

# FIVE YEARS

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*How to Write: Reading Groups. Part 1.*

1 - 17 May 2015

Open: Friday - Sunday 12-6pm

Gallery closed: Sunday 3rd May

Evening Reading Group: Friday 15th May 7-9pm

Preview: Friday 1st May 6-9pm

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## Friday 1st May

12-2pm Edward Dorrian  
*How to Write: Reading  
Groups/ How to Read:  
Writing Groups.*

2-4pm They Are Here: May  
Day Reading Group  
*I'll Bring You Flowers*

6-9pm Treatment of Dead  
Enemies (Jude Crilly &  
Laura O'Neill)  
*SALUTE*

Jonathan Trayner  
*Reading to a Group*  
duration approx 5 mins

## Saturday 2nd May

12-2pm Paul Anthony Tarragó  
*Unsolicited literature*

2-4pm Vladivostok Vax

4-6pm Anniken Weber,  
Sadegh Aleahmad,  
Sikarnt Skoolisariyaporn

## Friday 8th May

12-2pm Gali Timen  
*An article about Reading*

2-4pm Mark R Taylor,  
Edward Dorrian (&  
Amy Todman)  
*I.*

4-6pm Froso Papadimitriou  
Collaborative Art

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## Saturday 9th May

12-2pm Spiralbound  
*The book as found  
object: a re-positioning  
of the Artist Book.*

2-4pm Jennifer Boyd and  
Alex Borkowski  
*Reading Matter: 'The  
room was the portrait  
of an empty stomach'*

4-6pm *Women Artists in Britain  
in the 1960s and 1970s*  
Reading Group  
*Mix Tape*

## Sunday 10th May

12-2pm Shona Macnaughton &  
Luke Cooke-Yarborough  
*Pastoral Futures*

2-4pm Steve Finbow  
*Notes from the Sick Room*

4-6pm Fall through

## Friday 15th May

12-2pm I've Never Read Her  
Reading Group  
*A brief look at the short, the  
ambitious / ambiguous.*

2-4pm SE Barnet  
*In praise of plagiarism:  
a borrower's tour [...]*

Evening Reading Group: Friday 15th May

7-9pm Linda Laiva  
*Attempting to transcribe  
a painters practice. Stuart  
Cumberland.*

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## Saturday 16th May

12-2pm Steve Richards  
*Library of Aeronautics*

2-4pm Rachel Cattle, Jenna  
Collins and Volker  
Eichelmann  
*Reading Records*

4-6pm Seth Guy  
*Reading and  
Listening Group*

## Sunday 17th May

12-2pm Rob Flint/ Among Others:  
Alison Ballard, Sam Mercer, Alia Pathan, Katherine Fishman  
*I Do Declare! Adventures In The First Person*

2-4pm Lee Campbell & Simon Bowes  
The Welcome Committee  
*Be My Guest:  
Art, Performance and Hospitality*

4-6pm Clover Peake, Giovanna Coppola, Fabian Peake, Adriana Enciso Diaz,  
Steven J. Fowler, Maria Zahle  
*Parole Parole*

Please see below for full proposal/ programme details...

1st May Friday 12-2pm

Edward Dorrian

*How to Write: Reading Groups/ How to Read: Writing Groups*

Edward Dorrian introduces and discusses the two-part project *How to Write: Reading Groups/ How to Read: Writing Groups* with particular reference to

- *Five Years Publications: Public Series Nos.1-6\** and
- a first draft transcribed conversation between Five Years and School of the Damned as part of a collaborative project, *Benefit: All Research is Crisis* at Five Years in 2014.
- \* *Five Years Publications: Public Series Nos.6 Utopographies: Evaluation, Consensus and Location*. Experts from *Beyond (A Script)* ISBN-978-1-903724-16-3 (*Utopographies: Evaluation, Consensus and Location*. was 'a sprawling research project which condensed the energies and preoccupations of theorist Dan Smith, the Critical Practice Research Cluster, architect Amy Butt, Charlotte Knox-Williams, other utopographers and interested publics'. *Experts from Beyond* was Edward Dorrian's contribution to the above project).

M. ...I forwarded it on to a few people. Can you tell me a little more about it? Your expectations and thoughts about it.

E. I'm really not sure... what we propose... to read... that can be read... or not... and then spoken about... listened to... heard... and made... written... can be written... in what way... articulated... formed... with others... how do we conduct ourselves... I'm really not sure... I think it's quite open. Not hidden. Open to interpretation. That what we choose to read... however that might be thought of... can be read with others.... which sets out a process of involvement... perhaps antagonistic... dissensual... perhaps co-operative... but a certain intensity... making of something... a politic... so that's why I imagine... not so much expect... the thing to carry on to publication... 'how to' is deliberately provocative and didactic... but how do we speak about... reading and what we read... about writing what we speak about.... and publish what we write... to be read... It's openly problematic... and I've always... wanted that... I think...

Contact Edward Dorrian  
edward-dorrian@fiveyears.org.uk

1st May Friday 2-4pm

They Are Here: May Day Reading Group

*I'll Bring You Flowers*

"Everyone needs to eat and occasionally present flowers. For both you need money. I don't have money because I don't have a job. Help me find a job and you'll be presented flowers."

The preceding quote is a translation from a classified advert in the Russian language newspaper *Angliya* which is printed in England.

Charmed by the poetry of the ad, collective practice They Are Here have since met its author, Dainis, and his wife, Iveta, a Latvian couple currently based in East London. In committing to searching for work on their behalf, They Are Here have instigated a micro-narrative that opens a discourse concerning work-driven migration within the EU, the role of language in relation to access to public resources and the politics of acts of generosity and philanthropy, especially in relation to how these acts are communicated, documented or publicly shared.

<http://www.theyarehere.net/project/ill-bring-you-flowers-2012---ongoing/>

This event will take place symbolically on May Day. Over the coming month leading up to 1 May, we will be reading excerpts from a series of selected texts that will form the basis for discussion on the day and on-going reflection around the project.

Texts: Judy Wajcman, *Pressed for Time: The Acceleration of Life in Digital Capitalism*  
Herman Melville, *Bartleby the Scrivener: A Story of Wall Street* (1853)

Contact: Lily Hall  
lily.hall@network.rca.ac.uk  
theyarehere@live.co.uk

1st May Friday Preview 6-9pm

Treatment of Dead Enemies — Jude Crilly and Laura O'Neill

*SALUTE*

“Terminal high, bevel base, fucked in lead-combat-semi-jacket  
In excess of thought, there's no signifiers and signs  
But what is ketchup? if not putty, non-believers  
... I am a little pea, puffing the city air” (JC)

*SALUTE* is an event for a live audience by Treatment of Dead Enemies (Jude Crilly and Laura O'Neill). It uses live sound, live spoken word, projection and video. Between us for you, from readers to listeners, our digital text reaches its recipients prior the event: pre-read, pre-played, prepared for you; an opened-source-open-dialogue.

The event plays in two parts simultaneously:

LIVE SPOKEN WORD (by Jude Crilly) flips between aphasic mantras, storytelling, recited free verse, and lucid explanation. The texts are delivered in different registers which signify a breakage of language and lapsed chronology. Language, as our way of labeling and systematizing the world (and understanding time), is de-stabilised and re-stabilised on its axis. By ripping up true words, an ever intensifying poetry emanates from within.

LIVE SOUNDTRACK (by Laura O'Neill) which uses stutter, resonances, rhythms, automatism, loops, circuits and algorithms. Through these conflicting language modes they provoke and mislead each other to a point of hyperheckle. O'Neill volleys between digital coldness and intimacy, pushing against the natural laws of sound. The soundscape collapses into free fall, as a psychosocial garbage can.

In total, the audience experiences a flux between the dormant and hyperactive sonic space. Narratives from the artists' practices, personal lives, as well as popular theories come together in a formal relationship. As performing bodies Crilly and O'Neill become avatars of themselves.

JC / LO 2015

1st May Friday Preview 6-9pm

Jonathan Trayner

*Reading to a Group*

duration approx 5 mins

Our Sovereign Lord the King  
chargeth and commandeth all  
persons, being assembled,  
immediately to disperse  
themselves, and peacefully  
depart to their habitations, or  
to their lawful business, upon  
the pains contained in the Act  
made in the first year of King  
George the First for preventing  
tumults and riotous assemblies.

GOD SAVE THE KING



2nd May Saturday 12-2pm

Paul Anthony Tarragó  
*Unsolicited literature*

The usual route: they tumble through the letterbox and head straight to recycling: the unrequested, the unwanted. Pizza ads, estate agents telling you about interested buyers + recent sales, cab firm cards (with small calendars on the back) etc. And occasionally, slightly more intriguingly: faith healers, photographers of auras, political parties you've never heard of asking for your support...

For one month I SHALL NOT BIN and instead welcome the chance deliveries. They shall become our anthology of inessential reading

For seventy five minutes we shall pay attention and read, then discuss, the unwanted, the ignored. They will have their time + our scrutiny.

FAQ

Q. Do I need to bring my own leaflets along?

A. You can if you wish but it's not essential.

Q. Do you mean the leaflets the postie delivers or the stuff from the other people?

A. At the moment I'm thinking the other people, and about them too.

Q. Is this a serious endeavour?

A. Is that a serious question?

Q. I don't have a letter-box.

A. That's not really a question.

Contact: Paul Anthony Tarragó  
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paultarrago.net

2nd May Saturday 2-4pm

Vladivostok Vax

Preamble

A reading group is widely understood as “a group of people who meet regularly to discuss a book that they have all read” (Collins Dictionary). Such a group might be seen as sharing an interpretation of a text the group become familiar with beforehand. This is generally done by having a single text (book) which everyone encounters in private and forms opinions about, which are then discussed together at the public group.

We propose to extend this definition to encompass ‘reading’ in the sense it is used in another context, that of psychic development. In this wider sense, ‘reading’ can also be an act of non-rational, non-verbal expressing of information, where the information is not verbally or linguistically codified, and where the information is obtained from non-textual sources e.g. an object (psychometry) or a person (telepathy, mediumship). For example, the process might involve a ‘medium’ holding an object with closed eyes, and speaking aloud the impressions she/he has of the object (life stories associated with it, any feelings, impressions etc).

We want to work, as a group, to ‘read’ pieces of writing, extracts of pertinent books / articles sealed inside opaque envelopes. The proposed group will consist of a number of stages.

Stage 1: (pre-event)

We prepare a number of envelopes, each of which is sealed with a text inside. Texts to be decided in week immediately prior to event, and perhaps by someone otherwise unconnected with the event.

Stage 2: (event)

One envelope in turn is handed around group members. Each group member takes it in turn to speak the ‘reading’ of the text. One designated member transcribes the utterances using a laptop (or similar). (Decisions to be made about what else, apart from linguistic statements, are transcribed).

Stage 3: (event)

Once all readings are made, the texts produced at stage 2 above are made the subject of a ‘reading’ of the sort more commonly associated with a ‘reading group’.

Stage 3 produces a rational reading of the texts produced in stage 2, where private interpretations are made subject to public consensus.

Comments

We don’t need other people to take part for this to be an event but we welcome engagement from watching to ‘reading’ and discussion (at all stages) from all who attend.

In the group, we want to look at the way in which reading groups involve an interpretation and construction of meaning as a shared rather than a solitary process. We also want to open out the definition of reading and interpretation (through the ‘blind’ reading-practices of psychometry) so they aren’t primarily rational, cognitive processes based on the evidence of visible text but also irrational, emotive, invisible ones

Contact: Julia Moore  
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2nd May Saturday 4-6pm

Anniken Weber (Norway-UK), Sadegh Aleahmad, (Iran-UK), Sikarnt Skoolisariyaporn (Thailand-UK)

Part 1: The Reading Group, How To Write: Three Artists, Anniken Weber (Norway-UK), Sadegh Aleahmad, (Iran-UK), Sikarnt Skoolisariyaporn (Thailand-UK) will examine the idea of reading about writing in a live situation over the time span of the allocated two hours. The artists may not collaborate or interact with each other however they occupy the space as three separate entities. Prior to their appearance in the space, they are not aware of the content or concept of each other's work. The margins and formats of their 'reading' will be set as a time frame agreed on location amongst the three artists. Discussions will be initiated by an unpredictable common denominator.

Sadegh Aleahmad:

This work will investigate how a newspaper selected by the artist on his way to the space on the day of the performance (2 May 2015) can be read throughout the duration of 15-30 minutes. This intervention is part of the artist's current series called 'Blanck Tapes'.

Sikarnt Skoolisariyaporn:

How to read in an epoch of the end of the words and apocalypsync?

Anniken Weber:

Subtextile. Reading the writing now. I will be reading the unknown elements contained within the space, as words appear as non-language. I will use it to write my reading to the viewers and self.

Part 2: The mentioned artists will issue three un-prescribed reports, open format, functioning as the base for the text of how to read: 'writing about reading' transcribed by artist, Dagmar I. Glausnitzer-Smith (Germany - UK).

The objective is to examine multiple, simultaneous states of mind brought into notional thinking processes (projected, imagined, read) on the account of the live action of the reading group. The writer is the reader of 'writing', the reader of images and documentation, the reader of states of mind. The writer is translator.

Positions are altered, 'slipping' into a 'Doppelbesetzung'\*. The writer examines the irrelevance of narrative. The acknowledgment of emotional states during the action of writing and reading cannot be ignored. The operation and the making of text is reclusive and solitary. When momentary reading and reflection of writing happens, it is undisclosed.

The writing of the writer's text is disposed for 'publication'.

The speculation of interchanging positions between the artist, the author, the performer, the publisher, the curator expand to non-transparent and non-sensical relations. The writer and performer has to negotiate with signs of a paradoxical 'Triple-agent' by modeling a de-coding system.

The performance of writing about the reading is not-public (a Five Year's Concept and Term) and the moment of active writing addresses an undiscerning audience. A secret portrayal imbedded in a process with a regard to become public.

\* German, multiple deployment of roles diluted in one moment

Contact: Dagmar I. Glausnitzer-Smith  
contact@werftraum.org



8th May Friday 12-2pm

Gali Timen  
*an article about Reading*

23 Mar 2015: 09:32

to info@fiveyears.org.uk  
Wondering  
Hello there, My name is Gali Timen and am a conceptual artist; graduate of MA course @ Central Saint Martins College. I took part in group exhibition in UK and here; had some solo shows (going to have another one on May 7th @ Alfred Gallery); curated some exhibition (mostly in alternative spaces). About a year ago I got a grant from Rabinovitz Fund for an artist book. My book took part in artists book fair @ Artport TLV this winter. I do wonder if I can make a project at your place?  
Thank you, Gali  
Gali Timen <artgali@gmail.com>

28 Mar 2015: 07:49

to edward-dorrian@fiveyears.org.uk  
A question  
Dear Edward, My name is Gali Timen and am a conceptual artist, graduate of MA course @ CSM College. I do wonder: I wish to apply for 'reading group'; but I live now out of UK and can't arrive to the actual event. Can I send a text anyway?  
Thanx, Gali

28 Mar 2015: 11:21

to Gali  
Re: A question  
Of course...  
Edward Dorrian

10 Apr 2015: 12:46

to edward-dorrian  
Re: A question  
Hello again, I'm just about sending you a short article about reading. Hope it's not too much to ask you if I can send a proposal for a show?  
Thanx

10 Apr 2015: 14:59

to Gali  
Re: A question  
I'm afraid the deadline for proposals was 31st March. You can send the text, but I can't guarantee that it can be used. It is an advantage to you that you're not delivering the event. I am correct in thinking this?  
Edward Dorrian

10 Apr 2015: 19:13

to edward-dorrian  
Re: A question  
Oh gosh! Sorry about it... I'm going to have a solo show quite soon.... so loosing time  
□□□□□□ 10 □□□□ 2015 16:59,□  
"edward dorrian" <edward-dorrian@fiveyears.org.uk> □□□:

11 Apr 2015: 14:15

an article about Reading

'You need to practice your reading' - you hear the sentence once too much.

But can you crack the code behind? Does a visual stuff(\*) easier for reading than a text? To be a good reader means to be a good observer(\*\*); to read the subtext. But, than you can miss the small surprises.

You always can challenge yourself: by moving from one country to another one; to follow the same ad in different language (e.g. one of the Bond's movies ad); or, to see things from other's eyes.

So... can you read differently?

(\*) Photos, theatre shows, dance shows  
(\*\*) Science of observation

Gali Timen

8th May Friday 2-4pm

Mark R Taylor and Edward Dorrian (& Amy Todman)  
*I.*

Mark R Taylor's composition *At An Exhibition 3* for piano solo (2011 / 12) was written after seeing Edward Dorrian's earlier use of Mark R Taylor's pieces for piano, *Failure I-VII* (2000-5) to accompany his video (*Five Years Failure: A list of everyone who had shown at Five Years 1998-2000*) shown at *East End Promise: A Story Of Cultural Migrants 1984-2000* (at Londonewcastle Redchurch St. in 2010). It's worth noting that *Failure I-VII* (2000-5) had in fact, been composed partially in response to a 2000 work by Edward Dorrian at Five Years entitled, *Failure*.

Mark R Taylor has further cited the index of the book by Edward Dorrian and Amy Todman *Doing Fine... What can I do? (History)*<sup>1</sup> as a possible reference for how the piece might be regarded.

Are these readings? Perhaps. For *How to Write: Reading Groups*, a recording of Mark R Taylor's performance, made by Edward Dorrian will accompany a 'reading' of the identified part of the *Doing Fine... What can I do? (History)* index.

<sup>1</sup>*Doing Fine... What can I do? (History)* was a collaborative work made for the Five Years project:-  
*Five Years: Fragments* (2013)

Contact Edward Dorrian  
edward-dorrian@fiveyears.org.uk

8th May Friday 4-6pm

Froso Papadimitriou  
Collaborative Art

Exploring the nature and identity of a book, part of an experimental project by Collaborative Art is the 'Tracing my Echo' book, an alternative exhibition space within a publication. The reading material for this proposal is suggested to be the book itself. The book will be introduced to the group and offered for 'reading', towards a discussion about the book's functionality and alternative spatial identity.

Referencing the 'Xerox Book' 1968 by Seth Siegelaub and John Wandler, and other projects such as 'Zingmagazine: a curatorial crossing' by D. Dikeou, 'The Mule' etc, that explore the relationship between a publication, curatorial intervention and the understanding of presentational platforms; and reflecting the views of Jonathan Meades in his book 'Museum without walls', on artwork reproduction and representation and its dynamic, the group will be offered a platform to discuss, debate and react to the presentation of the book as an exhibitional space.

The referencing material along with the publication and a brief presentation of the project will be included in the 2 hour event and will aim raise questions of the readability of a space and an exhibition when presented in alternative set-ups and if the space such as a 'book' defines the interaction with its content due to its established functionality, if any.

Contact: Froso Papadimitriou  
Papadimitriou.froso@gmail.com

9th May Saturday 12-2pm

## Spiralbound

*The book as found object: a re-positioning of the Artist Book.*

The group will investigate the use of the book as 'found object' within contemporary literature. By subverting, dismantling and recreating the found book contemporary writers are reclaiming and reshaping the visual poetics of the codex book. In doing so they create new forms of readership.

Mark Danielewski's *House of Leaves* (2000), Steven Hall's *The Raw Shark Texts* (2007) and Jonathan Safran Foer's *Tree of Codes* (2010) all use the premise of the found book as a medium to tell their stories. Furthermore they investigate and experiment with the materiality of the book by employing multimodal techniques such as die-cuts, the incorporation of concrete / shape poetry, typographical fictions, use of flipbook graphic and visual narratives. This allows these novels to be read as Artist Books comparable with cult Artist Books such as Tom Phillips *A Humument* (1970 -) or John Baldessari's 1988 edition of *Tristram Shandy*. Contemporary novels such as Danielewski's *House of Leaves* prove that it is not only artists who push the boundaries of the book but literary authors as well.

Although the use of found material in contemporary literature suggests a recycling of ideas which have led contemporary theorists such as David Shields and Kenneth Goldsmith to claim that originality in contemporary literature is dead, this group will counter that the cross over between literature and art, prevalent in contemporary writing, is producing works of exceptional originality and fervour.

The group will also examine the emergence of an 'aesthetic of bookishness' in 21st Century Literature. Chris Ware's *Building Stories* (2012) is an excellent example of a contemporary novel that subverts the materiality of the book. Through his inventive and playful use of materials, formats and non-linear narrative structure Ware uses the book format to make a unique object. By transforming the idea of the codex book into a physical sculptural object that houses loose and varying paper formats he challenges traditional methods of reading and questions the material possibilities of the book.

Presented in fourteen books and pamphlets of different shapes and sizes including posters and flip books, and 'bound' by a large format cardboard box that is easily purchased in most High Street Bookshops, Ware's novel echoes radical works such as B.S Johnson's *The Unfortunates* (1969) and Marc Saporta's *Composition No.1.* (1961).

Through reading and discussion the group will highlight new writing that re-positions the novel as a poetic object.

### Reference Texts:

Mark Danielewski, *House of Leaves* (2000)  
Steven Hall, *The Raw Shark Texts* (2007)  
Hari Kunzra, *Twice Upon A Time* (2014)  
Jonathan Safran Foer, *Tree of Codes* (2010)  
Chris Ware, *Building Stories* (2012)  
Jean Cohen, *Lost Book Found*, 1996, USA, 37 mins

Contact: John Hughes  
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Spiralbound  
<http://susakpress.org/spiralbound>

9th May Saturday 2-4pm

Jennifer Boyd and Alex Borkowski

*Reading Matter: 'The room was the portrait of an empty stomach'*

Reading Matter is a project by curated by Jennifer Boyd and Alex Borkowski launching this summer with a series of site-specific readings of literary prose and creative theory. We intend to turn the intimate gesture of reading aloud to texts that are more often skimmed and fragmented through isolated study and reappear as academic citations. In contrast to the competitive intellectual unpicking that often comes to dominate more conventional reading groups, we intend to stage a collective decanting by allowing our tongues to trip over strange and refined grammatical structures – reading and valorising complex texts through their oral and sonic matter.

For our inaugural series, we have chosen to curate a selection of events around *The Passion According to G.H.* (1964) by the Brazilian writer Clarice Lispector. This text presents an account of a woman's existential transformation unfolding in a stark room in a lofty apartment through various encounters (a painted mural, the body of a cockroach). Not only is the intricate prose of Lispector's distinctively sensuous modernism worthy of verbalisation, but the way in which she conjures a reader in her address as a critical part of the text makes this a compelling first text for reading with others. The assemblage of texts which follow in the series will be multifaceted, selected in response to various formal and thematic aspects of this primary work.

We are proposing to host our pilot event, a reading of excerpts from *G.H.*, as part of 'How to Write: Reading Groups' at Five Years. We believe the white room of the Gallery (which – like *G.H.*'s apartment – is situated high above the ground and exposes the 'guts' of the building) will be a germane site for this 'read'. The room will be set up with a circle of chairs – participants will be able to come and go, sit on a chair and read, or sit on the floor in the middle of the circle and listen as they so choose. We will stop 10-15 minutes before the end of our time slot to allow for an informal discussion among the participants. We are eager to see what kind of questions and observations arise when participants have digested a text collectively and durationally, and have had a chance to exercise their voices together: what will be said when there is less apprehension about hearing ones own voice? We are also very keen to get some feedback regarding the format and exercise itself so that we can bear this in mind for the rest of the series: will this experiential event act as a levelling space, which incites different or more fruitful discussions than more academically-structured reading groups? Through reading with others will we arrive at unexpected insights, and become conscious that certain parts of the text stir a collective appreciation or affect?

Contact: [matterreading@gmail.com](mailto:matterreading@gmail.com)  
[www.reading-matter.tumblr.com](http://www.reading-matter.tumblr.com)

9th May Saturday 4-6pm

*Women Artists in Britain in the 1960s and 1970s Reading Group  
Mix Tape*

Inspired by the cassette audio records of Audio Arts, an influential sound art magazine conceived in 1972, Women Artists in Britain in the 1960s and 1970s Reading Group will host an event of excerpts, response and dialogue. Recordings of Margaret Harrison, Mary Kelly and Susan Hiller, which were originally featured in the magazine, will be paused or interrupted by readings taken from historical, fictional or theoretical texts, images and discussion by participants. The juxtaposition of recording, text, images and live discussion aims to destabilise the relationship between past and present offering a different model of intergenerational dialogue. We intend to question the value structures of primary evidence versus memory as well as to erode barriers between the individual and the collective, researcher and historical text, fiction and history, art and society.

Women Artists in Britain in the 1960s and 1970s reading group is held at Flat Time House. Our members include artists, artworkers, writers and researchers, our topics range from Women and the Destruction and Art Symposium, Textiles, The Body and Technology, House Work/Social Reproduction, Nature, Ecology and Cosmology, and Administration. Artists include Annea Lockwood, Margaret Harrison, Annabelle Nicholson, Tina Keane and Liliane Lijn. Texts include excerpts from Rozsika Parker's *Subversive Stitch*, Lucy Reynolds', 'British avant-garde women filmmakers and expanded cinema of the 1970s' and Silvia Federici's, 'Caliban and the Witch'.

Contact: Katherine Jackson  
katherine.jackson@alumni.ubc.ca

10th May Sunday 12-2pm

Shona Macnaughton & Luke Cooke-Yarborough  
*Pastoral Futures*

God of the poor! shall labour eat?  
Or drones alone find labour sweet?  
Lo, they who call the earth their own,  
Take all we have-and give a stone!

Based in Dorset, where the workers union pilgrimage site of the Tolpuddle Martyrs rubs up next to Prince Charles model town of an idealised rural Poundbury, this is a reading group about local radical history contrasted against current shifts in power related to work, brought about by data technologies. Above is a Chartist chant from an older, industrial concern. The rural labour movement of the 19th c. sometimes liked to meet under trees. They were persecuted by restrictions of public assembly. Thinking about how the reading group is usually a private affair between a small group behind closed doors, we are wanting to make our group a public act.

The event proposed for Part 1. How to Write: Reading Groups will be an exercise in how to devise texts to be read out collectively for this age of fragmented union. Contagious Architecture by Luciana Parisi proposes to work at a formal level within the parametric architectures of algorithmic computation. How can we read the unsaid in the abstract data structures that control us? What words sung out would challenge or provide comfort to this situation? Part discussion, part participative performance we will think about and read out together agitating word forms from then and what they would consist of in a digital age.

Contact: Shona Macnaughton  
shonalesley@gmail.com

10th May Sunday 2-4pm

Steve Finbow

*Notes From the Sick Room*

As part of research into my new non-fiction book *Notes From the Sick Room*, an investigation into physical illness and creativity (to be published by Repeater Books in 2016), I have devised a symptomatological questionnaire for writers / artists / filmmakers / musicians, which – in multiple choice and open questions – hopes to chart the symptoms and signs of both illness and artistic inspiration and / or methodology. With the results of this material, I hope to connect illness and recuperation with waves of creativity and reflexion and, further, to explore these phenomena in the works and lives of people such as DH Lawrence, Franz Kafka, Frida Kahlo, Gilles Deleuze, Susan Sontag, Samuel Beckett and others.

The event would take the form of a doctor's surgery – the new space at Five Years would fit this idea well – and have attendees fill in the questionnaire and have a 'live' consultation regarding the results, with members of the audience participating as fellow doctors / patients. This 'practice' will examine how illness writes itself into the body and how the body reads the signs as symptoms – how the hospital becomes a library of diseases and dysfunction. The body is both writer and reader of its own pathological novel; it is its own cartography and narrative – a shared experience of reader and writer, reading and writing.

As within a ward or waiting room, the readers / patients discuss their ailments and create a shared story that is one of exaggeration and concealment, horror and humour, resignation and hope. The writer / doctor – with his knowledge of pathological signs and taxonomy of symptoms – becomes reader of the disease for the patient in order for the reader / patient to become writer of his / her rehabilitation, cure or demise.

Illness as metaphor or metonym – our bodies are incubating machines for viruses and for language – “The flu virus may have once been a healthy lung cell. It is now a parasitic organism that invades and damages the central nervous system” and “My basic theory is that the written word was literally a virus that made spoken word possible. The word has not been recognized as a virus because it has achieved a state of stable symbiosis with the host” – William S Burroughs.

As cancer cells metastasize and physically mutate the body they inhabit, so readers proliferate and adapt the text they are reading – see Roland Barthes, Jorge Luis Borges. Is it possible to generate a writer / reader doctor / patient text from the combined analysis and treatment of the subject within a surgery / writing-reading group? What would be the response of the audience / performer to an invasive investigation of acts usually singular and secret – writing and illness?

Part 2. How to Read: Writing Groups. – Possible publication as doctor's notes to be distributed as research into the reader's medical history with case notes and illustrations of the narrative of disease.

Contact: Steve Finbow  
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10th May Sunday 4-6pm

### Fall through

Fall through began in January 2015 at Wimbledon College of Art as a postgraduate responsive group. At the beginning it was an informal group, where the ideas that were underpinning our lines of enquiry or interests would be addressed. Due to the flexible nature of Fall Through it has now embraced various forms leading us to respond using unconventional mediums as sound, site and short excerpts. Each week one participant initiates the reading group and creates a series of guidelines, transposing the parameters used within their own work to Fall Through, thus allowing for new ways of approaching the material.

We propose a two hour workshop which will be divided into three sections.

#### First part:

Four members of Fall Through will pick four elements that are relevant to their work, in order to generate a way of engaging the group which may involve discussion, reading, listening. Each group will be organic allowing for participants to move between groups depending on interest, and, if discussion has run its course then the second part will begin.

#### Second Part:

The group or individual will be asked to propose a series of responses akin to that which has been discussed and according to the parameters set by the Fall Through member.

#### Third Part:

A feedback session where all groups will present their findings, plans or possibly the results obtained.

Contact: Inés Cámara Leret  
icamaraleret@gmail.com

15th May Friday 12-2pm

I've Never Read Her Reading Group

*A brief look at the short, the ambitious / ambiguous.*

Taking the (very short) short story 'Leves Amores' (1907) by Katherine Mansfield as a starting point, we hope to create open discussion on being unclear, unbound.

The session will comprise of two parts; the first reading stories, extracts, poems from the list below; the second reading stories, extracts, poems, images brought in by the group.

We hope at some point there will be space / time for writing and drawing.

We encourage you to bring something along that you see to be ambitious / ambiguous (on being unclear, unbound)!

All the reading

*Leves Amores* Katherine Mansfield

*Orlando* Virginia Woolf (extract)

*Artful* Ali Smith (extract)

*Recreation* Audre Lorde

*The Man-Moth* Elizabeth Bishop

*Earthseed* Octavia E. Butler

Download PDF with all the reading at:

Contact: Jessie McLaughlin  
allonefabric.projects@gmail.com

15th May Friday 2-4pm

SE Barnet

*In praise of plagiarism: a borrower's tour of various author's works on reading and writing where The Ecstasy of Influence. A plagiarism by Jonathan Lethem is the point of derivation.*

In the spirit of Jonathan Lethem's essay The Ecstasy of Influence: A plagiarism, I propose a patchwork reading of various authors on reading and writing. The work can incorporate the performance of both reading and writing. This work can incorporate the performance of both reading out loud and writing/transcribing in situ.

Texts included might range from Lethem's essay itself to Kenneth Goldsmith's Uncreative Writing, to Helene Cixous's Three Steps on the Ladder of Writing, to Yve Lomax' Writing the Image, to Eric Gill's An Essay on Typography, among others. We will use 'reading' and 'writing' as guiding terminology in constructing our own live essay.

Contact: SE Barnet  
sebarnet.wordpress.com  
www.sebarnet.net/index.html

<http://harpers.org/archive/2007/02/the-ecstasy-of-influence/>

15th May Friday Evening Reading Group 7-9pm

Linda Laiva

*Attempting to transcribe a painters practice. Stuart Cumberland.*

Four Circles

I met up with the witness. Her arm was lifeless and grey.

"One of them had a blue dress and a bleeding knee, it was dripping. That's when I thought something had happened," she said.

"What do you think happened?" I asked her.

"I am not sure", she said, "I couldn't make out faces, they were all blurred and incomplete".

Suddenly I felt a breeze from the window, a mirror appeared in front of me.

"I heard the car", she said, "And then a light came up. I looked at the clock and it went around 4 times before I took the courage to look through the key hole. They were 3 women. They weren't speaking, one of them had a yellow wig and a bleeding knee."

"A bleeding knee?" I asked.

"One of them was pregnant", she continued.

"Are you sure?" I asked

"No!" She continued after a short break.

"... their hands were swollen, but not red. These hands!!! Hands!!! They are coming closer, slowly, but with no real danger."

"Tell me more", I urge.

"They unlock the door with their fingers", she suddenly shrugged her shoulders.

"Don't worry," I said, "you are in a safe place. On the count of three, we will visit the place between territories. One, two, three."

"I see a green square and a white square, they have round edges. The green one is not complete, the white one is floating. Something is behind it. I can't quite see or understand."

I wasn't looking to question the authenticity of her answers, only to take notes and ask more questions; to see what she sees when she has Gone There. I knew someone was behind the glass square. I couldn't ask her about the family.

"These squares.." she continued

"These squares.." I repeated, impatiently scribbling down...

"They have round edges, there are two... three... they start from here", she points at her stomach. Spirals.. A champagne bottle appears!"

Contact: Linda Laiva  
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16th May Saturday 12-2pm

Steve Richards

*Library of Aeronautics*

An archive of ephemera, facsimilies, sound recordings and projected series of slides from the Library of Aeronautics pertaining to Les Frères d'Héliopolis.

Their language was that of the outsiders, the outlaws and heretics at the fringes of society.

"They expressed themselves in cant, the Language...having a life of its own..."

Contact: Steve Richards  
steverichards1001@gmail.com

16th May Saturday 2-4pm

Rachel Cattle, Jenna Collins and Volker Eichelmann

*Reading Records*

A reading group discussing documentary recordings of individuals and communities, of cultural and political events that were recorded and published on vinyl. Admitting to vinyl's seductive and nostalgic qualities we nonetheless want to listen to what was thought worth the trouble.

Beginning with, The Slits, American Radio Interview (winter 1980). CBS, 1981. And, Various, The House Committee on Un-American Activities: Hearings in San Francisco, May, 1960. Folkway Records, 1962.

A loosely constituted reading group initiated by Rachel Cattle, Jenna Collins and Volker Eichelmann.

16th May Saturday 4-6pm

Seth Guy

*Reading and Listening Group*

“I dip the pen into the inkwell, then watch the black shapes form as I move my hand slowly from left to right. I come to the edge and then return to the other side, and as the shapes thin out, I stop once more and dip the pen into the inkwell. So it goes as I work my way down the page, and each cluster of marks is a word, and each word is a sound in my head, and each time I write another word, I hear the sound of my own voice, even though my lips are silent.” [1]

*The LiteraryMix* is not a narrative in the traditional sense. It consists entirely of excerpts from authors' works of fiction which describe sound and sonic events. Meticulously edited and arranged, *The LiteraryMix* is composed of three hundred and seventy pages, including classic, modern, postmodern and contemporary fiction from over one hundred authors. These excerpts have been edited in such a way as to maintain the narrative thread by linking sounds that they describe and themes related to listening and reading. Through shifting narrative points of view sympathetic to the narrative voice in each, such as location, time, and nominative case, readers are offered choices as to what to 'readlisten' to next. Similar in format to the *Choose Your Own Adventure* series popular in the Eighties, *The LiteraryMix* invites readers to explore a labyrinth of fiction from a sonorous perspective.

Using a specially created preview PDF of *The LiteraryMix* the *Reading and Listening Group* may consider and discuss the following questions:

- a) If when we write we 'hear' our own voice how might we discuss a text's transformation into the voice of the reader? What similarities and differences are there when we, or someone else reads aloud?
- b) If we accept that when we read we visualise what we read through the formation of images, how do we visualise sonic events and what images do we see through reading about Sound?
- c) What role does memory and our imaginations play in this visualising? And how might we discuss these in relation to the aural images that result?
- d) If reading involves visualising then what might we gain through examining texts from a sonorous perspective, or indeed from that of any other sense? It is expected that there will be approximately 40 minutes devoted to reading time and making notes followed by approximately 80 minutes for questions and discussion.

[1] *Travels In the Scriptorium*, Auster, Paul, and *The LiteraryMix*, Guy, Seth, 2015.

Please note, participants should bring their own laptops to view the PDF

Contact: Seth Guy  
seth\_guy@ymail.com

17th May Sunday 12-2pm

ROB FLINT / AMONG OTHERS: ALISON BALLARD, SAM  
MERCER, ALIA PATHAN, KATHERINE FISHMAN

*I DO DECLARE! ADVENTURES IN THE FIRST PERSON*

ITS TRUE! NOW THE 'I' THAT SPEAKS DECLAIMS ITSELF ANEW! THIS OPENED  
'I' BEGINS THE SENTENCE THAT YOU GET FOR BEING WHO YOU ARE. THE  
EYEWITNESS ACCOUNT, THE TESTIMONY OF THE VICTIM & THEIR KIN, THE  
PROMISE OF THE SELLERS OF OBJECTS AND BELIEFS, RECOLLECTIONS OF  
THE LUMPEN FAMOUS, HOW MANY OTHER DELUSIONS PREFACED WITH  
THE UPRIGHT SINGLE LINE THAT SHOUTS THE SELF INTO THE WORLD?

ALL THESE WILL BE OUR FUEL FOR TWO SHORT HOURS IN MAY!

OUR PROPOSITION IS A SIMPLE FACT: TWO HOURS SPENT SPEAKING IN THE VOICE  
THAT'S NOT OUR OWN, INHABITING A HUNDRED 'I'S', SENTENCE BY BRITTLE  
SENTENCE, ONE FAST UPON THE OTHER, A TAG TEAM OF THE FIRST PERSON  
SINGULAR, NON-STOP, UNMEDIATED, TURN BY TURN FROM PRINTED SHEETS WHOSE  
CONTENTS PREVIOUSLY UNSEEN BY US FORM THE IMAGINARY HABITATION OF OUR  
MINDS IN VIRTUAL PLAYBACK OF THE WRITTEN WORD, ACTUALISED IN SPEECH.

(ALL DISCUSSION WITHIN THE TWO HOURS WILL BE  
CONDUCTED IN THE FIRST PERSON)

Contact: Rob Flint  
rob.flint@ntu.ac.uk



17th May Sunday 2-4pm

Lee Campbell and Simon Bowes  
The Welcome Committee

*Be My Guest: Art, Performance and Hospitality*

...the word for 'hospitality' is a Latin word, (Hospitalität, a word of Latin origin, of a troubled and troubling origin, a word which carries its own contradiction incorporated into it, a Latin word which allows itself to be parasitized by its opposite, "hostility," the undesirable guest [hôte] which it harbors as the self-contradiction in its own body...) (Derrida, 2000:3)<sup>1</sup>

Lee Campbell and Simon Bowes have each completed doctoral research concerning participation in performance. Participation might be considered central to many artistic and performative practices; the *terms* are redrawn from work to work, event to event. In this redrawing, we (explicitly and implicitly) *include, exclude, make welcome or unwelcome, offer permissions and issue refusals* (but - to what or to whom...)

Against the ephemeral ontology of the live event, its finite temporality, the call to ethics makes a demand 'as impossible to satisfy as it is to refuse' (Bernasconi in Sallis 1987: 135)<sup>2</sup>: obligation to the other, welcome, hospitality - without end. In a philosophical tradition that extends from Emmanuel Levinas, Maurice Blanchot and Jacques Derrida to Alphonso Lingis and Simon Critchley, *the other* becomes an ethical question, or: meeting with the other is always a matter of ethics. Through the proposed reading group, we are concerned to ask in what *circumstances*, under what *conditions*, and to what *extent* the practice of performance can respond to this call.

The event of performance - from theatre to live art - might be considered as an event of welcome, as much as an event of illusion, allusion and representation. In whatever ways *we are present*, in whatever ways *we participate*, performance makes presence itself affective. In the proposed reading group, Campbell and Bowes will draw upon aspects of their practices and use Derridean and Levinasian theories on invitations, welcomes and hospitality to interrogate how hospitality is construed in from within and outside *performance* and *performance studies*. Exploring turns towards-and-away-from participation modelled as hospitality, we can note that self-proclaimed 'purveyor of discomfort' Michael Rakowitz has spoken<sup>3</sup> about his practice as a 'failure of manners', whilst Dieter Roelstraate has explored the intersection between art and hospitality, announcing a 'distrust at courtesy' and that we should remind ourselves of 'art's long interest in the inhospitable', citing terms such as dissent, disgust, discomfort, dismantle, dissatisfaction etc.<sup>4</sup>

As conveners - hosts! - Campbell and Bowes invite readers to explore contractual agency through Derridean concept of *hostipitality* (Derrida, 2000), wherein a host may be as hostile as hospitable. Readings will unfold through contemporary discourses on participation within an artistic context, from Nicolas Bourriaud's concept of *relational aesthetics*, to Claire Bishop's 'relational antagonism'.

The proposed group will consider on the following key themes:

- How is the event of performance construed as an event of hospitality?
- Who hosts? Can the relationship between performer and audience be drawn and redrawn as host and guest?
- When and how are these roles reinforced, reversed, blurred, or surpassed?
- How does the encounter with the other relate to *practice*, a process of preparing, responding, and how might it bring about the disruption, suspension of our usual tactics and strategies.
- What might it mean to be a *good* - or *bad* - *host*.

1 Derrida, J (2000) 'Hostipitality' trans. Barry Stocker with Forbes Morlock, Angelaki -Journal of the Theoretical Humanities. Vol. 5, Issue 3, 3-18

2 Bernasconi, R., 'Deconstruction and the Politics of Ethics', in Sallis, J (Ed): (1987) 'Deconstruction and Philosophy: The Texts of Jacques Derrida', Chicago, University of Chicago Press.

3 Panel session, *Being Bad*, as part of *Feast: Radical Hospitality in Contemporary Art* at the Smart Museum of Art, University of Chicago (2015). Presenters (including Michael Rakowitz and Dieter Roelstraate), were asked to reflect upon situations where it could be useful to be a 'bad host'.

4 For further information, see <http://smartmuseum.uchicago.edu/symposium-of-hospitality/>

Provisional Reading List:

- Blanchot, M: (1993) *The Infinite Conversation*, Minneapolis, University of Minnesota Press.  
Levinas, E: (1999) *Entre Nous*, London, Athlone Press.  
Derrida, J: (1997) *Adieu to Emmanuel Levinas*, Stanford, Stanford University Press.  
Derrida, J (2000) 'Hostipitality' trans by Barry Stocker with Forbes Morlock, Angelaki -Journal of the Theoretical Humanities. Vol. 5, Issue 3, 3-18

17th May Sunday 4-6pm

Clover Peake, Giovanna Coppola,  
Fabian Peake, Adriana Enciso Diaz, Steven J. Fowler, Maria Zahle  
*Parole Parole, a ritualistic and sensual poetry event*  
*Between the mundane and the mythic*  
Duration: 1.5 hours

We want to stage a ritualistic poetry event. Avoiding the dry, academic recital, the event has links with poetry's ancient purpose where poetry was part of entertainment and ritual for a bigger occasion. With this event, we hope to bring people into the experience, whether they're writers or not.

The event opens the minds to the possibility of reading and writing being a creative and experimental process, rather than a sit-down taught lesson. Writing and reading, generally known as a solitary process, can be thought of as a collaborative experience within this context. The event invites a reciprocal experience between reader and listener and poets may ask listeners to read their poems.

All preparations for the event are geared towards engaging all of the senses, so it's not just a party, but also a planned experience. All the senses are engaged

#### THE EVENT

Organisers: Clover Peake and Giovanna Coppola  
Poets: To perform during certain intervals. Giovanna Coppola, Clover Peake, Fabian Peake, Adriana Enciso Diaz, Steven J. Fowler and Maria Zahle  
Atmosphere: Candle light (health and safety permitting) and low lighting  
Seating: Blankets and pillows  
Scent: Incense  
Food and drink: Finger foods to be passed around  
Music: Live performance and DJ  
Other: Head and hand massage available  
Discussion: Poets asking others to read their poems, 10 minute question and answer, a survey after the event

#### THE SURVEY

In order to generate further discussion after the event and generate a piece of writing or Part B, a survey will be sent out to guests in which they will be asked to answer a few interpretative, creative questions loosely about the experience.

Example questions:

- How was your day leading up to the event? Were you pleased, bored, stressed, angry, sad, excited, horny or something else?
- Did you want to kiss anyone tonight?
- If the evening were to encourage you to write a poem, what would it be about?
- Are you an early riser? What do you do first thing in the morning?
- Was there anything in any of the poetry or in the evening that stayed with you?
- What language do you dream in? -Do you miss your childhood home?

The gallery setting could attract people who aren't necessarily drawn to poetry. Writers, artists and other curious people. The purpose of the event is to convey that there is no academic message that only the educated and elite can understand. Poetry is there to wash over people, as part of a larger experience that won't inspire anxiety or alienation about whether one "gets it" or not.

Contact: Clover Peake, poet and artist, [clovepeake@gmail.com](mailto:clovepeake@gmail.com)  
Giovanna Coppola, poet and writer, [coppolagc@gmail.com](mailto:coppolagc@gmail.com)

Organisers of Parole Parole, a monthly poetry reading in North London. Both and are published have taken part in many poetry readings in the UK and US.

