

[space]

A WEEKEND OF SCHIZO-CULTURE

12–14 DEC 2014

SCHEDULE

Free entry throughout

FRIDAY 12 DEC

3pm: METHYLENE BLUE DILUTED BY FEMALE EJACULATION: A two part presentation and discussion with **Sidsel Meineche Hansen** and **Josefine Wikström**. Sidsel will speak about her recent work and Josefine will present her current thinking on the question of the body within abstract capital relations and its relation to feminist art practices.

Josefine Wikström is a writer and researcher currently undertaking doctoral research at the Centre for Research in Modern European Philosophy (Kingston University) on ontologies of production in contemporary art, specifically in relation to performance and dance. She teaches at Goldsmiths University and at DOCH in Stockholm and has written for Frieze, Afterall, MAY Revue, Philosophy of Photography and Performance Research Journal.

Sidsel Meineche Hansen is an artist whose practice explores nervousness as a form of institutional critique. Her work manifest as exhibitions and seminars. Recent exhibitions include: INSIDER, Cubitt Gallery, London; Lets Destroy the Earth but keep the Humans, Galerie Gregor Staiger, Zurich; Je Suis Feministe, London (2014); J'ai froid, castillo/corrales, Paris, (2014); Late Barbarians, Gasworks Gallery, London (2014). Upcoming seminars: This is not a symptom hosted by South London Gallery (2014-ongoing).

6pm: Screening of *Le Moindre Geste* (1971) followed by a talk by artist **Imogen Stidworthy** on her artistic practice and its relation with Deligny's thought and work. Fernand Deligny was a renowned educator and social worker who became close friends with Felix Guattari and had a profound influence on Guattari's later work at La Borde where they worked together. His ideas on language and the body also influenced Deleuze and Guattari's later philosophical and political thinking heavily.

Deligny's experimental non-works, his cartographic "wander lines"(traced in the *Schizo Culture: Cracks in the Street* exhibition) are thought to be foundational to Deleuze and Guattari's concept of the rhizome. Between '47 and '49 Deligny worked as a specialist for disturbed children at the offices of Travail et Culture alongside André Bazin and Chris Marker. Marker reviewed Deligny's influential book *Vagabond Efficaces* (1946) about his work with traumatised children in post-war France which introduced the notion of educators as vagabonds efficaces ('effective vagabonds') and went on to help him make his film *Le Moindre Geste*.

A line written by Malraux to Bazin was quoted frequently by Deligny in describing his relationship with cinema "What interests me in cinema is its way of linking man to the world (a cosmos) in a manner other than language." Deligny shared a fascination with the complexities of language, its 'outside' and writers such as Artaud whose book on Van Gogh's suicide in '48 effected Deligny deeply. *Le Moindre Geste* has been described as: "Mesmerizing like a silent avant-garde experiment, powerful like a biopic documentary, this cinéma-vérité is a fantastic hymn to the weakness of humanity on both sides of the autistic wall." (SCREENVILLE)

"Why should a voice belong to someone? Even if someone voices it out." Deligny

Continued >>>

Imogen Stidworthy is interested in language and the voice, which she works with as physical and spatial material. An ongoing preoccupation in her work is with the borders of language. She asks how we experience and conceive of a space where words are unstable, run out, or fail, and what other forms of understanding might emerge in the face of unreadability - in context, for example, of neurological or emotional conditions, linguistic or cultural differences. (from akinci website)

Stidworthy's work has been exhibited in major exhibitions such as Sao Paulo Bienale (2014), Museum Leeuwarden, NL (2014), Imperial War Museum, London (2014), Bergen Assembly (2013), Total Museum of Cont. Art, Seoul (2013), M KHA, Antwerp (2013), Busan Biennial (2012), October Salon (2011), Liverpool Biennial (2010), Documenta 12 (Kassel, DE), 2007, and solo shows at AKINCI, Amsterdam (2005, 2009, 2013), Matts Gallery London; (2011, 2006, 2003), The Arnolfini, Bristol and Kunstpavillon, Innsbruck (2010-11). Stidworthy has curated two exhibitions addressing the borders of language through art works by many artists, which were shown alongside her own work and other materials such as musical notation and censored books: In the First Circle, in collaboration with Paul Domela, at Fundació Antoni Tàpies, Barcelona (2011-12), and Die Lucky Bush at MuKHA, Antwerp (2008). She has been shortlisted for several awards including the Jarman Award 2011, Becks Futures 2004 and The Northern Art Prize 2008; in 2008 she won the Liverpool Art Prize and in 1996, the Dutch Prix de Rome for Film and Video. Her work is in public and private collections, among others Centre Georges Pompidou, Paris; FRAC Bourgogne, Dijon, MuKHA, Antwerp and Fries Museum, Leeuwarden.. Stidworthy is represented by Matts Gallery, London and AKINCI Amsterdam.

SATURDAY 13 DEC

1pm Opening Welcome.

1.30pm **Empty Cages Collective** workshop on neoliberalism and the prison industrial complex

2.45pm 'Schizo-Culture' exhibition talk and tour by **Kodwo Eshun (The Otolith Group)**

3.30pm Open discussion ranging across themes such as anti-psychiatry, philosophy and disciplinary rationalities and their intersection with artistic practice today with **Sylvère Lotringer, Colin Gordon, Anna Hickey Moody, Ciaran Smyth (Vagabond Reviews), Anne Tallentire** and other weekend participants .

BREAK

6.30pm **Mischa Twitchin:** Seeing voices: No one commits suicide alone

6.45pm **Susan Stenger** performing John Cage

7.15pm **Patrick Staff**, combining a script and set of images interrelating shared exploratory and voluntary (mis)-uses of pharmaceutical drugs amongst communities whose identities and illnesses are deemed probable, marginal or exceptional.

7.45pm **Susan Stenger** and **Robert Poss** performing Phil Niblock

BREAK

8.30pm **Plastique Fantastique: Alex Marzeta, Harriet Skully, David Burrows and Simon O'Sullivan** will deliver **Plastique Fantastique Myth-Science-Fiction Communiqué: Evolution of Neuropath Time-Stretch-Tool**. The communiqué presents the evolution of avatars: Black-Hare (runner); Foxowl (parasite-scavenger); Ribbon-Head (the spinning drug); Redundant-Rave-Remnant King John (the last human feedback loop) and Neuropatheme 3.0 (time-stretch-tool).

9pm **Vivienne Dick:** NO WAVE : a film & music intervention

Continued >>>

10pm **Orphan Drift:**

O [rphan] D[rift>]
Mer Roberts & | end| Barcelos.
a chromophonic work spanning 50 minutes.

becomings mimetic, contagious & abstract.
proliferations & die backs.

s creen s pace: l iquid viscous flickerings,
hauntings, rip tides & quantum currents.
a udio s pace: u nsound inf (l) ected modulation
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11pm until late: live music and DJing, Schizo Playlists With **Kodwo Eshun** and others.

SUNDAY

12pm-6pm: An afternoon of projections, informal drop-in and schizo-screenings including work by **Chris Kraus**, **Sylvère Lotringer**, **Vivienne Dick** and No Wave contemporaries and material from the Semiotext(e) archive. Films screened will include:

Sylvère Lotringer and Michael Oblowitz: Too Sensitive to Touch (1981), 31mins

Sylvère Lotringer: Violent Femmes (1998), 29mins

Vivienne Dick: She Had Her Gun All Ready (1978), 28mins

Chris Kraus: How to Shoot a Crime (1987), 28mins

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