

Symposium: Slide-tape

Key works in the UK since the 1970s



Loughborough University

Design School (see map enclosed), LE11 3TU

Wednesday 6 November 2013, 10.30pm – 5.30pm

Speakers/Participants: Michael Archer
Yasmeen Baig-Clifford
Nina Danino
Katy Deepwell
Paul Goodwin
Keith Piper
Cordelia Swann
Mo White

Symposium: Slide-tape

In a day of keynote presentations, roundtable discussions and screenings the symposium aims to broaden the existing knowledge of artists' work in slide-tape the UK, exploring the history, artists and aesthetics of this overlooked art form and its importance in the field of moving image media.

Keynote papers from Michael Archer and Katy Deepwell will examine the different histories and contexts of artists' use of slide-tape forms; and consider the contemporary use of slide-tape. Roundtable discussions in both the morning and the afternoon with artists and curators, Keith Piper, Paul Goodwin, Nina Danino and Cordelia Swann, will explore their involvements in those contexts and practices.

Through these contributions by artists, critics and curators the histories and context of artists' use of slide-tape forms will be brought to light – as, for the most part, these significant works have been omitted from curatorial histories to date.

The symposium will close with refreshments and a viewing of work by Ian Breakwell and Tina Keane. We are delighted to welcome Felicity Sparrow, partner of Ian Breakwell, who will introduce the screening of BC/AD, his last major work charting his decline from lung cancer. The work will be shown alongside Tina Keane's Clapping Songs.

The Symposium and exhibition is part of a project – in partnership with LU Arts and Vivid Projects, Birmingham – and is co-curated by Yasmeen Baig-Clifford (Vivid Projects) and Mo White (Loughborough University) in association with Nick Slater (LU Arts) - that presents a new appraisal of these overlooked works and acknowledges their contribution to the development of artists' moving image in the UK.

Mo White, Loughborough University, School of the Arts



The Henry Moore
Foundation



Symposium Programme

- 10.30am** **Registration, Coffee**
- 11am** **Welcome and Introduction**, Mo White, Loughborough University
- 11.15am** **Keynote paper** – Michael Archer, Critic, Goldsmiths University of London
- 12noon** **Roundtable Discussion 1**
- Paul Goodwin, Independent Curator
- Keith Piper, Artist, Middlesex University
- Chair: Yasmeen Baig-Clifford, Director Vivid Projects
- 1pm** **Lunch**
- 2pm** **Keynote paper** – Katy Deepwell, Critic, Middlesex University
- 2.45pm** **Roundtable Discussion 2**
- Nina Danino, Artist, Goldsmith University of London
- Cordelia Swann, Artist
- Chair: Mo White
- 3.45pm** **Tea**
- 4pm** **Plenary** (Chairs: Yasmeen Baig-Clifford, Mo White)
- 4.30pm** **Close and drinks at LUA Project & Film Spaces**
- 5pm** **Felicity Sparrow** - Introduction and launch of Ian Breakwell's *BC/AD* (also showing Tina Keane's *Clapping Songs*)

Speakers / Participants

Michael Archer is a critic and writer on art. Author of *Art Since 1960* (Thames & Hudson, 2002, new edition forthcoming), *Jeff Koons: One Ball Total Equilibrium Tank* (Afterall/MIT, 2011), and of the chapters on art since 1960 in recent editions of Hugh Honour and John Fleming's *A World History of Art* (Laurence King, 2005), he has written numerous catalogues and is a regular contributor to *Artforum*. He is Professor of Art at Goldsmiths College Archer collaborated with William Furlong as Audio Arts for a decade and a half from the late 1970s to the early 1990s. In association with this work he produced many works in tape/slide. These were for the most part done under the auspices of the Whitechapel Art Gallery, whose support for the medium was substantial. In addition to programmes in support of the gallery's exhibition programme and outreach work, there were a number of commissions to artists to conceive a piece for tape/slide. As well as works by artists as diverse as James Coleman, Hamish Fulton and Ian McKeever, Archer's productions included two sequences that have become classics of the medium: Richard Wentworth's *Making Do And Getting By*, and Susan Hiller's *Magic Lantern*.

Katy Deepwell is founding editor of *n.paradoxa: international feminist art journal* (www.ktpress.co.uk). She is Professor of Contemporary Art, Theory and Criticism, Faculty of Art and Design, Middlesex University. Her books include: *Women Artists between the Wars* (Manchester University Press, 2010); *Dialogues: Women Artists from Ireland* (London: IB Tauris, 2010); (co-edited with Mila Bredikhina) *The Gender, Theory and Art Anthology: 1970- 2000* (Russian edition, Moscow: Rosspen Publishing House, 2005); (ed) *Women Artists and Modernism* (Manchester University Press, June, 1998) and *New Feminist Art Criticism: Critical Strategies* (Manchester University Press, 1995).

Paul Goodwin is an independent curator, urbanist, writer and lecturer based in London. From 2008 -12 Paul was Curator of Cross Cultural Programmes and then Curator of Contemporary Art at Tate Britain. At Tate, Paul curated a pioneering programme of talks, symposia, workshops and live art events –The Tate Cross Cultural Programme – that included The Status of Difference, Conversation Pieces, Global Modernities (Tate Triennial conference, March 2009) and Afrodizzia. He was Consultant Curator for the international survey exhibition Afromodern: Journeys Through the Black Atlantic at Tate Liverpool.

His recent curatorial projects include the exhibitions Thin Black Line(s), at Tate Britain, London 2011; Go Tell It On The Mountain: Towards A New Monumentalism, 2011 and Ways of Seeing, 2012 for the 3-D Foundation Sculpture Park in Verbier, Switzerland; Coming Ashore, 2011 at the Berardo Collection Museum in Lisbon, Portugal. Paul was a co-curator of the Tate Britain exhibition, Migrations: Journeys Into British Art. He is an associate lecturer for the MA Curating, Chelsea College of Art and Design and a director of Peckham Space. Goodwin is currently Curatorial Director of the 3-D Foundation in Verbier, Switzerland and was recently appointed Curatorial Fellow at Kings Cultural Institute, Kings College London.

Keith Piper is an artist, activist and educator. His creative practice responds to specific social and political issues, historical relationships and geographical sites. Adopting a research driven approach, and using a variety of media, his work over the past 30 years has ranged from painting, through photography and installation to a use of digital media, video and computer based interactivity. As a student at Trent Polytechnic in the early 1980s, Piper was a founder member of the 'Blk Art Group'. Since then he has exhibited work internationally, published writings and taught in institutions in the UK, Europe and North America. His recent work has included 'The Perfect City', a multi-screen video project commissioned by Film London (2007), as well as solo exhibitions in the Contemporary Art Museum, St Louis (2004) and Ferens Art Gallery, Hull (2007). He was commissioned to produce a site-specific installation entitled 'Lost Vitrines' for the Victoria and Albert Museum in 2007 and in

2010 undertook a residency at the CBK in Dordrecht, Holland leading to an installation entitled 'A Future Museum of the Present'. His work was featured in 'Afro Modern' at Tate Liverpool in 2010, and 'Migrations' at Tate Britain in 2012.

Keith Piper is currently Programme Leader for the MA in Fine Art at Middlesex University.

Cordelia Swann was born in San Francisco in 1953 and moved, at the age of three, to a mine shack in the Sierra Nevada Mountains, and then to Manhattan's Upper West Side. She studied at Pratt Institute, Brooklyn, de Vrije Akademie and North East London Polytechnic. Her first performance/installation took place at Acme Studios, London in 1977, and since 1979 she has worked in tape/slide, film and video. Her work has been shown extensively internationally, and screenings and exhibitions include: London Filmmakers' Coop; ICA, London; The Basement Group Newcastle; Arnolfini, Bristol; Turner Contemporary, Margate; Tate Modern, and the Mongolian National Modern Art Gallery. Festival screenings include Oberhausen, London, Rotterdam, Berlin, Caracas, Amsterdam, Riga and Edinburgh amongst others.

Swann programmed the London Filmmakers' Coop Cinema during the 1980s and also curated screenings and exhibitions at B2 Gallery and the 'Salons' of 1983 and 1984 at the ICA, London. She has also programmed for the London Film Festival, BFI and the Arts Council. In 2010 she exhibited as part of the group show Polytechnic at Raven Row, London.

Nina Danino studied Fine Art, Painting at St Martin's School of Art (1973-1977) and Environmental Media at the Royal College of Art (1978-1981) in London. Environmental Media at the Royal College of Art was at the cutting edge of interdisciplinary time-based art; installation, performance and video art were new forms of art practice supported by new video media or appropriating existing technology including slide-tape. There was a rigorous critical framework and radically self-conscious art production, which totally supported the subjective at a

time when colder conceptual art dominated. Danino concentrated on exploring narrative, voice, temporal displacements and the intimacy of the dark cinematic experience; slide tape and audio enabled this exploration.

Danino's work has been broadcast and shown internationally in museums, cinemas, film festivals and galleries and is published on DVD and CD. She was co-editor of Undercut magazine and co-edited *The Undercut Reader: Critical Writings on Artists' Film and Video*, London (2002). She has received major awards from the Arts Council of England, British Film Institute, National Lottery, London Production Fund and Channel 4.

Yasmeen Baig-Clifford is founder and Director of Vivid Projects, a collaborative agency dedicated to exploring the convergence of film, video, performance and interdisciplinary practice. Yasmeen has a specialist interest in media art and has produced over 30 international artist residencies and exhibitions, with commissions presented across UK and European galleries and festivals including Locarno, Transmediale, Ars Electronica, Venice Biennale, Frieze. In 2005/6 she curated the first UK retrospective of electronic art pioneers the Vasulkas for VIVID and ICA, London; and was Project Director (UK) to European Media Artist Research Exchange 2006-8. She curated the international touring exhibition *Richard Billingham: Zoo* (2006/8) with Glynn Vivian, Compton Verney, Wolverhampton Art Gallery and Anthony Reynolds; and *Karin Kihlberg & Reuben Henry* (2009/11) with Artsway, Danielle Arnaud and Galleri Boxx and 2009/10 she curated the first retrospective exhibition on the British Film and Video Workshop Movement of the 1980s, including Isaac Julien, Amber, Birmingham Film and Video Workshop and the Black Audio Film Collective. Publications edited by Yasmeen include *Vasulka Lab: Live Archive* (2005) and *Richard Billingham, Zoo* (2006). She is currently collaborating with Mo White on the publication and touring of a retrospective on slide-tape art in the UK since the 1970s.

Mo White is an artist and writer, and Lecturer in Fine Art at Loughborough University, School of the Arts. Her practice is in film, video and photographic media and she has taken part in exhibitions both nationally and internationally.

Her research interests are film and photography – and in gender, diasporic and queer identities and she has contributed to conferences and publications on these themes, the most recent being *Women, the arts and globalization: Eccentric experience*, Manchester University Press, 2013.

She was awarded a PhD in 2007 for a doctoral thesis that considered aspects of artists' film in the UK since the 1970s. Her research into slide-tape continued in earnest with the delivery of a paper 'Slide-tape: an abandoned technology' at the conference *Yesterday's Objects: The Death and Afterlife of Everyday Things* at The Film Studies Space, University College London in 2010 – and has developed further since then.

Slide-tape Exhibition in LUA Space

Ian Breakwell - *BC/AD*

2005 - 2007 DVD, b&w, sound, 60 mins

BC/AD is the last major work by Ian Breakwell. Featuring painful yet beautiful imagery, the work follows the passage of life from infancy to adulthood through a constant, seamlessly morphing succession of images of the artist's face. The title of the work refers to the life-changing knowledge that he was suffering from inoperable lung cancer. *BC/AD - Before Cancer/After Diagnosis*. The narrator is the artist himself whose diaristic reflections on the passage of time and experience, often laced with his inimitable dry humour, offer an unbearably moving aural parallel to the aging images on the screen. This is one of the great documents of awareness of the human condition and its terrible vulnerability.

"Cancer is a flashing neon sign on the inside of my eyelids... an imminent physical reality."

Ian Breakwell (1943-2005) was born in Derby and died in 2005 in London. The interdependency of image and text was a constant thematic background to Breakwell's work but no other artist has pursued this with such rigour and invention, across more media, with such incisive humour or such piercing insight into the surreality of the everyday. Painting, drawing, sculpture, performance, installation, photography, film, video, television, publications – all have been used to communicate the ideas of this remarkable artist.

Breakwell studied at Derby College of Art and West of England College, Bristol. He was a member of the Artists Placement Group during the 1970s and was a contributor to the seminal Video Show at the Serpentine Gallery in 1975. Breakwell undertook several fellowships and residencies, including at Kettle's Yard, Cambridge (1980) and at Durham Cathedral (1994–95). A televised series of Breakwell's Diaries was commissioned for Channel 4 in 1984. In 2004 he was awarded an

AHRC Fellowship at Central St Martins College of Art and Design. Major solo exhibitions include those at the ICA (1977), Tate (1982), Quad, Derby (2010) and the De La Warr Pavilion, Bexhill (2012/13).

Many of Breakwell's works are in important public collections, including Tate, MoMA New York, the British Council, and Arts Council England. A DVD anthology of his film work is available from the British Film Institute.

Breakwell's relationship to Loughborough University was as Drawing Fellow at the School of Art and Design from 1998-99; where with Colin Rhodes he produced the exhibition and publication *Textworks 1966-1999* (catalogue ed. Colin Rhodes, Loughborough University School of Art & Design, 1999); later he worked with Rhodes on *Ian Breakwell: Vocals* (4-CD boxed set, 237 min. Loughborough University School of Art & Design, 2003).

The Estate of Ian Breakwell, courtesy Anthony Reynolds Gallery, London.

Tina Keane - *Clapping Songs*

1981, 8 minutes. Digital transfer by LUX

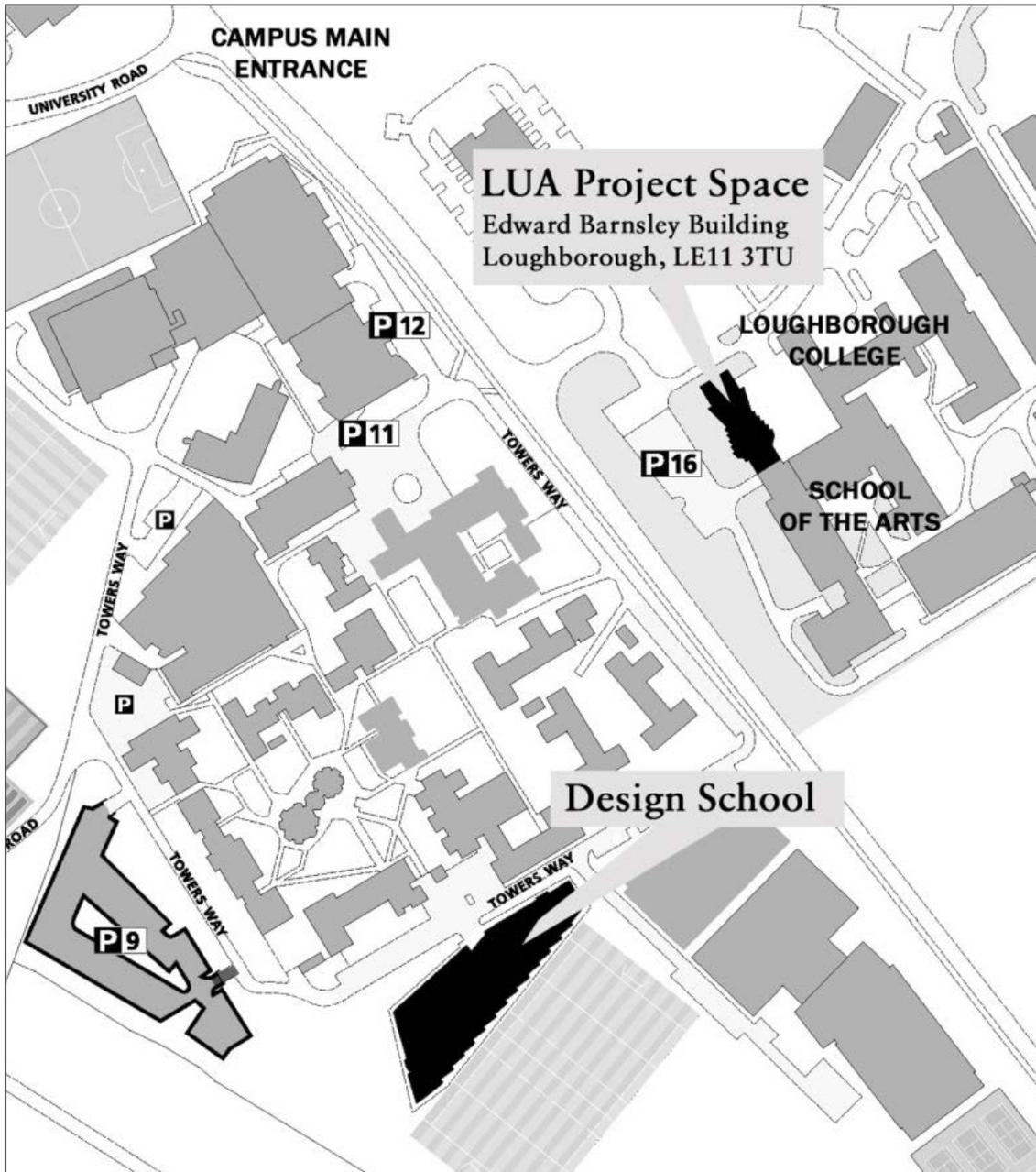
Tina Keane (born 1948) has exhibited widely both nationally and internationally and was artist in residence at various institutions including the Banff Centre in Canada. She was a founder member of Circles – Women in Distribution and curator and programmer of exhibitions and screenings including *The New Pluralism* exhibition at Tate (with Michael O'Pray, 1985). She has won awards from the Arts Council, Channel 4, the British Council and London Production Board.

Keane has been a Visiting Lecturer at many colleges and universities throughout the UK and abroad, including Harvard University. Since 1982 she has been Lecturer in Film & Video at Central Saint Martins College of Art & Design, London, where she has also been Research Fellow since 2003.

Map

Design School, Off Epinal Way, Loughborough University, Loughborough,
Leicestershire, LE11 3TU

LUA Project Space, Edward Barnsley Building (above Cope Auditorium)



Travel & Contact Information

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By Car

Loughborough's nearest motorway is the M1, Junction 23. The University campus is approximately two miles from the motorway and is clearly sign posted on all other main approach roads to Loughborough.

Parking

If you are travelling by car and require a parking space enter the campus at the East Park entrance and go through Security, who will issue you with a parking permit for the day. There are a number of car parks near the Design School with car park number 9 offering the most spaces.

By Train

Regular Intercity services operate between Loughborough and other main line towns, including daily trains to and from **London St Pancras International, 90 minutes away.**

- **From Nottingham** – trains depart to and from Loughborough approximately every 30 minutes and take around 20 minutes
- **From Derby** – trains depart to and from Loughborough every hour and take around 20 minutes.
- **From Leicester** – trains depart to and from Loughborough approximately every 30 minutes and take around 10 minutes.
- **From Birmingham New Street** – trains depart to and from Loughborough approximately every 20 minutes and take around 1hr 15mins.

(Times and prices subject to rail provider conditions)

More info www.nationalrail.co.uk

From the Train Station to the University Campus

The Kinch Spring bus connects the railway station to the campus and runs approximately every 10 minutes. Ask for the Loughborough College bus stop

More info www.kinchbus.co.uk

Taxi

Ashley David Taxis – 01509 260 000 (there is also a taxi rank at the Student Union)

By Bus/Coach

Coach and bus services to and from other parts of Leicestershire and the UK operate from the centre of Loughborough.

- **From Nottingham** – the Kinchbus No.9 bus can be caught from Nottingham Broadmarsh bus station and drops off on Baxtergate in Loughborough town centre. Buses run approximately every 30 minutes. Timetable: <http://www.kinchbus.co.uk/timetables/sprint.aspx>
- **From Derby** – the Kinch Skylink bus can be caught from the central bus station (Bay 12) and drops off on Swan Street in Loughborough town centre. Buses run approximately every 30 minutes. Timetable: <http://www.kinchbus.co.uk/timetables/skylink.aspx>
- **From Leicester** – the Arriva 126/127 and Kinch Service 2 bus can be caught from St Margaret's bus station and drops off in Loughborough town centre (with Arriva also dropping off on Epinal Way/Ashby Road, near the University) Buses run approximately every 15-30minutes. Timetable: www.kinchbus.co.uk/timetables/2kinchbus.aspx
www.arrivabus.co.uk/serviceInformation.aspx?id=6121

Hotels nearby ...

Premier Inn

Southfield Road, Loughborough, Leicestershire, LE11 9SA

T: (+44) 0871 527 9314

<http://www.premierinn.com>

Distance from University Campus

Walking – approx 15 minutes

Car/Taxi – approx 3 minutes

Link Hotel Loughborough

New Ashby Rd, Loughborough, Leicestershire, LE11 4EX

T: 01509 211800

E: info@linkhotel.co.uk

www.linkhotelloughborough.co.uk/

Distance from University Campus

Walking – approx 20 minutes

Car/Taxi – approx 6 minutes
