

Proposals

Alex Schady

Alice Cooper

Antje Hildebrandt

Avaes Mohammad

Bryony Kate Gillard

Carly Juneau

Charlotte Knox-William

Christine Sullivan & Rob Flint

David Berridge, Karen Di Franco / Concrete Radio, Marit Muenzberg, Tamarin Norwood, and Mary Paterson

Edward Dorrian

Elliott Harris

Fay Nicolson & Charles Ogilvie

Francis Summers

Froso Papadimitriou

Geopolyphonies Collective

Hamja Ahsan

Johanna Linsley

Jonathan Trayner

Kate Wiggs & Joanna Austin

Kathryn Faulkner

Larry Achiampong, Ben Youngman, Roi Driscoll and Sharon Dabrowa

Lee Campbell, Phil Harris, Adrian Lee, Patrick Loan, Heidi Wigmore

Leslie Safran

Matthew MacKisack

Michael Schuller

Neil Ferguson

Nela Milic

Nicolas Vass

Oliver Guy Watkins

Patricia Vidal Delgado

Patrick Loan

Paul Tarragó

Pier Vegner Tosta

Rachel Cattle

Rebecca Birch

Sandra Erbacher

Seth Guy

Steve Richard

Tele-Geto / John Cussans

Vasileios Kantas & Jo Bradshaw

A

Alex Schady: Workshop

PROPOSAL: Working with students from Winchester School of Art, Alex Schady will be leading a workshop to build a giant flying saucer in Bethnal Green Library Lecture Hall. The space craft will be built on site and allowed to float to the ceiling at the end of the workshop. Any members of the public attending the workshop are welcome to participate.

Alice Cooper: Stage 13

PROPOSAL: What do we learn from repetition? What do we learn from revisiting the past? What difference does it make when we speak something, listen to something, read something or participate in something? Participants sit in a circle around a sound recording device. Each member is given a transcript of a conversation that was held at a previous Five Years event. Participants are invited to read the transcript out loud. Each person takes it in turn to read a line of speech going around the circle. After the transcript is read the remaining time is available to have a conversation. The conversation will be sound recorded and transcribed later. The original participants in the conversation the transcript was taken from will be invited to participate in this event.

Antje Hildebrandt: Open Offer for Elbow Room – A Silent Lecture

PROPOSAL: For LECTURE HALL. FREE SCHOOL. I propose to give a lecture demonstration based on recent research undertaken for my MA in Dance Theatre at Laban, London. For my thesis/final project, I looked into performance as a place of exchange, investigating modes of engagement that challenge notions of participation and encourage systems of exchange within the live performance event. As well as my written thesis, I created a 25 minute solo performance entitled Open Offer for Elbow Room. Here, the spectator receives a letter at the beginning of the performance to read alongside the performance. The performer executes 10 simple actions and playfully encourages the spectator, through the action of reading, to make associations to what they see presented in front of them, making explicit the way meaning is made and un-made in performance. Programme note: Intentionally un-spectacular, Open Offer for Elbow Room takes an ironic approach to presenting performance and its reading; playing with words, language, and political and symbolic references. On the threshold between seriousness and stupidity the performance becomes more and more sophisticated as the simple structure of the work is revealed. Duration: 45 minutes.

Review: 'Open Offer for Elbow Room is one of those rare poetic performances that understands the necessary co-dependance of spectator and performer. Through small and subtle re-arrangments of objects and actions, the performer literally writes words and sentences in the audience's mind. Drawing on linguistics, the history of dance, performance art, and the study of consciousness, Open Offer for Elbow Room is a compelling meditation on the ways in which our thoughts can produce things, and how things can produce thoughts.' - Augusto Corrieri (Performance Artist) As well as presenting this piece, I would also like to use this opportunity to show how practical and theoretical research can be integrated. By embedding the performance into a lecture demonstration I aim to contextualise the theoretical and conceptual frameworks underpinning the performance.

Previous Performances: March 2010, Arnolfini, as part of BLOP 2010, Bristol, UK - December 2009, The Basement, as part of Supper Club, Brighton, UK - September 2009, LABAN, Graduate Showcase, London, UK - Documentation: <http://www.youtube.com/antjehi#p/a/u/2/OgIqy4joWpc>

Avaes Mohammad: You, I and The Universe In Verse

PROPOSAL: Through the use of poetry, performance, prose and current scientific understandings, I will tell the story of the origins of our universe that climaxes with the creation of human beings. Starting at the Big Bang, the story would begin by introducing gravity and the emergence of the first particles: quarks, protons, matter/antimatter etc. with the characteristics of all of these and what they symbolise in universal terms explored. The following section will explore the creation and life cycle of stars, the universe's chemical factories. Narrated in verse form, I will take the audience into the core of a star, evoking the furious heat causing hydrogen to create helium, helium to create carbon and carbon to create oxygen, etc. until the star eventually implodes in on itself before exploding and shattering to spill out a whole new array of elements into the universe: elements that combine to create planets, themselves made to orbit other stars like moths around a candleflame.

Focusing upon earth, this section would begin by recalling earth's early violent phase and its constant attack by meteorites, one of which causing the moon to break out of the earth's crust and orbit forever from a distance like an estranged child. This flows naturally into the development of oceans and the beginnings of life itself, when temperatures settled just enough for amino acids to form: the organic soup, from which the first DNA formed, then the first bacteria and eventually the first humans.

Each step of this story signifies a phase of ever-increasing complexity, implying that in universal terms complexity is a marker of progress, culminating with the advent of human beings: the pinnacle of progression.

As a scientist, poet, playwright and performer, I believe in a universality between spirituality, science and society, where the laws from one stand equally within the sphere of another, thus bolstering understandings of inter-

connectedness, societal equality and the inherent poetry existent in our universe. I also believe poetry to be the best medium by which to explore this universality.

B

Bryony Kate Gillard: Try and explain something you don't understand in five minutes.

PROPOSAL: Introduction. I was recently selected for a year-long artist residency at one of the last remaining Art Schools, (unaffiliated with a university) in the country – Plymouth College of Art. I have chosen to explore issues surrounding Art Schools in the 21st century, creating a body of work responding to the environment and trying to create covert opportunities for radical rethinking and learning for the students. I am fascinated with the plethora of initiatives examining the link between pedagogical activity and art, particularly Bruce High Quality's Build Your Own University. (I am in the process of applying for funding for a research visit to meet the artists behind this initiative and engage with the project.) I am currently focusing on ideas raised in the essay Why We Must Disestablish School by Ivan Illich. This essay explores a model for a radical alternative to 'school' – a network creating intellectual matches for people exploring the same subjects, creating opportunities to meet and debate. Emphasis is put on the use of venues for learning outside of the institution – sites for knowledge transference that could be anywhere from a cafe, telephone box, to a night club, railway station or park. I feel that my current lines of enquiry relate to Free School and aim to propose an event that would connect my own endeavours to those of Free School.

My proposal is entitled: Try and explain something you don't understand in five minutes: Engaging with the notion of peer learning and exploring 'learning matches' raised in Illich's writing, I intend to invite members of the audience to attempt to explain a concept or methodology that they do not understand for a five minute period. Any means can be used to describe the subject; image, gesture, action, or the speaker may simply wish to express themselves through frustrated dictation of text or spoken ramblings. The emphasis will be on the description of a subject that the individual wishes to understand - something that they feel would enrich their life or artistic practice. Each explanation will be followed by a five minute 'micro-discussion' as a group, in which the audience will endeavour to assist the speaker and/or each other in understanding the issue. The notion of the impossibility of this task and its almost inevitable failure is very important to the concept. Rationally, it is unlikely to be able to fully understand a (possibly complicated) concept in five minutes, yet perhaps this is more to do with our perception of understanding, and less to do with the act of learning. I am particularly interested in how artists will respond to the task, specifically the link between creativity and curiosity.

How it will work: The event will last for 1.5 hours, allowing for a brief introduction, and a maximum of 8 people to 'explain something'. The event could run on a booking system – the audience would email me to book a place and submit the idea they wish to discuss. Alternatively it could be a first come-first-served basis, with an opportunity to 'sign up' before the session. After a brief preliminary discussion within an artist group I have compiled a short list of possible subjects and concepts that the members wished they understood: How to lead an organised life, How to use a camera, How to network, Gravity, Post Modernism, How does a microchip work, The Soviet Union, What powers a heart, Marxism, What makes music 'good', How do we remember and understand time.

Me and my practice: Situated somewhere between sculpture and performance, my practice draws upon common social forms of interaction, in particular celebrations, sports and games. I am interested in exploring the role of social archetypes in these situations – Winner/Loser and Referee, Teacher/Student, Parent/Child. Often working in collaboration with artists or with social groups, physical participation is integral to my work. I am based in Plymouth, and I am currently launching a new artist-led space in the city –Project Space 11 and I am working on a satellite programme for British Art Show 7 in 2011. I was selected as PVAC Artist Associate for Plymouth College Art earlier this year and I support my practice by working part-time as Assistant Curator to Paula Orrell at Plymouth Arts Centre.

<http://www.bryonykategillard.blogspot.com/> <http://e-leven.co.uk/> <http://www.pvac.org.uk/tmpls/pvac.php?id=0.Associates> <http://www.plymouthartscentre.org/>

C

Carly Juneau:

Make some thing, talk about it, make it again...Freedom within art and design pedagogy:

PROPOSAL: Readings from a variety of essays written whilst studying. During reading audience will participate in the creation of a crochet chain (the rest would be telling)

(extract from opening paragraph) Lets create a dialogue: Freedom, the ability to create, explore mine and others thoughts, express and interoperate the way is see the world, the nuances within it, are essential values to my identity as an artist/ teacher. Freedom to me is the ability to open a little trap door to the back of your mind and allow others to peep in. The result maybe unexpected, enlightening, doubtful, terrifying, this is the beauty. It is the opportunity to freely communicate my world with the world at large via creative intervention, when I feel free. So it's all about me? And you... We are autonomous begins, capable of, 'independence or freedom, as of the will or one's actions'. This investigation will hinge upon relationships. I approach the subject of freedom in art and design

pedagogy from a multifaceted viewpoint. From the perspective of a student (having experienced various structures within education), an artist to which (it seems almost cliqued to say) the importance of freedom is everything, and a beginner teacher taking initial steps to understanding and forming my own pedagogical values and identity... Artist/teacher, PGCE Art and Design student, Goldsmiths (due to graduate in June)

Charlotte Knox-Williams: Ontologies of The Fold

PROPOSAL: This lecture will explore the possible construction of a 'Deleuzian Ontology' through presentation, film and image. The Fold: Leibniz and the Baroque will be used as a reference point from which to begin to outline the characteristics and conditions of such an ontology, and the kinds of thinking, knowing and consciousness that it might entail. In The Fold, Deleuze develops Leibniz's monad; the book explores a complicated and reciprocal interrelation between consciousness and the world, an enfolded engagement that challenges established mind and body divisions, as well as separations between subjective and objective states. According to this monadology, the public space of the lecture theatre and the private inner spaces of thought are inseparable. Words are events, crossing these permeable barriers and intermingling states.

Christine Sullivan & Rob Flint: Re-working the Miracle Worker

PROPOSAL: ...all I have to teach you is one word - everything. - Anne Bancroft, as Anne Sullivan in The Miracle Worker.

Rob and Chris are seated in the lecture hall, some distance apart. The air is filled with a variety of scents from approximately twenty plug-in air-fresheners, powered by several multi-block 240v plug extension sockets, visible on the floor. Chris watches a silent moving image on a tv/video screen not visible to the audience, while Rob hears only its soundtrack. Both speak into microphones, their voices slightly amplified into two separate speakers, on either side of the room. They are describing what they see and hear of the film. Each describes their experience, as it happens. The film whose image and soundtrack are being separately watched and heard (and concurrently described) is 'The Miracle Worker' (dir. Arthur Penn, 1962) a film concerning the life of the deaf/blind socialist Helen Keller, whose teacher Anne Sullivan used a variety of sensory techniques to reach through her disabilities, helping her to become a highly literate scholar, social campaigner and, ultimately, Swedenborgian mystic. The audience, able to hear these spoken descriptions of both soundtrack and image, are free to assemble in their own imagination the narrative of the film, while immersed in an entirely distinct olfactory sense-experience from the synthetic air-fresheners. The duration of the film, including credits, and other titles is around 1hr40min. Neither artist has previously seen the film 'The Miracle Worker', although both are aware of some details of the life of Helen Keller.

Experience itself is never second-hand. Helen Keller wrote: Smell is a potent wizard that transports you across thousand of miles, and all the years you have lived....It may be that deafness and blindness incline one toward socialism. Marx was probably stone deaf and William Morris was blind. Morris painted his pictures by the sense of touch and designed wall paper by the sense of smell. How did I become a Socialist? By reading... - excerpts from Helen Keller's FBI file, accessible at: <http://www.marxists.org/reference/archive/keller-helen/bio/fbi-file.pdf> Approximate Technical Specification: DVD player, Headphones x2, Table, Chairs x2, Microphones w. stands x2 Speakers w stands x2, Power sockets for DVD, Multigang sockets and powered air-fresheners.

D

David Berridge, Karen Di Franco/ Concrete Radio, Marit Muenzberg, Tamarin Norwood, and Mary Paterson: Art Writing Field Station

PROPOSAL: For LECTURE HALL. FREE SCHOOL the ART WRITING FIELD STATION present a series of investigations of the field of art writing as it intersects with the conceptual and practical situation of the THE LECTURE HALL. Building on several previous events - including one for Five Years FIELD RECORDINGS programme in February - this FIELD STATION begins from a presentation of material (by David Berridge) on artists/writers working in the field of talk, lecture, and conversation. The aim is to present a survey of a field of activity, highlighting its pedagogical possibilities, as well as how it intersects with different architectures of (a) lecture (b) seminar and (c) conversation. The form of this part of the session will explore this in relation to the Bethnal Green library space, and its pedagogical possibilities. This talk will be followed by three other presentations - by Marit Muenzberg, Tamarin Norwood and Mary Paterson - who have each been asked to consciously position themselves within this spectrum of conversation, lecture, and seminar, exploring the possibilities and permeability of each. This structure may determine the nature of the work itself, or it may be something to be considered when presenting work already developed in/ for other contexts. In all instances the intention is to explore the (Bethnal Green library) lecture hall as a place of exchange and communication and how that might effect our individual practices. Because these influences cannot be directly articulated I have asked presenters to consider how their work creates a "poetical zone of thought construction" (Harald Szeemann's phrase for Kurt Schwitters Merzbau). As well as individual presentations I am interested in a "live writing" that responds to the whole event. For LECTURE HALL. FREE SCHOOL this will be a live FM broadcast by Karen Di Franco's CONCRETE RADIO project - a highly localised radio station that,

during the event, will both transmit presentations/ discussions and introduce its own material into the field station.
LINKS: David Berridge: <http://verysmallkitchen.com> - Tamarin Norwood: <http://www.tamarinnorwood.co.uk>
- Marit Muenzberg: <http://www.marit.co.uk> - Mary Paterson: <http://www.opendialogues.com> - Karen Di Franco/
CONCRETE RADIO - <http://tradeunionartconcreteradio.blogspot.com/>

E

Edward Dorrian: YES. YES. I KNOW. FREE SCHOOL. I KNOW.

Learning For Life, For Work, For All: Lifelong Learning and the idea of Free School.

PROPOSAL: A discussion titled: Learning For Life, For Work, For All: Lifelong Learning And The Idea Of Free School.
Open to all...

Elliott Harris (Neva Elliott & Lynn Harris):

Five Times in Print, Five Different Sources, Over a Period of Five Years: How To Get a Word Into the Dictionary

PROPOSAL: The Oxford English Dictionary has a Reading Programme, employing around fifty people to scan novels, television scripts, song lyrics, newspapers, magazines, searching for new coinage or new words. Any words that meet the standard criteria become a new entry in the dictionary. Before a word is legitimized in this way, the findings of the Reading Programme, or 'incomings', are stored in a vast electronic database of quotation material, words waiting in a state of becoming, waiting to be approved as real. Discursive, humorous, and using the apt location of the library, we propose to teach the audience how to get their own coinage into the dictionary, describing the process of how a word becomes consensus, giving special attention to those neologisms that have yet to become real - the buzz words, portmanteau, branding, jargon, newspeak and jibber jabber, a rambling of free verse, words which are 'bubbling under' and have yet to emerge...

Then, using our collective intelligence and comedian Rich Hall's process of devising 'sniglets' or words that aren't in the dictionary but should be, we'll ask the audience to help us brainstorm a new word, which, from that day, like a linguistic virus we'll endeavor to spread far enough to push it into legitimacy, so far that it's read five times in print, in five different sources, for a period of five years to make it as an entry in the English Oxford Dictionary.

Time: Around an hour Materials: Overhead projector (borrowed) BIOGRAPHIES: Lynn Harris has co-directed web project Unrealised Projects since 2003, Central Saint Martins funded AND Publishing since 2009, and was co-editor of anti-advertising project [deletia] from 2006-2008. Further information about Lynn Harris can be found at www.lynnharris.org

Neva Elliott has exhibited nationally and internationally for the past several years and writes for Visual Artists Newsletter, a-n and Creative Choices. Information about Neva Elliott can be found at www.nevaelliott.com Elliott Harris formed in 2008.

F

Fay Nicolson & Charles Ogilvie: Reflectures

PROPOSAL: Reflectures: a series of short, mirrored lectures delivered from different perspectives exploring gaps between art and academia, language and knowledge, traditional and contemporary modes of communication in the public sphere. As an artist who is also a student and a teacher, I have been thinking quite a lot about lectures recently and the spaces that they occupy. In terms of space, I mean the architectural space that contains and conditions a discourse. I also mean the wider contextual space of the lecture within models such as the school, university or museum, or the space in which meaning and narrative form; whether through a monologue or a multi-directional conversation. Fay Nicolson, '(In Search of) The Perfect Lecture', Lecture Performance at the RCA, 2010.

Charles Ogilvie and I propose to use a 2 hour time slot to curate a series of short, paired 'lectures'. We will organise 6 lectures delivered in 3 pairs. Each pair of lectures will address a certain subject or theme from different positions resulting in a series of mirrored discourses. These may originate from different fields but will grapple with the same space, context and audience.

'Reflectures' develops a previous project called 'Lecture Performance' delivered at the Royal College of Art in February 2010 in which invited artists delivered a plethora of performance lectures within a context that aimed to explore, expand and critique the lecture mode(l) within and beyond an art institution. 'LECTURE HALL. FREE SCHOOL.' is a project that allows us to continue our investigation into the role / relevance of the public lecture within a slightly different context, that of (a). a free / self-organised model of education and (b). a public library's lecture hall, a monument to the Victorian philanthropic project of civic life and a site which is also my local library.

Although the lecture form is not physically participatory, we aim for the talks to engage audiences by re-presenting these structures in a way that questions their eminence, authority and position. Rather than delivering complete arguments through an invisible lecture device 'Reflectures' will place emphasis on differences between shared and specialized languages / terminology whilst the strategy of mirroring we will adopt relates to notions of inherent

reflection and reflexivity. It would be useful to see the lecture hall in advance of the event in order to consider the physical placement of 'lecturers' in the space in relation to our concept. In terms of AV equipment we would ideally need access to a lap top and digital projector but could source our own if necessary. By acting as curators/ programmers/ artists/ lecturers and by bringing together a variety of professionals under the pretext of this event we aim to explore the shortcomings, possibilities and value of public discourse and self constructed frameworks today. 'Self-organised structures transform everything that you have to learn and every education moment into self-education,' Nicolas Siepen, 'Learning by Doing: Reflections on Setting Up a New Art Academy', E-Flux, Journal # 14, March 2010. <http://www.e-flux.com/journal/view/122>

Francis Summers: (Re)counting Love: Martin Arnold's *pièce touchée*

PROPOSAL: Martin Arnold's film *pièce touchée* takes possession of a fragment of a pre-existing film and applies a strategy of re-counting frames through duplication and re-ordering. The sequential progression of the multiplied frames is metaphorically re-counted as the film is run backwards and forwards. As Arnold describes it: "I start with frame x, go forward to frame x+1 and then from x+1 back again through x to x-1." From the original's order of 1-2-3 with *pièce touchée* we arrive at a new count, something like 1-2-1-0. This paper will argue that there are three modes of love present in this filmic recount. Firstly the normative love presented in the original, an account of a husband returning home to a wife. The second love is that of the (mis)identification with an ideal image, an ambivalent scene of narcissism and aggressivity: what Jacques Lacan terms *hainamoration* – being in hate-love. Such a condition is demonstrated through Arnold's re-arrangement which lingers over the filmic body whilst doing violence to its narrative unity. The final form of love under discussion will be what Alain Badiou terms 'the scene of the Two': a scene that is subtracted from the count-as-One of unity, a disjunctive scene that refuses the fusional ideal, posing love as a shared investigation of the universe. Reading Arnold's strategy of re-counting frames alongside Badiou's notion of love as a numerical encounter (a scene, not a consciousness or a state), this paper will attempt to give an account of love that might productively inform contemporary approaches to art.

Froso Papadimitriou: Automatism in Visual Art, Past And Present and an Alternative Approach to the Production of Art.

PROPOSAL: Presentation of the notion of automatism in visual art through the art movements, from past to its continued use to the present and audience participation to the alternative creation of art, based on inspiration drawn from automatic methods as discussed and practiced throughout the lecture. The presentation will be conducted over two phases:- Introduction of Automatism (the guiding principles) and how it has been used throughout art history with projections of artworks etc. Interaction with audience to further expand knowledge of automatism by inviting them to produce a group piece of work derived from the use of automatism methods.

G

Geopolyphonies Collective: Market Tales: A Geopolyphony

PROPOSAL: Introduction: Geopolyphonies is a platform for theory and practice based research in local contexts. Set up in 2009 by a group of contemporary art and cultural studies researchers from Goldsmiths College, the Geopolyphonies network produces publications, events and talks as well as a diverse range of ongoing collaborative visual art projects. We regard our work as an ongoing process that opens up new entries in the way we perceive urban environments; in the way we inhabit them, produce them and are being produced in them.

Background: The Geopolyphonies Collective emerged from the 2009 Visual Cultures Seminar at Goldsmiths taught by Irit Rogoff and Dr. Simon Harvey. During the seminar, we worked collaboratively to produce a publication, *Market Tales: A Geopolyphony*, that explored London street markets as an entry into critical cartographic, cultural and urban studies. This project, chosen by the group as an alternative option to writing individual essays, aimed to look at London markets as sites of constant and fluid mobilities between cultures, countries, values, relations and legalities which we were to use as an indexical tool and a platform for embodied critical knowledge. More than simply a publication about London street markets, the project was about adopting various processes of research and fieldwork and working collaboratively to produce collective knowledge. It was also about creating a convergence of theorizations about locality, time and context and exploring how space is produced, how it produces its inhabitants, and how it is responded to. We defined our project through the term 'Geopolyphony' to represent the multiplicity of voices coming together to form a growing and evolving understanding of the site of the street markets. We are now in the process of gathering research for a second publication and presentation later in 2010.

For Lecture Hall. Free School, we would like to propose a multi media presentation and round table discussion of the research and methodologies we gathered and used to create *Market Tales: A Geopolyphony*. In the context of the Lecture Hall. Free School programme, we would like to present and discuss the project in terms of education through collaboration, deschooling and learning through experience and doing. As an introduction to the project, we would like to address why London street markets were chosen as an entry point to the project and some of the working methods that we adopted from the outset in order to navigate through our various theoretical interests. This will be

accompanied by a short film of our map-making process and the production of our shared lexicon. We would then like to discuss the transition from theory to practice as we each began to engage with the street market as a site through which to understand our theoretical concerns. Through the practice of fieldwork, some key questions emerged as we each defined our approaches such as: as ethnographers, how do we situate ourselves within a given context? How can theory evolve with, rather than be imposed upon, our 'findings'? and how might we begin to engage with the narratives unfolding in the market and ultimately present them? As a group, we adopted various strategies to navigate the markets and to approach the practice of fieldwork. Here, we would like to share some of these methods through short films, sound and a slide presentation. We will conclude through drawing conclusions about how these processes came together and a Q&A session about the possibilities presented through this form of collective and embodied critical knowledge.

Contact: Caroline Stevenson carolinemcneill@yahoo.com More information about the Geopolyphonies street market project can be found here: <http://geopolyphonies.wordpress.com/>

H

Hamja Ahsan: Artworld Apartheid: Why Bangladesh Will Take Revenge on the Artworld

PROPOSAL: Performative lecture to be delivered by (fictional) Bangladeshi restaurant workers on the topic of exclusion and parallel segregation of the majority settlement community from the East London artworld (who make up over 50% in some of the local area from the East London Artworld is based). The lecture will start with some entangled and marginalized histories of Bengali arts upon the British Artworld (for example, Ritwik Ghatak influence on Otolith group and Black Audio Film Collective; Iconic Sculptor Novera Ahmed work with Henry Moore) which largely remain ignored and uncelebrated. Then it will talk about the Chobi Mela (the worlds largest photography Biennale held in Bangladesh) and the 1st Asian Arts Biennale held in Bangladesh in 1981. This will extend into a Bangladesh submergence under India (which sells as prepacked Indian Summer orientalist trope) and Pakistan (which is always more news worthy). The lecture will then make up a fictional history on how Bangladeshi invented Punk Rock through going through the lifestyles and philosophy of rural nomadic Baul musicians. The lecture will be delivered by 2 characters played by actors Rez Kabir & Saif Osmani (personally known to the artist) – 1 a hyper-active newly arrived rural migrant and 2. a local Bangla boy with characteristic gansta-style. The work will make visible and antagonize Eurocentric whitewashed versions of Art history and mappings of the world-at-large and highlight the invisibility of the Bangladeshi artworld which operates in a parallel world.

J

Johanna Linsley: Like To Know

PROPOSAL: This is a twenty-minute piece, in the venerable tradition of the lecture-performance. Developed for the AHRC-funded 10 Performances symposium at Roehampton University, it was not born in a Free School, but it aims to transcend its origins. Like to Know takes the detective genre as its object, to consider both the material production and circulation of information, and the performative dimension of disclosure. The pleasure of a detective novel is a curious mixture of satisfaction derived from the procedural, and appreciation for the craft of the 'aha!' moment, when information produced and circulated in the course of detecting combines into a textual performance of knowledge. That this performance may be structurally disappointing lends another, cursiouser, layer to the genre's appeal. Documentation of the first performance of Like to Know can be seen here: <http://www.youtube.com/user/10performances#p/u/5/tM1qgDw8e3E> If anyone asks, my work in text, performance, video and new media has been presented by the MoMA (New York City), New Museum for Contemporary Art (New York City), the Volksbühne theatre (Berlin), and the Live Art Development Agency (London). I co-founded the Brooklyn-based documentary art collaborative UnionDocs, and I contribute to the online archive of the Mobile Academy in Berlin. I'm working on a PhD at Queen Mary, University of London, researching radical expertise and contemporary performance. Recent projects focusing on expanded writing practice include Critical Communities (a project of Open Dialogues and New Work Network, London), Writing Live UK (a project of Performa 09, Open Dialogues, and spacebetweenwords) and Klatch magazine (with the poetry network Openned (www.openned.com))

Jonathan Trayner: The Theatre of Democracy and the Service Economy Paradigm

PROPOSAL: This lecture will be a discussion on the election protocol for the Doges of the Venetian Republic (1268-1797); the framework for the lecture will be a form of participatory spectacle – borrowing the visual structure of the TV game-show. The text of the lecture will last approximately 15mins but will then repeat over to fill the two hours; in the manner of rolling news or late-night-phone-in-quiz-roulette, the performer's despair at the enforced bonhomie becoming more and more palpable. The theatre of democracy and the service economy paradigm. One performer dressed in a suit (shiny jacket?) as presenter of a late night TV quiz show. Green-screen backdrop, laptop and synced monitor

The protocol for electing the Doge of Venice is presented here as an abstracted TV game-show. The performer will lead the audience through the nine voting rounds of the electoral procedure, acting this out in front of a green-screen (the audience will not be able to see the animation behind the performer, it will instead be displayed on a separate monitor, adding a further layer of alienation to the piece.) This process will take approximately 15mins after which the performer will (after taking a sly hit from his hip-flask in a world weary manner) begin the process again. From 1268 until the fall of the republic in 1797 the Venetian head of state was elected by a highly complex mechanism allowing the Serene Republic to remain politically stable throughout this highly turbulent period of Italian history. Although absolute in its seriousness this process was in many ways a theatre or game whose length and complexity reinforced the collective intent of the ruling merchant class, it was the affirmation of the narrative not the end result that was important. One of the key points about complex political mechanisms requiring direct participation or multiple votes is they are time consuming and therefore effectively leisure pursuits amongst a politically engaged class: In a complex multi-levered political system agitation becomes either a job or a lifestyle choice, the other side of this becomes the popular voting mechanisms of reality television. The two steadily become merged with the same personality based narrative model used to create a story; the viewer/voter becomes (actually and symbolically) involved in this story through their choices and emotional involvement with the spectacle.

K

Kate Wiggs and Joanna Austin: The Creative Process Explored

PROPOSAL: Our performance would take the form of a rather stiff, business-like lecture on the nature of the creative process and the cyclical nature of that process. We will both be dressed in suits, have lecterns in front of us and refer to notes on paper throughout the talk. During the lecture, we will be constantly interrupting one another in a non-competitive way, and allowing the flow of speech to remain as fluid as possible, whilst finishing one another's sentences. The content of our lecture will be drawn from our own experiences as practising artists, a very honest appraisal of both the positive and disheartening elements of the creative process. In addition, we will have a power point presentation playing behind us on a screen with images that are mostly unrelated to the talk, but we will occasionally gesture towards the screen as though the link between the image and the text is obvious.

Kathryn Faulkner The Lecture Series: Epistemological Findings At UCL.

PROPOSAL: I am interested in the interpretation and investigation of Knowledge and the hierarchy of power within an educational establishment. The Lecture Series: EPISTEMOLOGICAL FINDINGS AT UCL features hour-long exposures made in a pinhole camera, taken over the duration of 10 different lectures at UCL. The lectures are also sound recorded in situ and later edited very tightly to become rather like a list or concrete poetry. As I edit I'm searching for moments of recognition in the lecture, a sort of essence or distillation of understanding and I refer to my lecture notes to guide me. The speakers' journey through their presentation is compressed into various philosophical standpoints, from the canonical to the eccentric. This work raises questions about how we learn, how knowledge and understanding are acquired, and poses questions about the different influences that shape us and make us who we are as individuals. Proposal: This piece was originally shown as a tape/slide installation at the Slade MA shows in 2008 but I propose to remake it as a video projection piece for this occasion with subtitles. Duration approx 11minutes, looped. Equipment needed: video projector, screen, speakers. There is also a book version available soon. Below is an example of one lecture – image and text from 'The Gothic' by Gilda Williams, 31/10/07. Damian Hirst, Louise Bourgeois, Warhol, Cindy Sherman, Eve Kosofsky Sedgwick, Damian Hirst, Louise Bourgeois, Louise Bourgeois, Bourgeois, Bourgeois, Dracula, Louise Bourgeois, Janet Cardiff, Janet Cardiff, Robert Gober, Hal Foster, Gregor Schneider, Mike Nelson, Mike Nelson, Jane Eyre, Mrs De Winters, Jane and Louise Wilson, Clarisse Starling, Buffalo Bill, Jane and Louise Wilson, Tacita Dean, Tacita Dean, Daniel Crowhurst, Tacita Dean, Dan Graham, Jeff Wall, Mike Kelley, Jeff Wall, Elizabeth Wandel, Walter Scott, Harry Potter, Dan Graham, Jeff Wall, Dan Graham, Nancy Spector, Douglas Gordon, Hal Foster, Robert Gober, Douglas Crimp, Slavoj Zizek, Paul MacCarthy, Mark Quinn, Robert Gober, Cindy Sherman, Raymond Pettibon, Warhol, Damian Hirst, Warhol, Thomas Crow, Hal Foster, Damian Hirst, Warhol, Bourgeois, Louise Bourgeois, Paul MacCarthy, Frankenstein, Charles Ray, Louise Bourgeois, Jane Eyre, Warhol, Janet Cardiff, Franz West, Robert Crumb, Dracula, Charles Ray, Charles Ray, Brett Easton Ellis, William Gibson, Anne Rice, Louise Bourgeois, Keith Edmeers, Banks Violet, David Altmejd, Sue de Beers, Nathaniel Hawthorne, Sue de Beers, Joss Whelan, Buffy, Buffy, Scooby, Olaf Groening, Buffy, Olaf Groening, Terence Coe, Ronald Leibermann, Chloe Keyaning, Carol Walker, Slater Bradley, Dave, Ines Van

Lamsweerde, Frankenstein, Marilyn Manson, Marilyn Manson, Jake and Dinos Chapman, Sue de Beer, Richard Hawkins, Louise Bourgeois, Richard Hawkins, Moreau, Sue de Beers, Andreas Serrano, Jean Baudrillard, Teresa Margolles, Dorothy Salcedo, Tony Oursler, Zoe Leonard, Grant Wood, Henry Fuseli, Edward Munch, Francis Bacon, Jeff Wall, Frankenstein, Janet Cardiff, Rachael Whiteread, Damian Hirst, Dracula, Leatherface, Damian Hirst, Serrano, Richard Dyer, Jekyll and Hyde, Matthew Barney, Houdini and Gary Gilmore, Hirst, Hirst, Carol Clover, Jane and Louise Wilson, Jonathan Meese, Mark Dion, Paul Pfeiffer, Douglas Gordon, Douglas Gordon, Jackson Pollack, Smithson, Michael Jackson.

Klaus Maehring: Nomadic Village

PROPOSAL: As an alternative space for creation I'd like to present the Nomadic Village. It focuses on creating a temporary autonomous zone for artists, kind of a think tank that disconnects from usual context, thus allowing original views to develop. The center of this village is the bus, which brings the equipment to form this non-fixed environment, without the dependency on existing infrastructure. I think a presentation might be well within your frame and a good contribution. It is impossible for me to be in London at the given time, but a friend of mine, Patrick Loan will be there and could help with setting up things on the spot. He would interview me via Skype and I would introduce the videos. I was thinking of a presentation of the 15 min. movie as well as 2 or 3 short videos that were made at the Nomadic Village. If you consider it interesting, maybe have a look at www.nomadic.cd There is most of the materials I would use.

Nomadic Village 2009: In the last decade, many traditional obstacles to exploring the world as an individual, like borders and monopolies of institutions and information, vanished. To probe this freedom, mobile projects like traveling mini-states, on-the-road-cinemas, busses converted to ateliers and galleries and trans-national music projects started to appear. In this context, On The Road Productions (ORP) exercises an artistic activism, that finds and creates spaces, in which artists can work outside of the walls of existing institutions. ORP fosters projects that aim at finding and expressing independent and original views. Centerpiece is a Steyr-Ikarus bus that has been converted into an atelier-, office- and gallery-space.

The Nomadic Village 2009 was an enlarged space of that character, an artist residence with a slight festival character, in which various mobile projects created a microcosm together. The participants brought their own housings, like busses, vans or caravans, that became the structure of the temporary village. More: www.nomadic.cd

L

Larry Achiampong, Ben Youngman, Roi Driscoll and Sharon Dabrowa: Jam In The Library

PROPOSAL: Last year's "Free School" saw the Jam in The Dark experience take place. This year me and fellow members my Band propose a performance that will offer playful possibilities from using Bethnal Green library as a rehearsal space. We are interested in this dynamic, as Libraries are usually known for the golden rule – to keep and respect silence. We would like to break that rule, but not without adding something interesting in doing so. The Band also plan's to take on the literary material available to conjure a concoction of spontaneous lyrical wordplay juxtaposed with words from books that are already published. This will be done at random and the audience will also be invited to join in at some point. The Band is: Larry Achiampong - The Empathist/ Roi Driscoll – The Heretic./ Sharon Dabrowa - Huolo Hula hoop./ Ben Youngman – Dymaxion./ Barbara Lambert – The Assistant

Lee Campbell, Phil Harris, Adrian Lee, Patrick Loan, Heidi Wigmore and guests present TEFLTASTIC! Adventures in Teaching English as A Foreign Language.

PROPOSAL: In 2009 Lee Campbell hosted a series of events called TEFLTASTIC! inspired by his ten years teaching of English As A Foreign Language. He started online documentation www.tefltasticcrew.blogspot.com. Lee proposes a 1hr 45 mins mash up of artists who work or have worked in TEFL to produce short presentations inspired by the energetic, creative and often comical atmosphere of the TEFL classroom. For all the rigour and structure that many feel that language learning demands, here the artists revel in how students are presented with language and how they interpret linguistic concepts. The artists own practice, be it a live art or a fine art will bleed together to create a truly memorable experience for the audience.

Leslie Safran: The Otherwise Club: An Invitational Learning Community.

Come and try a model of the education of the future happening now!

PROPOSAL: During this session we will try to bring the flavour of The Otherwise Club, an invitational learning community, to Bethnal Green Library. The club, founded in 1993 based in central London, developed from the needs of home educators but has evolved into a learning establishment which embodies a different relationship to learning for people of all ages.

The club is invitational as there is no compulsion to be a member or, having become a member, to join any of the activities that it offers. The club provides a space where members can start an activity or use the space to provide one

off sessions or not do anything. The club is a learning space as it is part of the implicit educational philosophy that learning takes place all the time. It is only what people learn can be directed to some extent but at The Otherwise Club this is up to the individual.

Third is the word 'community', a most important part of the phrase. Through working, playing and being together, through lived common practice, through getting to know each other sharing problems and projects, through arguing and getting over arguments, through seeing each other change over time and supporting each other as this happens, members becoming more tolerant and patient with each other. All are the building blocks of community. During the session we will try and bring the Otherwise Club to Bethnal Green library. As with the club, there will be activities on offer, materials and toys that people can play with if they want and how they would like. There will some sort of sport, different spaces to offer skills and knowledge to others or join others in an activity or lecture offered, a library about alternative education, and a small cafe (if possible).

Luke Williams: 'None Recorded'

PROPOSAL: Developing on a performance piece at Milton Keynes Gallery, 'I like Milton Keynes and Milton Keynes likes me', I propose to present a live edit of found film footage and film I have made using 16mm film projectors. Exploring our relationship with the machines and science that surround us through the use of old school science documentaries. Selection is arbitrary, based on the films which come to hand and associations are developed by the viewer, not forced by the editor.

M

Matthew MacKisack: The Incoherence of the Incoherence

PROPOSAL: The Incoherence of the Incoherence consists of an 11 minute video projection and a separate printed text, The Third Demonstration. The video is projected onto a portable screen on one side of the space, copies of the text are provided for the audience on a spot-lit lectern on the other. The text (see attached) is that of a lecture given by an archaeologist describing his attempt to excavate the tomb of Lazarus near Jerusalem, his failure, and his subsequent turn to aerial photography as an alternative to excavation. A low res version of the video, which includes the slides used during The Third Demonstration, can be downloaded here: <http://www.sendspace.com/file/ssyehj>. N.B. I would like to include footage of Bethnal Green Library Lecture Hall in the central section of the video. This would need to be taken some days before the performance.

The Tribulations of Usefulness Proposal: The work is an audio installation. It consists of theatrical scenery (see attached) and a pre-recorded radio drama, the text for which is based on records of experiments conducted in the 1990s by the British Ministry of Defence on 'remote viewing', a form of codified telepathy. The scenes move between the project supervisor presenting the research to the M.O.D. and the experimental sessions themselves. During the 2-hour slot available at 'Lecture Hall' it is suggested that the work, which runs for 29 minutes, be played 3 previously-announced times, rather than looped. An mp3 of the audio can be downloaded here: <http://www.sendspace.com/file/767opy>

Michael Schuller: In America

PROPOSAL: Building on a text piece whose every line begins 'In America ...' and describes a view about 'America' held by either outside observers or native citizens, the work would be an amalgamation of collected opinions and perspectives, both realistic and fantastic. Over the course of the days leading up to the event and the first two days participants and viewers alike would be encouraged to submit lines (as many or as few as they wished) for inclusion in the piece via a provided form (possibly with alternative means of submission via e-mail and text), with the aim to collect as many submissions as possible. Ideally all submitted lines would be included in the final piece (performed as a reading on the last day by myself), though for practical reasons I would feel the need to reserve the right to edit out material (strictly on the basis of being in poor taste). Barring anything wildly inappropriate, however, and time permitting, all submitted material would be included in the final piece. It would then be recited as a performance of the submitted material mixed together with the original text.

The aim of the work is to illustrate the kinds of conflicting and fantastical views that are associated with an idea like that of 'America' — views held not only by those born and raised there, but outsiders as well, as 'America' increasingly becomes an emblem and an idea, while less and less a real, geographic place in our minds. By defining 'America' as broadly as possible (a definition inclusive of any and all views) the idea fulfills what it has long been used for: a stand-in for whatever is convenient at the moment and, as a result, nearly meaningless.

As a sort of lecture, the performance takes on the idea of education and information not by telling the viewer about America as a place or nation, but by giving them more information about the shades of meaning in the idea of 'America,' that versatile concept used to illustrate everything from inclusive democracy to exclusionary prejudice.

N

Neil Ferguson: Sequences: Capturing thoughts...

PROPOSAL: The session looks to promote drawing as a thinking tool linking small thoughts and acts to the politics of their making and designing allowing something to happen rather than not. In Free School 2009 I provided a session that offered sets of rule based drawing exercises. Audience participation and engagement formed a key role with the aim of raising people's awareness of their thinking when producing their drawings. I wanted to promote simple drawing exercises in the belief that they provide vital triggers to our thinking and responses to imagining that avoided reliance on "taught" style. Within a limited time I gave directions that looked to "draw out" responses through the mind and hand working together. On reflection, the session provided insufficient time to fully consider the development of the sets of drawings people produced. It would have been interesting to discuss each individual's responses to their mark making and what they thought they were doing. When considering developing last year's project I was reminded of a conversation between Jean-Francois Lyotard and Bernard Blistene (Flash Art 121. March 1985, pp. 32-39.) and in particular, the following Lyotard comment.

"A simple mark with a pencil, and the sheet of paper splits apart, and something is as though directed somewhere else. What you have there is both the completed form of power and, at one and the same time, the completed form of dispossession. Because the person who is doing it doesn't at all know what he's doing. This poverty is something perfectly equivocal since it's simultaneously both everything and nothing".

In his short book "Tu dici il punto, la piega." (Edizioni. Fondazione Baruchello, Roma 2003), Gianfranco Baruchello also discusses the "almost nothing", highlighting decisions employed in simply moving a mark or line away from one pathway to another or coming back on itself. This freedom, yet power to influence implied by both Jean-Francois Lyotard and Baruchello raises extremely important practical points for me that I believe are regularly avoided or dismissed as irrelevance or a distraction in the way drawing is approached or taught. Through this interest in small thoughts and what thinking can be held in a drawing, my session will again offer rule driven exercises to offer spaces for thinking. However I aim to build time into the event to discuss the way sets of drawings are constructed and what can be discussed through them.

What do sequences suggest or offer? In promoting closer scrutiny of the decision making in the production of drawings I do not aim to provide logical sequences of thinking. I want to set up simple rules that support the use randomness and error and consider how we force form into and out of them. Serialisation will allow exactitude, impulse and in-exactitude where any notion can be employed. In doing so I aim to highlight how style becomes both ally and enemy. Each drawing will influence the next, directly or indirectly, as series of thoughts and acts. I aim to promote that their efforts may only be the beginning of a wider discussion for them. If art and design is to move away from being anything other than contemplation of the beautiful or able to address difficult questions to ask what may be at stake or on offer, I believe the act of drawing can play a vital role in allowing things to emerge and be noticed.

Not as acts of style, but structures of thinking.

Tools & Materials: Sets of drawing cards. Pens

Provisional Timetable:

Warm up Exercises

Exercise 1, 10 drawings. Commands-Material

Exercise 2, 10 drawings Words- lines

Presentations

Exercise 3, 10 drawings Sounds- Mark

Exercise 4, 10 drawings Images- Line

Exercise 5 10 drawings Objects- mark

Presentations

Exercise 6 10 drawings Materials-Forms

Exercise 7 10 drawings Words-Anything

Presentations

Discussion : Considering the Event.

Questions:

What has been happening?

What have we been pretending to do, make, say, communicate?

What can be claimed as important?

What have the exercises allowed, supported or restricted?

What kinds of "wee" thoughts have been indexed or connected in time and action?

How are these thoughts embodied in the lines and marks?

Nela Milic: Poetic Confessions

PROPOSAL: I have been writing and performing poetry for a few years now. I mostly like to keep intimate atmosphere and hold shows in small spaces. Libraries are a perfect environment for this not only because you are naturally surrounded by literature, by the audience that comes is there because they want to listen and everywhere else is quiet. In such respectful exchange much can happen, especially internally. So, I tend to create a counseling session with a laughter rather than expected medical cry due to this urge to tell it as it is which you can't in everyday conversations. This inspires members of the audience to respond to seemingly obnoxious remarks and we have a healthy debate inspired by the rhyming lines...

Nicolas Vass:

The idea is to create a lecture about the presenter or speaker as performer. I have already presented something on that matter, it was a very simple performance in which i took a chapter from paolo virnos's "a grammar of the multitude" titled "the speaker as a performing artist" and read it in a plain-song style. Here is a link > <http://vimeo.com/8278686> The idea is to expand this. I won't sing during the performance. I will try to present it as a lecture, using all the common places/ticks i seem to find in people making public academic / presentations (the dramatic silences after what they consider an enlightening idea, hand on the pocket and acting casually, drinking water after the first two sentences, simulating inside jokes w someone from the audience, simulating slightly disrespectful comments to a friend or the presenter etc).

The content will include self-conscious references ("now I have to crack a casual joke"), but it will mostly analyze video documents of politicians, academics and artists performing Examples: 1. Rafael videla > dictator of the last junta in argentina, his inaugural address during the 1978 fifa football world cup [Http://www.Youtube.Com/watch?V=itcmqnl2ny](http://www.Youtube.Com/watch?V=itcmqnl2ny) 2. Something out of a glenn beck show (pretty much anything would do, I'll probably use one of his art historical analyses) 3. This one is pretty evident > [Http://www.Youtube.Com/watch?V=kkbha76-hi0](http://www.Youtube.Com/watch?V=kkbha76-hi0) The last one will give an excuse to talk about the relationship of politics and art, linking this to public performance, how these performances perform with audiences (think Reagan's "it's morning again, in America" spiel), hollywood, the banalization of ideas > the use of slogans, apparent anti-performances > zizek as an example, and so on. So far what I have tested, you will be able to see this saturday at 9pm in 113 dalston lane. I am performing w a band/ research group called "chicago boys". I'll send you the invite. That presentation could serve as a prologue to what the work could look like.

O

Oliver Guy-Watkins: Doubt Is The Motor Of Creative Progress

PROPOSAL: Adapted from a quote by Karl Popper 'Doubt is the motor of scientific progress,' this lecture will present the discussions and subsequent findings encountered by artist Oliver Guy-Watkins since beginning his long term investigation into the theme of doubt. In 2008, Guy-Watkins began to film people reading the Rupert Brooke poem 'Doubts', over the course of twelve months 225 people contributed their voices to the work, including poets Seamus Heaney and George McWhirter, artist Bob And Roberta Smith, comedians Dylan Moran, Mark Thomas, Tim Key and Ed Byrne, the homeless, Lady Mary Archer, firemen and bankers. The work soon progressed into an investigation of individual's doubts by asking them to contribute via blank postcards, this process included the installation of postboxes at a number of venues for varying lengths of time. The contributions triggered a number of salons and debates that would seek to unearth the similarities and social stereotypes of the submissions. In the summer of 2009, Guy-Watkins would seek to break down further barriers between the contributors and the investigation by installing a Peugeot 106 at venues across the UK, on which he invited people to write their personal doubts. Over the course of three months the vehicle of doubt was scrawled on by 4000 people who professed to doubting 'that MJ is dead' all the way through to 'ever recovering from anorexia'. The final stage of the work saw the submissions presented as stand alone installations entitled the Light Of Doubt. Reflecting the temporary nature of doubt, these were made up of candles arranged to spell out each phrase. They were erected in places and situations that related directly to the content but without prior knowledge of those in attendance. This lecture will outline the process Guy-Watkins has undertaken and highlight key moments that have occurred, before inviting the audience to submit to the work and debate the conclusions he has drawn. A number of projected images may also be used to illustrate the process.

P

Patricia Vidal Delgado: The Art Of Pole-dancing

PROPOSAL: I propose to do a public lecture on pole-dancing. I own a fully portable and extendable X-pole that can be installed in 15 minutes. The base and top plates of the pole have silicone rims that prevent any damage to either the floor or ceiling of the space in which the pole is installed. I also have a stud detector that will allow me to locate a suitable spot in which to install the top plate. A safety area of 1m50 must be cleared around the pole. I have read in the proforma that each lecture can fill a two hour slot. As it will take at least 30 minutes to install the pole and

take it down, I will limit my lecture to one hour and 15 minutes. Before starting the lecture I'll ask all members of the audience who would like to learn some pole-dancing moves to sign a Liability Release Form. Then I'll start the lecture by demonstrating the way I've used pole-dancing in my artistic practice. I'll embed videos of my previous performance entitled 'Monument' (available at www.pvdelgado.com/monumentdoc.html) into a Powerpoint presentation that will be approximately 15 minutes long. I'll then move on to the practical part of the lecture, by showing some very simple beginner's moves on the pole, and then inviting members of the audience to try to do them. These moves are, more specifically, the forward spin and the backward spin, which involve minimal contact with the pole and therefore make the likelihood of bodily harm negligible. Before any members of the audience start working on the pole I'll do a five-minute warm-up session as this will decrease the chances of physical injury. I have then allocated an hour for the participatory activity and I will finish with another warm-up to prevent muscular strain.

Patrick Loan: Performance / Journey #2: In Search Of The Field

PROPOSAL: A lecture / presentation about trying to find the exact location of the football pitch filmed in Wim Wenders' 1972 movie 'The Goalkeeper's Fear of the Penalty Kick'. The journey would be an odyssey and a discovery of areas of Vienna, which was where the film was shot in 1971. This is a continuation of a series of performances / journeys that I have been undertaking and I want to reveal and pass on to the audience something of the experience of a voyage - the obsessive (personal) pilgrimage to somewhere. The research material / documentation of the journey would be presented using video (projected and played from a laptop - I will use mine) audio and stills (which would be projected). There will be a performative element to the lecture: I will read from a script in character and change characters during the lecture - using masks to adopt the persona of different characters.

Paul Tarrago: CINEMA of YOU: Session 3

PROPOSAL: I thought this over for a bit - then some more. Went to the library for a day, read, looked and looked, put the books down for a while. I went back to the catalogue search, overloaded myself by looking up more and more. I'd gone there with a vague image, but in the developing picture there was TOO MUCH and I was trying to be TOO CLEVER. It had become a major production number: every time I re-imagined it there was more equipment on the stage, wires trailed off to mixers, spread like an over lively ivy. There was so much THERE, and yet I had NOTHING to say. (I always know when I have NOTHING because I keep using CAPITALS).

I cycled home, crawled under the sofa and stayed there for the next three days. The cat would come and sniff at my head, but lost interest after the first 24 hours. I looked at the gathered fluff balls and crumbs, the under seat springs. I thought about the lecture series a bit (but not much).

On the third day Jennet told me she was fed up of this - that I kept groaning when she shifted her position on the sofa. She suggested that I give a lecture that I'd already delivered, one that I was happy with, and that - if I felt like it - I could add to. So:

Cinema of You: Session 3 - 'Making their own Television'

A lecture/screening (90 mins) including the work of Ian Breakwell, Eileen Maxson, Mike Smith, Omer Fast, Undercurrents, William Wegman, Wynne Greenwood, George Barber and many others yet to be asked.

Pier Vegner Tosta: The World of Art has many Capitals.

PROPOSAL: Visual arts have become a global phenomenon; the sheer notion of fine arts as "a peculiarly Western activity" is no longer the only acceptable standard. This proposal aims to generate an interactive dialogue about the end of the centre of the art world and to take a closer look into the polyphony of art centers being formed in the four corners of the planet.

"We are in the midst of a big transformation. You can see throughout the 20th century there was a race to be the absolute centre of the art world, with Paris and New York and maybe London competing - but now there are amazing art scenes everywhere: in Cairo and Tehran, Singapore and Seoul, and all over Europe.

"We see it in China and India, in places like Brazil. There is a true polyphony now. It is a seismic shift in the art world." Hans Ulrich Obrist (Evening Standard 22.10.09)

My vocation and training in the field of Visual Arts is drawn from both the creative industry and cultural sectors; with over 15 years of practice and personal engagement I experienced meaningful and enriching professional contacts with institutional and governmental initiatives, local communities, museums, galleries, artists and private collectors. It is due to my professional accomplishments and natural passion for the visual arts that I am motivated to improve my performance and propose here a contribution to his amazing project.

In today's postmodern art world, artistic centres are not limited to certain Western capitals but are instead dispersed in a multiplicity of centres around the world. Similarly, artistic currents and styles have multiplied beyond the few privileged Eurocentric ones which dominated the Western art world for centuries. Does the notion of a world art capital really counts for much any more?

According to Jakobsen; Paris invented the notion of modern art and that of the avant-garde. It exercised undisputed hegemony over modern art and literature from the mid-nineteenth to the mid-twentieth century, when New York "stole" the concept.

Pioneering works of the 1930s like Roger Caillois' *Le mythe et l'homme* and the seminal work of Walter Benjamin's 'Passagen-werk' indicated the existence of a secret generative link between the my-thology of Paris as "capital of modernity" and the discourses of modern art and literature.

These writers are in intimate dialogue with some of the most important forms of cultural theory in the 20th century. Higonnet combines Caillois' theory of the mythology of the metropolis as frame for inter-pretation and action with "Habermasian" ideas of public space. Charle, a cultural historian and Casa-nova, a scholar of comparative literature, both draw primarily on the sociology of Bourdieu.

Prendergast uses deconstructive approaches, tracing the readability and blur of a 19th century Paris stretched out between "Paris the political and cultural capital", dominating its territory and "Paris, the metropolis", network of cultural exchange.

As very well pointed by Jakobsen one type of cultural theory is lacking, though. A world capital of cul-ture is a capital of mediation. It mediates worldwide and is mediated worldwide. Yet none of the above sees the problem as one of media studies and media theory.

It is evident that Walter Benjamin was a pioneer in linking art theory and urban studies to the theory of the modern media. Stierle puts this aspect of Benjamin's work into parentheses in order to re-appropriate the *Passagenwerk* for German philology and hermeneutics romanistik Jakobsen tried to understand the notion of a "Paris world capital of culture" also from the perspective of media history and media theory; whilst some conservative experts insist that New York continues its rivalry with Paris as the capital of the Art World, the majority of the less orthodox specialists say that London is now definitely the central hub for a globalised art scene and the epicentre of cultural production. London, the world hub of cultural production.

Searle (2006) is conscious that London certainly has more energy now than any other city in the globe, and that it is more innovating and overtly less "commercial" than New York, but he thinks also that this is probably an illusion; the USA has more collectors, many of whom pull strings as museum trustees and board members, which makes for some grim, very confusing for curators, and professionally uncomfortable for outsiders.

In contrast the International collectors from new economies such as the 'BRICs' nations i.e. an acronym that refers to the fastest growing developing economies in the world namely Brazil, Russia, India and China (Sachs 2001), are helping fund an art boom, and the Internet is allowing artists to show-case their work to a broader audience.

It is evident now that curators, cultural managers and museum directors must try to satisfy a much more fragmented, internationally minded and complex art audience that has a vast array of exciting media and entertainment choices at its fingertips and may not come from a traditional art-lovers back-ground anymore, (Tanneeru, 2007).

R

Rachel Cattle: I Am A DJ (I Am What I Play)

PROPOSAL: Lecture as DJ set. 'The important feature of the DJ mixset is the journey that it takes its audience on.

Track choices are made due to where the DJ wishes to take his or her audience.' - Wikipedia

'When we separate music from life we get art.' - John Cage

'It is better to make a piece of music than to perform one, better to perform one than to listen to one, better to listen to one than to misuse it as a means of distraction, entertainment, or acquisition of "culture."' - John Cage

'It is the nakedness of drawing that I like. The act of drawing is what locates, suggests, discovers.' - Philip Guston

Accompanied by a cardboard/drawn record player and cardboard/ drawn records, I will play (read) a series of 7" singles (texts). These readings will form a journey/abstract narrative of sorts, around the themes of music, art, time, heartbreak, myth, and storytelling. Texts to be a compilation of my own and others writings.

Rebecca Birch: An Incomplete History Of The Notebook

PROPOSAL: An illustrated and participatory talk about notebooks; a non-chronological, rambling and digressing story of all of the notebooks that I can remember owning, beginning with a miniature Victoria Plum pocket notebook, encompassing the Peter Rabbit sketchbook in which, aged 6, I wrote a travelogue, encompassing my teenage very-private-but-not-a- regular-diary book and continuing into adulthood where I am seduced by Moleskin, Muji and most recently the Fabriano Bouquet- Vergata is my favourite. Many of the notebooks mentioned have never actually held any notes, and were instead selected for their appearance, rather than functionality, and are still waiting for a use, for a note that will complement rather than be obscured by the satisfying form of the book itself. Each notebook discussed will be recalled through a drawing, which I will make as I talk, locating the notebook in it's own specific time and space and revisiting the contents (or lack) of each book. In developing this lecture I am also researching other significant notebooks and the evolution of a notebook from a functional to a fetish object. Where appropriate the lecture will digress from my notebooks to those of others. Throughout the lecture the audience will be invited to interrupt with questions. The direction of the lecture- the order in which the notebooks are traversed and the precise details shared- will be based upon the questions received from the audience. At all times the drawings that I make whilst talking will be used to trigger my own memories and to stimulate the audience's questions.

The talk will function as an alternative artist's talk- tracing the development of my practice through my personal notebooks, and drawing out a critical context through my discussion of other people's notebooks. The drawings will be made on a table-top in front of me (either on loose sheets of paper which are moved aside as completed, or on the

table itself, which is wiped clean at regular intervals- the drawings and notebooks constantly replacing each other). The drawings will be projected onto a screen behind me as I speak via a live video camera and projector.

S

Sandra Erbacher: Dear Painting. I guess I'll see you around. Take care.

PROPOSAL: 'Dear Painting. I guess I'll see you around. Take care.' is a non-lecture, a break-up letter to Painting sent out to elicit responses from the audience, artists, curators and friends. Its subject is a critique of painting as the embodiment of the 'paternal', the totalizing discourses of art history. It chooses the form of a personal letter as its vehicle of information and trigger to an ongoing interactive discussion in order to dismantle any traditional idea of a public lecture and its claims to present an absolute truth. In doing so it takes the lecture experience out of its time-space context and opens it up to an 'interactive learning' environment based on group discussion via email and blogging, which debases any unequal relations of authority and power implied in the context of a traditional lecture. As 'Dear Painting' wishes to be a challenge to the environment and ideological constraints of a lecture hall it can alternatively be distributed and/ or presented in letter format as part of the Reading Room Archive and Text/ Book.

Seth Guy: Observing Silence

PROPOSAL: It is thought crude to move the lips when reading. We were taught to read by being made to read out loud; then we had to unlearn what we were told was a bad habit, no doubt because it smacks overmuch of application and of effort. Which doesn't stop the cricoarytenoid and cricothyroid, the tensor and constrictor, muscles of the vocal cords and the glottis being activated when we read. Reading remains inseparable from this labial mimeticism and its vocal activity – there are texts that should only be murmured or whispered, others that we ought to shout or beat time to. (Perec, G., *Reading: A Socio-physiological Outline*, from *Penser/Classer*.)

Responding to both the visual and sonic content of a public lecture and the proposed site, *Observing Silence* shall consist of voice recordings quoting selected instances of silence appropriated from novels (see bibliography below). Each pre-recorded extract, read aloud by an anonymous person will be followed by two minutes of contemplative silence. [eg. Hear attached mp3 sketch, from *Good Morning, Midnight* by Rhys, J.] Comprising of a simple PA, I shall stand between the pair of speakers in my best suit, a microphone in hand and my (blank) notes in the other, and shall remain silent throughout the performance. Each performance should last 20 minutes, consisting of 6 extracts and silences, each approximately 3 minutes in length. I have enough material for three unique performances, which would ideally be performed on three separate occasions.

Bibliography of collected sources to date: *Travels In The Scriptorium*, Auster, P. / *Good Morning, Midnight*, Rhys, J. / *The Waves and Between The Acts*, Woolf, V. / *In The Labyrinth and Jealousy*, Robbe-Grillet, A. / *The Plague and The Fall*, Camus, A. / *Montano and Bartleby & Co.*, Vila-Matas, E. / *A Personal Matter*, Oe, K. / *A Month In The Country*, Carr, J. L. / *Other Voices, Other Rooms*, Capote, T. / *The Fatal Eggs*, Bulgakov, M. / *The Manticore*, Davies, R. / *Goodbye To Berlin*, Isherwood, C. / *Shadow Game*, Power, M. / *How German Is It*, Abish, W. / *La Symphonie Pastorale*, Gide, A. / *Contempt*, Moravia, A. / *The Handmaid's Tale*, Atwood, M. / *All Quiet On The Western Front*, Remarque, E. M. / *Life: A User's Manual*, Perec, G. / *Fictions*, Borges, J. L. / *The Examination*, Pinter, H. / *The Book Of Disquiet*, Pessoa, F.

Steve Richards: Doctor Black, Bearer of Bad News

PROPOSAL: A partial re-enactment of a lecture given in the 1920s by the psychologist and mystic Georges Gurdjieff. My lecture will comprise of an introduction to Gurdjieff's teaching of the cosmology and psychology of the so-called 'Work', which he claimed to be part of a secret esoteric tradition.

Gurdjieff used the lecture title 'Doctor Black, Bearer of Bad News', a character his audience would have been familiar with from folklore, to enchant and unsettle in equal measure. The 'bad news' being that they would have to make their own individual efforts to engage with the event in an entirely new way. Gurdjieff's presentation was to undermine the preconceptions of an audience and ruffle the feathers of long-term colleagues as well as those new to his ideas. The lecture will mainly consist of a discourse concerning the fundamental laws contained in the musical octave as a blueprint for psychological and cosmological processes. Reference points will range from medieval alchemy to contemporary pop culture. I will be presenting the lecture in the first person as I 'remember' my years spent in an esoteric/ mystic 'School' learning the Gurdjieff system. This will be accompanied by diagrammatic and photographic projections as well as musical examples.

Fundamental to the 'Work' is the idea of 'remembering' which will be explained throughout the lecture as I attempt to remember and re-enact my own learning experience in parallel with also 'remembering' Gurdjieff's lecture.

T

Tele-Geto: John Cussans introduces

PROPOSAL: Tele-Geto was created by Ti Moun Rezistans, the children of the Atis Rezistans community of Grand Rue, Port-au-Prince, Haiti during the Ghetto Biennale which took place there in December 2009. In 2010 they be working on a joint project with children from London's East End, sharing video documentation of their lives via the internet, setting up their own blogs and showing their work in two exhibitions at the Portman Gallery in Morpeth School. The first of these exhibitions will take place between July 15th and 20th, the second in October. For more information go to: <http://portmangallery.blogspot.com>

The films we will be showing along with the sculptures are conversations with members of the Grand Rue community about life after the earthquake, the lack of access to aid, and the experiences of being an a UN designated red zone.

V

Vasileios Kantas & Jo Bradshaw: Identity guess - Myself, gender-reversed, 20 years later.

PROPOSAL: This presentation will present primary data upon the speculative guess that 30 young participants hazarded, responding to the question 'what kind of person would you be/ what would you look like, 20 years later, if you had the opposite gender'. Participants were asked to give a short description along with a drawing of their potential image.

While all proposals were accepted, a number have not been able to be presented due solely to the changed circumstances of the participants themselves.

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