

24th - 28th March 2014

# Aesthetics of Protest

# PROGRAMME:

*join us for a series of previews, presentations and conversations around the work produced in the Visual Cultures' MA Lab this year following the thematic, The Aesthetics of Protest*

## **Monday 24th from 1930 -**

Engagement With Loss

(cell phone live)

*a film installation and conversation at Arcadia Missa, Peckham se15 4rf*

## **Wednesday 26th 1800 - 2100**

AIDD collective [aestheticsofprotest.org](http://aestheticsofprotest.org)

*launch their online archive with a film installation, and performance by Alexandra Baybutt, Mira Loew and Jane Frances Dunlop at Harts Lane Studios, New Cross se14 5up*

## **Thursday 27th**

*short presentations and discussions of all the projects, taking place in the New Academic Building at Goldsmiths*

NAB LG 01, Goldsmiths

1300 - Engagement With Loss (cell phone live)

1340 - DEL+REW

1420 - break

NAB 326, Goldsmiths

1430 - AIDD collective

1510 - Fantasy - be careful what you wish for

**from 1900 -**

DEL+REW A DIGITAL EXHIBITION TO (RE)SOUND

THE AFTERMATH delrew.COM (ONLINE FROM THURSDAY 27TH)

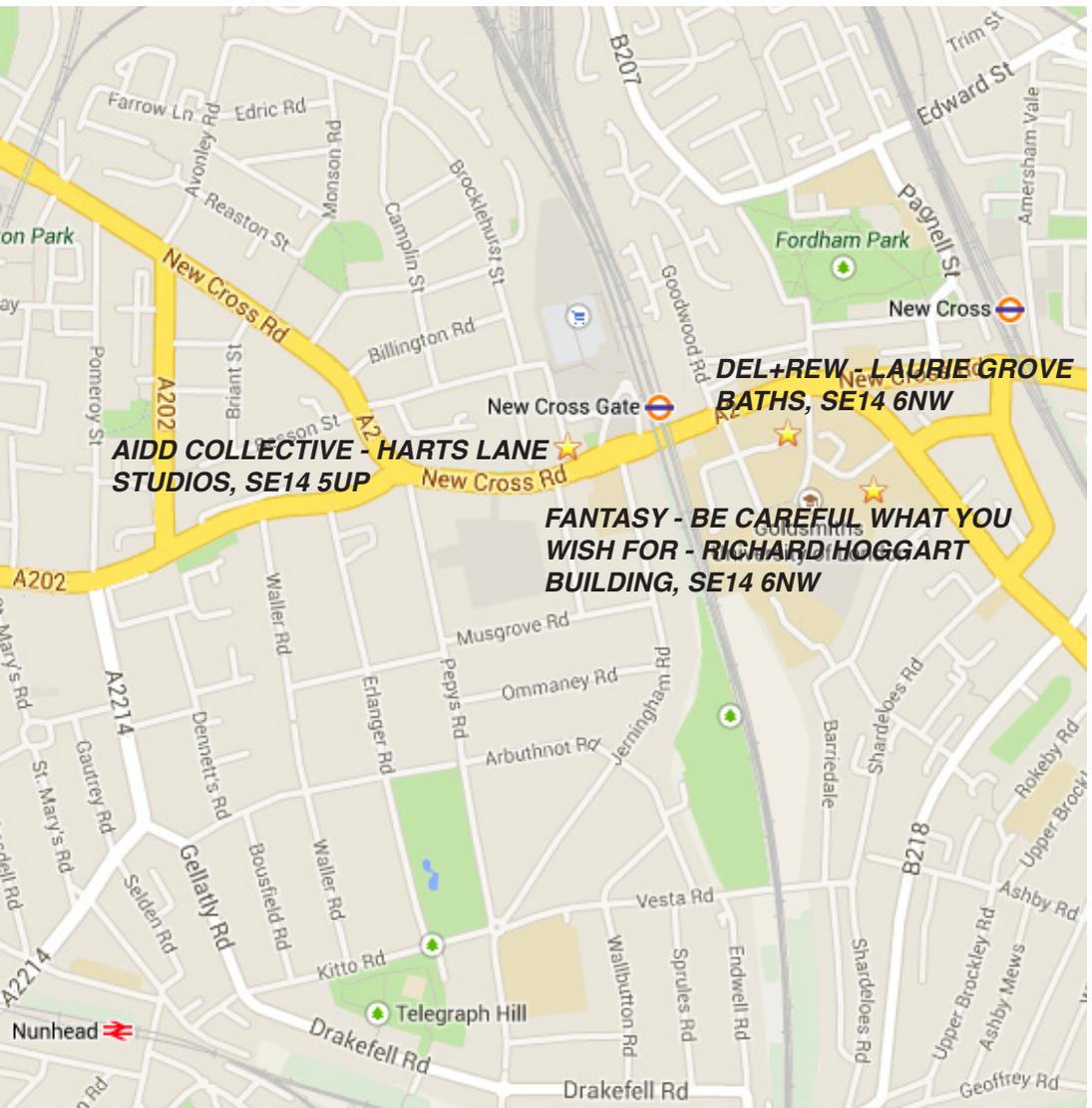
*an exhibition preview and website launch - this evening will be the first occasion to publicly try out the platform, experiment with thoughts and clicks, and chat with some of the collaborators in the project - curators as well as artists, at the Postgraduate Art and Curatorial Studios, Laurie Grove Baths, Goldsmiths se14 6nw*

**Friday 28th from 1800 -**

Fantasy – be careful what you wish for

*an exhibition preview of selected works by Andrew Mitchell curated by Hyeim Park in rooms 220 and 221, Richard Hoggart Building, Goldsmiths se14 6nw*





**AIDD COLLECTIVE - HARTS LANE  
STUDIOS, SE14 5UP**

**DEL+REW - LAURIE GROVE  
BATHS, SE14 6NW**

**FANTASY - BE CAREFUL WHAT YOU  
WISH FOR - RICHARD HOGGART  
BUILDING, SE14 6NW**

# Engagement With Loss (cell phone live)

Flora Dunster, Matthew Simmons

Engagement With Loss (cell phone live) is an interrogation of the concept of uncertainty in images of conflict, as posited by Hito Steyerl. Given the prescience of citizen produced footage in both formal and informal journalism, understanding uncertainty on aesthetic and political levels is a matter of urgency. Manifesting in diverse forms, the project exists in spaces both physical and digital. Occurring first as an installation and conversation, the project will consider affect and what it means to inhabit uncertainty as a condition. It will then appear as a cinematic event presented in conjunction with a formal paper and reflection on the theoretical, methodological and contextual aspects of the project. Finally the work will be anonymously uploaded to the internet, acknowledging its origins in file sharing platforms.

By removing images of conflict from their usual modes of circulation, and through a focus on the quality of uncertainty rather than on specific political events, we aim to conduct a study of images themselves, shed of their surrogate captions and appropriations and considered as both aesthetic property and political phenomenon. What is to be achieved through such a study and its display is, we hope, the opening up of a discussion on precisely what it means to inhabit the uncertain moment, and the consideration of new methodologies for entering its politics.

What does it mean to inhabit the uncertain moment? Do we locate uncertainty, or are we already embedded within it? To counteract image saturation, we must consider whether the communities surrounding given images provide models for entering into a politics of uncertainty. With the daily act of downloading, editing and recontextualising images, is it feasible to suggest a new way of being in the world borne from the uncertain image itself?

# AIDD - Action, Intervention and Daily Deployment

Aline Khoury, Karina Harrey Marreo, Michelle Chen,  
Vivi Kallinikou, Wiebke Hahn

*We are not protesting what we don't want, we are performing what we want* - Emily Roysdon. The AIDD online-archive is a resource comprising of a collection of documents, writings, videos, interviews, art works, and other entries related to socio-political practices and engagement of what we call everyday protest. Over the past few months, we collected information and media reflecting on different perspectives and characteristics of such perceived protest practices. The entries are not only based on our own research but also on submitted works by artists, writers, activists and others. It is an open source created to inform and inspire practitioners, researchers, scholars or any other interested parties concerned with different kinds of actions and interventions practiced through daily life.

In the recent wake of protests across the world, the immediate association to 'protest' is of a mass of people coming together to voice their disapproval. Many of such actions have been confronted with violence, arrest and opposition. Have you ever taken part in such actions? Were you frustrated or disappointed when what you were claiming for was not realised? Was it possibly too short-lived to make a difference?

We asked ourselves: can we think of a different kind or representation of protest? If we shift away from this general idea of protest and rather focus on the statements and commitments that are executed at the intersection between the privacy of our own homes and the public sphere, is there any difference? Consider actions of boycott campaigns, Buy-Nothing-Day or urban gardening as social practices, can the results of these interventions be regarded as more sustainable? Does it matter whether it is an individual act or a movement, and how can we grasp such a shift? Are such actions temporary? Consciously acted upon? Do they have an end goal? With these questions in mind, we are ultimately trying to investigate different practices for socio-political change and examining how we can detect it.

Aurore Bano, Caroline Trotman, Francesca Borgonovo,  
Julie Kim, Neda Genova

DEL+REW is a digital exhibition providing a space for dialogue between different modes of artistic production engaging with the topic of Erasure and Aftermath. It is an experimental platform fostered by an ecological understanding of art and politics. The potential of the digital space to create associations and transversal alliances between actors and events is enacted through the dynamic composition of the webpage. It is ever shifting and changing, inviting visitors to navigate it, and add to its growth and further articulation. The clear-cut separation between viewer, artist and curators is thus critically interrogated.

We have invited artists from around the world to respond to an open call in which we posed questions about the complexity of the act of erasure: being implied in modes of production both of power relations and of potentially subversive acts of resistance. This main issue has been triggered by Henri Bergson's formulation of the act of negation being always more than what it negates. According to him, it entails the negated as well as the operation – generalised and particular – of negation itself. (cf. Gilles Deleuze, Bergsonism). Other sources of inspiration for our methodological approach have been the writings of Felix Guattari on ecology as well as Pierre Huyghe's speculations about an artwork as an ecosystem.

So what would be the implications of this Bergson-inspired understanding of erasure for politics and aesthetics? How can we resound the aftermath of violent, forgotten or lost events? How can traces of past voices, words and acts of resistance start partaking in new modes of production? Where should we, as artists, researchers, or curators, position ourselves when trying to make sense of these complex and ambiguous operations? Our hope with the creation of this digital platform is to set up the conditions for a space where such questions can be addressed and interrogated from many different angles.

# Fantasy – be careful what you wish for

Andrew Mitchell, Hyeim Park

'Fantasy – be careful what you wish for' is a project which sets out to explore the potential to create interesting, relevant and striking visual art taking as its starting point, the aesthetics of protest. Our protest is concerned with the fantasy of consumerism and the lure it offers when branded, packaged and presented to the consumer across an array of media platforms. It is all too easy to see the benign side of consumerism or the many positive aspects it offers society, however there is always another vantage point from which to view the domain of a global corporate industry. It is here where the less than savoury aspects of consumerism are to be witnessed, yet the consumer appears less than willing to bring the demand for change to the political forces. Through the medium of painting we set out to represent the more unjust and unpleasant aspects of consumerism where one person's dream is another's nightmare, or one person's gain is another's loss.

Working within the framework of the Visual Cultures' Laboratory Course and with reference to Felix Guattari, Keller Easterling and Grant Kester, as well as the theoretical definitions of Fantasy provided by Jean Baudrillard, Sigmund Freud and Jacques Lacan, we set out a position from which to add further voice to the art works on display within the exhibition to be held at Goldsmiths. This first exhibition will be followed up by two further exhibitions to be held at Blackall Gallery, Shoreditch in July and October 2014.

# MA Lab Transforming Critical Practice

Department of Visual Cultures, Goldsmiths

Helge Mooshammer, Peter Mörtenböck, Susannah Haslam

Aline Khoury, Andrew Mitchell, Aurore Bano, Caroline Trotman,  
Flora Dunster, Francesca Borgonovo, Hyeim Park, Julie Kim,  
Karina Harrey Marreo, Matthew Simmons, Michelle Chen,  
Neda Genova, Vivi Kallinikou, Wiebke Hahn