

GROPIUS' IMPINGTON: ON RELATING TO PLACE, ART AND THE RURAL

Impington Village College 31 October 2015
Cambridge Festival of Ideas

program

12.00 registration
(main hall)

12.30 WELCOME, Robert Campbell, principal of Impington Village College
INTRODUCTION Elena Cologni with Ian Hunter

RELATING TO PLACE
(main hall)

12.45 A CRITICAL ECOLOGY OF MEMORY: A MODERNITY WHICH FORGETS
Elena Cologni

FOCUS: TO WHAT END?
Gulsen Bal

(Brackenbury room)

SETTLERS IN ENGLAND
Ian Nesbitt

2.00 break
(food served in the common room)

EDUCATION BETWEEN MODERNIST WALLS
Cristina Bogdan
(various locations)

ART AND THE RURAL
(main hall)

2.30 THE PERIPHERAL SPACE, BETWEEN THE RURAL AND THE URBAN
Aid&Abet

THE FIELD
Alana Jelinek

OUTLANDIA PROJECT
London Fieldworks

(Brackenbury room)

ACTIONS FOR & AGAINST NATURE
Bram Thomas Arnold

HOW KURT SCHWITTERS' MERZ BARN PROJECT ALSO LATER GAVE RISE TO A PROPOSAL FOR A CULTURAL STRATEGY FOR EU CAP AGRICULTURAL POLICY
Ian Hunter

4.30 Conclusions



FUTHER DETAILS

A CRITICAL ECOLOGY OF MEMORY: A MODERNITY WHICH FORGETS

Elena Cologni has been working at the college and researched in its archives for the past year, with what she defines as an 'artist as interface in society approach', to inform her interest in the engagement with place, and the people's process of forming memories (communicative memory). Within her participatory work by understanding the *Reciprocal Maieutics Approach* (Danilo Dolci) in prelinguistic terms, she focused on visualising the overlooked spaces within such dynamics in the project 'lo scarto'. Her talk will introduce surfacing ideas and concerns from her residency around these very dynamics with others, and in relation to places also in the process of environmental change (from rural to urban) and migration including: memory construction, forgetting and place attachment.

Bio. Elena Cologni is an artist, academic and educator, she has a PhD in Fine Art (with psychology and philosophy) from University of the Arts, London Central Saint Martins College, 2004 (CSM). Her academic positions as artist include a Post-Doctorate Fellowship at CSM (Arts and Humanities Research Council UK 2004/06), a Research Fellowship at York Saint John's University. She was awarded residencies at the Centre for Contemporary Arts in Glasgow (2006) and the Yorkshire Sculpture Park (Arts Council England, 2009). Cologni contributes to the Commonwealth Intercultural Arts Network (University of Cambridge) and is the founder and director of Rockfluid (residency at the Faculty of Experimental Psychology, University of Cambridge, funded by ACE, escalator Live art and Visual Art Wysing Arts Centre, and Colchester Arts Centre, Unesco and European funding) .

FOCUS: TO WHAT END? This presentation will look into future models of existence by looking at different artist positions, which have undergone moments of crisis in political, social and economical terms driven by every possible forces of intervention resulting from different conflicting forces of power. These reflect distinct stages of lived experience, addressing personalised histories through variety of visual regimes by looking into the eyes of another or with the eyes of an "Other."

By giving attention to the ever-changing understanding of cultural paradigms, the recent exhibition at Camera Austria, Vienna, To What End? would be the indicator of current critique of dominant narratives and cultural assumptions. This offers to assess the possibilities of a post-national sense of belonging in both its local and global formulations. In search for the relevance of the past and its effects on today, the exhibition focuses on specific moments in recent history that brought about changes on a global scale lingering in the present realm of political debate. The artists taking part in the exhibition engages with critical voices about the past, present and future evolve by means of the redefinition of structural boundaries, progressing towards claiming if not situating political subjects in a certain way through their works.

<http://www.openspace-zkp.org/2013/en/events.php?y=2015&p=87>

Gülseren Bal graduated from London Guildhall University in the field of time-based media and studied MA degree in Critical Fine Art at Central Saint Martins College of Art & Design, where she undertook her doctoral study. Her research has involved exploring the temporal and strategic conjunctions of differential structures seeking to understand the implications and complexity of the "production of subjectivity" formulated in multiple strategies. She currently lecturer at Istanbul Bilgi University as well as teaching at Yeditepe University in Art Management Department for MA degree. She taught visual cultural studies and curatorial practices at Technische Universität Wien in Institut für Kunst und Gestaltung Department (2008-2013). Bal is a curator and an art and visual culture theorist. She is the Director, Head of Development of Projects and Programmes at Open Space - Zentrum für Kunstprojekte since 2007 in Vienna. Bal, the founder of Open Space, aims to create facilitating for contemporary creative practice concerned with contributing a model



strategy in search for new outlines of the possible practices. She has curated, edited, published articles and participated in talks in various places and venues internationally, and, she sits on the Advisory Board of Third Text - Critical Perspectives on Contemporary Art and Culture Magazine (Routledge, London).

EDUCATION BETWEEN MODERNIST WALLS

In response to the architectural complex of the Impington Community College, which triggers both notions of experimental education and community practices, Cristina Bogdan develops an alternative reading of its physical and imaginary space. Using the simple technique of QR codes, she disseminates images throughout the building, which she invites visitors to discover by taking her guided tour. The images thus interfere with the architecture only by the visitors' choice. Chosen from historical archives, artists' photography and film, or feature films, these images suggest connections between the typically modernist space of the College and developments in education throughout the 20th C. From utopia to dystopia, from politics of the body to working notions of the community, from physical space to collective imaginaries, the installation opens up a historical place to contemporary readings. During the symposium, Cristina will introduce her treatment of the context and suggest possible trajectories on the site, in order for the visitors to discover alternative readings in their own rhythm

Cristina Bogdan is currently a PhD researcher in Art Theory at the Université Paris 1 Sorbonne and lectures in Contemporary Art at the London College of Communication and the University for the Creative Arts Farnham. She has a background in Art History and Philosophy. She is the online editor of Revista ARTA (revistaarta.ro) , concerned with mapping Romanian contemporary art, and contributes texts to Notes on Metamodernism. She has curated independent art projects in Bucharest (Atelier 35, Spațiul Platforma / Anexa MNAC), Paris (Galerie l'Age d'Or, Maison des Arts de Malakoff), London (Royal College of Art, Lychee One Gallery) and Vienna (Galerie Schleifmuehl-gasse 12-14). In 2013, she was resident curator with Bari-based collective Vessel. In 2014, she co-founded ODD (oddweb.org) with Nomi Blum.

THE FIELD is an art project located 1 mile north of Stansted Airport runway. The 13 acre ancient woodland and grassland is both an art project and it is a site for art. In addition to the woodland and grassland areas, The Field has allotments, an apiary, an orchard with a few old trees and an area for greenwood-working. More importantly than its geographical location and ecological relationships, The Field is an invitation to reflect on the idea of an ethical engagement with the other as Other. This type of engagement and starting point for knowledge was suggested by philosopher Emmanuel Levinas. The Field is an invitation to consider human-human and human-non-human relationships in Levinasian terms.

We describe the various *field work* as Art, which includes conservation work, but there are also some more overt instances of Art that occur at The Field. For more on how the Field may be understood as art see the contribution in 'Living Beings' (ed Penny Dransart) by Alana Jelinek and Juliette Brown 'The Field: An Art Experiment in Levinasian Ethics' (https://www.academia.edu/8502533/The_Field_An_Art_Experiment_in_Levinasian_Ethics).

One instance is the annual event called Moot Point. Each year contributors 'moot' an idea and invite others to contribute moots on that theme. Moots are both practical and discussion based and are always multi- and inter-disciplinary including both artists and non-artists. This year, the theme for Moot Point was Generation, mooted by Katie Dow and Louis Buckley. Previous years have explored Failure, Utopia, In(ter)-dependence and Hospitality.

Alana Jelinek has been a practising artist for 25 years. Since 2000, her work has utilised a variety of media, including novel writing, site-specific installations, participatory events and film, to explore ideas around colonialism, post-colonialism and neo-colonialism. Her attention has been increasingly drawn to the question of

ecology and ways of exploring dependence and interdependence. Her PhD across both art history and fine art practice investigated 'Art as a Democratic Act: the interplay of content and context in contemporary art' (Oxford Brookes 2004-2008). Since 2009, she has been working within the context of the Museum of Archaeology and Anthropology, University of Cambridge, as a creative practitioner amongst anthropologists, exploring what it is that we know when we think we know. She has written a theory of contemporary art and why art matters from the point of view of a practitioner called, This is Not Art (I.B.Tauris 2013).

THE PERIPHERAL SPACE, BETWEEN THE RURAL AND THE URBAN. Aid & Abet recently undertook at yearlong residency at The University of Cambridge's North West Cambridge Development in partnership with the Land Economy Department. The North West Cambridge Development is a significant new development of affordable housing, research facilities and amenities situated at the edge of Cambridge on a 150 hectre sited of the former University Farm.

Aid & Abet will present this project, which focused on the exploration of a landscape through a psychogeographical approach to walking, mapping and the creation of artworks that bear witness to a changing landscape and the passage of time and speculate on future communities. The resulting artworks weave narratives, both factual and fictional, that relate to the past, present and future use of the space.

The resulting artworks reveal the stories of the sites, their human histories through the found objects that form the remnants of these stories, and how these relate to the contemporary everyday human condition. Aid & Abet is interested in the detail of a sites, with a keen eye for the forgotten and the overlooked, injecting these with a new sense of value. Taking it's inspiration from edgelands and marginal spaces, the work teases out the poetic beauty and creative potential of these spaces and invites the audience to look on them with a new sense of possibility.

During the presentation Aid & Abet will examine the significance to their work of the peripheral space, between the rural and urban. The shifting nature of these spaces where the boundary is in an ongoing flux and negotiation between these two identities and how this presents an inspirational site to consider process driven practice. The edgeland offers another type of identity to either rural or urban and enables the artist to be at the edge of both and consider what each offers.

Aid&Abet. Visual artists Sarah Evans and David Kefford work collectively as Aid & Abet to produce projects predominantly in the public realm, that incorporate sculpture, drawing, moving image, live events, performance, and workshops. Aid & Abet has a collaborative and participatory practice that enables groups to work together and explore everyday life through creative activity. Our projects make visible the artistic process and engage audiences in the ideas that fuel creative experimentation and cultural exploration. Our projects are centred around building relationships therefore the artworks we make are 'social sculptures' contributing to the conversations that transform and shape our communities.

OUTLANDIA PROJECT. London Fieldworks (LFW) will discuss their Outlandia project, an off-grid artists' fieldstation and treehouse in Glen Nevis in the Western Scottish Highlands. They regard Outlandia as performative architecture that immerses its occupants in a particular environment, provoking creative interaction between artists and the land. In August 2014, LFW and Outlandia played host to the Remote Performances project, which transformed the treehouse into a temporary radio station in collaboration with Resonance 104.4fm, enabling twenty invited artists to consider and engage in transmissions, sound performances and dialogues on their artmaking strategies in the field, reflect on notions of contemporary remoteness while creatively responding to Outlandia and its wider context. Some artists engaged in dialogue with people living and working in the area with a range of specialisms and experience in, for examples, forestry, mountain culture, wildlife, tourism and local history. Remote Performances in Nature and Architecture (published by Ashgate, in association with Live Art Development Agency, October 2015) is a collection of



essays and project documentation exploring the ways in which being in the field impacts on artists and permeates through to the artworks they create. It considers the relationship between geography and contemporary art and artists' use of maps and fieldwork. It charts these artists' explorations of the ecological and cultural value of the natural environment, questioning our perceptions and relationships to landscape, climate and their changes. Remote Performances in Nature and Architecture explores the relationship between place and forms of thought and creative activity, relating Outlandia and the artists there to the tradition of generative thinking and making structures that have included Goethe's Gartenhaus in Weimar, Henry Thoreau's cabin at Walden Pond and Dylan Thomas's writing shack in Laugharne.

London Fieldworks, co-founded in 2000 by Bruce Gilchrist and Jo Joelson, works across installation, sculpture, architecture, film and publishing to create works in the landscape, for galleries, screen and radio. An urban-rural oscillation has been central to their practice, creating projects from a notion of ecology as a complex inter-working of social, natural, and technological worlds. Their artwork frequently harnesses architectural forms and motifs such as their treehouse studio, Outlandia, at the foot of Ben Nevis, alongside Super Kingdom and their Spontaneous City series, both open to occupation by animals. They have visited and made work in remote and rural parts of the world and in urban green spaces in the UK, using fieldwork methodologies to reflect both human and animal hierarchy as territorial relationship to landscape. Their works often attend to place and to habitat, building and sustaining interdisciplinary architectures and structures of engagement; investigating the meeting points of culture and nature through constructed interventions and installations.

www.londonfieldworks.com

ACTIONS FOR & AGAINST NATURE. It is perhaps fitting that my performance series entitled Actions For & Against Nature started out on a foggy mizzling day on the edge of Dartmoor National Park, for that notion, the edge of Dartmoor National Park is one entirely bound up with what Timothy Morton has exposed in his work Ecology Without Nature, and one that this symposium seeks to address, that "the idea of nature is getting in the way of properly ecological forms of culture, philosophy, politics, and art" (Morton 2007: 1). Nature, rural, national parks, do not care what we call them, these are terms we squabble over whilst existence marches on. And yet what we call them matters still, it really, really matters.

Maps, and the lines we draw upon them, are about power and control: language also, very much plays its role in this ideological warfare we as a species wage amongst ourselves. We must turn to the labeling of nature, that act of labeling nature, unifying it with one term, into one grand subject that is somehow over there, something other than us: a presumption that must be questioned, pointed at, pointed out and probed. There is no it without us, and there is no us without it, "existence is with, otherwise nothing exists" (Nancy 2004: 30). The Actions For & Against Nature are playful, whimsical, romantic and serious all at once, they are against nature as some separate entity, and for the idea that we are all in this together, trapped underneath this solitary cosmic roof uniting us with every other living being on this planet. They are playful because to take this idea seriously all the time would be exhausting, they are whimsical in the hope of drawing you in, they are romantic because a thing of beauty is a joy forever, and to that I hold in all seriousness.

Bram Thomas Arnold is an artist who started with walking and kept going into performance, installation, writing and academia. Previous exhibitions include: Conflux festival of Psychogeography, New York 2008; Artisterium, Tbilisi, Georgia 2012; Sideways: a festival of walking, Belgium 2012; Remote Performances, Scotland 2014. His interdisciplinary approach to study has manifested itself into a practice that does not restrict itself to traditional boundaries or modes of practice, and instead is a way of working that is both conceptual in its methods and romantic in



its outcomes. Most recently his practice based PhD resulted in the exhibition Walking Home (Again) exhibited in the Fish Factory, Falmouth 2015. Elements of this work have been published in Digital Creativity Journal, Ways To Wander (Triarchy Press) and his text/drawing series How To Walk (2009-2015) won the Plymouth Contemporary Open Audience Award in August 2015. He lives and works in Cornwall.

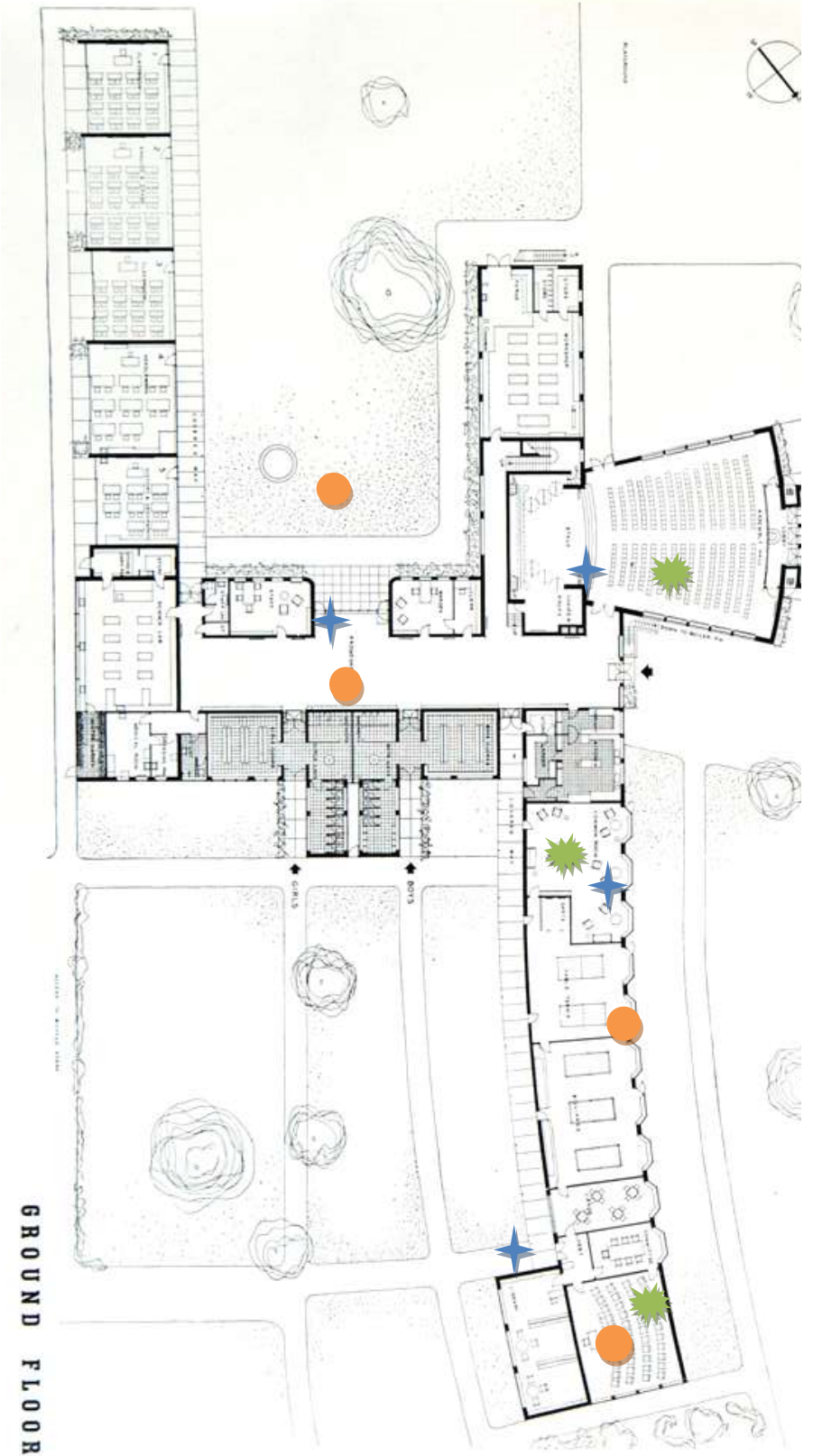
SETTLERS IN ENGLAND is a new film by artist-filmmaker Ian Nesbitt about the Oxcroft Land Settlement near Bolsover, high on a hill in the North-East corner of Derbyshire. Between 1934 and 1939, the Land Settlement Association (LSA) established 1,100 smallholdings within 26 settlements across the country, the objective of which was to re-settle unemployed workers and their families (mainly miners at Oxcroft) on the land. The Oxcroft settlement was comprised of 40 plots, each of which was made up of a semi-detached cottage and 5 acres of land, including a piggery and greenhouses. The film examines ideas of food production, environment and community through the eyes of current residents, some of whom moved onto the estate at its inception in 1936 as the children of original settlers and have never left. It takes its title from a book written by Fred Kitchen and published in 1947 about his time living as a tenant farmer and market gardener on the Oxcroft Estate.

Ian Nesbitt's practice spans video art, documentary film, ethnography, grassroots cinema activism and very occasionally live art. His work focuses on working innovatively with marginal communities and exploring peripheral territories and is often lens-based. His films have been screened and exhibited internationally since 2004, including at Nottingham Contemporary, Oberhausen Film Festival, CCA Glasgow, CCA Moscow, Sheffield Doc/Fest, Liverpool Biennial and Glastonbury Festival. Ian has recently completed a commission for Sound And Music collaborating with the Dead Rat Orchestra, is currently working on a Social Housing Arts Network commission in Sheffield and also a third feature length documentary in the pipeline.


KURT SCHWITTERS MERZ BARN PROJECT. Fleeing the Nazis to Norway before the outbreak of war Schwitters left on the last boat out to Scotland, landing in Leith. Schwitters was initially interned in Edinburgh Castle then on the Isle of Man before being released to eventually settle in Ambleside. The Lake District seems an unlikely setting for a major European artist. His modernist colleagues having escaped to New York, Schwitters began work on his final project, the MERZ Barn, on a small farm near Elterwater. The Merz barn building still stands much as Schwitters left it in 1948. Located in a remote woodland in the heart of the Langdale valley in Cumbria, NW England it serves as a symbolic connection and poignant memorial to the spirit and tenacity of the artist who worked there. This project is about the recovery, documentation and restoration of Kurt Schwitters' last Merzbau project; the Elterwater Merz Barn, and the international fundraising campaign that is intended to pay for vital restoration work and sustain the development of the project in the longer term. <http://www.merzbarn.net/>

Ian Hunter. Project Director and lead artist of LITTORAL, a non-profit arts trust which promotes new creative partnerships, critical art practices and cultural strategies in response to issues about social, environmental and economic change. He completed a PhD at Manchester Metropolitan University in 1992, and was Curator and Acting Director with the National Art Gallery in New Zealand until 1980. In the early 1980s Ian set up the ANZART Australia/New Zealand artist exchanges, and after moving to London was employed as Arts Officer at the National Council for Civil Liberties until 1984. He came to live in the North West in 1986 on a pioneering artist residency with the Rosendale Groundwork Trust. In 1989-90 he established Littoral/Projects Environment as an arts trust for social and environmental change. "Littoral zones may be characterised by conditions of complexity, uncertainty, underinvestment, marginality and instability, and this is where we feel most at home. This way of working acknowledges the need for a more inclusive aesthetic, sometimes referred to as a 'dialogic aesthetic' (Kester), or an 'ecological aesthetic' (Koh)." http://www.littoral.org.uk/HTML01/about_us.htm






 Symposium


 Elena Cologni, indoors promenade and Brackenbury Room,
 and the outdoors area at the front of the building and the quad


 Cristina Bodgan QR codes



Supported using public funding by
ARTS COUNCIL ENGLAND

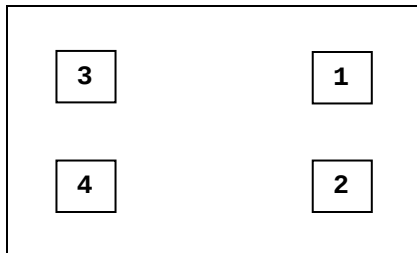


impington
 Celebrating 75 years of
 Village College life
 1939 - 2014

A MODERNITY WHICH FORGETS, Elena Cologni

Impington Village College 24 October - 1 November 2015
Cambridge Festival of Ideas

● THE PROM



1.2.1o scarto

sculptures for hands (8 out of a series of 40, plywood, varnish),
drawing (1 out of a series of 10, graphite on acid free paper)

These are only a part of the outcome of the time Elena Cologni spent in the Belice Valley in Sicily (April 2015, with IArt, Unesco and European funding) to research into the Danilo Dolci archive, and meet people who worked with him to investigate and interpret the Dolci's 'reciprocal maieutics approach'. Lo scarto represents a visualisation of the space for interactions and dynamics in pre-linguistic terms.

The body of work is in the collection of the Rete Museale Belicina, at Convento San Francesco di Paola, Castelvetrano, Sicily Italy. A book chapter publication is available (Routledge)

3. lo scarto (touch)

these sculptures for hands (fired clay), were produced during a series of workshops Elena Cologni conducted with participants in what is now called the 'Corridor Club', reviving the memory of the original club running at IVC in 1939

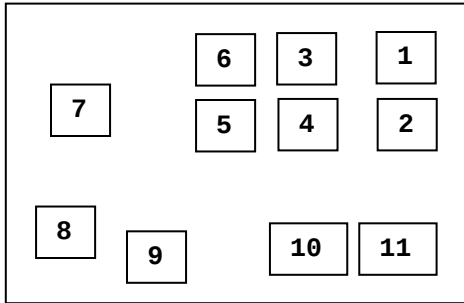
In this activity participants connect in pairs through soft clay. The geometric shape they engage with, eventually becomes distorted in the process of manipulation, while defining the space between them into unique objects. Such a socially negotiated practice allows embodied memories, carried in gestures and habits, to be exchanged as a form of knowledge of one another conveyed through touch.

A short publication is available (Critical Practice Research Custer, Chelsea College of Art, University of the Arts London).

4. **Impington College Magazine (Vol 1)** Brief reference to the Corridor Club "Beside the development of the purely educational activities there is the canteen, library and Corridor Club management; the organization of social



evenings, debates, etc, and the supervision of evening transport. We are indebted to Miss Chivers and the Histon Institute for the use of two table-tennis tables, to Mr Charles Unwin for the use of a small billiard table and to Major Bryant for the use of a dart board. We envisage for the near future a Club equipped with adequate facilities for all our young students." The billiard room is still in very good conditions.



1. Newspaper article

As the college opened just after the declaration of WW2, IVC welcomed a number of evacuees from London. The news article notes in April of 1939 that around 7,000 children would welcome part of the rural community around Cambridgeshire.

Derek Brown (alumnus 1939-43) recall the pupils coming from the villages but also the 'evacuees from London and some Spanish civil war refugee children, who stayed and made their homes here'

2. personal memoir, author unknown

Very detailed account by one of those evacuees who spent time at IVC, but it is not signed. The identity of this person who was 11 at the time is not known.

3. Memorandum by Henry Morris

Henry Morris' ethos of a community college still remains important to the principles of Impington Village College today. As the Secretary of Education in Cambridgeshire from 1922, Morris began to formulate and set out his idea for the "revolutionary concept...the Village College" as a respond to the lack of adequate provision of education in the countryside. Presented to the Education Committee in 1924, then approved and published in 1925, the Memorandum is one of the most important documents for English education in the 20th Century. This is believed to be the only original copy in existence.

4. book, The Countryman's Village College, H.C. Dent, 1940

5. photograph, students in the village grounds

students would have an educational program including classes related to the life in the local context, including agriculture related ones were central to this.

6. The Village College, A development in Rural Education and Community Life, by Jonh Chivers' daughter, Girton Review, 1940

7. Collection of magazines published by the Chivers' farm and jam business since 1934 (Chivers and Hartleys' Pensioners Association Archive).



Published every year (except from second world war years) they were the voice of Chivers' reporting on the business related matters and community, where the employees' identity was linked to their role within it. Very little is found coming from them directly.

In a few issues there are reports of the negotiations of the provision of education classes at the college for the workers, many of whom had come from elsewhere and settled in Impington. The countryside which inspired Morris' model of the Village Colleges is now in peoples' memory. Evacuees from London during the 2 world war or migrant workers from the region and overseas employed in the Chivers' farm business since the 1930's have all contributed to the expansion of Impington. 'Sept 1940 number on school roll 291 which included 17 evacuees rose quickly Oct 1940 362 inc. 82 evacuees. The population of the area Impington Village College served was about 10,000 (10 villages)'. Impington College Magazine (Vol. 1, 1939)

8. Film still, 'From the Orchard to the home'

a film about the Chivers' farms and jam business in the East Anglian Film Archive, is a striking visual document of a small portion of some 3000 women working there in the 1930s. Education activities were organised for them at 'Impington hall', and then at Histon Institute, to eventually be incorporated into the new Village College Chivers supported.

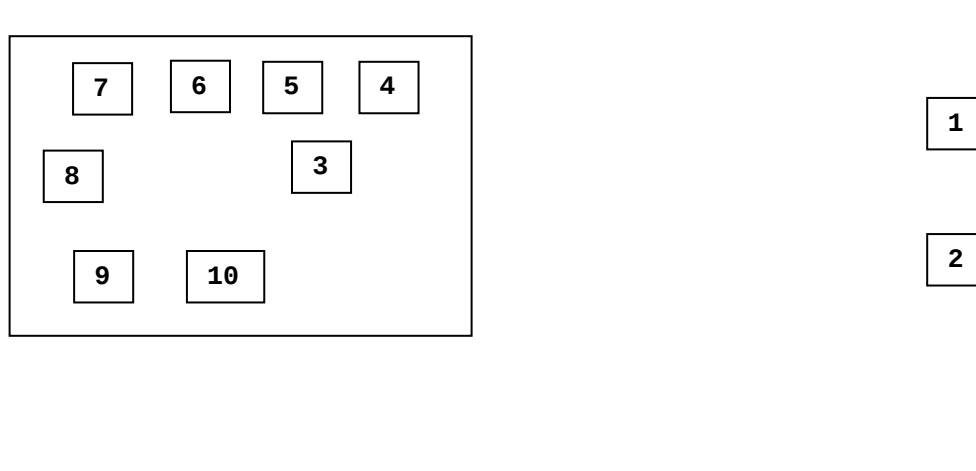
9. photograph 'The grandeur of Spring in the Chivers' Orchard'

This was taken between the 1939 and 1949 and is in a publication about the Chivers fruit and Jam business (1950). The orchard used to be where now are the grounds at the back of Impington Village College, some trees are still there.

10.11. photographs

boys exercising in the 'quad'
girls having an outdoor dance class in the 'quad'

all the archival material belongs to the Impington archive, unless otherwise stated



3. photograph, 1939

At the time of construction the building's design would have seemed radical, especially within a rural community

1.2.4.5.6.7.8.9.10. Gropius' Off-Cuts series

drawings and sketches, Elena Cologni 2015

'They are based on the interest I developed in the idea of spaces that are overlooked in architecture (as in history), and in the curve, as a way to soften the modernist aesthetic. I started thinking at a person, myself, someone in the past who might have crouched in those spaces, and then moved around the college grounds. I then defined the shape so that each sculpture would be a module of a nonagone'.

The front of the building has 9 spaces between the bay windows

FRONT OF BUILDING

Gropius' Off-Cuts series

18 sculptures, Elena Cologni (2015)

(plywood+fabric variable sizes inserted in Gropius designed building, to occupy a space of 124x80x210 down to 55x1x210 cms per pair)

QUAD

Gropius' Off-Cuts series

18 sculptures, Elena Cologni (2015)

(plywood+fabric variable sizes assembled to occupy 7x7 mts)

the soft sculptures are re-arranged to form a nonagon as marked on the ground

BRACKENBURY ROOM

curve

film, Elena Cologni (2015)

Education between Modernist Walls Cristina Bogdan

A series of QR codes are placed around the building as indicated in the map, these can be activated by a QR code reader on any mobile device



Acknowledgements:

Elena Cologni's residency was funded by Grants for the Arts, Arts Council England, and produced by ROCKFLUID. This residency and project is being supported by Impington Village College 75th Anniversary, IArt, Sicily, Italy (Local Authorities, European and Unesco funding), The East Anglian Film Archive, Cambridge Central Library Special Collections, Chivers' Pensioners Association, Histon and Impington Village Association, [CIAN](#) University of Cambridge, [Cambridge Festival of Ideas](#), RIBA Library Drawings & Archives Collections, Impington Village College Archive, Harvard Art Museums/Busch-Reisinger Museum archives.



My gratitude for the incredible support goes to: Robert Campbell, the principal of Impington Village Collage who allowed me to work in such an inspiring context, I was first give access to by Amy Wormald; all the community within and outside of the college, including: Susan Conroy, Graham McGregor, Sharon Wildsmith, Alison Elmslie, Emily Peirce, Kathryn Aybak, Beverly Yorke, Judith Brown, Faye Morrisey, Fran Difranc, Barry Norman, Alasdair Perrin, Eleanor Whitehead

the corridor club 2015 members

ABLETT Elizabeth ANSELL Owen ARFAN Adam BATES Nia BEASANT Lewis, CLARKE Hayden COOKE Elise EDIGER Luisa ELLERY Sebastian FOREMAN Mia GARNER Kyle GELLER Sofia HAMPTON Bethany HARDING Katie HARVEY Oliver HORROD Rebecca HURLEY Elizabeth LESCOTT Chloe LEVITT Florence MCALEER Katie NEESON Kim NG Jeremy NORMAN Owen PAYNE James PETTITT Molly ROBINSON Harley RUSSELL Olivia SALMON Brendan SAUNDERS Reece TUCKER Ewan WONG Hoi Ting AGUIAR Lorena ARUNAGIRI Lalith BALAAM Ellie BROADWAY Samuel BUTLER Mia CAMBRIDGE Charlie CESARE Chloe CORDNER Oliver CORNWELL Finley COULSON Chloe CZUBAK Martyna DOGUSHEV Mikhail GRANT Leah HILL Shannon JARVIS-SMART Hollie LAWRENCE Lily-Mae MACDONALD Elen MATEUS MARTINS Romina MCCORMICK Leonard MENEZES Bobby MIAH Hanifa MILLIGAN Joseph MINGAY Sonny NICHOLLS Kai PARKINSON Gabriel PETERS Kaylee PRINCE Katherine SCARLETT Leon STACEY Jamie THORBURN Max WIATR Oliwia WILLIAMS Philippa ALDERSON AnnabelARKELL Alexander BEVIS Nina BULLEN Joshua BURTON Samuel CHAFFE-BRASHER Alfie ELLIS Josh GRANDE-BUTTNER Emily Kate GREER Jasmine HARA Ryan IRVINE-LEGGE Adam JACKSON-NEWITT Caitlin JONES Hannah LIPPMAN-ERRASTI Julen MAIR Lewis MCWILLIAMS Beatrice PAPADOKONSTANTAKI Stef PEACHEY Adam PHILLIPS Amy POTTER Emily RICHARDS Hope SCHOLTEN Sophia SCOTTER James SIMPSON Laura STINSON Toby VIGLIOTTI Martha WIDDICOMBE Sam WILCOX Benjamin WRIGHT Lewis YANG Ming

... and growing



A program of events open to the public include two workshops and a day symposium in the Cambridge Festival of Ideas program to discuss with other artists and theorists the link between modernism, power, art, and the rural. This will include contributions from: Rebecca Beinart, Aid&Abet, Ian Hunter, Ian Nisbet, Bram Thomas Arnold, London Fieldwork, Gulsen Bal, Cristina Bogdan, Alana Jenelik.

A risograph limited edition publication is also being produced in collaboration with Robert Filby

The project was conceived by Elena Cogni and produced by [Rockfluid](#). This is an umbrella project addressing the relation memory and perception with place, outcome of a residency at Faculty of Experimental Psychology, Cambridge.

Rockfluid has received two Arts Council England Grant for the Arts (2011-13 and 2014-15) and was included in the Arts Council England Escalator programs: Visual Art at Wysing Arts Centre, Cambridgeshire and live art at Colchester Arts Centre. It has also received a Unesco/European IArt Residency award.

A substantial body of work was developed including: Spa(e)cious (Wysing Arts Centre, MK Gallery, Uk, Performace studies international, Stanford USA, Bergamo Scienza ,Italy, 2013, Institute for Artistic Research, Berlin, Germany 2012), L'elastico, Anglia Ruskin (curator Bronac Ferran) 'Navigation Diagrams', MK Gallery, 'Balancing', Doppelgaenger Gallery, Bari, Italy, Athens Biennale (2013-14) Curators Vessel.

Overall Rockfluid is a project for artistic research in dialogue with other disciplines, involving general public, other artists and academics. This has residency allowed Cogni to frame her work within the dialogic approach, and underline the crucial role of art in society.

Bio. Elena Cogni is an artist, academic and educator, she has a PhD in Fine Art (with psychology and philosophy) from University of the Arts, London Central Saint Martins College, 2004 (CSM). Her academic positions as artist include a Post-Doctorate Fellowship at CSM (Arts and Humanities Research Council UK 2004/06), a Research Fellowship at York Saint John's University. She was awarded residencies at the Centre for Contemporary Arts in Glasgow (2006) and the Yorkshire Sculpture Park (Arts Council England, 2009). Cogni contributes to the Commonwealth Intercultural Arts Network (University of Cambridge) and is the founder and director of Rockfluid.