

PRESENT FICTIONS
28/29 MARCH 2014

PRESENT FICTIONS

28/29 MARCH 2014

Present Fictions is a two-day special programme of screenings, performance lectures and discussions. Diverse events focus on contemporary approaches to visual culture, poetry, science fiction and narrative structures and explore their relationships to new technologies and the expanded information society. A temporary research library presents a selection of publications and materials that have informed the research for this project.

Artists and speakers include Rachael Allen, Hannah Black, Ami Clarke, Tyler Coburn, David Raymond Conroy, Robert Cowley, David Cunningham, Keren Cytter, Jesse Darling, Rózsa Farkas, Barnaby Lambert, Pablo Larios, Hannah Perry, Heather Phillipson, Cher Potter, Val Ravaglia, Sam Riviere, Erica Scourti, Richard Sides, Michael E. Smith, Lucy Soutter and Georgina Voss.

The exhibition *Geographies of Contamination* is on view in the gallery space.

Present Fictions is curated by Sandra Pusterhofer (Curator DRAF) with Micola Brambilla and Nina Trivedi.

Present Fictions is supported using public funding by the National Lottery through Arts Council England.



LOTTERY FUNDED



Supported using public funding by

**ARTS COUNCIL
ENGLAND**



FRIDAY 28 MARCH

2 – 3 pm > GALLERY 5 | SCREENING: Through characteristics of fast-cutting, re-mixing and layering of images the videos in the screening explore the possibility of non-linear and fragmented narratives.

Hannah Black, *Intensive Care/Hot New Track*, 2013, 5:36 min; *My Bodies*, 2014, 3:30 min. Black's recent work across video, text and performance draws on communist, feminist theory, autobiographical fragments and pop music as a collective imaginary.

Richard Sides, *He tried to be a nice guy, but it just didn't work out*, 2012, 21:12 min. Sides' work uses a variety of media to explore notions of presence, temporality, complexity, conflict and the possible idea of 'an ontology of communication'. This video is a tragedy or perhaps a stream of consciousness in which an anonymous protagonist pursues a moral balance or a positive outlook.

Hannah Perry, *While it Lasts*, 2012, 7:28 min. Continuously generating and manipulating materials (footage, sound clips, images and objects) Perry develops a network of references, carefully exploring personal memory in today's hyper-technological society. Inspired by dance music loops and hip-hop sampling, the video reveals the strength of our personal investment in images of the illusory (power, sex, taste, lifestyle) and the vulnerability of youth.

3 – 5 pm > STUDIO | PRESENT FICTIONS: Presentations followed by Q&A discussing visual arts, design, 'eco-cities' and technological innovation in relations to contemporary science fiction and notions of the future.

Georgina Voss, *Bodies of Glass: Interfaces between science fiction, design and material forms*

Despite overwrought frothing about the technologies that have transformed from the science fiction texts and 'into the real', there are

relatively few examples of such artefacts. Far more numerous are the fictional ‘technologies’ that influence how design and technological initiatives are framed and ushered in. In this talk Voss explores the relationship between science fiction, design and innovation as one of mutual engagement and co-constitution, tracing the importance of desire, persuasion and influence in this process.

Cher Potter, *The Speculative Arts*

Cher Potter outlines the emerging fields of Design Fictions and Speculative Art as a creative approach that lies between hard science fiction, emerging technologies and cultural myth. She will introduce and discuss the work of a cross-section of artists and designers such as Lu Yang, Kenny Irwin, Daisy Ginsberg and Katja Novitskova who work with wildly differing notions of the future.

Robert Cowley, *The eco-city as ‘applied fiction’*

Robert Cowley will consider whether the contemporary ‘eco-city’ might be usefully characterised as a type of ‘applied fiction’. On the one hand, the eco-city has been increasingly mainstreamed into policy making and become aligned with the interests of big business; on the other, its pragmatic, experimental qualities reflect the speculative dimensions of its origins as a radical and visionary concept.

5 – 6 pm > GALLERY 5 | SCREENING: Hannah Black, *Intensive Care/Hot New Track*, 2013, 5:36 min; *My Bodies*, 2014, 3:30 min. Richard Sides, *He tried to be a nice guy, but it just didn’t work out*, 2012, 21:12 min. Hanna Perry, *While it Lasts*, 2012, 7:28 min.

6.30 – 8 pm > GALLERY 5 | TALK: *From Production to Consumption* **David Cunningham**, **Pablo Larios** and **Lucy Soutter** discuss the political and cultural implications of the use of commodities and products in current artistic practices. The conversation, chaired by **Nina Trivedi**, also asks how new forms of distribution relate to fractured narratives and how this in turn can result in a new affective encounter with the work.



12 – 6pm > OFFICE, 1st FLOOR | RESEARCH LIBRARY AND

SCREENING: Throughout the two days of events DRAF will host a Temporary Research Library with books, magazines and articles that have informed the research for this project.

Michael E. Smith's, *Spider Levitator*, 2008; *No ball-swing low*, 2007; *Dopedog*, 2008; *Hammerpants*, 2010 and *Jellyfish*, 2011 are miniatures, usually looped fragments of no more than a few seconds. Like Smiths' other works—sculptures, pictures, and installations—his videos are based on found materials; with simple technical means, he makes the vulnerability of bodies and emotions palpable in everyday objects lost in a world without human kindness.

SATURDAY 29 MARCH

1 – 2 pm > STUDIO | PERFORMANCE LECTURE: *I Know That Fantasies are Full of Lies (Take IV)*, 2013 by David Raymond Conroy. Followed by Q&A with curator **Valentina Ravaglia**.

David Raymond Conroy presents a performance lecture investigating the gap between the experience of something as sincere or inauthentic. How does our fascination with images, from advertising to mainstream cinema affect our interactions with objects and with each other?

2 – 3 pm > STUDIO | PERFORMANCE/READINGS/

DISTRIBUTED TEXTS: *Unidentified Fictionary Objects*. Curated by **Ami Clarke (Banner Repeater)**: When the paradox of science fiction is everyday, artists are testing the limits of language as code, blurring the distinction between computational linguistics and natural language, hinting that technology is not merely a medium to represent thoughts that already exist but is capable of dynamic interactions producing the thoughts it describes. The following presentations act as a back-flip for the forthcoming exhibition at Banner Repeater in May.

Oral Backstory by **Erica Scourti** live performance. A feedback loop produced by reading the past month's search history into Google's voice activated search function, activating voice as both semantic and operative, and generating text and image through an interplay of spoken language, voice recognition software and search algorithms.

Zoēpic by **Jesse Darling** performance lecture with Powerpoint, 2014. "There is probably some kind of good in the mere fact of living itself [kata to zēn auto monon]. If there is no great difficulty as to the way of life [kata ton bion], clearly most men will tolerate much suffering and hold on to life [zoē] as if it were a kind of serenity [euēmeria, beautiful day] and a natural sweetness." Aristotle, *Politics*, 350 bc.

Robots Building Robots by **Tyler Coburn** (live reading by **Chris Polick**) meditates on the "lights out" factory, so-named for the lack of need for



regular, human supervision. The book takes form as a travelogue of improvised performances, which Coburn conducted at a science park in Southern Taiwan; rumour has it that a robotics company is presently building one such facility on site. During a long walk through the park's grounds, the author considers literary and philosophical speculations on labour, machinic intelligence and the "automatic factory": an enduring fiction gradually creeping into reality.

Error-Correction: an introduction to future diagrams (take 3):

Impossible Structures: "the eye that remains of the me that was I" – HD video (08:19 mins) and pamphlet (script) by Ami Clarke (Error-Correction App available soon). A series of experimental takes of an ongoing enquiry into diagrams, that reference and include appropriated texts, whereby the voice, through language, is constituted "between someone else's thoughts and the page", and considers the production of meaning through inference, association, paradox, and contradiction.

3.30 – 4.30 pm > GALLERY 1-5 | POETRY READINGS AND

PERFORMANCES, considering the artistic use of narrative, poetry, rhythm and fictional elements in language.

3.30 - **Sam Riviere**, poetry reading

3.45 - **Rachael Allen**, poetry reading

4.00 - (Gallery 1) **Heather Phillipson**, *The TX Script (Splashy Phasings)*, 2013. Sound piece (2:39) + script.

4.10 - **Barnaby Lambert**, *A Planet in My Mouth*, 2014. Staged as a performance in prose poetry; *A Planet in My Mouth* is a miniature sci-fi adventure across the language of high technology.

4.20 - (Gallery 5) **Keren Cytter**, *Poker Face*, 2009 (Performed by **Andrew Kerton**). One night on stage a romantic poet is overtaken by the murderous ambition of his alter ego. As he fights for the audience's attention and for his sanity Lady Gaga's eponymous hit is heard undulating around his poetry. His alter-ego coerces him to kill off his colleagues in order to reclaim the spotlight. *Poker Face* was originally conceived for the Serpentine Gallery's poetry marathon in 2009.

5 pm – 6 pm > GALLERY 5 | PERFORMANCE LECTURE: *It's Not Me It's You*, by Rózsa Farkas.

Building on her research at the Post Media Lab, on affect after the Internet, **Rózsa Farkas** takes Anger as her point of departure. Tracing Anger as a media and medium in art practices, as well as a socio-political device for both structural oppression and counter culture, this story asks: who is afforded Anger, and on what terms?

From 1 - 4 pm Heather Phillipson's sound piece *The TX Script (Splashy Phasings)* will be played in Gallery 1 at 1, 2, 3 and 4 pm.

12am – 6pm > OFFICE, 1st FLOOR | RESEARCH LIBRARY AND SCREENING: Throughout the two days of events DRAF will host a Temporary Research Library with books, magazines and articles that have informed the research for this project.

Michael E. Smith, *Spider Levitator*, 2008; *No ball-swing low*, 2007; *Dopedog*, 2008; *Hammerpants*, 2010; *Jellyfish*, 2011.



PRESENT FICTIONS IS:

Rachael Allen is the online editor for Granta, co-editor of poetry anthology series Clinic and online journal Tender. Her pamphlet is forthcoming with Faber as part of the Faber new poets scheme.

Hannah Black currently lives in New York, where she is a studio participant in the Whitney Independent Study Program. She graduated from the MFA in Art Writing at Goldsmiths in 2013. Her recent work across video, text and performance draws on communist, feminist and afropessimist theory, autobiographical fragments, and pop music as a collective imaginary.

Micola Brambilla is a curator based in London. She received an MFA in Curating from Goldsmiths College in 2013 and is currently working as Curatorial Assistant at David Roberts Art Foundation.

Ami Clarke is an artist who both facilitates the running of Banner Repeater: a reading room and project space on Platform 1, Hackney Downs train station, opening up an experimental space for others, whilst dually sharing the goal in her practice to explore ideas that come of publishing, distribution, and dissemination: how the performance of language increasingly impacts upon daily life.

Tyler Coburn is an artist and writer based in New York.

David Raymond Conroy lives and works in London. He has had solo exhibitions at GP & N Vallois, Paris (L'homme qui voulait savoir, 2012) and at Seventeen, London (2011 and 2009), where he also curated the group show A Plea for Tenderness in 2012. Other projects include Brief Interviews with Hideous Men, a stage play with Andy Holden (Arnolfini, Bristol, 2013 and ICA, London, 2012).

Robert Cowley is conducting doctoral research within the International Eco-Cities Initiative at the University of Westminster.

David Cunningham is Principal Lecturer in Cultural Theory at the University of Westminster. He is member of the editorial collective of the journal *Radical Philosophy* and the editorial advisory boards of both *CITY* and the *Journal of Visual Culture*. He has published widely on modernism, aesthetic theory, capitalist culture and the novel, and has also spoken at, among other places, the Architectural Association; Royal Academy of Arts; Whitechapel Gallery; MACBA, Barcelona.

Keren Cytter was born in Tel Aviv. She lives and works in New York. Recent solo exhibitions include Moderna Museet, Stockholm (2010); Stedelijk Museum, Amsterdam (2011); and Tate Modern, London (2012). Recent group exhibitions include the 53rd Venice Biennale (2009); New Museum, New York (2009); CCA Watts, San Francisco (2012); and Moscow Museum of Modern Art (2011).

Jesse Darling lives and works in LDN & wherever. S/he works in installation, digital, “dasein by design” and the space in which performance becomes unmediated experience, researching ways to #occupy [and resist] the contested territory of subjectivity, sociality and the physical body. S/he is currently finishing an MFA at Slade and has exhibited, performed and published internationally.

Rózsa Farkas is founding director and co-curator/editor of Arcadia Missa in London. She was a Research fellow at Leuphana University’s Post Media Lab, exploring affect in gender roles after the internet. Arcadia Missa is a gallery-publishers and independent research project, focusing on digital culture in art practice. Farkas’ curation and writing sits across Arcadia Missa’s print and digital publications and gallery exhibitions, as well as projects outside of Arcadia Missa.

Barnaby Lambert is an artist and writer working with technology as a kind of text.

Pablo Larios is a writer based in Berlin. He is a regular contributor to *frieze*, *Kaleidoscope*, *Spike Art Quarterly*, *Metropolis M*, and *frieze d/e*, where he is also an editor. With Calla Henkel, Max Pitegoff and Dena



Yago, he co-authored the play *Farming in Europe*, which debuted at New Theater, Berlin, in 2013.

Hannah Perry is a British artist working mainly in installation, print and video. Graduating from Goldsmiths College in 2009 and currently studying at The Royal Academy of Arts.

Heather Phillipson works across video, sculpture, sound, text and live events. Events in 2014 include: *Assembly*, Tate Britain and *Park Nights*, Serpentine Gallery, London. Solo Exhibitions in 2014 include *Bunker259*, New York; *Dundee Contemporary Arts*, Dundee; *Grundy Art Gallery*, Blackpool; and a new commission for the *Biennial of Moving Images*, Geneva. In 2013, Phillipson presented solo projects at *Zabludowicz Collection*, London; *BALTIC Centre for Contemporary Art*, Gateshead; *Random Acts*, Channel 4 television and *Flux Night*, Atlanta, USA. She is also an award-winning poet with recent publications by *Bloodaxe*, *Penned in the Margins* and *Faber and Faber*, and was a *LUX Associate Artist* in 2012.

Cher Potter is Senior Research Fellow in ‘design futures’ at the Victoria & Albert Museum. She organises the London-based design salon *Alterfutures* - a group of invited artists, designers, film-makers and synthetic biologists focused on the future of design. She ran the *Creative Direction* at *WGSN Forecasting* from 2008 to 2013 and is a visiting lecturer on trend forecasting at the *Architectural Association* and *London College of Fashion*. In 2012 she was co-curator of the 23rd edition of the *Impakt Media Arts Festival* in Utrecht, Netherlands. Her writing has appeared in the *Financial Times*, *Barbican’s Future Beauty* hardcover and *Tank Magazine*, and she has a regular feature in *032C Magazine*.

Valentina Ravaglia is Assistant Curator at Tate Modern and a researcher at Birkbeck, University of London.

Sam Riviere is the author of *81 Austerities* (Faber & Faber, 2012), which won the *Forward Prize* for best first collection. His poems have

appeared in many publications, including *AnOther Magazine*, *Financial Times*, *the Guardian*, *New Statesman*, and *The White Review*. A poetry blog, *Kim Kardashian's Marriage*, appeared for a limited period online in 2013; *Standard Twin Fantasy* (f.u.n.e.x., 2014) is a new pamphlet of poems.

Erica Scourti was born in Athens, Greece and now lives and works in London where she completed an MRes in Moving Image Art and St Martins and LUX (2013). Recent exhibitions include *La Voix Humaine*, Munich Kunstverein, *Afresh: a New Generation of Greek Artists* at Museum of Contemporary Art, Athens, *Home/s* at Benaki Museum Athens, *Different Domain* at The Royal Standard and *A Small Hiccup* at Grand Union, *Newbridge Project* and *Limoncello*.

Richard Sides lives and works in London, where he is represented by Carlos Ishikawa. Sides gained an MA in Sculpture from the Royal College of Art, London.

Michael E. Smith counters the ecological and economic disaster of our era with a materialism of basic needs, displayed as a layout of ruined bodies. Smith has exhibited at CAPC, Bordeaux (2014), Ludwig Forum Aachen (2013), *LesAteliers de Rennes* (2012), and the *Whitney Biennial* (2012).

Lucy Soutter is an artist, critic and art historian. She teaches in the Department of Critical and Historical Studies at the Royal College of Art. She has written about contemporary art and photography for publications including *Afterimage*, *Source*, *Frieze* and *Aperture*, and is the author of *Why Art Photography?*

Nina Trivedi is currently a doctoral researcher at the Royal College of Art in the Department of Critical and Historical Studies and holds a Masters of Fine Arts, Curating from Goldsmiths College. Nina is the book reviews editor for the *Journal of Visual Culture* and is a Curatorial Assistant for *Present Fictions*. Previously chaired panels include: *International Symposium*, *Curatorial Practices Reframed: Politics and*



Pedagogy in Curating Contemporary Art.

Georgina Voss is a Resident at Lighthouse Studios, Brighton, where she leads research on speculative futures around digital fabrication, grassroots innovation and sexual healthcare. She also writes about technology, politics and culture for the Guardian's 'Political Science' section. Her work looks at how technologies are designed, interpreted and regulated, using tools from sociology, anthropology and ethnography.

DRAF

David Roberts Art Foundation (DRAF) is an independent, non-profit foundation founded in 2007. It is directed and curated by Vincent Honoré. DRAF develops an international and collaborative programme of contemporary art exhibitions, commissions and live events.

The David Roberts Art Foundation Limited is a registered charity in England and Wales (No. 1119738) and a company limited by guarantee registered in England and Wales (No. 6051439) at 4th Floor Adam House, 1 Fitzroy Square, London, W1T 5HE. It is proudly supported by the Edinburgh House Estates group of companies.

ADDRESS

Symes Mews
London, NW1 7JE
info@davidrobertsartfoundation.com
+44 (0) 207 383 3004
www.davidrobertsartfoundation.com

The nearest tube stations are Mornington Crescent and Camden Town. DRAF is a 15 minute walk from Kings Cross St. Pancras.

Busses: 24, 27, 29, 88, 134, 168, 214, 253

OPENING TIMES

Thu - Sat, 12 - 6 pm

Tue - Wed by appointment

FREE ADMISSION





Follow us on Facebook and Twitter