cultural Resistance* (I. B. Tauris, 2014) and *Concentrationary Imaginaries: Tracing Totalitarian Violence in Popular Culture* (I. B. Tauris, 2015). He is currently working on the fourth and final volume in this series entitled *Concentrationary Art* and his next monograph entitled *The Art of the Invisible*.

Brenda Hollweg: Cine-archaeologies of the camp: Olivier Zuchuat's 'Like Stone Lions at the Gateway into Night (2012)'

From 1947 to 1950, during the height of the Greek Civil War, over 50,000 political dissidents, mostly Communists, were exiled to Makronisos, the small Greek island located close to the Peloponnese peninsula. Members of the military and civilians were held here in mass detention camps to undergo what was officially called a form of 'moral re-education' and 'rehabilitation'. Today, the camps are no longer existent; only a few derelict buildings remain. These ruins form the starting point for Swiss filmmaker Olivier Zuchuat and his cine-archaeological journey into the island's traumatic history. In his cinematic essay, 'Like Stone Lions at the Gateway into Night (2012)', Zuchuat proposes – as I argue in my paper – a broader political reading of the camp as both symptom and laboratory of a larger anti-political system that pervades modernity in form of totalitarian terror and dehumanizing logics. In my reading of his film I recur on this larger political reading of the camp, or what Griselda Pollock and Max Silverman in a series of co-edited volumes have called the concentrationary. Zuchuat's film calls up central logics and spectres of the camp to the extent that it is also able to resist them. Such resistance is made possible through Zuchuat's use of avant-garde aesthetics, figurative language, multiple voice-overs and by means of aligning himself with French film essayists Alain Resnais and Jean-Daniel Pollet, who have addressed corresponding forms of structural violence in the past. In the process of tracing these forms of violence in 'Like Stone Lions' the legacies of an-other Europe – one that is marked by collective trauma and silenced resistance – also become 'visible'.

Brenda Hollweg is Visiting Research Fellow at the School of Fine Art, History of Art & Cultural Studies, University of Leeds. A scholar of Anglo-American literature and culture, she has also made a video essay on the affective and aesthetic dimensions of voting, called *The Road to Voting* (2010). She has published on various cine-essayists, including the work of Kathy High, Agnes Varda and Patricio Guzman. She is currently co-editing a volume on *World Cinema and the Essay Film* (EUP, with Igor Krstic). Brenda is interested in the manifold ways contemporary documentary filmmakers deploy the malleable mode of the essayistic to engage with logics of systemic violence and, in doing so, attempt to resist them – aesthetically and politically.

16.00 -16.50 Sutapa Biswas in conversation with Gill Park

Sutapa Biswas was born in India in 1962, and moved with her family to London aged 4, where she now lives and works. Drawing from a range of sources including literary texts and art history she is a conceptual, interdisciplinary artist who is interested in exploring spatial stories and the relationships between people and places they live in. In particular, she is drawn to questions that oral narratives reveal about the human condition and their relationships to collective histories, time and space. Biswas earned her BA Honours Degree in Fine Art from the Department of Fine Art and Art History at Leeds University between 1981 to 1985. An essay published by Griselda Pollock titled 'Tracing Figures of Presence: Naming Ciphers of Absence – Feminism, Imperialism and Postmodernity: The Work of Sutapa Biswas' outlines in part Biswas' early career as an artist whilst an undergraduate student of Griselda's during this period.

Biswas subsequently completed her postgraduate at The Slade School of Art and thereafter was a research student at Royal College of Art. Her works have been widely exhibited including at Tate Modern, Tate Britain, Tate Liverpool, Yale University Art Gallery (New Haven), *Mixed Bathing World 2015* Triennial (Beppu, Japan), *6th Havana Biennial*, Neuberger Museum (New York), Nara Roesler (Sao Paolo), Art Gallery of Ontario (Toronto), *Melbourne International Arts Festival 2006*, Whitechapel Gallery, Iniva (London), Film and Video Umbrella (UK), and ICA (London),

San Francisco Camerawork (USA), Pitt Rivers Museum (Oxford University), Lalit Kala Akademi (New Delhi), Henie Onstad Kunstsenter (Norway). She has held solo exhibitions at Nara Roesler (Brazil), Iniva (UK touring), Douglas Cooley Gallery (Reed College, USA), PlugIn Institute of Contemporary Art (Winnipeg, Canada) in collaboration with Locus+ (Newcastle Upon Tyne, UK), Leeds Art Gallery (UK) and The Photographer's Gallery (UK).

She was the 2015 Kashima Artist in Residence (Japan), the 2008 Andrew W. Mellon Fellow at the Yale Centre for British Art, was a recipient of the National Endowment For The Arts (USA), and is a European Photography Award 1992 nominee. Her artworks are represented in many collections including: TATE; APT (New York); Arts Council England; Reed Gallery, USA; Graves Gallery, Sheffield Museums and Galleries, accessioned with the generous support of the Contemporary Art Society (UK); Oldham Art Gallery; Cartwright Hall, Bradford Museums and Art Galleries. Biswas has lectured at numerous academic institutions including at Stanford University (USA), Mills College (Oakland), The Whitney Independent Programme (NYC), The Ruskin School of Drawing and Fine Art, and at Chelsea College of Art and Design (UAL) where she was a Reader and taught between 1989 and 2012. She is currently a Reader in Fine Art at Manchester Metropolitan University (UK).

A FEMINIST SPACE AT LEEDS

Ongoing Events

Exhibition: *A Feminist Space at Leeds*
curated by Gill Park. Showing work by a Feminist Mother / Daughter Space' by Martina Hynan and Soutapa Biswas, Griselda Pollock, Jo Spence, Maud Sulter and Marie Yates. Theo Hynan-Ratcliffe.

Screening: 'Personal Accounts' by Gabrielle Goliath.

Friday 15th

18.00 - 20.00: Welcome and Private View of 'A Feminist Space at Leeds' exhibition curated by Gill Park.

'Feminism, Art and the Moving Image' (Screening)

Saturday 16th

10.00 - 10.10: Welcome

10.15 - 11.40: **Panel 1** Chaired by Alison Rowley

Nicky Bird, Nancy Proctor, Michelle Hirshhorn-Smith and Paula Chambers: (Our) Generations and (Expanded) Geographies: Living Feminist Lives

11.45 - 12.40: Feminist Publishing Roundtable: Anna Coatman and Philippa Brewster. Introduced by Elspeth Mitchell

12.40 - 13.40

LUNCH

13.40 - 14.35 Performance: 'Everlasting Fidelity, between Pollock and Minelli' by Adrian Rifkin.

14.40 - 15.35: **Panel 2** *Concentratory Memories* Chaired by Francesco Ventrella

Max Silverman: Concentratory Art and Everyday life in Chantal Akerman's 'Jeanne Dielman, 23. quai du Commerce, 1080 Bruxelles (1975)'

Brenda Hollweg: Cine-archaeologies of the camp: Olivier Zuchuat's 'Like Stone Lions at the Gateway into Night' (2012)

15.35 - 16:00

BREAK

16.00 -16.50: Sutapa Biswas in conversation with Gill Park

16.50 - 18.20: **Panel 3** Chaired by Lenka Vrábliková

Alison Rowley: Griselda Pollock and the Spaces of Writing Painting

Vanessa Corby: 'Painting out patriarchy': The matter of the maternal and the work of Virginia Bodman and Griselda Pollock

Isabelle de le Court: Feminism, Trauma and Modernity: Marguerite Burnat-Provins' Ma Ville

18.25 - 20.00: Symposium Dinner at University House

20.00 - 21.30: Mary Kelly (via Skype) in conversation with Griselda Pollock

Sunday 17th

10.00 - 11.30: **Panel 4** Chaired by Elspeth Mitchell

Siona Wilson, 'Who's Afraid of the Black Female Nude?'

Alexandra Kokoli, 'Unpicking the Canon: Making (it), unmaking, and making do in textiles informed by feminism'

Erin L McCutcheon, 'Confronting an 'Invisibility of Meaning': Maternal Interventions in Mexican Art Histories'

11.30 - 12.10 A conversation between Sibyl Fisher and Francesco Ventrella. Introduction by Ruth Daly.

Care and Knowledge: Feminist Challenges to Corporate Thinking within the University and the NHS

12.10 - 13:10

LUNCH

13.10 - 14.10 Teaching as Conversation/Conversation as Practice: Lubaina Himid and Ella Spencer-Mills.

Introduced by Kerry Harker

14.10 - 15.40 **Panel 5** Chaired by Brenda Hollweg
Katy Deepwell: On the Paradoxes of Feminism and Contemporary Art

Sheila Gaffney: Yet Another Story

Lenka Vrábliková: Intersecting Paths: Towards Feminist Art Education

15:40 - 16:00

BREAK

16.00 - 17.30 **Panel 6** Chaired by Yelin Zhao

Angie Voela: Myself in the hands of my friends: experiencing and representing absence and solace with others

Emma Bolland: The Iris Opens / The Iris Closes: Le Silence #2 Scenes 1-13

17.30 - 18.00 Round up with Griselda Pollock

Alison Rowley: Griselda Pollock and the Spaces of Writing Painting

Written from the perspective of studying and teaching with Griselda Pollock at the University of Leeds from 1993 to 2002, this presentation is structured around key examples of her exploration of painting as the site of historical knowledge and inscriptions of social and psychic subjectivity 'in, of and from the feminine'. Beginning in 1988 with the essay 'Modernity and the spaces of femininity' from the book *Vision and Difference*, it concludes with the catalogue essay 'Nichsapha: Yearning/Languishing The Immaterial Tuché of Colour in Painting After Painting After History' written for the exhibition *Bracha Lichtenberg Ettinger: Artworking 1985-1999* in Brussels in 2000. Underlying this presentation is a profound appreciation of the importance of the Master of Arts in Feminist Historical, Theoretical and Critical Studies in the Visual Arts, established and directed by Griselda Pollock at the University of Leeds as a rigorous, creative and highly productive feminist, pedagogical environment in which to think and work.

Alison Rowley is Reader in Cultural Theory in the School of Art, Design and Architecture at the University of Huddersfield. Her book *Helen Frankenthaler: Painting History, Writing Painting* was published by I.B. Tauris in 2007. Her writing on contemporary art and film includes essays on AES+F, Chantal Akerman, Willie Doherty, Eva Hesse, Sarah Lucas and Trinh T. Minh-ha. Her new book *Common Gestures Class Acts: Young British Art in Retrospect* will be published by I.B. Tauris in 2018.

Vanessa Corby: 'Painting out patriarchy': The matter of the maternal and the work of Virginia Bodman and Griselda Pollock

The feminist politics that underpin my work as a maker, art writer and educator are greatly indebted to the impact of two women; the painter Virginia Bodman and the art historian Griselda Pollock. Since my first pedagogical encounters with them in the 1990s their works have become cornerstones in my understanding of the interplay between aesthetic experience, making, sexual difference and cultural diversity.

This paper, therefore, attends to what Pollock named the 'generations and geographies' (1996) of feminist theory and the histories of art. It does so by plotting an encounter between Bodman's paintings, Pollock's writing and my material-led enquires into art practice. Its analysis begins with a work from Bodman's series 'Painting out patriarchy' entitled 'Monument' (1993-95) and concludes with the gouache 'Hoffman and the Governess' (2011). Its method draws on what Pollock consistently referred to as the 'triangulation' of the transformative interplay of 'theory, history and practice'. This attention to the site of artistic and scholarly production therefore obliges this paper to consider the validity and visibility of the mother artist/scholar/educator in the academy.

'Monument' was painted shortly after the birth of Bodman's second son and she invited me to write for her after the birth of my own in 2012. The desire to think through Monument's material operations are an index of this experience of the maternal and catalysed a return

to the tensions between Modernism, the body of the painter, the canon and the studio that Pollock explored in 'Painting, feminism, history' (1991) and *Differencing the Canon* (1999). This paper enlists Bodman and Pollock's works to explore the means by which the paternal lineage of artistic inheritance, academic legitimacy and maternal ambivalence can be materially worked and transformed through painting.

Vanessa Corby trained as a painter in the early 1990s before undertaking a PhD in the feminist history and criticism of the visual arts at Leeds (2002). Her research mobilises the material operations of art practice to rethink its discourses and histories. She has written extensively on the work of Eva Hesse (Prestel, 2006, I B Tauris, 2010) and is currently working on a new book entitled *Making Contact with Matter: Art, Sensation and the Social* (2020). She is Senior Lecturer in the Theory, History and Practice of Fine Art and School Research Lead at York St John University.

Isabelle de la Court: Feminism, Trauma and Modernity: Marguerite Burnat-Provins' 'Ma Ville'

French-born artist and writer Marguerite Burnat-Provins (1872-1952) joined the 'School of Savièse', a group of painters living and painting the rural life in Valais (Switzerland) in 1898. Her divorce in 1907 expelled her from this 'lost Paradise' and she later spent some time in Egypt, Lebanon, Morocco and Uruguay, eventually settling down in Grasse. Burnat-Provins' considerations on feminism were ambivalent: on the one hand, despite her poor health, she struggled to maintain her financial independence through her career as an artist. On the other hand, she called herself a non-feminist while giving a conference on Feminism in 1901 but someone willing to analyse the term 'Feminism'.

On the 4th of August 1914, when hearing the tocsin announcing the French mobilisation of in the small village of Saint-Savins-sur-Argelès, Burnat-Provins started to hear voices and later to have visions. If for a few months she was only dictated names, she eventually drew her visions on paper, calling this series of hallucinatory work 'Ma Ville; (My Town), which ranged 3,000 figures by the time of her death.

This paper seeks to analyse Burnat-Provins' status as a woman artist in rural Switzerland at the beginning of the 20th century, her ambivalent speech on Feminism in 1901 and the complexities of her hallucinatory work in terms of trauma and psychoanalysis.

Isabelle de la Court is an independent art historian, art critic and curator. She holds a PhD in Social and Critical Histories of Art from the University of Leeds. After co-founding an art gallery in Berlin in 2011, she moved to Lebanon in 2012 where she was assistant professor and coordinator in History of Art at the Lebanese Academy of Fine Arts. Her monograph *Post-Traumatic Art in the City: Between War and Cultural Memory in Sarajevo and Beirut* is forthcoming (2018).



MARY KELLY, POST-PARTUM DOCUMENT: DOCUMENTATION III, ANALYSED MARKINGS AND DIARY PERSPECTIVE SCHEMA, 1975 (DETAIL).

20.00 - 21.30: Mary Kelly & Griselda Pollock, In Conversation

Mary Kelly and Griselda Pollock met in the early 1970s as part of the Women's Liberation Movement. Over the last forty years Griselda Pollock has written consistently on and even been included in Mary Kelly's work. The conversation will explore the themes of memory and transmission, feminist pedagogy and sustaining a feminist project in radically changing political and historical conditions.

Mary Kelly is Professor Art and Critical Theory Art in the School of Art and Architecture at the University of California, Los Angeles where she has established an Interdisciplinary Studio area for graduate students engaged in site-specific, collective and project-based practices.

Mary Kelly is known for her project-based work, addressing questions of sexuality, identity and historical memory in the form of large-scale narrative installations. She studied painting in Florence, Italy, in the sixties, and then taught art in Beirut, Lebanon during a time of intense cultural activity known as the 'golden age'. In 1968, at the peak of the student movements in Europe, she moved to London, England to continue postgraduate

study at St. Martin's School of Art. There, she began her long-term critique of conceptualism, informed by the feminist theory of the early women's movement in which she was actively involved throughout the 1970s. She was also a member of the *Berwick Street Film Collective* and a founder of the Artists' Union. During this time, she collaborated on the film, 'Nightcleaners', 1970-75, and the installation, 'Women & Work: a document on the division of labor in industry', 1975, as well as producing her iconic work on the mother/child relationship, 'Post-Partum Document', 1973-79. 'Documentation I', the infamous 'nappies', caused a scandal in the media when it was first exhibited at the Institute of Contemporary Art in London in 1976.

Griselda Pollock is Professor of Social and Critical Histories of Art and Director of the Centre for Cultural Analysis, Theory and History (CENTRECATH) at the University of Leeds. Committed to developing an international, postcolonial, queer feminist analysis of the visual arts culture and in feminist and cultural theory, she is currently researching issues of trauma and the aesthetic, Aby Warburg's concept of the pathos formula, and the concept of concentrationary memory in relation to the Arendtian critique of totalitarianism, class interpretations of Marilyn Monroe and cultural agency, and the memory of feminism. Her most recent publications include *After-affects / After-images: Trauma and Aesthetic Transformation* (Manchester, 2013); *Concentrationary Memories: Totalitarian Terror and Cultural Resistance* (with Max Silverman, I B Tauris, 2013) and *Concentrationary Imaginaries: Tracing Totalitarian Violence in Popular Culture* (with Max Silverman, I B Tauris, 2015), *Art in the Time-Space of Memory and Migration* (Freud Museum and Wild Pansy Press, 2013). Her forthcoming books include *Charlotte Salomon: The Nameless in the Theatre of Memory* (Yale) and *Is Feminism a Bad Memory?* (Verso) and *The Case Against Van Gogh* (Thames and Hudson). Some of her publications are listed on fine-art.leeds.ac.uk/people/griselda-pollock/

In 1989 she joined the faculty of the Independent Study Program at the Whitney Museum of American Art in New York. Her four part work interrogating women's relation to the body, money, history and power, 'Interim', 1984-89, was organized in conjunction with it, 'On the Subject of History', marked a highpoint in the feminism and postmodernism debate instigated by the critic and early supporter of Kelly's work, Craig Owens. During the nineties, she focused on the issue of war: first, spectacle, in 'Gloria Patri', 1992, using components of polished aluminum, then trauma, in 'Mea Culpa', 1999, developing the ephemeral medium of compressed lint to form text in intaglio. This process culminated in a continuous, linear relief of more than 200 feet, 'The Ballad of Kastriot Rexhepi', 2001. The exhibition included an original score for Kelly's 'Ballad' by composer,

Michael Nyman, and a live performance by soprano, Sarah Leonard, with the Nyman Quartet at the openings in Los Angeles, New York and Mexico City.

More recently, she has turned to the theme of collective memory. For 'Circa 1968', first shown in the 2004 *Whitney Biennial*, she transcribed an emblematic image of Paris on the eve of the general strike, into lint and projected light noise, and in 'Love Songs', 2005-07, she collaborated with younger women on the restaging of protest photographs from her archive. 'Multi-Story House', a three dimensional intergenerational narrative reflecting on feminism, was commissioned for *Documenta XII*.

Current exhibitions:

Mary Kelly: The Practical Past, Mitchell-Innes & Nash, New York, October 19 – November 22, 2017

10.00 - 11.30: *Panel 4*

SUNDAY

Siona Wilson, *Who's Afraid of the Black Female Nude?*

A nude black woman with close cropped hair and a full figure stands precariously in white heels on a small wooden box in the middle of New York's Wall Street. This contemporary symbol of US capital was also the site of New York's slave auction, the source of America's founding wealth. The photograph is part of Nona Faustine's series, 'The White Shoes'. In each image she is the model; her plus size body enacts a historical palimpsest of sex, race and money. While Faustine's work performs a disruption in US history, it also became the focus of another disruption for viewers in the present. In 2016 I presented Faustine's work, along with three other women artists (Patricia Silva, Kara Walker and Emma Wolaukau-Wanambwa), in an exhibition at the Gallery of the College of Staten Island, New York, titled *I can't breathe*. The exhibition title references the final words of local Staten Islander, Eric Garner, whose death at the hands of the police in 2014 was recorded on two cell phone videos and widely disseminated. The evocation of this phrase (which has become a political rallying cry) brought the works – directly and indirectly – into dialogue with the gender politics of the Black Lives Matter movement. The exhibition's reference to police violence only heightened the fear and anxiety Faustine's work produced, which generated a dispersed—yet widespread and

persistent—attempt to censor the image on the college campus. From the mailroom to the Provost's office, Faustine's nude body produced the desire to veil, cover and hide. Drawing on affect theory, this paper will explore the breach Faustine's image caused within the institution and what this reveals about the visual economy of racial violence in the United States and its ongoing resonance in the present.

Siona Wilson graduated with an MA in Feminist History and Theory of the Visual Arts from the University of Leeds in 1997. She then moved to New York to complete a doctoral degree at Columbia University and is an associate professor of art history at the College of Staten Island and the Graduate Center, the City University of New York. She is the author of *Art Labor, Sex Politics: Feminist Effects in 1970s British Art and Performance* (Minnesota, 2015) as well as scholarly articles on a wide range of topics including the feminist politics of war imaging, the sexual-racial politics of the networked image, documentary photography, film and video art and the gendering of sound. She is also working on a second book-length project, which is tentatively titled, *Let us not Praise Famous Women: Gender, Documentary and State Violence*.

10.00 - 11.30: *Panel 4 (Continued)*

Alexandra Kokoli, Unpicking the Canon: Making (it), unmaking, and making do in textiles informed by feminism

This paper looks back to some constitutive tensions in both textile theories and practices informed by second-wave feminisms. On the one hand, long-standing practices associated with women, domestic labour, amateurism and anonymity, such as quilting, were reclaimed and celebrated by the second wave as a legitimate art form, with art historians like Patricia Mainardi comparing them favourably to Modernist painting. On the other, the established countercultural and, occasionally, revolutionary and activist associations of textiles were brought to the fore, revitalised and repurposed, e.g. in feminist anti-war and anti-nuclear activism as well as anti-racisms. Art practices driven by necessity, responsiveness and lack of resources evolved into a deliberate DIY aesthetics, in which independence from institutions, a disregard for professionalisation and freedom from capitalist networks were considered instrumental to their radical objectives. I will unpick some of these tensions with the help of Griselda Pollock's theoretical model of 'differencing the canon', to map out some of the unexpected intersections of plays for canonisation with debunkings of the art world's value systems. I suggest that 'differencing' remains an invaluable tool for theorising the diversity and complexity of textile discourses and practices in and beyond the feminist second wave.

Alexandra Kokoli is Senior Lecturer in Visual Culture at Middlesex University London and Research Associate at VIAD, University of Johannesburg. She curated 'Burnt Breakfast' and other works by Su Richardson (Goldsmiths, 2012) and has published widely on art, visual culture and feminism in journals including *Art Journal*, *Women and Performance*, *n.paradoxa*, *Performance Research* and *Oxford Art Journal*. Her books include *The Feminist Uncanny in Theory and Art Practice* (2016); and (as editor) *Feminism Reframed: Reflections on Art and Difference* (2008), including a contribution by Griselda Pollock; and *The Provisional Texture of Reality: Selected Talks and Texts by Susan Hiller, 1977-2007* (2008).

Erin L. McCutcheon, Confronting an 'Invisibility of Meaning': Maternal Interventions in Mexican Art Histories

The political point of feminist art history must be to change the present by means of how we re-present the past.

Griselda Pollock, 1988

The future of feminism depends, in part, on how its pasts are written. Throughout the course of her career, British art historian Griselda Pollock has outlined the practical, theoretical, and methodological potentialities of feminist interventions for the interdisciplinary fields of art history and cultural studies. Despite her pivotal body of work, she has recently pointed out that feminism faces a 'critical moment of erasure'. Historians today remain trapped in divisive and decidedly non-feminist models of thinking and writing the histories of feminism. This paper draws upon my current PhD research, begun under the direction of Griselda Pollock in 2010, which focuses on the interconnected histories of feminism and art in Mexico in the 1970s and 80s. I focus on a selection of women artists interested in feminism who, despite their abundant contributions to visual culture, have consistently been written out of histories of art and activism in Mexico. Drawing from Pollock's methodological approaches to art history, my research asserts these artists were not invisible, but rather suffer from an 'invisibility of meaning' within discourse.

Rather than simply adding their names and works to an established history of art, this paper argues for the critical positionality of these artists within simultaneous and contingent histories of Mexican art.

I approach this study through the lens of their common identity positions as artists and mothers, alongside aspects of the maternal located in their works. This paper reveals the ways in which 'maternal aesthetic interventions' have historically functioned both as mechanisms of resistance to patriarchal institutions and avenues towards women's participation within the art system. By uniting Griselda Pollock's 'feminist interventions' with Theodore Adorno's theoretical model of 'constellations', this paper offers a model of conceptualizing histories as rooted in the maternal, a useful feminist method capable of shifting previously 'known' histories of art entirely.

Erin L. McCutcheon is a PhD candidate in the joint Art History and Latin American Studies program at Tulane University, where she specializes in twentieth-century Latin American art and global feminist artistic practices. She was most recently awarded a Woodrow Wilson Women's Studies Dissertation Fellowship for doctoral project, which centers on the intersections of art, feminism, and the maternal within the context of post-1968 Mexico City. In relation to this research, she served as a part of the curatorial team for the recent exhibition, *When in Doubt... Ask: a "Retrocollective" Exhibition of the Work Mónica Mayer*, at the Museo Universitario Arte Contemporáneo in Mexico City (2016). In addition to teaching courses in modern and contemporary art at Tulane and Tufts Universities, she is a Visiting Teaching Fellow in art history for the Department of Art at Millsaps College.

11.30 - 12.10 Sibyl Fisher and Francesco Ventrella: Care and Knowledge: Feminist Challenges to Corporate Thinking within the University and the NHS

What can we gain by starting a feminist conversation that looks at the complex workplace cultures of both Universities and the National Health Service? What does feminism teach us about corporate thinking? Recent years have seen the radical conservative transformation of public services which were considered the embodiment of twentieth-century democracies: education and health and social care. The usefulness of thinking these two corporate systems together is grounded in the importance that both systems have for life. Academia and the NHS are biopolitical institutions: they organise life (in both physical and social terms). Feminism is relevant to these institutions in relation to its project of revolutionising the relations between sex and gender that form social life.

The NHS remains committed to its historic egalitarian premise of care and compassion for all. Symbolically, 'diversity and inclusion' is held in high esteem organisationally, but as it is partly predicated on the additive logic of bringing in difference from outside, the NHS can struggle to achieve the real sustainable change that many leaders and colleagues envision. The same form of conceptual assimilation in NHS workplaces is possible to detect in higher education. Feminist and queer studies are regularly taught in many university syllabi today. They are often perceived as an expansion, rather than a challenge to academic disciplines. Yet, in both the NHS and Universities, there are points where radical theory and acts of resistance meet a corporate mentality, and become an asset for the social reproduction and normalisation of homogeneous identities. What strategies of resistance and inflection do we develop in order to enable the efficacy of feminist challenges?

Griselda Pollock has always emphasised that feminist critique of history is not about adding women to the canon, but to change the very structures that shape and maintain the canon. Pollock has also theorised the risks of objectifying difference, and instead taught us about differencing as something we can do to unsettle and shift the order of things. On the one hand, we face vast challenges using these theoretical tools, but on the other hand, we have been taught to recognise and nurture the vitality and survival of the ideas that underpin our public institutions. At the heart of these is care and knowledge.

In our conversation we want to explore the possibilities that our own education has helped us to seek out in our working lives, and pose the critical challenges articulated by Griselda Pollock, reflecting on their value in the midst of paradoxes and 'uncertain times'.

Sibyl Fisher is Corporate Diversity and Inclusion Manager at NHS England, the arm's length body of the Department of Health that is charged with the stewardship and governance of the NHS system. In her current role Sibyl leads on bringing equality and diversity strategy to life across organisational development, including staff engagement, workforce analysis and leadership development, drawing on her background as a researcher. In 2013 Sibyl completed her PhD, titled *Curare: to care, to curate. A relational ethic of care in curatorial practice*, supervised by Professor Griselda Pollock and Dr Abigail Harrison Moore. Her research theorised the curatorial impulse of ethical responsibility to work against exclusion on the grounds of difference, across two case studies: *Inside the Visible: an elliptical traverse of twentieth century art, in, of, and from the feminine* (1996) curated by Catherine de Zegher, and contemporary work by Indigenous women artists in *fluent* (1997) co-curated by Brenda L Croft at the Australian Pavilion of the Venice Biennale. In 2014, Sibyl co-curated *Past Caring* at Gallery II in Bradford. Since then, Sibyl has been learning about the impulse to care spanning transdisciplinary workplace cultures and fields of practice, cross-pollinating theory, aesthetic strategies and the politics of difference.

Francesco Ventrella is Lecturer in Art History at the University of Sussex. In 2012 Francesco completed his PhD at the University of Leeds: *The Body of Art History: Writing, Embodiment and the Connoisseurial Imagination*, supervised by Professor Griselda Pollock. Francesco has held a Leverhulme Early Career Research Fellowship at the University of Sussex (2013-2016) where he worked on a project looking at art historiography, difference and the import of physiological aesthetics in the practice of connoisseurship at the end of the nineteenth century. He was the co-organizer, with Raúl Martínez, of the panel *Art History and Physiological Aesthetics: Bodies, Senses, Historiographies* (Edinburgh, AAH Conference 2016) and has collaborated with The Drakes on the performance *Following in the Footsteps of Vernon Lee* at the V&A (2016). Francesco is the co-editor, with Meaghan Clarke, of a special issue of *Visual Resources* on 'Women and the Culture of Connoisseurship' (2017). With Giovanna Zapperi, he is co-editing the volume *Art and Feminism in Postwar Italy: the Legacy of Carla Lonzi* (IB Tauris, forthcoming). Francesco is the former editor of *parallax*.

13.10 - 14.10 *Teaching as Conversation/Conversation as Practice*
Lubaina Himid and Ella Spencer-Mills

- SUNDAY -

"[When the art work is up in the gallery] that's really when it begins to do what it's supposed to be doing...it's there on the wall, or in the space, having the conversation that I can't be having, however many days that the exhibition is up. I told a story making that work, my version of things, or my history, [and put] my colours into that piece of work and whoever you are bring your story to it, to that room, to that gallery or to that space, so that piece of work is sort of the point at which your conversation and life and baggage and history meets mine.

Whenever I put any show up ...[I want]... those pieces of work to be speaking to each other and not care whether you were there or not. So that kind of business of conversations that were going on, whether you were there or not, whether you write about it or not, whether you show it or not, is still going on."

- Lubaina Himid in conversation with Ella S Mills, 2014

This conversation will offer some personal reflections on the points at which the 'life and baggage' of Lubaina Himid, Ella S Mills and Griselda Pollock have intersected, exploring what it is to teach and practice feminist histories of art – whether anyone is listening or not..



'SWALLOW HARD: THE LANCASTER DINNER SERVICE, 2007' BY LUBAINA HIMID. THE TURNER PRIZE EXHIBITION. FERENS ART GALLERY. HULL. PHOTOGRAPH BY DAVID LEVENE 23/9/17



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Lubaina Himid (MBE) is Professor of Contemporary Art at the University of Central Lancashire. Himid withstood being 'repeatedly bashed against the rocks' and persisted during 'the wilderness years' to spend 30 years (so far) effecting change through organising exhibitions, teaching, and of course making art, exhibiting nationally and internationally. In 2017 alone Himid had solo shows at Spike Island in Bristol, Modern Art Oxford in Oxford, Walker Gallery in Liverpool, at Badischer Kunstverein in Germany, was invited to participate in the Folkstone Triennial, named Artist of the Year by international art journal magazine Apollo, and won the British Turner Prize. Himid's work can be found in several national, public and private collections. She runs the Making Histories Visible Archive at the University of Central Lancashire, Preston, and is represented by Hollybush Gardens, London.

Himid's creative practice layers and challenges Western and African art and aesthetics, interweaving histories, culture, people and places. Her role as organiser of exhibitions is always balanced, strategic and supportive. As a teacher Himid is generous and patient whose knowledge of artistic methods and art history is equalled by her passion to exchange narratives and share experiences.

Ella S Mills is an art historian whose recent doctoral thesis engaged in the early careers of artists Sutapa Biswas, Sonia Boyce, Lubaina Himid, Claudette Johnson, Ingrid Pollard and Maud Sulter. Ella's current research focuses on Lubaina Himid and in particular Himid's strategies and practices as an artist/organiser/teacher/feminist. Ella is also examining new approaches and methods of traditional artist interviews, specifically through detailed transcript analysis, drawing on the social science method of Constructivist Grounded Theory. Ella is particularly interested in the realities of practicing feminist art histories and a methodology of listening. She is currently working for the AHRC funded Black Artists and Modernism Project at the University of the Arts London, led by Sonia Boyce. Ella's role within this wider project is examining the Africa collections at the V&A, and conducting Artist Interviews. Twitter: [@LivingArchives](https://twitter.com/LivingArchives)

Katy Deepwell: On the Paradoxes of Feminism and Contemporary Art

In this paper, which will concentrate on methodological questions in art history/criticism, I will outline the paradoxes that feminists writing about women artists now encounter and reflect on this history of this in relation to my own location, education and political concerns as a feminist writer and editor of *n.paradoxa* – which was the only international feminist art journal in the world on women artists for 20 years! Joan Scott's work on paradoxes has been important to me and her writing was first introduced to me by Griselda.

This talk will be an examination of some aporias or blindspots and the necessity for dialectical thinking in dealing with the many contradictions facing women writers when they address the work of women artists and attempt to present their writing or the women artists' contribution to feminism or to feminist thought.

The central paradox hovers around whether their work will add to or simply underwrite women artists gaining a larger slice of the existing pie (in the art world, which Lucy Lippard regarded as 'not-feminism') or – as an alternative – working out how to change the recipe (perhaps so the 99% may eat!) and offer a different kind of pie to the world (assessing the difference, differences make, how collective change occurs or whether we persist in reifying only marginal/marginalised subjects/subjectivities)! The impact of globalisation in the art world in the last 30 years combined with the actual rise in the volume and presence of women artists on the world stage offer contrasting strategies: from new neo-liberal assessments of 'success', 'greatness', 'empowerment' in corporate models of feminism which 'add women to the picture' versus recognition of 'moments of resistance' or 'voices from the peripheries' that now require greater critical scrutiny of what feminists are advocating as 'of interest' in the political choices and role models they offer in their scholarship. The talk will advocate that our frameworks require substantial revision in the light of these developments.

Katy Deepwell is the founder and editor of *n.paradoxa: international feminist art journal* (1998–2017) <http://www.ktpress.co.uk> and Professor of Contemporary Art, Theory and Criticism in the School of Art and Design, Middlesex University, London. Her publications include (co-edited with Agata Jakubowska) *All-Women Spaces in Europe in the Long 1970s* (Liverpool University Press, 2018); *Women Artists Between the Two World Wars: 'A Fair Field and No Favour'* (Manchester University Press, 2010); *Dialogues: Women Artists from Ireland* (I.B. Tauris, 2005) and (co-edited with Mila Bredikhina) *The Gender, Theory and Art Anthology: 1970–2000* (Moscow: Rosspen Publishing House, 2005). She is the editor of *Women Artists and Modernism* (Manchester University Press, 1998) and *New Feminist Art Criticism: Critical Strategies* (Manchester University Press, 1995).

Sheila Gaffney: Yet Another Story

In the final edition of *n.paradoxa: international feminist art journal* I had the opportunity to publish an article recounting my own personal story of British art school experience. A key section of this narrative, 'Feminism and Art Education in the 1980s', recalls Griselda Pollock's launch of *Old Mistresses: Women, Art and Ideology* at the ICA in London in 1981 where 'an enlivened conversation took place and was the spark for a small but important social movement. I was one of the group of female art students in London who, with the Women Artists Slide Library, mobilized to create the first, and maybe only conference on 'Women in Art Education'. The telling of this story was provoked by an obligation to speak publicly in yet another forum created by male fine art educators where I felt, as a feminist, forced again, in 2016, to dispel the creation of more genius related and self gratifying mythologies for those teaching Fine Art now. I asked 'how, where and if, feminism is significantly but implicitly active within the structures of current HE fine art pedagogy?'

As a paper, I will present this narrative, feeling free to add more even story, whilst expanding upon how the *Old Mistresses* moment that I account for has played out in my teaching and the creation the Fine Art department at Leeds Arts University.

Sheila Gaffney is the Director of Art & Performance at Leeds Arts University where she established and led the Fine Art department until June 2017. She studied sculpture at Camberwell School of Art & Crafts and the Slade School of Fine Art. Her involvement with feminism began in this period and she was one of a group of students who, with the Women Artists Slide Library, organized the first and maybe only UK conference *Women & Art Education* in 1982. Her current research explores through practice how and where the individual psychic frame of

the sculptor in the broader field of British Sculpture, which is not as yet accounted for, embodies and plays out the concerns of classed subjectivity within a local UK history of sculptural practice.

Lenka Vrábliková: Intersecting Paths; Towards Feminist Art Education

With an account of my journey through Bechyně, Ostrava, Brno and Leeds, this contribution will provide a feminist critique of fine art schools in the Czech Republic and the United Kingdom. The second part of the presentation will discuss what, for me, makes 'Leeds' a feminist space, and will link it to the current 'neoliberalisation' of higher education in the Czech Republic, the UK and other countries. In the conclusion, the contribution will present demands which will help make a feminist space at Leeds possible in the future.

Lenka Vrábliková is a Visiting Research Fellow at the School of Fine Art, History of Art & Cultural Studies, University of Leeds where she also completed her PhD in 2017. Her research interests include (anti) disciplinarity of the humanities, visual arts and women's studies; continental philosophy (particularly deconstruction), critical university studies, feminist genealogies in visual art and thought, and sexual difference(s). In 2016, her article 'From Performativity to Aporia: Taking 'Tremendous Responsibility' towards feminism and the university' was published in *Gender and Education* and she is currently working on an article exploring how phallogentrism operates within Kant's university discourse to be published in 2018. Lenka is an associate editor of *parallax* and a co-founder of a trans-national and trans-lingual collective *Sdružení Feministického Čtení/Feminist Readings Network*.

Angie Voela: *Myself in the hands of my friends: experiencing and representing absence and solace with others*

Psychoanalysts say that truth often arises from misrecognition; in the case I am discussing here, from having one's eyes fixed on a certain line of inquiry and a particular research method, only to be surprised by a sudden outbreak of unbearable pain and a sense of loss, a feeling of being dead and missing, arising in the benevolent confines of speaking with friends. This paper discusses how myself and two colleagues felt like Eurydice caught between worlds whilst collecting conversational data for a research project on co-created narratives and art; how the three of us, 'foreigners' in the UK and from very different ethnic backgrounds, were able to rejoice in the similarities of our maternal and adolescent formative experiences, how we shared snippets of our past, and how we were painfully struck by the realisation that we were always missing (presumed 'dead') from somewhere. The paper explains how drawing on the works of Ettinger and Pollock became not just an option but the only viable language for revisiting the dynamics of friendship as the (matrixial) space capable of accommodating the inter-racial and deeply personal witnessing of absence. The dynamics of the artwork, especially as elucidated by Pollock, also helped to transform the formulaic tools of Discourse Analysis into a creative, transgressive process of representing meaning. Distancing ourselves from our 'traditional' feminist methods, we can begin to consider how the conceptualisations of the feminine in the realm of art work can inform new feminist methodologies outside its original art remit, matrixializing the ways of exploring, writing (in the broad sense of term)-illustrating and researching-analysing the feminine.

Angie Voela is a senior lecturer in Psychosocial Studies, University of East London. Her research interests include psychoanalysis; feminist and philosophical approaches to identity and gender; psychoanalytic approaches to culture, families and space; contemporary politics and identity; and myth in culture. She has published several book chapters and articles, some of which appear in journals like *Psychotherapy and Politics International*, the *European Journal of Women's Studies*, *Subjectivity*, *Somatechnics*, *The Journal for Cultural Research*, *Gender and Education* and *Psychoanalysis, Culture and Society*. With Roberta Garrett and Tracey Jensen, (2016) she has co-edited the volume *We Need to Talk About Family: Essays on Neoliberalism, the Family and Popular Culture*. Her recent monograph *After Oedipus: Psychoanalysis, Philosophy and Myth in Contemporary Culture* (2017) examines shifting conceptualizations of subjectivity theorised through Lacan, Baudrillard and Stiegler. From January 2018 she will be the editor of *Psychoanalysis, Culture and Society*.

Emma Bolland: *The Iris Opens / The Iris Closes: Le Silence #2 Scenes 1-13*

The Iris Opens / The Iris Closes is a developing performance paper that live-narrates moving image, enacting the inter-temporality of the flashback: the looking back that is the 'privileged moment in unfolding' (Turim 1989). The performance is part of an ongoing feminist reimaging and rewriting of the French filmmaker Louis Delluc's lost impressionist film *Le Silence* (1920), using the original French scene notes which were published as *traduction-retour* in nineteen-twenty-three. The resulting text operates at the intersections of screen studies, translation studies, experimental literature, and art practice as research. Combining strategies of auto-fiction, screenwriting, and a critical commentary via spoken footnotes, the performance braids art writing and academic discourse with Delluc's French text, together with literal and subversive translations.

Delluc's original scenario outlines a narrative in which the subjectivity, the filmic p.o.v—point of view—is given to the male character. Via a theoretical framework that employs an anti-structural approach to Freudian and Lacanian psychoanalysis, the paper considers the material and conceptual space of the screenplay as a site for speaking the non-linear language of post-traumatic narrative. The paper reinstates the agency of Suzie and Aimée and counters the privileged voice of Pierre—Delluc's original characters—and through the introduction of new characters articulates the complex relations between memory, trauma, and the language of the unconscious. The paper proposes that screenplay and screenwriting are, like trauma, dissociative spaces, in which the subject both looks and is looked at. The textual space of the screenplay is employed as a space for the visual and linguistic grammars of trauma: fragmented, and corrupted. The paper restores voice and refutes silence.

The accompanying moving image embraces amateurism, braiding imagery from surviving film of the silent era with specially made footage and props. The performance ideally fits comfortably into twenty minutes, but can be compressed for a fifteen-minute slot.

Emma Bolland is an artist and writer. Recent performance papers include the 17th International Screenwriting Research Network conference (University of Otago, NZ, 2017), the Future Imperfect symposium (University of Plymouth, 2017), and the Moving Performances Symposium (St. Aldgates College, University of Oxford 2016). Recent exhibitions include *INT./EXT.* at the Wild Pansy Project Place, University of Leeds (solo, 2016), and *Micromegas Vagabond Flux*, University of Lille 3, France, (2015). Recent publications include 'Violet' in *The Dreamers*, ed. Sharon Kivland, Ma Bibliothèque, (2017), 'Over in and Under 2' in *Existentialism*, ed. The Mekons, (Verse Chorus Press 2016), and *Lectolalia* (monograph, Gordian Projects, 2015). She has work in collections including V&A Museum Art Library, Tate Britain Library and Archive, and the CDLA (France). She is an Associate Lecturer in Fine Art at Sheffield Hallam University, and a practice-based Ph.D. researcher.

Organisers

Ruth Daly

Ruth Daly is a PhD candidate in the School of Fine Art, History of Art and Cultural Studies at the University of Leeds. Her research explores the relations between experimental women's writing, feminist psychoanalytic theory, and ethical reading practices. She co-founded the *Postcolonial, World Literatures & Cultures Reading Group* at the University of Leeds and is co-convenor of *Finding Africa*, an independent postcolonial African studies platform that facilitates interdisciplinary dialogue by various agents hosted by LUCAS and Rhodes University English Department in South Africa.

Kerry Harker

Kerry Harker is an independent Curator based in Leeds and a PhD candidate in the School of Fine Art, History of Art & Cultural Studies at the University of Leeds. From 2006-2015 she was Co-founder and Director of Project Space Leeds, and from 2013-15 was Co-founder and Artistic Director of The Tetley centre for contemporary art and learning. She is also Director of the *East Leeds Project*, a major new strand of commissioning for green spaces through the east of the city, generating conversation about people and place.

Elsbeth Mitchell

Elsbeth Mitchell is a PhD candidate at the School of Fine Art, History of Art and Cultural Studies, University of Leeds. Her doctoral project examines theories of 'the girl' and the moving image. She is associate editor of the journal *parallax* and recently co-convened the second *Feminist Readings* symposium in 2016. She has recently published an article on 'the girl' and Simone de Beauvoir's *The Second Sex* in the *Australian Feminist Studies Journal*.

Gill Park

Gill Park is Lecturer in Museology at the University of Manchester. From 2012-2017, she was Director of Pavilion, a visual arts organisation based in Leeds that commissions, curates and programmes work by contemporary artists. Pavilion was set up in 1983 as The Pavilion Women's Photography Centre. This history, and the convergence of photography and feminism in the 1980s, is the subject of Gill's doctoral research at the University of Leeds. Since 2008 Gill has collaborated with Dr Amy Charlesworth (Open University) on 'Working Images', a series of itinerant curatorial projects concerned with women, work, images and movement, caring and protest.

Lenka Vrábliková

Lenka Vrábliková is a Visiting Research Fellow at the School of Fine Art, History of Art & Cultural Studies, University of Leeds where she also completed her PhD in 2017. Her research interests include (anti) disciplinarity of the humanities, visual arts and women's studies; continental philosophy (particularly deconstruction), critical university studies, feminist genealogies in visual art and thought, and sexual difference(s). In 2016, her article 'From Performativity to Aporia: Taking 'Tremendous Responsibility' towards feminism and the university' was published in journal *Gender and Education* and she is currently working on an article exploring how phallogentrism operates within Kant's university discourse to be published in 2018. Lenka is an associate editor of *parallax* and a co-founder of a trans-national and trans-lingual collective *Sdružení Feministického Čtení/Feminist Readings Network*.

Yelin Zhao

Yelin Zhao is a PhD candidate in the School of Fine Art, History of Art & Cultural Studies at the University of Leeds. Her doctoral research addresses the historiographical challenges of the study of artists who are women and who came to their artistic practice from having modelled in the context of the late nineteenth and early twentieth Paris art worlds. She is now also working as a free-lance consultant for art and education projects carried out between China and the UK.

Marlo De Lara

Marlo J. De Lara is currently pursuing a doctorate in Cultural Studies at University of Leeds. Her current research concerns the study of subjectivities within Filipino American cultural texts. Her work focuses on personal/social histories, migration and transnational narratives, postcolonial and critical race theory, and psychoanalysis. De Lara is the co-convenor of British Association of Film, Television, and Screen Studies (BAFTSS) Psychoanalysis and Film Special Interest Group and a co-organizer of the 2017-18 *Women's Paths Research group* focusing on intersectional feminist interventions in Leeds charities and universities. As an international practicing sound performance artist, De Lara is active within networks focusing on feminist representation of marginalized subjectivities sound/music collectives.

