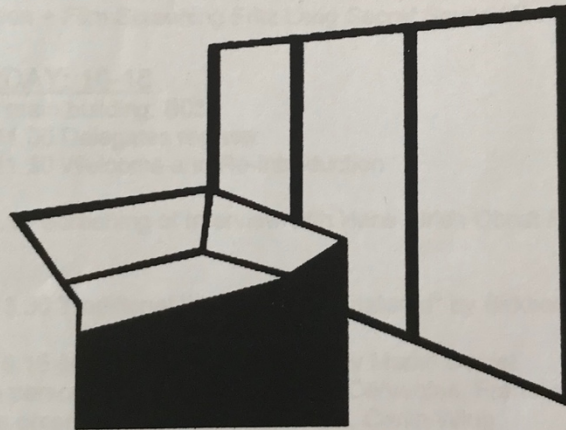


HomeBodies. Conference

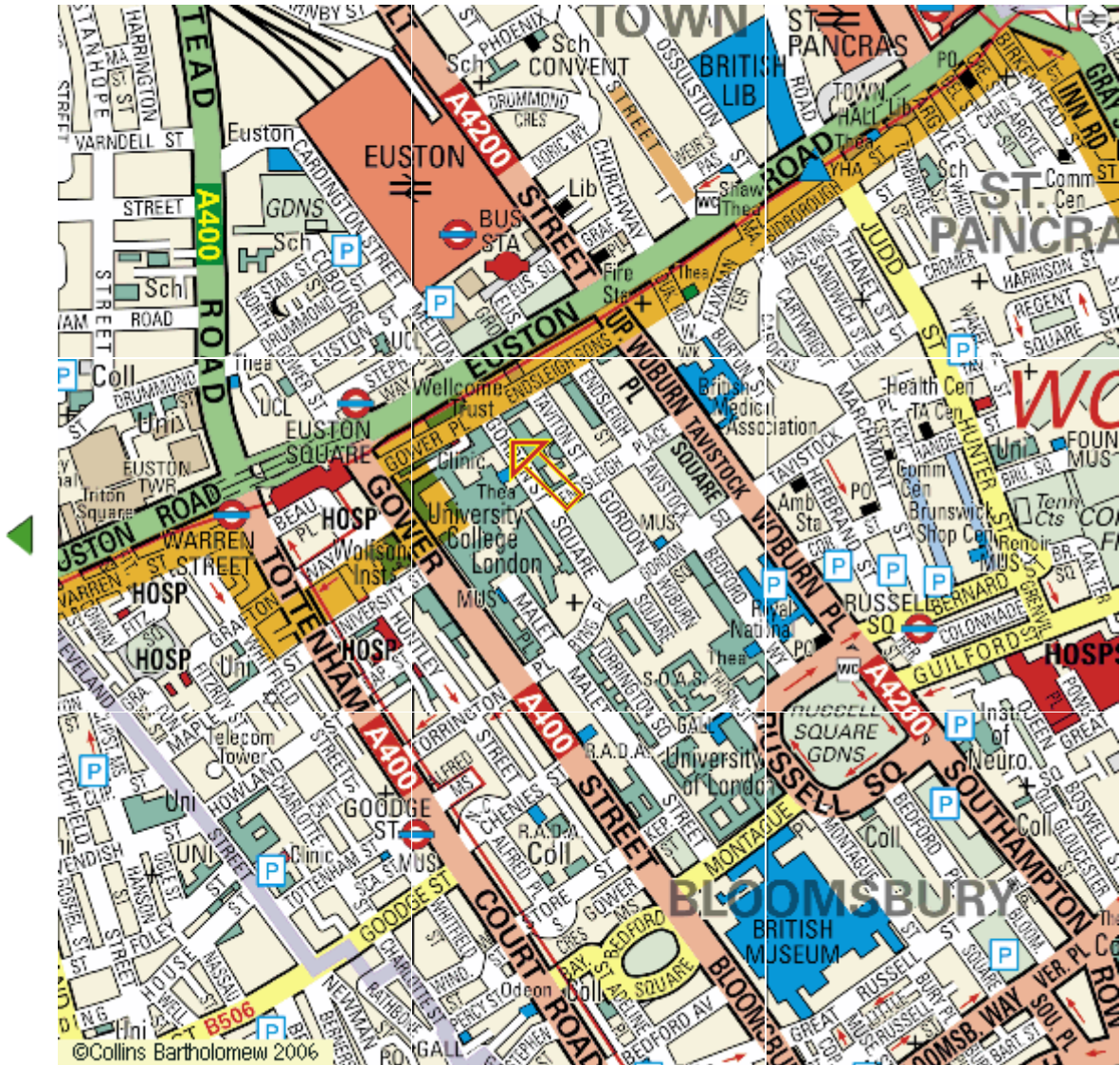
09.-10. November 2007
Birkbeck, University of London

<http://www.annabelleshome.eu/>



the
london
consortium
...





On Gordon Street

On March 31st 1990, London experienced one of the UK's most violent protests. Among the 200,000 demonstrating that day against Thatcher's poll tax was an 18-year-old anarcho punk from East London. While friends were sentenced from two to three years' imprisonment, Mark Johnston escaped arrest and disappeared.

17 years later the now 36 year old is thought to be a man calling himself Millican. Until recently Millican was living in a caravan outside the Faeryland Tearooms by Gramere Lake in Cumbria. The owner of the tearooms found Millican sleeping in the caravan late last year. They came to an agreement that Millican could stay in exchange for some small jobs and general caretaking of the grounds. Last month Millican disappeared and two weeks later the caravan also disappeared. The local police had been led to question Millican's identity through the fragmented evidence left in the caravan. They are sure that Millican is Mark Johnston but confused as to why he would return to take the caravan with him.

Teresa Gillespie studied painting at Glasgow School of Art. On finishing her degree in 2001 she went on to produce a solo show and then moved to Norway for six months to pursue two separate residencies. The first of these residencies was on an isolated island where over three months she vigorously questioned her practice and role as an artist. By 2004 she produced her second solo show in Glasgow that explicitly expressed a turn in her practice away from painting and the tangible art object to deal with the relationship between architecture and the movement of the audience within it. In 2006 she finished a masters degree at the Royal College of Art, London. She has taken part in various shows in England, Scotland, Ireland, Norway and Portugal. Most recently she showed in FRED a site-specific art festival in Cumbria. Teresa works with mixed media and sound to create particular environments for the audience to engage with.

The Corealist makes his home from friends, contemporaries and chicken-wire

Friedrich Kiesler remains an inspiring precedent for today's artists, curators and architects not only for his experimental, lyrical designs, but also for the manner in which he created a 'home' for himself within an intimate yet fractious network of seminal intellectual figures such as Breton, Duchamp, Miro and Matta. Kiesler's biographical 'home' and his proposition for an 'Endless House' suggest conditions of interstitial uncertainty that are radical, productive and strategically unobvious.

Shumon Basar is a writer, editor, curator and lecturer. From 2000, Basar co-founded a magazine (*sexymachinery*), a curatorial/design group (*newbetter*), became an editor (at *Tank* magazine), and is now the first Director of Curatorial Practices and Cultural Projects at the Architectural Association. His shows include *Can Buildings Curate*, *Airspace* and *Everything Material*, *Something Immaterial* and he is co-curating 'The World of Madelon Vriesendorp' which will open at the AA in January 2008, before travelling internationally. Books include 'Did Someone Say Participate'(MIT/Revolver), 'With/Without'(Bidoun/Moutamarat), both with M. Miessen, and the forthcoming 'Cities From Zero'(AA). Shumon has also taught at the The Royal College of Art, The London Consortium and is in the Research Architecture doctoral programme at Goldsmiths College, London.

Disruptive Place, Disrupted Body: On the 'Intimate Experience' of the 'Unhomely' Home.

In her present paper, she explores whether a sense of intimacy between the subject and its habitat may be reconciled in a place characterised by disjunction. Discourse on place have often suggested that 'lived' experience is sustained solely by a positive account of place itself - experience, emanating from a bodily engagement with a given environment, is unified so long as that environment remains intact. Overlooked here is the possibility for looking at 'intimacy' as encouraged by fragmented place - exemplified by the basement - that hovers paradoxically between the homely and the unhomely.

Reproaching Bachelard's proposition of the home as 'enclosed and 'protected', thereby allowing for intimate experience of that place, this paper suggests that such an experience persists in a notion of the home as a 'punctured' container, imbued by uncanny qualities. The basement represents a place that despite implying terror, remains to nest the homebody's search for shelter and the homely. How 'homeliness' reconciles in an unhomely setting may be explained with recourse to the idea of the 'habit-body': the 'body-of-the-moment', or the present body, has the capacity to domesticate itself to a repulsive surrounding as it is already infiltrated by the habit-body that carries toward past encounters of the body. Thus, the fragmented place of the basement harvests a dynamic bond between the subject and its environment, without resorting to the supremacy of the homely.

Mitha Budhyarto received her Master's in Aesthetics from the University of Sussex with a dissertation on the 'unhomely' aspect of the city. Her PhD project builds on the idea of the urban uncanny and the method of phenomenology; characteristic to the city is a person-place relationship that readily lends itself to analyses of anxiety, an issue that Budhyarto argues beckons for a phenomenological investigation.

'The Home' and 'To home oneself'

It is a contemporary assertion that it has become a condition for modern people at the end of the 20th and in the beginning of the 21st Century to be 'on the move' (Bauman 1998, Rushdie 1995, Diken 1998). We move physically, mentally and, especially, virtually. New communication systems make new demands and invade us. We can be in the global space, even though we simultaneously sit behind a locked door in front of a screen, or while we are in circulation in the social traffic mobile phone in hand. We can be said to 'stay at home', 'go places' and be 'NoWhere', almost at the same time. 'Now here' and 'no where' are no places, all places and exactly this place in one and the same moment. The new global space and the use of new technologies undermine the old conception of Home. It has become problematic to refer to 'Heimat' (the untranslatable, but essential German word for home and belonging), rooting or the immobile as starting point for doings and beings. Transition and change have become indisputable conditions.

There are many homes and ways 'to home' oneself nowadays. NB: 'To home' and 'homing' are active verb forms. Today it is possible to feel at home in many different places but perhaps the hardest at home, while home is a concept and a phenomenon wrapped in idealized backward-projections that seem conventional and something to be taken for granted, because being and feeling at home seem to be well-known. Recently, home has become a dominant object of display and discourse. Home is something we write about; home is used as a referent for security; and home is displayed in nostalgic country style in various housing magazines. Today, home as lifestyle is riding high, though in a schizophrenic kind of way. We spend a lot of money on 'making home' but we dwell there so rarely. These years, we create heavy and expensive homes. We construct buildings that get inscribed in a home discourse and a home ideology. The overloaded homes subscribe to a civilization process but stand in glaring contrast to our late-modern, flexible and mobile life. There is an idealization and a re-territorialization of domestic life taking place, even though the potential inhabitants quite often dwell in other places than at home (at the work place, in the day-care centre, in school, doing leisure activities and so on).

The aim is to make a deconstruction of the plus-word 'home'. I crystallize it into four categories: a) Home (as idea), b) The Home as a tactile place, c) To feel at home, and d) 'To home oneself'.

Ida Wentzel Winther, PhD, is Assistant Professor at the Danish School of Education, Department of Educational Anthropology, Copenhagen. Her previous book "Homeliness - Cultural-Phenomenological Studies" (DPU Press, 2006), is an investigation of the idea and the phenomenon "home". Her theoretical research areas are: home, habitation, identity, tactile senses, anchoring and

changing, places and spaces, and the conditions for children and families in the period of late modernity. She works and explores micro-sociological phenomena in everyday life. For the time being, her work concerns the mobile phone: sounds of mobile phones, accessibility, how mobile phones change our idea of public space its, and the mobile phone as an extension of the body. Winther have contributed with books, and a number of articles in national, as well as international anthologies and journals, on home and "homeliness", rules, and children's perception of home and territories, mobile phones and accessibility, and how young people use the mobile media.

Past, Present, Future and Non-plan

Hans Ulrich Obrist was born in Zurich in May 1968. He joined the Serpentine Gallery as Co-director of Exhibitions and Programmes and Director of International Projects in April 2006. Prior to this he was Curator of the Musée d'Art Moderne de la Ville de Paris since 2000, as well as curator of museum in progress, Vienna, from 1993-2000. He has curated over 150 exhibitions internationally since 1991, including do it, Take Me, I'm Yours (Serpentine Gallery), Cities on the Move, Live/Life, Nuit Blanche, 1st Berlin Biennale, Manifesta 1, and more recently Uncertain States of America, 1st Moscow Triennale and 2nd Guangzhou Biennale (Canton China).

In 2007, Hans Ulrich co-curated Il Tempo del Postino with Philippe Parreno for the Manchester International Festival.

Interview with Hans Ulrich Obrist
Past Present Future and NonPlan

Questions:

1. You talk about recalling the Past restoring the amnesia, about preserving the traces of intelligence, about against systematic forgetting of the information age. Could you talk about Alexander Dorner?
2. Another important figure for you is Cedric Price. Could you tell us about him?
3. What is the non-plan? (Is a “truly contemporary exhibition is one which is unfinished uncompleted”)?
4. You talk about curating according to time as the invention or reinvention of time to create new temporalities. (If the essence of time is also being aware of itself as Maurice Merleau-Ponty states in *The Phenomenology of Perception*) Do you see your exhibition as a time-image? Would you agree that time is a kind of programme in your projects?
5. Could we jump to Merz the conference which took place 2005 at the Cabaret Voltaire in Zurich organised with Stefano Boeri, Adrian Notz for Domus Magazine. How was Kurt Schwitters a trigger for your projects Cities on the Move, Utopia Station and Tirana Biennale?
6. Yona Friedman says we live in Merz world? What do you think he means?
7. The Lyon biennale has posed the questions: What is news? What will make the present, history? How are we to visualize a form of archaeological of the topical? Have we succeeded in being in our time? Could you explain the game and the rules? “In your very own opinion which artists or which work has a vital place in this decade?”
8. Daniel Birnbaum has said you are the curator as manager of chance. He has written you are interested in an imperceptible slippage that lends itself towards elements of the inexplicable and the unpredictable. Would you align yourself more with Pontus Hultén or with Harald Szeemann? How would you define yourself? As an “Ausstellungsmacher” (an exhibition maker)?

Making Homebodies Meanings

Marko Daniel will host the artists' presentations. Some of the artists will present their images, texts, and or audiovisual presentations in person and discussion with the audience will follow. The session has been titled, "Making Meanings" whereby the artist's presentation of their submissions for the project will be placed within the conference and exhibition contexts. The tensions between the relationship of artistic and curatorial productions will be explored.

Marko Daniel has been Curator of Public Programmes at Tate Modern since May 2006. Before then, he was Director of the Graduate School at Winchester School of Art, University of Southampton, where he was responsible for the School's PhD students in art history and theory, fine art, design, museum studies and conservation. Between 2000 and 2003, he was a visiting lecturer at the Center for Art and Technology, Taipei National University of Arts, where he set up a critical theory programme for visual artists, musicians and computer programmers working across a wide range of electronic and multi-media arts. He curated a show by the Taiwanese artist Tsui Kuang-yu (City Crevice) at Winchester Gallery in 2006.

Home as a Time

I am fascinated with the fact that every building is a hub of memories, which turn an architectural construction into an emotionally connected place. I look at buildings as an inter-relationship of the past and present; of imprints of history and current activity. I create photographic and object based light installations derived from photographs documenting abandoned buildings. Although the installations are inspired by these spaces, they can never truly recreate them. Photographs and objects in the installations simultaneously push the viewer back to a time and space while pulling them into the present. The photographs contextualise the objects and create a conflict which plays on the friction between memory and reality, the perception between the past and the present, and the object and the photograph. By confronting the viewer with such a dichotomy, the installations represent the futility of attempts to re-capture moments forever lost in the past. However, by deconstructing the composition of the photograph I take it out of its state of limbo and into the present time, allowing a reconnection with memories and imagination from the locality of the experienced here and now.¹

In my work I dig into specific locations through the use of photography; documenting derelict buildings, mining their memories and recording the human absence. These abandoned buildings are in a state of limbo. They exist neither in the past nor present and only time inhabits these now empty spaces. The buildings are left as the only witness to an often overlooked and forgotten time. To investigate architecture is to engage with people, both past and present. It becomes the study of individual lives. By recording these traces of personal memory, the broader social, historical, regional and locational memory are examined along with issues of rural displacement. This excavation and deconstruction of locations can show this transitional history unfolding and using the momentariness of the present creates intimate moments of reverie with the viewer.

1. Extract from exhibition review by Annabelle von Girsewald.

Paula Naughton is a visual artist specialising in photography and light installation, whose work is based around a preoccupation with time and the memory of habitation. She sees herself as a domestic documentarian. She has lived between New York and Dublin and is currently based in London. Paula has studied in Dublin, Holland and most recently graduated with an MA from Central Saint Martin's. She has exhibited internationally and is currently exhibiting a site responsive project at Tulca Arts festival in Ireland.

Desire to Belong

*"I am an architect and an artist... or neither of them?
I am Italian but do not live in Italy.
I dream in English.
I do not know where I belong to.
Where is my Home?"*

In her paper she draws an autobiographical account on the subject of *belonging*-intended as both a physical and mental journey- supported by an analysis of related contemporary psychoanalytical and critical theories.

She discusses how the Lacanian notion of the *fragmented body* can be seen as a starting point for describing the sense of division and disunity of the individual that does not know where or what to belong to. The paper goes further in analysing her personal experiences in light of contemporary theories, by bringing to the debate issues of temporality, language, identification with the context, homecoming, nostalgia, sense of being. To support her claims of this emotional journey towards what she can call *home*, she refers to theorists such as Bachelard, Kristeva, Freud, Lacan and Žižek.

Francesca Galeazzi is an artist, architect and engineer based in London. She received her Master's in Fine Art from Central Saint Martins School of Art and Design in 2007 with a dissertation entitled 'Desire to Belong'. She completed a Master's Degree in Architectural Engineering in Italy in 1999 and since advises architects on issues of sustainable development and is a regular lecturer in architecture at London Metropolitan University and abroad.

The monologue of the space between the sofa and the wall

Charlotte F. Smith's practice is an investigation of spatial occupation, appropriation and function, specifically examining the language of intermediate or non-places and the entry of the subject into this structure. Utilizing a varied combination of experimental texts and fragmented, difficult writing techniques, Smith simultaneously constructs and deconstructs a narrative in order to examine the role and location of the subject (author / reader / user / audience) in relation to everyday spatial occupation. The prevalence of the 'non-place' within the text (referring to the superfluous, transitory, and that which resists definite conventional location in terms of materiality, temporality or spatiality) is symptomatic of the dislocated 'self' in this sense. Smith relies on the mis-reading and re-editing of a text as it is experienced by her reader as a further tool with which to challenge the conventions of fiction.

The monologue of the space between the sofa and the wall was originally installed as a looped 11 minute audio work experienced within the space between a domestic sofa and the gallery wall. The busy environment rendered the 'reading' of the text physically difficult and produced a sense of disorientation.

Charlotte F. Smith is an artist and writer currently living and working in Los Angeles, California where she is completing her MFA Interdisciplinary Studio at UCLA. Smith is also part of [insertspace], a curatorial group based in Birmingham UK, facilitating projects across a realm of public sites.

Ceilings Where I Sleep

For the past two and a half years, I have photographed every ceiling I have slept under. For this symposium I will present the archive of the ceilings to date along with a brief wandering on the definition of home and the difficulty in locating it.

Carlin Wing is an artist working primarily in photography and video. Among other places, her work has been exhibited at Aperture Gallery and Dorsky Gallery in New York, Musee d'Levysee in Lausanne, Switzerland. Originally from Brooklyn, New York she currently lives and works in Los Angeles, California.

Doors and Towers

My proposal of homebodies is an explorative process in form of installation art, discourse, monologue, poetry and meaning out of the feeling and experience of not-feeling at home and making home a self created city made of doors and towers, with different textures and layers of meaning.

I have confronted identity, memory, metaphor, language, language structure and its forms. Additionally, I had appropriated parts of the Mexican modernist movement and a Gestalt of Merz.

Pilar Cervantes is a Mexican emerging artist born in Guadalajara, Mexico. Recently she has finished a MA Degree in Fine and Decorative arts (Univ. Manchester) with the thesis: "Texture in 20 Century Art: Matta, Tamayo and Tapies" and published Transmission in Naked Punch Magazine (issue: Latin-American Contemporary art). She works and lives in London, she has collaborated in 2007 with an emerging Fashion week designer and exhibited last year in London. She is projecting to exhibit in Oslo and again in Mexico.

*Investigation of possible experiences from
a ROOM: NR. 4*

The 4th investigation of a room took place in November 2006, as one in a series of experiments of this kind. My aim was to describe a room. The room, which was placed in a basement of an almost closed off building in one of Frankfurt's industrial areas, was chosen by a friend of mine. I did not see the room before I entered to commence the experiment. For 24 hours I was then locked inside with the aim to focus on the room's details as closely as possible. My intention was to describe everything in the room as neutrally as possible.

With me I had: A table, a lamp, some food, a typewriter, a bucket and 200 papers. After the 24 hours I had written 53 pages. This time (the 3rd time I did this kind of project) I had been closer to a perfect description than ever before. The text contained descriptions of everything in the room: the walls, the floor, the sealing, small objects and the black-painted windows, even the sounds and smells were included.

But still I was left with a feeling of failure. It was as if the writing had been a fight between me and the room. A fight the room had won. This feeling was not exclusive to this one experiment, on the contrary, the feeling of failure has been the postlude to all preceding experiments of this kind. This is why I continue making the investigations.

The result of this, my latest experiment its kind, titled "Investigations of possible experiences from a ROOM: NR. 4" was, nevertheless, exhibited in a Basement in Denmark at a show called kaiser-projekts.

*Investigation of possible experiences from
a ROOM: NR. 7*

For a long time I have been wanting to be able to exhibit the texts, I'll produce in my next experiment in a new room, in this the same room as they were written. After having read the intro-text to Homebodies this seems like a perfect place to bring this idea into reality. I would then come to the location and perform the experiment in one of the basement rooms. Afterwards I'd have the resulting texts translated, from Danish to English, and make a presentation of the work as for example a publication or let it take part in one of the exhibitions.

Artistically thought

There exists a huge amount of artistic praxis's. One could be first to get a sharp idea, fore thereafter to choose the material and method witch is the best fore creation of this. Another process could be to work without direction and a specific idea throughout the whole process fore in the end to get surprised and bewildert of the result. There are also all that, witch is laying in the middle and around that and if the artist shifts between this fan of expressions, in the same time as he/she endeavours to be as spontaneous and flexible as possible, can there as I see it, be made really exiting and variated works. It is this thought that has let me through the different creative expressions. Writing, theatre, movies and music has on shift chough my interest until I fore about tree years ago decided to let Fine art be my base to work out from. This, that I don't consider myself as something locked, creates a dynamic, there in the end lets me reinvent my self every time I change environment ore even when I participates in an exhibition.

My projects often start by seeking out something fore me new and strange like a new city, group of people, type of thoughts and more. Out of the experience of this new/strange I then try to find an expression, which reflects the thoughts and reactions that happened to me during the progress. Thereby I try as fare as possible to take an attitude to my subject in the same time as I after every finished project change my field of interest and through myself out in new challenges. My ideal and what I'm working towards is to be able to go in and out of projects as an chameleon, for example If I got an exhibition in Frankfurt then I would take basis in the city, the exhibition space and the pales I am myself at that moment.

Shadows of myself in my home
Builds forms
Forms that I recognize all over around me
The same everywhere
Recognizable forms let me feel at home
The spectrum of my body let me recognize something familiar
To be at home is the feeling to be at home
The first body of that feeling is my own body

Proposal idea:

The work I'm going to do will be in form of pictures I will take at my place in Berlin- Cervia-Frankfurt am Main the three places where I spend mostly my life and translate in form of posters or books.

Giovanna Sarti was born in Italy – Cervia – 1967. She is a painter – curator-editor. She lives in Berlin.

quietroom

'quietroom' could be a fantastical representation of the body. Through a formal shift into abstraction, the general qualities of the body are re-examined questioning the certitude of its familiar qualities. My work explores sensual non-fictitious psychological spaces.

Francisca Bancalari was born 1983 in Buenos Aires, Argentina and lives in London. She is currently studying fine art & history of art at Goldsmiths University.

Dispositions

Historically, the female role has been "the domestic queen," who rules the home and more specifically the kitchen. I have struggled to fit into this role. Similarly, I do not conform to most of the cultural ideals imposed on women, particularly the standard physique.

Dispositions question the relationship between private space and the culture at large. Where is my space? Where do I fit in? This work is a performance concerning the incongruity of society's dogma placed on the ideal woman. As an over-weight woman and as a non-domesticated woman, I am trying to challenge the prescribed role of the feminine ideal as well as the placement of women in the domestic sphere. The objective of this work is to show the dispositions of myself in contrast with the societal ideals of the woman in the home.

Emily Winton was born in 1981 in Tampa, Florida. She attended schools in Florida and graduated from the University of South Florida with a Bachelors of Fine Arts with a specialization in Photography. Before graduating in May of 2006, she lived and traveled in Paris, London, Rome, Venice as well as other regions within the United States. She currently is living and studying in Rochester, New York at the Rochester Institute of Technology. She will graduate in December of 2008 with a Masters in Fine Arts in Imaging Arts.

Untitled

The film is about the body and space and in particular 'at-home' yet this isn't a 'home'. It is the unheimlich/uncanny feeling when space as a room, a living room is foreign but in which you must move and live. One must come into contact to understand the furniture and surroundings.

Ola Bielas was born in Tychy Poland 1980. 1999-2002 she studied sociology at the Schlesische University, Katowice. Since 2002 she is at the Städelschule Art Academy Frankfurt am Main. From 2002-2004 she was in the film class of Prof. Monika Schwitte and since 2004 with Prof. Mark Leckey.

in the meantime (2004)

The initial restrictions after having undergone shoulder surgery - pain, lack of muscular strength, decreased coordination and movement range - greatly affected the choreographer's body image and sensation as well as familiar movement vocabulary. A new way of devising movement had to be found, which, in the long run, enriched her physical consciousness both artistically and physically, allowing her to venture far beyond the more formal, pre-surgery rhythm and motion patterns. *in the meantime* is a brief glimpse into this process of recovery, discovery and development.

Linda Gieres is a dance choreographer, performer and teacher. Originally from Luxembourg, she graduated from New York University's Tisch School of the Arts with an MFA in dance in 2004. She holds a BA in dance with a concentration in dance history and criticism from Marymount Manhattan College in New York and the Diplôme d'Etat de Professeur de Danse, which she obtained in Paris. Currently undertaking a doctoral degree at the London Consortium, focusing on female dancers during the 1920s and 1980s, Linda is also a cultural correspondent for the *Luxemburger Wort*, performs her own works, leads dance and composition workshops and sits on national level dance examination boards. She divides her time between London, UK, and Princeton, NJ.