



PRESS RELEASE

EPISODE: Pleasure and Persuasion in Lens-based Media**A one-day conference at Tate Britain**

Friday 28th November 2008

10.00 - 1800

Clore Auditorium, Tate Britain,

Millbank, London SW1A

£35 (£25 concessions), booking recommended*Includes drinks reception at the launch of the new book:*

'Episode: Pleasure and Persuasion in Lens-based Media', published by Artwords Press.

For tickets call 020 7887 8888**or visit:** <http://www.tate.org.uk/britain/eventseducation/symposia/>

Media-culture is an undeniable force in our lives. Its pervasive and pleasurable power has primarily been located in discourses on 'spectacle' and the persistent connections between technology and power in democracy. But when artworks can be seen to share the same experiential field as media-culture, both using and producing a media-culture, the question of how our experiences of it constitute the political is now imperative. How do media-culture and artworks, and the spaces they inhabit, produce and reform the naturalised and assumed realities of everyday praxis?

The research group Curating Video present a one-day conference on Friday 28th November 2008 at Tate Britain inviting nine speakers from the fields of visual arts, art history, cultural studies, media studies, philosophy, psychoanalysis and cultural studies to explore a new matrix of issues that have become crucial to the understanding of the affect of mediated images in our lives. Rethinking the power of fact that images generate, this conference seeks to put forth new dialogues, strategies and propositions to explore what is now at stake for a politics of the mediated image.

Speakers include:

Bridget Crone, Director, Media Art Bath; **Professor Graham Harman**, Dept. of Philosophy, American University in Cairo, Egypt; **Professor Ahuvia Kahane**, Director, Arts & Humanities Research Centre, Royal Holloway, University of London; **Dr. Sharon Kivland**, artist & Reader in Fine Art, Sheffield Hallam University; **Professor Norman Klein**, California Institute of Arts, Los Angeles, USA; **Dr. Suhail Malik**, Critical Studies Course Leader for Postgraduate Fine Art in the Department of Art at Goldsmiths, University of London; **Dr. Philippe-Alain Michaud**, Film Curator, Musée national d'Art Moderne, Centre Georges-Pompidou, Paris; **Dr. Uriel Orlow**, artist & AHRC research fellowship in Creative Arts at the University of Westminster; and, **Dr. Johanna Sumiala**, Lecturer at the Department of Communication, University of Helsinki, Finland.

Throughout the day, three panels will each be chaired by Dr. Amanda Beech, Dr. Jaspar Joseph Lester, and Matthew Poole.

This event is supported by Chelsea College of Art & Design, University of the Arts London; Department of Art History & Theory, University of Essex; and, Sheffield Hallam University.



Sheffield Hallam University



University of Essex

Notes for Editors:

The conference is organised by the research group Curating Video.

Curating Video was set up in 2004 by Dr. Amanda Beech, Dr. Jaspar Joseph Lester and Matthew Poole.

To date, the group has initiated and produced exhibitions of video and photography and has organised conference panels, symposia and panel discussions on political, philosophical, art historical and curatorial issues specific to digital media and its interaction with, its effect upon, and production of social space. These events have taken place over the past four years in venues in the UK, Japan, Germany, and the USA. *Curating Video* also has a forthcoming book due for publication in November 2008, published by Artwords Press, entitled, *Episode: Pleasure and Persuasion in Lens-based Media*.

Jaspar Joseph Lester and Amanda Beech are artists, writers and lecturers. Matthew Poole is a freelance curator, writer and lecturer. Jaspar Joseph Lester is leader of MA Contemporary Art Curating at Sheffield Hallam University. Amanda Beech is Course Director of MA in Critical Writing and Curatorial Practice. Chelsea College of Art and Design, University of the Arts London. Matthew Poole is Course Director of the MA in Gallery Studies and Critical Curating at The University of Essex.

Guest Speakers:

Bridget Crone is the Director of Media Art Bath, in Bath, Gloucestershire, an arts organization dedicated to presenting new digital and lens-based media artworks. Before taking up that role in 2006, Bridget was Gallery Coordinator at The Showroom, London from 2003. Before arriving in the UK from Australia, Bridget worked for the Melbourne International Biennial where she produced projects with artists such as Destiny Deacon and Chad McCaill among others; and at RMIT University Gallery where she worked on a major exhibition of contemporary art from China.

Graham Harman is a Professor in the Department of Philosophy at the American University in Cairo, Egypt, and currently Visiting Associate Professor of Metaphysics and the Philosophy of Science at the University of Amsterdam. He is the author of *Tool-Being: Heidegger and the Metaphysics of Objects* (2002), *Guerrilla Metaphysics: Phenomenology and the Carpentry of Things* (2005), *Heidegger Explained: From Phenomenon to Thing* (2007), and *Prince of Networks: Bruno Latour and Metaphysics* (just completed). His current book project is a systematic work of metaphysics entitled *Object-Oriented Philosophy*.

Ahuvia Kahane is Professor of Greek at Royal Holloway, University of London. He is also Director of the Humanities and Arts Research Centre at RHUL (www.rhul.ac.uk/research/harc), Senior Research Fellow at the University of London Institute in Paris, and Senior Associate at the Oxford Centre for Hebrew and Jewish Studies. He is currently completing a collection of essays entitled *Monumentality and the Illegible*, and editing a volume entitled *Antiquity and the Ruin*. A monograph entitled, *Epic, Novel, and the Historical Progress of Antiquity*, is forthcoming, as is an extended essay in a collection on Lacan's *Histoire*. His most recent published book is *Diachronic Dialogues* (2006). Ahuvia's interests span psychoanalysis, visual theory, contemporary critical thought, classical philology, and other topics. Ahuvia Kahane lectures widely around the world.

Sharon Kivland is an artist and Reader in Fine Art at Sheffield Hallam University. She is currently working on a series of books, *Freud on Holiday*, Volume I, *Freud Dreams of Rome*, is published by INFORMATION AS MATERIAL, 2006. Volume II, *A Disturbance of Memory on the Acropolis* is published by INFORMATION AS MATERIAL and cubearteditions, 2008. A third volume will reconstruct Freud's last visit to Rome in 1923. Recent solo exhibitions have taken place at Bastart, Bratislava; Sleeper, Edinburgh; and, Chelsea Art Space. She is also Visiting Fellow in the Institute for Germanic and Romance Studies, University of London.

Norman Klein is a Professor at California Institute of Arts, Los Angeles, USA. He is a cultural critic, media historian and novelist. His work concentrates on how consumer spectacle and confused urban planning hide social conditions. Among his best-known work is *The History of Forgetting: Los Angeles and the Erasure of Memory*, Verso Books, 1997; *The Vatican to Vegas: The History of Special Effects*, The New Press, 2004; *Freud in Coney Island and Other Tales*, Otis Books/Seismicity Editions, 2006; and *Seven Minutes: the Life*

and *Death of the American Animated Cartoon*, Verso Books, 1993. He is currently working on a novel set in Coney Island and LA during the 1950s, and *The History of the Present, Media, Cities and Power, 1973-2009*.

Suhail Malik is Critical Studies Course Leader for Postgraduate Fine Art in the Department of Art at Goldsmiths College, University of London where he is also Director of The Political Currency of Art Research Group. Malik has written catalogue essays for major shows by the Chapman brothers, Nigel Cooke, Aya Ben Ron and Ian Monroe among others. He has also written on the market and critical conditions of contemporary art, and on current technical and political theory, and is currently working on a philosophy of American power. For more details on Malik's research access: www.goldsmiths.ac.uk/art/research/staff/dsm/01.php.

Philippe-Alain Michaud is Film Curator at the Musée National d'Art Moderne, Centre Georges-Pompidou in Paris. He has produced many exhibitions of film and video at galleries and museums worldwide showing the work of both contemporary artists and historical figures. He has contributed to many anthologies and catalogues on film and video works, and is the author of *Le Peuple des images*, 2005, and *Aby Warburg and the Image in Motion*, published by MIT Press, 2007.

Uriel Orlow is an artist well known for video and photographic works. He is currently AHRC research fellow in Creative Arts at the University of Westminster, and in 2008 he won the prestigious Swiss Art Award at Art Basel. He has shown widely internationally including recent solo exhibitions at The Jewish Museum New York, Blancpain Art Contemporain Geneva, Argos Brussels and London Gallery West. His publications include the monographs *The Benin Project*, 2007, *Deposits*, 2006, and *Re: the archive, the image, and the very dead sheep*, 2004.

Johanna Sumiala is a lecturer at the Department of Communication, University of Helsinki, Finland. She is a media scholar specialising in media anthropology and visual culture. Her research and writing explore the interplay between media images and construction of social life in contemporary media society. Her most recent work includes articles on the death of Swedish Foreign Minister Anna Lindh, 2005 and Palestinian leader Yasser Arafat, 2007, a forthcoming historical study on national Finnish catastrophes, 2008, and the circulation of Abu Ghraib images, 2008. Her latest book co-authored with Matteo Stocchetti is entitled *Images and Communities: The Visual Construction of the Social*, 2007.

Conference Organisers:

Amanda Beech makes artworks, writes and collaborates on curatorial projects. Her work examines the relationships between democracy, critique and violence and how they are proposed through philosophy, politics, literature and popular culture. Entangling narratives that take in particular biographies, sites, and social mythologies with the bounds of philosophical inquiry, her work examines democracy as a space of seductive power, will and force - emphasising decisiveness as a guiding principle of current liberalism and looking to our share in it. Her most recent work includes *Falk*, solo exhibition at MOT International, London, December 2006; 'One Way Street', Sheppard Gallery, University of Nevada, Reno and KX Gallery, Hamburg, Germany, 2007; 'Ubiquitous Media', conference panel and video screening at Tokyo University, Japan, July 2007; *State Line*, video screening, Serpentine Gallery Project Space, London, June 2007; and, The Political Currency of Art discussion panel at The Venice Biennale, June 2007, in association with PILOT: Artists and Curators Forum. Beech is Course Director of MA Critical Writing and Curatorial Practice at Chelsea College of Art and is a member of the steering committee of The Political Currency of Art research group, based at Goldsmiths College, London, www.gold.ac.uk/visual-arts/poca. She is represented by MOT International, London, www.motinternational.org.

Jaspar Joseph-Lester is an artist and writer. His work explores the role that images, fictional narratives and experiential placemaking have in determining urban planning, community and everyday praxis. He has exhibited widely in the UK and abroad with solo exhibitions at: Asprey Jacques Gallery, Perry's Motors and The British School at Rome. Recent exhibitions include '13+', domoBaal Contemporary Art and Florence Lynch Gallery, New York, 2008; 'One Way Street', Sheppard Gallery, University of Nevada, Reno and KX Gallery, Hamburg, 2007; 'Ubiquitous Media', Tokyo University, Japan, 2007; and 'All for Show: an international retrospective of UK Video', 2006. Forthcoming exhibitions include 'Epidermis', Kaohsiung Fine Arts Museum, Taiwan. He is author of *Revisiting the Bonaventure Hotel*, Copy Press, 2008; co-author of *Disorientation and Spectacle in Retail Architecture*, Artwords Press, 2004 and co-editor of *Transmission*:

Speaking and Listening, 2005-07. He is a Senior Lecturer in Fine Art at Sheffield Hallam University. More information can be found at www.jasparjosephlester.com.

Matthew Poole is Programme Director of the Centre for Curatorial Studies, and Director of the MA in Gallery Studies & Critical Curating at The University of Essex. He is a freelance curator and collaborates with a variety of contemporary artists, arts organisations and galleries both in the public and private sectors. His previous positions include: Curator for The Economist Building in St. James's, London; Assistant Curator at Gasworks Gallery in Vauxhall; Assistant Curator of the Unilever art collection and freelance project manager for the Contemporary Art Society. Matthew is also a co-founder and currently a Co-Director of PILOT: Artists & Curators Forum, www.pilotlondon.org. Each edition of PILOT: occurs every two years and has been presented during the Frieze Art Fair, London, 2007, ARCO, Madrid, 2006, The Venice Biennale, 2007, and the Yokohama Biennale and Art Fair 101, Yokohama and Tokyo, 2008. Other ongoing research has been presented both through writing and a series of exhibitions, symposia and conferences.

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