

KETTLE'S YARD

ON NOT KNOWING • people

Speakers

Dennis Atkinson is Professor in Art Education at Goldsmiths, University of London and Director of the Centre for the Arts and Learning in the Department of Educational Studies. Since 2002 has been the Principal Editor of *The International Journal of Art and Design Education* and has published regularly in academic journals since 1991. He has published three books, *Art in Education: Identity and Practice*, published by Springer (formerly by Kluwer), *Social and Critical Practice in Art Education*, edited with Paul Dash, published by Trentham Books, *Regulatory Discourses in Education: A Lacanian Perspective*, with Tony Brown and Janice England, published by Peter Lang. His forthcoming book is entitled, *Pedagogy Against the State*, published by Sense Publications.

Georgina Born is Professor of Sociology, Anthropology and Music at Cambridge University. She is the author of 'Rationalising Culture: IRCAM, Boulez, and the Institutionalisation of the Musical Avant-Garde' (California 1995), an ethnography of IRCAM, the interdisciplinary Parisian research centre for music, science and computing, and 'Uncertain Vision' (Vintage 2005), an ethnographic study of the transformation of the BBC and British television in the past decade under the impact of the new public management. She works on cultural and knowledge production and on music, and most recently carried out a research project on interdisciplinarity, including aspects of art-science.

Sonia Boyce was born in London in 1962 and quickly gained critical attention in the early 1980s as a figurative painter, for works that spoke about racial identity and gender in Britain.

Since the 1990s Boyce has worked increasingly with other people in what she likes to call 'improvised collaborations', bringing the audience into sharper focus as an integral part of the artwork and demonstrating how cultural differences might be articulated. Since 1983, she has exhibited extensively throughout the UK and internationally. Sonia Boyce is currently an AHRC Research Fellow at the Centre for Drawing, Wimbledon College of Art & Design, University of the Arts London.

Rebecca Fortnum has organised this event for Kettle's Yard. She is currently Reader in Fine Art at University of the Arts, London and Research Fellow at the Lancaster Institute for the Contemporary Arts at Lancaster University. She has received several awards including the British Council, the Pollock-Krasner Foundation, the Arts Council of England, the British School in Rome and the Arts and Humanities Research Council. Her solo shows include the Collective Gallery, Edinburgh, Spacex Gallery, Exeter, Kapil Jariwala Gallery, London, Angel Row Gallery, Nottingham, The Drawing Gallery, London and Gallery 33, Berlin. She was instrumental in founding the artist-run spaces Cubitt Gallery and Gasworks Gallery in London. In 2007 she published a book of interviews, *Contemporary British Women Artists, in their own words*. In 2008 she was lead international artist for the TRADE project in Roscommon & Leitrim, Ireland and a recipient of a Space for 10 mid career award. She is currently part of the first cohort of *Method*, a programme designed to realise artists' leadership potential (<http://www.solarassociates.net/method/>).

Rachel Jones is a lecturer in Philosophy at the University of Dundee where she also contributes to the MLitt in Women, Culture and Society and the Art, Philosophy and Contemporary Practice Programme. Her research interests include feminist philosophy, Kant and post-Kantian aesthetics, and the sublime, and she has a forthcoming book on Luce Irigaray's feminist transformation of philosophy.

Gary Peters is Professor of Critical and Cultural Theory at York St John University. Having worked for 16 years in the Visual Culture Department at the University of the West of England, Bristol, I took up my new post at YSJU in Sept. 2008. For many years a composer, musician, improviser, I have a background in Sociology (LSE) and Cultural History (RCA). I have written widely on continental philosophy and aesthetics with a book *Irony and Singularity: Aesthetic Education from Kant to Levinas* published by Ashgate in 2005. My second book: *The Philosophy of Improvisation*, published by Chicago University Press came out in May. I am currently working on a book for Chicago University Press entitled: *Yes, No, Don't Know: Affirmation, Negation and Neutrality in Art and Philosophy*.

Zoë Svendsen is a director, translator and researcher, working internationally on a range of intercultural performance and installation projects with artists from Peru, Somalia, Pakistan and Berlin. Zoë recently adapted and directed Brecht's short story, *Four Men & a Poker Game* (in association with Northern Stage, developed with Grid Iron, Cove Park and the National Theatre Studio). She translated Ödön von Horváth's *Don Juan Comes Back from the War* for a residency at the National Theatre Studio, and will return to work on another translation there this summer. In 2007 Zoë founded METIS, a performing arts company/network for the creation of interdisciplinary projects. After exploring hidden war spaces for phase I of the Bunker Project, METIS is currently developing phase II, which concentrates on rehearsing for disaster, taking the geopolitical consequences of climate change as its theme. Zoë recently completed a PhD at the University of Cambridge on the relationship between the conditions of practice and aesthetics, exploring space and translation at the Gate Theatre, Notting Hill, and has given talks on both her academic and creative work in the UK and abroad.

Neal White works across media, and in no particular medium at all – creating projects with the Office of Experiments that develop collaborative, social and critical spaces using art methods and art materials. His work operates along the fine line between how art thinks and the effect that art has as a social and practice. Neal White has been associated with O+I, formerly APG, Artists' Placement Group, for several years. Maintaining that art has always pushed the boundaries of the possible in terms of models of social collaboration and networking, Neal White's work looks at how these models can engage with other kinds of knowledge producing structures.

He is currently working with The Office of Experiments as Artists in Residence at UCL (Dept of Geography). He has just completed the project 'Limitations Permitted' on Peckham Square, commissioned by Peckham Space (21-28th June). The Office of Experiments will shortly realise 'The Wager', developed with founder of APG John Latham, at Flat Time House (Lathams former home - 11th July 2009). Other forthcoming exhibitions include 'Dark Places' at John Hansard Gallery, Southampton (Nov 2009) and the completion of a project undertaken at The Centre for Land Use Interpretation (Utah, USA 2008) at Chelsea Space, London (Summer 2010). Neal White will be running a workshop on 'Experimental Fieldwork' at the 'Experimentality' conference at Lancaster University in late November 2009.

Neal White is Associate Professor in Art and Media Practice, The Media School, Bournemouth University. He is a Research Fellow at Chelsea College of Art and Design (UAL) where he works with Critical Practice Research cluster.

<http://www.nealwhite.org/>
www.o-o-e.org

Alison Wilding was born in 1948, and studied at Nottingham College of Art, Ravensbourne College of Art and Design, and the Royal College of Art (1971-73). In the late 1970s she had a studio in Wapping where her work first came to the notice of a wider public in a series of then innovative open studio shows. During the 1980s Wilding emerged as one of the so-called 'New British Sculptors' along with Tony Cragg and Richard Deacon, participating in many group shows both in the UK and abroad. Wilding exhibited at Kettle's Yard Gallery in 1982, and had a major solo show at The Serpentine Gallery in 1984. A retrospective exhibition entitled *Immersion/Exposure* was shown simultaneously at Tate Gallery Liverpool and the Henry Moore Sculpture Trust Studio in 1991. Alison Wilding was nominated for the Turner Prize in 1992 and was awarded a Henry Moore Fellowship at The British School in Rome in 1998. In 1999 she was made a Royal Academician, and was a recipient of a Joanna Drew travel award in 2007 (visiting Ethiopia), and a Paul Hamlyn award in 2008. Alison Wilding lives and works in London.

Chairs

Stephen Scrivener is Head of Research at Chelsea College of Art and Design, University of the Arts, London.

I studied Fine Art at undergraduate and master levels, the latter at the Slade School of Fine Art, where I began to use the computer as a means of art production. Subsequent to the Slade, I was invited to undertake a Ph.D. in a computer science department and, thereafter, worked as a lecturer and researcher in various university computer science departments. Up to 1992, my research focussed on the design and development of interactive systems for artists and designers and on how such systems are used. During this period I undertook many funded design-focused research projects, almost all of which involved academic, commercial and industrial collaboration. None of this, however, prepared me for my move back into an art and design department in 1992, where I found a mismatch between traditional research and art and design practices. This mismatch was particularly problematical for art and design doctoral students and since 1992 my research has focussed on trying to understand the nature of this problematic, through a consideration of the theory and practice of what is often called practice-based research.

I have been an active participant in the research context in a range of functions, including those of grant reviewer; professional council member; peer review college member; advisor; grant funding panel member and chair; and research quality panellist, for bodies such as The Department of Trade and Industry; the Engineering and Physical Science, Arts and Humanities, and Economic and Social research councils; UK Council for Graduate Education; Design Research Society; Design Education Association; Higher Education Funding Council of England (RAE 2008 Art and Design sub-panel member); and the Danish Research Council. I have also participated in the scientific committees of numerous international conferences and I am the founding editor of the International Journal of Co-Design, published by Taylor and Francis. Finally, I am an elected fellow of the Design Research Society.

Sarah Cole is a visual artist who makes work in contexts within and beyond the gallery or museum. Her practice involves the orchestration of collaborative encounters and conversations with people in their environments, and takes the form of performative events and recording, multimedia installations and educational presentations. Sarah is a senior lecturer on the BA Fine Art at Central Saint Martins and works freelance in other educational settings, most recently completing a 3-year project in a primary school in Basildon. *Nest*, involving eight artists and over 300 adults and children, culminated in a promenade performance event in February 2008 and is the subject of a conference paper, written with Sally Mackey, entitled *Cuckoos in the Nest: Artists as Transient Place Makers*. Sarah's pedagogic approach is to critique creativity by bringing the approaches of artists and educators into close and sometimes uncomfortable proximity, encouraging the development of ideas without a planned outcome and the accommodation of anarchy wherever possible.

Past work includes placing a live horse in a classroom, as a response to talking to teachers about their workplace, and cajoling a heavily pregnant woman to float out to sea on a peddloe on the day she was expecting. Along with film-maker Stephen Rudder, Sarah was recently an Artist in Residence at Kettle's Yard. The outcomes of this enquiry can be seen at: www.sarah-cole.co.uk