



Image: Andrew Pepper

BATH  
SPA  
UNIVERSITY

Symposium schedule

20<sup>th</sup> April 2018

Bath School of Art and  
Design  
Bath Spa University  
Sion Hill  
Bath BA1 5SF

# *Documents, Alternatives*

- a symposium of artistic process and practice

*Hosted by the Art Research Centre, Bath School of Art and Design  
BSAD Gallery and BSAD main Lecture theatre*

**The symposium is staged simultaneously with the exhibition *Documents, Alternatives (#3)* at BSAD gallery, which is open to the public 20<sup>th</sup> April – 1<sup>st</sup> May 2018.**

The exhibition and symposium are part of the *Alternative Document*, a project by Dr. Angela Bartram, Associate Professor and Head of Arts Research, at University of Derby.

**Free to register at:** [https://www.eventbrite.com/e/documents-alternatives-a-symposium-of-artistic-process-and-practice-tickets-44219811647?utm\\_source=eb\\_email&utm\\_medium=email&utm\\_campaign=new\\_event\\_email&utm\\_term=viewmyevent\\_button](https://www.eventbrite.com/e/documents-alternatives-a-symposium-of-artistic-process-and-practice-tickets-44219811647?utm_source=eb_email&utm_medium=email&utm_campaign=new_event_email&utm_term=viewmyevent_button)

The documentation of ephemeral artwork, works made to be transient, changeable and un-fixed, is often problematic for the intent and premise of creation as it aligns itself with a particular moment, place and viewpoint in time. Lens-based methods are mostly relied upon to communicate actuality and happening and to fix the un-fixed memory of the artwork, and this is part of that problem. Effectively, this type of documentary device works in opposition to the concept of the artwork, cementing into a fragmentary history when all it wants is to be fleeting in its temporality. The lens-made recording tends to generalise vision and, by extension, it does not fully communicate the experience of 'being there' and present. This is problematic for artwork whose very premise is to be transient and time-based, and for which direct experience is a priority.

'Documents, Alternatives (#3)' is an exhibition that includes time-based works that rely on performative process and created experience, which aims to resolve this issue by making the document and artwork reflexive. In doing this it acknowledges their need for change so that they remain continuous and in process through staging a practical and thought provoking visual discussion. The symposium accompanies this exhibition at BSAD, and acts in response to process with artistic practice and the experience of the artwork. It situates a series of opportunities for the experience of process through a structure of colloquialism adjacent to the exhibition, to open the nature of artistic process to critical debate. To enable a dialogue about process (as that exhibited and that discussed) informed by both academic and creative domains, symposium speakers are the artists with work in the accompanying exhibition.

## **Schedule**

2.30 - 2.40	<b>Welcome</b> by Professor Steve Dutton
2.40 - 4.15	<b>Session 1:</b> chair Professor Steve Dutton
Angela Bartram	<i>A Sense of Becoming and Alienation: The Retrospective in the Work of Jordan McKenzie</i>
Andrew Bracey	<i>Encountering Winter in Summer</i>
Morrad + McArthur	<i>A Lack of Chairs</i>
Louise K. Wilson	<i>The Sensed, the Remembered and the Reconstructed: 72 Hours Below Earth Day</i>
4.30 - 5.10	<b>Session 2:</b> chair Dr. Angela Bartram
Andrew Pepper	<i>Here and There - Projected Mark-Making: A discursive demonstration</i>
5.15 - 6.25	<b>Session 3:</b> chair Dr. Robert Luzar
Kate Corder	<i>HOW and the Production of Jam: a Layering of Participatory Walk Events and Recipe for Sculptural Objects</i>
Rochelle Haley	<i>Watch-Dance-Draw: a Practice Connecting Movement and Line</i>
Emma Cocker and Clare Thornton	<i>The Italic I: Between Liveness, Language and the Lens</i>
6.25-6.30	<b>Symposium close</b> by Professor Steve Dutton

### **- A Sense of Becoming and Alienation: The Retrospective in the Work of Jordan McKenzie**

**Angela Bartram**

The act of art retrospective, specifically that placed within a museum or gallery, is to reflect on, and give knowledge of something past. A retroactive overview of a person's artistic practice, the retrospective exhibition is backwards facing rather than future focused. As an act that normally specifies finiteness and conclusion a living artist's retrospective produces an anomaly as a consequence.

In 2016 I simultaneously staged the *Alternative Document* symposium and exhibition. This included *Retrospective 2027* by Jordan McKenzie, a living artist, as a keynote performance in the symposium. Positioned as a keynote in the symposium rather than the exhibition it not only offered the retrospective as a representation of the artworks of the living, but also challenged traditional formats of structural placement. Situated within colloquialism rather than exhibition, the aim was to set it adrift from the gallery and the predominantly visual to open it to critical debate. This article analyses an approach to retrospective that differs from the conventional, as one that is performed, gestural and event-based rather than static and exhibited in a gallery and includes my critical conversation with the artist. It asks what this means for the artwork, the documentary in performance and ephemeral practice, the archive, the exhibition and retrospective in McKenzie's work.

### **- Encountering Winter in Summer**

**Andrew Bracey**

In August 2016 I visited Vienna to spend time with and pay attention to Bruegel's masterpiece, 'Hunters in the Snow' in the Kunsthistorisches Museum. This was a painting I felt huge attachment to, but had never seen in person. I wanted to see what could be unpacked from looking hard, in person, which is unattainable or unknowable from looking at reproductions or from reading about the work. Meeting a 'hero' of mine was not in this case a disappointment; I was and am still in awe. I wanted to try to capture what the primary encounter of a painting enables. Alongside the looking-thinking, notes were made of what was noticed by paying attention to one painting. The presentation will attempt to present this process of thought-from-looking.

I cannot visualise. I have no way of recalling the image of this painting, or anything else, in the mind. Memory is therefore often elusive and fleeting. The text produced whilst in the process of looking at 'Hunters in the Snow' has become a substitute for a visual memory, an attempt to capture what perhaps others take for granted. By not showing any images, but instead presenting

only words to be heard and read by others, there is an attempt to give an insight into what it means to not visualise; to have aphantasia.

### **- *The Italic I: Between Liveness, Language and the Lens***

**Emma Cocker & Clare Thornton**

In this performance reading, Cocker and Thornton stage a dialogue between the visual and textual documents produced within their artistic collaboration, *The Italic I*. Within *The Italic I*, the studio is approached as a gymnasium or testing ground for purposefully surrendering to the event of a repeated fall, which is slowed and extended through the use of both language and the lens. The *live* performance of falling is willfully *not* shared with an audience; instead, this enquiry focuses on the specificity of experience communicable in the mediation of performance through its documents, both photographic and linguistic. We ask, firstly: How do we attend to the experiential nature of falling rather than documenting it only as a visual event? How can we *present* the fall as a *force* rather than simply *representing* its form? How might we communicate the qualities of passage and the multi-, micro-temporal dimension of falling? Secondly, how can we develop a mode of linguistic expression — an alternative poetic textual document — that embodies rather than describes the live experience that it seeks to articulate? How can language document an alternative encounter with falling, the ‘free-fall’ experienced within the process of dialogic exchange? Thirdly, what alternative modalities of performance and performativity — what emergent temporalities and subjectivities — arise through the reactivation of our performance documents? What is at stake at the threshold where liveness, lens and language meet, in the gap or interval between performance and its mediation, between event and document?

### **- *HOW and the Production of Jam: a Layering of Participatory Walk Events and Recipe for Sculptural Objects***

**Kate Corder**

HOW - Heathrow Orchard Walks is a series of walk events I conducted during 2014-2016. Within HOW I acted as a tour guide exploring and observing contested land surrounding Heathrow Airport. Participants were invited to take part in walking the land and other participants were met on route and knowingly or unknowingly took part in the event. Before Heathrow Airport was opened (1946) the region was a place where market gardens, orchards and nurseries flourished. The cultivated land grew all kinds of fruit and vegetables feeding London. An orchard farm at the village of Sipson preserved fruit. Currently a remnant of the farm site has a few enduring fruit trees and walls of the orchard gardens. London Concrete now uses this farmland and digs deep holes in to the wasteland soil mining gravel deposited during ice age melt thousands of years ago. The gravel becomes an aggregate product used in the cultivation of space and buildings in and around London. In springtime HOW events searched for fruit blossom and later in the year fruit foraging occurred within the layered events. As a continuum of HOW production the gathered and scrumped fruit was assembled to produce jam, cake or chutney. An apple cake was consumed at

a Haystack and HOW Jam has been exhibited in the Document Alternative exhibition. Some might call the jam, cake and recipes forms of useful art, however I claim it is actually a form of happening sculpture. In this case it suggests urgency and archive, because the landscape from whence it is harvested is threatened. The jam is a vital agent. It is edible, but can grow mould or ferment in time and yet also represents a layering of event sitting in a gallery acting as transmission and product of HOW.

### **- *Watch-Dance-Draw: a Practice Connecting Movement and Line***

**Rochelle Haley**

The paper explores the author's practice-led approach to visualising movement through drawing. Haley approaches movement across the disciplines of dance and drawing with a focus on diagramming as graphic archival form. The author proposes that the diagram - as an assemblage of information, rather than a representation of objects in space - is a material and conceptual model for 'recording' dance with potential for future animation. The author describes two artistic processes that explore these concepts. Haley's first process begins with recorded material of American choreographer Trisha Brown's work *Accumulation* 1971, which is viewed while simultaneously drawing movement. In an iterative process of drawing after drawing, Haley extracts common points of connecting lines within diagrammatic structures. The structures are described by overlaying translucent layers of watercolour to form visualisations that document choreographed movement in a series collectively titled *Constructions of the Moving Body*. The second process, exemplified in the exhibited work *Reach*, is a performance to video 'drawing' that diagrams the outer limits of a dancer's reach, referencing Rudolf Laban's concept of the 'Kinesphere'. The overall composition of the drawing changes each time it is performed as the dancer makes improvised choices from the set of relations constructed by the artist. Haley's research creates diagrams for moving through three-dimensional space that aim to forge connections between drawn documentation and the transience of dance in performance.

### **- *A Lack of Chairs***

**Morrad+McArthur**

Annie Morrad and Ian McArthur live at opposite ends of the planet. They compose and play collaborative sound work and live performances through the use of digital software Mixlr and Skype. Morrad (London) and McArthur (Sydney) began working together in 2014 exploring their interest in sound art, rhythm in the urban environment, improvisation, jazz, crowds and the city. During live events McArthur broadcasts electronic sounds, field recordings, processed guitar, and live mixing. Morrad plays live improvised alto and tenor saxophone against these. For their recorded sound work the starting points vary from being concept driven to 'I've got this idea...'.  
For this symposium, Ian McArthur has produced a video, Annie Morrad will play live tenor saxophone to this when shown. Morrad will not have seen the video prior to this live event.

**- *Here and There – Projected Mark-Making: A discursive demonstration***

**Andrew Pepper**

Surrounded by darkness, this visual discussion will explore the use of spatial mark-making and the opportunity to for the impression of solidity to - be 'here' and 'there' simultaneously. How do we release marks from the construct of the picture plane, the traditional surface, and what are the implications of these ephemeral documents of presence? How do we draw in space?

The workshop expands on Pepper's research interests into ephemeral imaging and some of the considerations explored in a recently curated exhibition at Gallery 286, London: *The Unsupported Mark – Drawing in Space*.

**- *The Sensed, the Remembered and the Reconstructed: 72 Hours Below Earth Day***

**Louise K. Wilson**

Many years ago, I began a process of investigation exploring the self as subject in medical research environments. I made a series of artworks informed by research into the physical/emotional effects of scientific experimentation for the scientist and subject - human and animal. Since both subjects and scientists perform their roles, how far were they changed in the process I wondered? I voluntarily embarked on a number of medical experiments witnessing the manner in which acts are performed and recorded, and noting where experimental protocols and behavioural etiquettes prevail. At the time, I was interested in how the lab touches and effects the bodies passing through it and the resultant artworks re-presented some of the scientific data my body was recorded in.

This presentation will explore this earlier work in the light of a more recent durational and collaborative work spent underground in a disused leadmine ('72 Hours Chthonic: Below Earth Day', 2017). It will reflect on the relationships that were effected by dwelling / interacting within such a highly unusual space and made audible in a range of expressions including field recordings, live improvised performances, and in the sharing of experiences of dreamt or hallucinated sounds. Written and verbal accounts will be cited in order to explore the tensions between what was experienced in real-time and what will be current yet displaced and encountered through recordings, re-tellings and other registrations, between the sensed, the remembered and the reconstructed.

### **Angela Bartram**

[www.angelabartram.com](http://www.angelabartram.com)

Angela Bartram works in expanded sculpture (objects, sound, video, performance event) and published text, concerning thresholds of the human body, gallery or museum, definitions of the human and animal as companion species and strategies for documenting the ephemeral. Recent exhibitions include Karst, Plymouth (2016), Hillyer Art Space, Washington DC (2016), Miami International Performance Festival (2014, 2013), and Grace Exhibition Space, New York (2014, 2012). Publications include the co-edited book 'Recto-Verso: Redefining the Sketchbook,' and chapters in 'Collaborative Art in the Twenty-First Century' and 'Intimacy Across Visceral and Digital Performance.' She has a PhD from Middlesex University and is Associate Professor and Head of Arts Research at the University of Derby.

### **Andrew Bracey**

[www.andrewbracey.co.uk](http://www.andrewbracey.co.uk)

Andrew Bracey's work uses reproductions of historical figurative paintings as a surface for abstracted structures of painted marks, usually replacing the figure. Solo exhibitions include: Isherwood Gallery, Wigan (2017); Usher Gallery, Lincoln (2014); Nottingham Castle (2014), Manchester Art Gallery (2009); Transition Gallery, London (2007) and firstsite, Colchester (2006). Curated exhibitions include Midpointness (2015-17) at Lock Up, Newcastle, Australia, Airspace Gallery, Stoke and Trans Art Triennale; (detail) (2014/5) at H-Project Space, Bangkok and touring and Unspooling: Artists & Cinema (2010), Cornerhouse, Manchester. He is currently Programme Leader of MA Fine Art at The University of Lincoln, England.

### **Emma Cocker & Clare Thornton**

<http://clarethornton.com/>

<http://not-yet-there.blogspot.co.uk/>

*The Italic I* is an ongoing collaboration between Emma Cocker and Clare Thornton. Emma Cocker is a writer-artist and Associate Professor in Fine Art at Nottingham Trent University. Cocker's writing has been published in *Failure*, 2010; *Drawing a Hypothesis: Figures of Thought*, 2011; *Hyperdrawing: Beyond the Lines of Contemporary Art*, 2012; *On Not Knowing: How Artists Think*, 2013; *Choreo-graphic Figures: Deviations from the Line*, 2017; *The Creative Critic: Writing as/about Practice*, and as a solo collection entitled *The Yes of the No*, 2016. Clare Thornton is an interdisciplinary artist and educator working from her studio at KARST Projects, Plymouth. She has shown her work extensively as a solo artist and in ongoing cross-disciplinary collaborations with Jan Steinum (Norway), Paul Hurley and the Performance Re-enactment Society, which she co-founded in 2007 with projects shown at Arnolfini, Spike Island (Bristol), FlatTimeHouse, South London Gallery (London), Gagosian Gallery (New York).

### **Kate Corder**

[www.katecorder.net](http://www.katecorder.net)

Kate Corder is an independent artist and researcher. She was awarded a PhD in Art Practice at University of Reading in 2014. Her work often investigates plant material, earth works, rural labour and cultivation. In 2011 Kate instigated *Cultivation Field*, a symposium and exhibition project concerned with plants as material. Her exhibitions include *Document Alternative*, (touring 2016-2018), *Performance Activism Documentation* at Duke House, Institute of Fine Art, New York (2016) and EAST International, Norwich (2009). During 2014-2016 Kate performed a series of *HOW - Heathrow Orchard Walks* exploring contested land surrounding Heathrow Airport and the suggested "Third Runway". Two of these Walks (April and

September 2014) were part of Kathrin Böhm's *Haystacks* event program. Kate's published writing includes Rachael Champion's Camden Arts Centre Residency *File Note* essay (2012) and the chapter "Plant growth as transient or durational material constructing sculpture through time" for "*Skulptur und Zeit im 20. und 21. Jahrhundert*", (Böhlau: 2017).

### **Rochelle Haley**

[www.rochellehaley.com](http://www.rochellehaley.com)

Rochelle Haley is an artist and researcher engaged with painting, drawing, movement and performance to explore relationships between bodies and physical environments. Her interdisciplinary approach to movement expands painting and choreography to investigate space structured around the sensation of the moving body. Her work aims to re-imagine the dynamism of material surfaces of representation to discover methods that are sensory, kinaesthetic, affective and rhythmic.

Haley lectures in expanded painting and experimental drawing at UNSW Art & Design, where she completed a PhD in 2009. In 2017 Haley was recipient of an Australia Council Arts Projects Grant, Copyright Agency Ignite Career Fund, Create NSW Artist Project Grant, and previously an Ian Potter Cultural Trust Grant, and NSW Artists' Grant (NAVA). She has staged 11 solo exhibitions and participated in over 45 national and international group exhibitions and collaborations, including curatorial selection for shows and performances at leading national venues Hazelhurst Regional Gallery and Museum of Contemporary Art Sydney. Her work has garnered national media coverage including The Sydney Morning Herald, The Australian, Art Monthly Australia, Artist Profile Magazine and Art Collector.

### **Morrad+McArthur**

[www.morradandmcarthur.bandcamp.com](http://www.morradandmcarthur.bandcamp.com)

Annie Morrad and Ian McArthur live at opposite ends of the planet. They compose and play collaborative sound work and live performances through the use of digital software Mixlr and Skype. Morrad (London) and McArthur (Sydney) began working together in 2014 exploring their interest in sound art, rhythm in the urban environment, improvisation, jazz, crowds and the city. During live events McArthur broadcasts electronic sounds, field recordings and live mixing. Morrad plays live improvised alto and tenor saxophone against these. For their recorded sound work the starting points vary from being concept driven to 'I've got this idea...!'.

### **Andrew Pepper**

[www.apepper.com](http://www.apepper.com)

Andrew Pepper's practice examines aspects of the unsupported line, marks in space and our visual / physical engagement with apparent three-dimensional volumes. He works with holography, projected light and installation to combine and manipulate marks, releasing them from the surface on which they appear to rest. Recent pieces attempt to question our expectations around the visual fidelity of holographic images and employ aspects of the 'sideward glance' the peripheral view and the vocabulary of 'framing'.

### **Louise K Wilson**

[www.lkwilson.org](http://www.lkwilson.org)

Louise K Wilson is a visual artist who works in time-based media. Recent exhibitions include Thackray Uncovered (Thackray Medical Museum, 2017); Submerged: Silent Service (Ohrenoch, Berlin, 2015); Duet for One: Intangible Culture (Ohrenhoch, Berlin, 2014) and Topophobia (Danielle Arnaud Gallery, London; Bluecoat Gallery, Liverpool and Spacex Gallery, Exeter, 2012). Her writings includes book chapters for 'In the Ruins of the Cold War Bunker' (2017), 'Contemporary Archaeologies: Excavating Now' (2009) and 'A Fearsome Heritage: Diverse Legacies of the Cold War' (2007). Her programme 'Cold Art', exploring artists' fascination with sites of Cold War ruination, was recently broadcast on BBC Radio 4. She is a lecturer at the University of Leeds.