

'BEAUTY WILL SAVE THE WORLD'



AN INTERDISCIPLINARY POSTGRADUATE CONFERENCE ON ART AND SOCIAL CHANGE

7-8 September 2010, University of Bristol

CONFERENCE PROGRAMME



Institute for
Advanced Studies
University of Bristol



Global
Insecurities
Centre

Investigating Inequality • Security • Mobility • Frontiers



Political Studies
Association
60 years of political studies



British International
Studies Association

Conference Programme

Tuesday 7 September

9:00 - 9:30	Registration	PRC: Foyer
9:30 - 9:45	Welcome/Opening Remarks	PRC: 2D3
9:45 - 11:15	Keynote Address: <i>What Can Art Do?</i> Professor Alex Danchev School of Politics and International Relations, University of Nottingham Sponsored by the Institute for Advanced Studies, University of Bristol	PRC: 2D3
11:15 - 11:45	Tea/coffee break	PRC: Foyer
11:45 - 1:15	Panel Session 1	
	Panel 1: Artists and Academics	PRC: 2D3
	Panel 2: Space and Place	BIPA: Boardroom
	Panel 3: History, Narrative and Memory	SPAIS: G2
1:15 - 2:15	Lunch	PRC: Foyer
2:15 - 3:45	Panel Session 2	
	Panel 4: Art as Methodology	PRC: 2D2
	Panel 5: The Nation, Citizenship and Identity	PRC: 2D3
3:45 - 4:15	Tea/coffee break	PRC: Foyer
4:15 - 5:45	Panel Session 3	
	Panel 6: Art as Resistance	PRC: 2D2
	Panel 7: Aesthetics and Beauty	PRC: 2D3
5:45 - 7:00	Drinks Reception Sponsored by the Institute for Advanced Studies, University of Bristol	PRC: Foyer
7:30	Conference Dinner at Zero Degrees	

Conference Programme

Wednesday 8 September

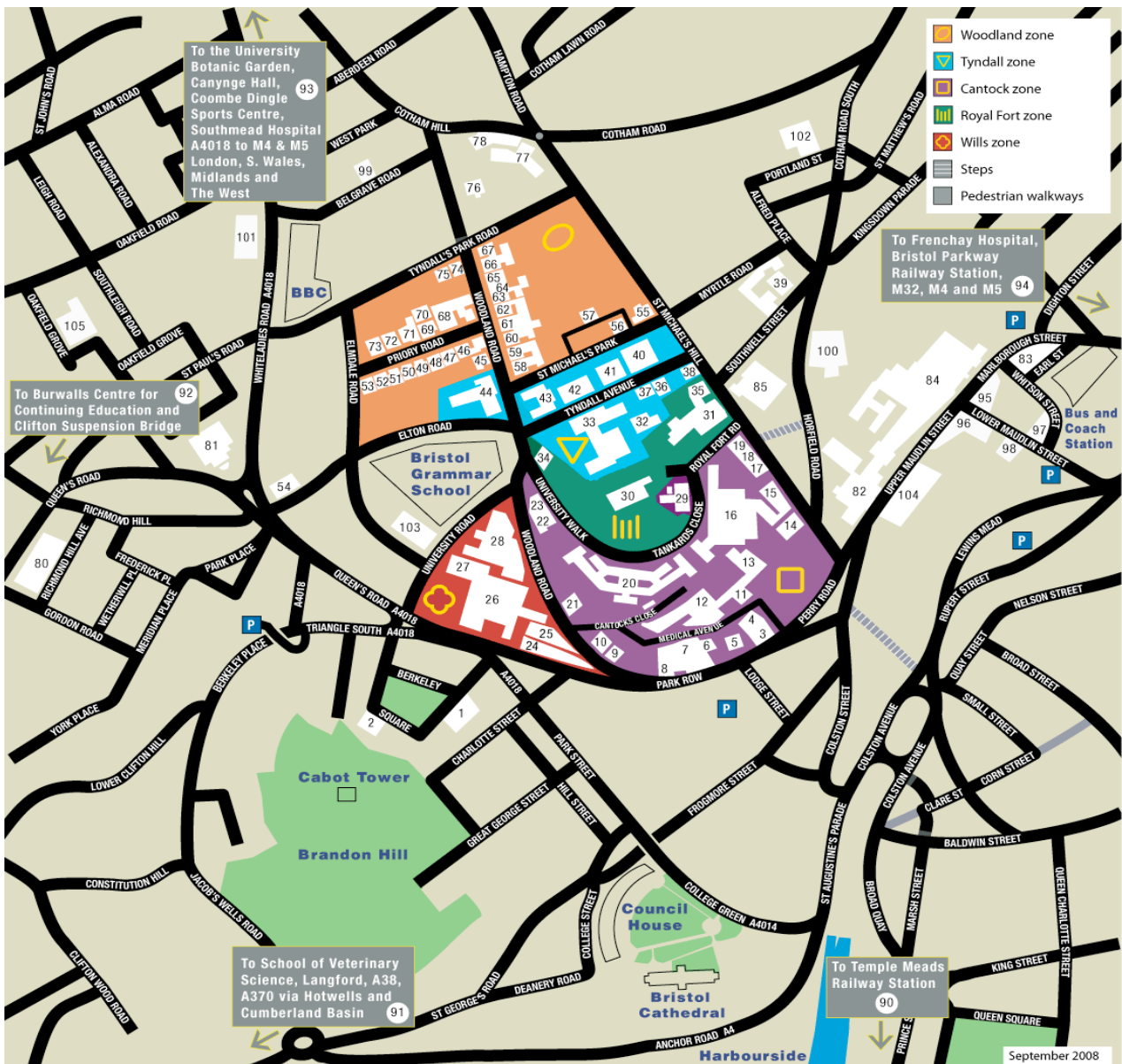
9:00 - 9:30	Registration	PRC: Foyer
9:30 - 11:00	Keynote Address: <i>The Role of the Artist in a Time of Social Change:</i> Dr Iain Biggs and Dr Victoria Walters (School of Creative Arts, University of the West of England) in Conversation Sponsored by the Institute for Advanced Studies, University of Bristol	PRC: 2D3
11:00 - 11:30	Tea/coffee break	PRC: Foyer
11:30 - 1:00	Panel Session 4	
	Panel 8: (In)visibility	SPAIS: G2
	Panel 9: Morality, Change and Utopia	BIPA: Boardroom
	Panel 10: Art and Public Engagement	PRC: 2D3
1:00 - 2:00	Lunch	PRC: Foyer
2:00 - 3:30	Panel Session 5	
	Panel 11: Art in (Post)-Conflict Societies	BIPA: Boardroom
	Panel 12: Politics of the Screen	PRC: 2D3
3:30 - 4:00	Tea/coffee break	PRC: Foyer
4:00 - 5:30	Roundtable Discussion: <i>Producing Change: The Future of Art, Research and Politics</i>	PRC: 2D2
5:30 - 5:45	Closing Remarks	PRC: 2D2
End of Conference		

Conference Venues

Priority Road Complex (PRC), next to 12a Priory Road (No. 68 on map)

Bristol Institute of Public Affairs (BIPA), 2 Priory Road (No. 52 on map)

School of Sociology, Politics and International Studies (SPAIS), 10 Priory Road (No. 73 on map)



Venue Details

Priory Road Complex (PRC), next to 12a Priory Road

The lecture rooms 2D2, 2D3 and the PRC foyer are located on the ground floor.

In the event of an emergency, please exit the complex through the main doors from the foyer or through the Fire Exit doors at the bottom of 2D3. Once you have exited the building, please proceed to the assembly points: in front of 8 Priory Road or the grassy area to the rear of 30/32 Tyndall's Park Road (if exiting from the rear of 2D3).

Bristol Institute of Public Affairs (BIPA), 2 Priory Road

The BIPA boardroom is located on the upper ground floor. A lift is provided between the lower and upper ground floors for the benefit of disabled visitors. Other visitors are asked to use the stairs if possible. Since a University of Bristol card is required for entry, a steward will be present to allow conference delegates into the building. In case of emergency, the telephone number for the BIPA boardroom is: (+44) (0)11733110769 (internal: 10769).

In the event of an emergency, please exit the building via the main doors on either the upper ground or lower ground floor. Disabled visitors on the upper ground floor should exit the building via the back double doors in the Institute Lounge, leading to the garden. Emergency door release buttons are coloured green and located next to each of these doors. DO NOT USE THE LIFT. The emergency assembly point is on the lawn at the front of 3 Priory Road.

School of Sociology, Politics and International Studies (SPAIS), 10 Priory Road

G2 is located on the ground floor of 10 Priory Road. Since a code is required for entry, a steward will be present to allow conference delegates into the building.

In the event of an emergency, please exit the building via the main doors to the front of the building. If you are on the lower ground floor, please use the fire exit located by the stairwell. Please press the green emergency door release button located next to the doors. The emergency assembly point is across the road in front of BIPA (2 Priory Road).

Useful Information

The conference will be taking place at venues on Priory Road, within the University Precinct. The Priory Road Complex (PRC) will serve as a conference 'hub' – should you have any questions, please get in touch with one of the stewards. There will be stewards at all panel venues, in case you need assistance with anything. In case of emergency, please contact us on either (+44)(0)7523209877 or (+44) (0)7950538446.

Arnolfini Bookshop

The Arnolfini specialist arts bookshop will have a stand in the PRC foyer. A variety of titles will be on sale.

Conference dinner

This will take place at Zero Degrees Microbrewery and Restaurant, on Perry Road, 7th September, 7:30 pm. To get from the PRC to the restaurant, turn left after you exit the building and then right onto Woodland Road. Keep going straight along Woodland Road for about 600 metres until you get to Park Row – you will see an Esso petrol station ahead of you. Turn left onto Park Row. Continue straight along Park Row – you will pass by the University of Bristol's Department of Drama to your left. Carry on along the main road (Perry Road) and you will see Zero Degrees to your right after about 100 metres.

Taxis

Local taxi firms include:

Swiftline - (+44) (0)1179252626

Streamline - (+44) (0)1179264001

Shops

There are a number of shops, restaurants and cafés around the University Precinct. Most of these can be found around the Triangle area, on Queen's Road and Park Street. Banks and cash machines can also be found there.

Internet

WiFi is available for conference delegates at our conference venues.



The University of Bristol is part of the eduroam Federation. If your institution is an eduroam participant, you can simply use your eduroam username and password to access the Internet from your laptop.

Bristol's VisitorNet WiFi service is available to delegates who cannot use eduroam. Please collect your VisitorNet username and password from the registration desk.

Hospital

The Bristol Royal Infirmary (BRI), on Upper Maudlin Street, offers Accident and Emergency Services. Main switchboard telephone number: (+44) (0)1179230000.

Accident and Emergency telephone number: (+44) (0)1173422710.

UK Emergency Numbers

For emergency services, dial either **999** or **112**.

Speaker Biographies



Keynote Speaker:
Professor Alex Danchev
University of Nottingham

Alex Danchev is Professor of International Relations at the University of Nottingham. He has held visiting positions at St Antony's College, Oxford; King's College, London; Queen Mary, London; and the Wilson Center in Washington DC. He has written extensively on various aspects of art and politics, and was instrumental in founding the BISA/PSA Art and Politics Specialist Group. He is the author of a number of widely-acclaimed biographies, most recently *Georges Braque* (Penguin, 2007). A paperback edition of *On Art and War and Terror* (Edinburgh University Press, 2009) is forthcoming. *100 Artists' Manifestos* will be published in Penguin Modern Classics in 2011. He is currently working on a biography of Paul Cezanne, treating him as a world historical figure in the same league as Marx or Freud.



Keynote Speaker:
Dr Iain Biggs
University of the West of England

Iain Biggs is Reader in Visual Art Practice and Director of PLaCE Research Centre at the University of the West of England (UWE). He was trained as a painter and printmaker at Leeds University and the Royal College of Art, and holds a doctorate from UWE that explored the politics of practice-led research. He has published on the relations of memory, place and identity to contemporary art and on individual artists, including Ken Kiff, Andrea Thoma, Helen Gardner, Sian Bonnell, Kate Mellor and Amal Ghosh. He co-convenes LAND2, a national network of artists associated with Higher Education who work in painting, print and photography as well as in a variety of other media, and who are concerned with radical approaches to land and landscape, focusing on memory, place and identity. Forthcoming academic work includes the chapters 'Essaying Place: Landscape, Music, and Memory (after Janet Wolff)' for a book entitled *Process: Landscape, Music and Memory* (Rodopi) and 'The Sowdun Project - testimonial imagination, Borders ballads, and the politics of (dis-)enchantment' in an as yet untitled book from the University of Plymouth Press.



Keynote Speaker:
Dr Victoria Walters
University of the West of England

Victoria Walters is a Research Associate at PLaCE Research Centre, based at the School of Creative Arts, UWE, working between visual culture, ethnography and art practice. She holds a doctorate in Visual Culture from the University of Ulster and her thesis focused on Joseph Beuys' sculptural practice as an expanded language and healing discourse that engages with the Celtic world. Victoria's publications include *Beuysian Legacies in Ireland and Beyond: Art, Culture and Politics* (co-edited with Dr Christa-Maria Lerm Hayes, Lit Verlag, forthcoming), a chapter on "The Artist as Shaman: Joseph Beuys and Marcus Coates" in Schneider and Wright (eds), *Between Art and Anthropology* (Berg, 2010) and a chapter on "Joseph Beuys and the Performance of Celticity" in *21st Century Celts*, (University of Wales Press, forthcoming). Her current research interests include the exploration of Beuys' notion of aesthetics and methodology of Social Sculpture through practice-based research.



Roundtable Chair:
Professor Charles Martindale
University of Bristol

Charles Martindale's research interests are wide-ranging, with a particular commitment to cross-disciplinary research. His book *Redeeming the Text*, on reception theory and the classics, helped to set the agenda for what has become a fast growing area of research, and he has recently co-edited with Professor Richard Thomas of Harvard University a collection of essays designed to carry the debate forward (*Classics and the Uses of Reception*). He was awarded a Leverhulme Major Research Fellowship to write a monograph *Latin Poetry and the Judgement of Taste* arguing for the importance of beauty and the aesthetic in our response to the arts. His other concerns include translation and translation theory, autobiographical writing and the personal voice, and theories of reading and criticism. Most recently, together with Professor David Hopkins of the University of Bristol English Department, he has been asked by Oxford University Press to be the overall editor of a 5-volume *Oxford History of Classical Reception in English Literature*, one of the largest projects in literary reception ever undertaken.



Roundtable Discussant:
Professor Elizabeth Prettejohn
University of Bristol

Elizabeth Prettejohn studied at Harvard University and the Courtauld Institute of Art. Before joining the University of Bristol in 2005, she was Professor of Modern Art at the University of Plymouth; previously she was curator of Paintings and Sculpture at Birmingham Museums and Art Gallery. Her current projects include a book, *The Modernity of Ancient Sculpture: Greek Sculpture and Modern Art from Winckelmann to Picasso* (forthcoming from I.B. Tauris in the series *New Directions in Classics*), and an edited volume, *The Cambridge Companion to the Pre-Raphaelites*. She is an active guest curator and has organised exhibitions with museums and galleries in the UK, Europe, and North America. Her co-curated exhibitions include: John William Waterhouse (2008-10), Dante Gabriel Rossetti (2003-4), Sir Lawrence Alma-Tadema (1996-97), *Imagining Rome* (1996), *Characters and Conversations: British Art 1900-1930* (1996-97). Recently she has worked with the Museum Villa Stuck, Munich; Nationalmuseum, Stockholm; Henry Moore Institute, Leeds; and the Victoria and Albert Museum, London.



Roundtable Discussant:
Tom Trevor
Director, Arnolfini

Tom Trevor is Director of Arnolfini, Bristol (2005-), previously Director of Spacex, in Exeter (1999-2005). He studied Fine Art at the Ruskin, University of Oxford, and Goldsmiths College, University of London. In the early 1990s he worked as an artist based in London, as well as a musician and music producer for television. In 1996 he co-curated the multi-site project, *The Visible & the Invisible*, taking place in non-art sites around Euston, including installations by Doris Salcedo, Louise Bourgeois, Yoko Ono, Donald Rodney, Tania Bruguera and Bruce Nauman amongst others. At Spacex he curated more than 50 exhibitions and 'off-site' projects, placing a particular emphasis upon socially-engaged, context-based work, including multi-site projects *Patterns* (2001) and *Homeland* (2004). For the Liverpool Biennial he has curated *Generator* (2002), *Hortus* (2004) and *Far West Metro* (2008). At Arnolfini, he curated exhibitions including *Home Voodoo* (2006) by Lois & Franziska Weinberger, *Road Angel* (2006) by Melanie Jackson, *Recording Iraq* (2007) by Ken Stanton Archive, and a retrospective of *Angus Fairhurst* (2009), as well as the large-scale projects *Port City* (2007), *Far West* (2008), *Supertoys* (2008) and the *100 Days* (2009) series of exhibitions and events.

www.arnolfini.org.uk



Roundtable Discussant:
Emily Wilczek
University of Lincoln

Emily Wilczek is an artist and lecturer with a specialist interest in the politics and aesthetics of exhibiting experimental moving images and sound. Recent writing has studied artist-led culture, the peculiarities of exhibiting work in these organisations, and the (un)sustainability of such practice. As a curator, she is one half of Annexinema, organising film and performance events in often overlooked public spaces, including car parks, warehouses, and beneath a flyover. Her current research explores the sites of former cinemas in Nottingham, and will be realised as a performance in one such space at the British Art Show Fringe this autumn. Overarching threads of interest that run through her work include DIY culture, the reinvigoration of the disused, and dialogical art.



Roundtable Discussant:
Dr Ann Rippin
University of Bristol

Ann Rippin is a senior lecturer in the Department of Management at the University of Bristol. She is particularly interested in and has published on the use of arts-based methods of researching organisations. Her own research practice includes the use of large textile pieces both in the analytic stage and in the representation of research 'findings'. She won the inaugural prize at the American Academy of Management Academy Arts stream in 2004. She is currently working on a book on arts-based research methods in management, focussing on a life-time interest in Anita Roddick and the Body Shop International. Recent work has included the use of portraiture in business biographies and ethnographies.



Roundtable Discussant:
Zoë Shearman
Director, Relational

Zoë Shearman is a contemporary art curator living in Bristol. In 2001 she founded Relational, an independent agency with an emphasis on extending notions of context-led working and participation in the wider social realm. She is overall curator of *Anti-Bodies*, a programme of projects produced by organisations based in the South West of England. Curatorial projects include: *International Fauna* by Melanie Jackson (2010); *Craftivism* and *Far West Metro* (Arnolfini, Bristol, 2009/2008); *Patterns* (sites including: Exeter Cathedral, Exeter Islamic Centre, Institute of Arab and Islamic Studies, for Spacex, Exeter, 2001); Lois & Franziska Weinberger (Camden Arts Centre/the Freud Museum, London, 2000); *The Visible and The Invisible* (sites including: The Wellcome Trust, UCL and St Pancras Church, for Iniva, London, 1996); the first UK survey exhibitions by Louise Bourgeois and Yoko Ono (1990); and commissions by Tania Bruguera, Angus Fairhurst, Christine & Irene Hohenbüchler, Sigalit Landau, Doris Salcedo, and Bill Viola, amongst many others. She was Co-Director of Spacex (1999-2001); Director of Visual Arts at Riverside Studios, London (1990-94); contributed to the development of Dartington College of Art's MA Curating course; and is co-editor of *Cargo* (University of Plymouth Press, 2010). She studied Art History at Camberwell College of Arts, London (1983-86).

www.relational.org.uk

Panel Guide

Panel 1: Artists and Academics

Chair: Professor Charles Martindale (Dean of the Faculty of Arts, University of Bristol)

Trish Morgan (School of Communications, Dublin City University), *Producing culture, empowering citizenship: interrogating the role of the artist-citizen as a catalyst for social change.*

Nuala Morse (Institute for the Public Understanding of the Past, University of York), *The artist-curator: the role of artists in reconfiguring museums as agents of social change.*

Jamie Melrose (School of Sociology, Politics and International Studies, University of Bristol), *Fighting your corner: The ironist as artist.*

Panel 2: Space and Place

Chair: Elisa Wynne-Hughes (School of Sociology, Politics and International Studies, University of Bristol)

Bree Hocking (Institute of Irish Studies, Queen's University Belfast), *Beautiful Barriers: Civic division and spatial transformation along a Belfast 'peace' wall.*

Luca Csepely-Knorr (Department of Garden and Open Space Design, Corvinus University, Budapest), *The 'Art of Place Making' and Social Change.*

Caroline Cleary (School of Art and Design, University of Wolverhampton), *Challenging Ourselves through the Spaces of Painting.*

Panel 3: History, Narrative and Memory

Chair: Cerelia Athanasiou (School of Sociology, Politics and International Studies, University of Bristol)

Karen Veitch (School of English, University of Sussex), *Miriam Tane and the Poetry of the International Ladies' Garment Workers' Union.*

Shuk Man Leung (Department of the Languages and Cultures of China and Inner Asia, School of Oriental and African Studies, University of London), *The Scars of the Ideology: Madness in the Novels of the Post-Cultural Revolution.*

Clare French (London College of Communication, University of the Arts, London), *A Poetic History: The Photographic Work of David Farrell.*

Panel 4: Art as Methodology

Chair: Shaira Kadir (School of Sociology, Politics and International Studies, University of Bristol)

Arantxa Echarte (School of Creative Arts, University of the West of England), *Ethnomethodological Live Art*.

Mark Carrigan (Department of Sociology, University of Warwick) and **Holly Falconer** (London-based photographer), *There's more to life than sex! Investigating sexual culture through art*.

Sue Porter (Graduate School of Education and Norah Fry Research Centre, University of Bristol) and **Ann Rippin** (Department of Management, University of Bristol), *Warming the Method: Bringing Heart into Our Research through the Use of Imaging*.

Panel 5: The Nation, Citizenship and Identity

Chair: Professor Jutta Weldes (School of Sociology, Politics and International Studies, University of Bristol)

Hannah Abdullah (Department of Sociology, London School of Economics), *The Aesthetics of East German Nostalgia: A counter cultural gesture and an artistic strategy for gaining recognition*.

Zalfa Feghali (School of American and Canadian Studies, University of Nottingham), *New Cartographies: The Performance Art of Guillermo Gómez-Peña*.

Heath Bunting (Bristol-based artist), *The Status Project*.

Panel 6: Art as Resistance

Chair: Cerelia Athanasiou (School of Sociology, Politics and International Studies, University of Bristol)

Benjamin De Cleen (Department of Communication Studies, Vrije Universiteit Brussel), *Artists versus the populist radical right in Belgium. The discursive struggle over the meaning of people, elite, and nation*.

Doug Singsen (The Graduate Center, The City University of New York), *Spain Rodriguez's Trashman: A Case Study in the Political and Aesthetic Strategies of Radical Underground Comix*.

Caterina Alessandrini (Department of Philosophy, University of Sussex), *'The Liberator Simón Bolívar' as resistance*.

Panel 7: Aesthetics and Beauty

Chair: Professor Elizabeth Prettejohn (Department of History of Art, University of Bristol)

Laurence Shafe (Department of History of Art, University of Bristol), *Darwin, Fashion and the Science of Beauty*.

Tina Kinsella (Department of Visual Culture, National College of Art and Design, Dublin), *“Making Subjects”, “Making Meaning”: How the encounter with the work of art can effect societal change*.

Suze Adams, Davina Kirkpatrick and Penny Sommerville (School of Creative Arts, University of the West of England), *EXQUISITE PAIN: a proposition of the personal as reflection of the social. A consideration of beauty and pain in relation to love and loss: the importance of (forgetting and) remembering through art*.

Panel 8: (In)visibility

Chair: Cerelia Athanasiou (School of Sociology, Politics and International Studies, University of Bristol)

Philipp Jeandrée (Department of Politics, Goldsmiths, University of London), *Making Visible: Art Practice and Political Difference in an Age of Globalisation*.

David Shackleton (Faculty of English Language and Literature, University of Oxford), *Dziga Vertov and the Communist Decoding of the Visible World*.

Aida Foroutan (School of Arts, Histories and Cultures, University of Manchester), *Surrealism as a political act of emancipation in contemporary Iran: sexual ambiguity and veiling as combative responses to censorship*.

Panel 9: Morality, Change and Utopia

Chair: Shaira Kadir (School of Sociology, Politics and International Studies, University of Bristol)

Adam Horsley (Department of French and Francophone Studies, University of Nottingham), *Work, Worship and War - The Contrasting Utopian Ideals of Campanella and Cyrano de Bergerac*.

Hichem Naar (School of Social Sciences, University of Manchester), *Sentimental Education Through Art: The Role of Emotion in Seeing What Matters*.

David Bell (School of Politics and International Relations, University of Nottingham) and **Rachel Walls** (School of American and Canadian Studies, University of Nottingham), *Towards an Even Geography: Reflections on Utopian Public Programming*.

Panel 10: Art and Public Engagement

Chair: Elisa Wynne-Hughes (School of Sociology, Politics and International Studies, University of Bristol)

Steven Gambardella (Department of History of Art, University College London), *Absent Bodies: The AIDS Memorial Quilt as Social Melancholia*.

Cleo Jay (Department of Near and Middle East, School of Oriental and African Studies, University of London), *Dabateatr: using theatre to open social dialogues*.

Valentina Rojas Loa (Department of Arts Management, Birkbeck College, University of London) and **Vlady Díaz** (National School of Arts, National Autonomous University of Mexico), *The right to Beauty: the experiences of the Faro de Oriente, a Cultural Centre in the physical, social and budget outskirts of Mexico City*.

Panel 11: Art in (Post)-Conflict Societies

Chair: Professor Mark Duffield (School of Sociology, Politics and International Studies, University of Bristol)

Hanan Toukan (Department of Politics and International Studies, School of Oriental and African Studies, University of London), *Alternative Spaces? Aid, Critique, and the Politics of Art in Post-Civil War Lebanon*.

Myria Christophini (Digital Design Studio, Glasgow School of Art), *Drawing communities on the divided island of Cyprus*.

Matthew Leggatt (School of Humanities, University of Southampton), *Politics in Art, or Art in Politics?: 9/11 and its Cultural Resonance*.

Panel 12: Politics of the Screen

Chair: Dr Guido Heldt (Department of Music, University of Bristol)

Corbett Miteff (School of Journalism, Media and Cultural Studies, University of Cardiff), *Animation Will Save the World Frame By Frame: Perceiving Theological Compositions in Moving Picture Art*.

Carina Van de Wetering (School of Sociology, Politics and International Studies, University of Bristol), *The mystery that is India: the representation of India in American movies*.

Cathy Fitzgerald (Department of Visual Culture, National College of Art and Design, Dublin), *Nature on Screen: can new subjective cinematic forms connect us to an ecology of place and planet?*

Roundtable Discussion

Producing Change: The Future of Art, Research and Politics

Chair: Professor Charles Martindale (Dean of the Faculty of Arts, University of Bristol)

Professor Elizabeth Prettejohn (Department of History of Art, University of Bristol)

Tom Trevor (Director of *Arnolfini*, contemporary arts centre, Bristol)

Emily Wilczek (Artist and Senior Lecturer at Lincoln School of Media, University of Lincoln)

Dr Ann Rippin (Senior Lecturer, Department of Management, University of Bristol)

Zoë Shearman (Curator and Director of *Relational*, Bristol-based independent contemporary art agency)

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