

SCHEDULE – **Print and Production** Escalator Retreat 3rd – 6th October 2011
Wysing Art Centre, Cambridgeshire, UK

The Print and Production Retreat combines workshops aimed at editing and generating contributions to the Escalator publication 'Production', and a reflection on some of the key issues in publishing and representing artistic practice in print. We will look at what it means to make work, and how this part of the creative process (rather than the end product) might be communicated through different media. Each day will concentrate on different aspects of conceiving and developing print (as well as digital) publication including: Editorial/Structure; Piracy and Propriety (including copyright); Narrative; Documentation and process.

The four days will be accompanied by **Kit Hammonds** (co-founder of **Publish and be Damned** and course tutor for Curating Contemporary Art at RCA) and **Sam Ely** (co-founder **Unrealised Projects**) with Lynn Harris (co-founder **Unrealised Projects**) joining on Tuesday and Thursday. In addition, ten final year students from the RCA Curating Contemporary Art course will join the group on Monday.

Monday 3rd (with CCA second year Inspire students)

10am Tea/Coffee in reception area
10.30am Site Induction
11am Introductions - to the week's schedule, the publication, the participants, the students
12noon Editorial discussion/workshop with **Publish and be Damned** and **Unrealised Projects**
1pm Lunch
2pm **Simon Grant** presentation and discussion
3pm **John Phillips** presentation and discussion
4pm Tea/coffee in reception
4.30pm **Publish and be Damned** workshop activity
6pm Dinner

Tuesday 4th

10am Tea/Coffee in reception area
10.30am Participants presentations/crits on their practice with **Publish and be Damned** and **Unrealised Projects** (20mins each)
1pm Lunch
2pm Continuation of presentations/crits
3.30pm Tea/coffee in reception
4pm **Unrealised Projects** workshop activity
5pm Presentation of group works
6pm Dinner

Wednesday 5th

10am Tea/Coffee in reception area
10.30am **Arnaud Desjardin**
1pm Lunch
2pm` Group presentation/crits of participants' publication proposals with **Arnaud Desjardin, Publish and be Damned** and **Unrealised Projects**
3.30 Tea/coffee in reception
4pm Continuation of group crits
6pm Dinner

Thursday 6th

10am Tea/Coffee in reception area
10.30am **An Endless Supply** presentation of new work and discussion
11.30am **Eleanor Vonne Brown** presentation and discussion
1pm Lunch
2pm **Publish and be Damned** workshop activity
3.30pm Tea/coffee in reception
4pm Workshop feedback and closing session
5pm End

Biographies of Speakers / Invited Guests

An Endless Supply

Harry Blackett and Robin Kirkham have been working together since 2009. They work through self-publishing, collaboration, design and curation. Initially working under the title An Endless Supply they produced 15 issues of a self-published publication of the same name over a period of 13 months. As well as this they produced works of various mediums for solo shows, one-off events and group shows.

Recent work has utilised a range of practices thinking about value systems, user-generated content, misreading and means of producing work.

Recent projects include: *Again, A Time Machine (A Book Works Touring Exhibition in five parts)*, Eastside Projects, Birmingham, *Open Books*, Royal College of Art, London *The Most Cool Books*, presented at PAPER VIEW, Zabudowicz Collection, London, *Be Glad For The Song Has No End*, Wysing Arts Centre, Cambridgeshire.

Curating Contemporary Art at the Royal College of Art

The Curating Contemporary Art programme is a leader in its field, with an explicitly global perspective on the current role of the curator. Established in 1992, the MA Curating Contemporary Art is the only curatorial course to place the key issues posed by globalisation at the heart of its curriculum. It is also unique in operating on a studio model. It approaches the field critically, theoretically and through best-practice in commissioning, exhibition-making, programming and art writing in museums, galleries and a broad range of alternative contexts. Widely acknowledged as an important marker of current developments in contemporary art, the annual CCA show in the RCA galleries has become known for experimental approaches to working with artists, and for introducing new international artists to UK audiences. In 2011 the graduation show *Shadowboxing* included works by artists Mariana Castillo Deball, Sean Dockray, Marysia Lewandowska and Wendelien van Oldenborgh, produced in dialogue with the curators as an experiment in collaborative research and production around the question 'What is an Apparatus?', which was taken from the essay of the same name by Italian philosopher Giorgio Agamben.

Arnaud Desjardin

[Arnaud Desjardin is an artist based in London. He recently exhibited at Bloomberg Space with a project The Book on Books on Artists' Books that intended to create an active and participatory review of current and historical practice. He is the founder of Everyday Press, and works for Marcus Campbell books where he has also been involved in running the London Art Book Fair.](#)

<http://www.theeverydaypress.net/>

John Phillips

As director of the London Print Studio, John Phillips has devoted the past 32 years of his life to the development of this highly successful, public, non-profit printmaking workshop. In 1974 Phillips founded the Paddington Printshop, the forerunner of today's London Print Studio. The Paddington Printshop assisted community visual arts organizations whose objectives were to promote their ideas and projects through graphic media. Paddington Printshop became a centre for community development in North Westminster, an area in West London rich in cultural diversity, but economically deprived. Over time, the Printshop evolved into the presently known London Print Studio, now supported in part by the Arts Council of Great Britain and is a model for similar arts organizations around the country. Over the past 25 years the Studio has helped to create a wide variety of projects including the Paddington Development Trust, established in 1998, and still maintains a close working partnership between community organization, the local authority and the private sector. In 1999, the Trust

successfully gained £13 million SRB grant for regeneration in North Westminster and has attracted support from a broad range of trusts and sponsors.

Website: www.londonprintstudio.org.uk

Simon Grant

Simon Grant is a writer and art historian, and editor of Tate Etc magazine. Grant is also editor PICPUS, a free, quarterly journal with a focus on the arts, story-telling and criticism which he co-founded with fellow editor Charles Asprey. PICPUS [is distributed in galleries, museums and bookshops internationally.](#)

Publish and be Damned is an ongoing project for discussing and promoting alternative directions in publishing outside the mainstream.

The project began with a fair and exhibition organised by Kit Hammonds and Emily Pethick. The fair was curated by Sarah McCrory with Joe Scotland in 2007 and 2008.

Currently, PABD is run by Kit Hammonds, Kate Phillimore and Louise O'Hare.

<http://www.publishandbedamned.org/>

Unrealised Projects is a collaboration between **Sam Ely & Lynn Harris**. An active investigation into the potential of unrecognised, unfinished or unfulfilled ideas, they collect proposals from artists, designers, curators, writers, performers and musicians which they have yet to realise or remain unwritten.

The project aims to create a space and context for this submitted information, a space where concepts are at the fore, are not fixed in a final product, and rely on the viewer's imagination to be 'realised', where a de-material, ill fitting, perfectly formed, forgotten, never forgotten, in between, ridiculous, attainable, subjective, co-authored, text, image, sound, archive lives in the present through the never ending poetics of potentiality.

<http://www.unrealisedprojects.org/>

Eleanor Vonne Brown

Eleanor Vonne Brown set up X Marks the Bökship, a London based project space for independent publishers. Specialising in publishing works and projects by artists and designers, books by independent publishers, journals and discourse. The Bök in Bokship refers to Christian Bök, an experimental poet of the North American Conceptual Writing movement. X Marks the Bökship is based in Cambridge Heath Road and shared the space with Donlon Books from 2008 - 2010. It re-opened as an independent space in 2011 and was joined by Swiss publisher Nieves in May 2011.

<http://www.bokship.org/>
<http://bokship.wordpress.com/>

Participant Biographies

Katie Barrington, Owen Chapman and Christian Tilt

Katie Barrington, Owen Chapman and Christian Tilt met and graduated from the University of Reading in 2010 and are based in Milton Keynes, London and Wolverhampton, respectively. Working independently and as a collective, the trio have since collaborated on a body of works under the moniker, Children of Jalun, as well as from the offices of their jointly owned print press, WhiteRoomPress.

Focusing on their own identity and position within the maelstrom that is the art world; their work is frequently informed and coloured by limitations, borderlines, dissonance and the dissident.

Their combined collaborative output includes writing, editing, designing and printing. The medium of performance, installation and exhibition are then utilised to disseminate this printed matter, providing an opportunity to further inform the work.

Recent works include *Preamble*, a multi-media performance produced for MK Gallery in July 2011, which incorporated various modes of presentation and process as image, using video footage, printed matter and audio commentary.

Having collectively designed and printed the joint publication, *Volume Three: Dummy* in November 2010, published in association with Focal Point Gallery, Southend-on-Sea, the trio are working towards producing the subsequent instalment and are currently gathering research and external contributions for inclusion.

Jackie Chettur

I work across many disciplines, and often take an archetypal image, object, story or film as a starting point to explore ideas bound up with memory and cultural recognition. I am interested in creating something sincere and emotionally resonant - even though the artwork might often be largely based on the second-hand experience of cultural phenomena.

For the last few years I have developed processes, involving layering of constructed realities, made up from 'the imagined' (*the hand made*), 'the real', and 'the historical'. This has involved making, staging and photographing recognizable scenarios, using both large format photography and stereoscopic techniques; the resulting images, have been installed alongside collected narratives.

My most recent exhibition 'A Fall into Grace' explores the idea of a teenage love story told through a 'Jackie' type photo story, but juxtaposed with real life love stories in the form of collected audio recordings; in these stories are real 'next installments' describing the tortuous maze of accident, betrayal and politics that love must navigate in real life.

I have recently begun to work on some purely text based works, but with similar objectives of creating works that are generated from stories already existing in the world, these explore the original but offer a fresh position and experience.

Jackie Chettur was born in London and studied Ceramics at Camberwell College of Art and Design (1991-94), then later an MA in Fine Art at University College Institute, Cardiff (2003-4). Jackie has exhibited widely across the United Kingdom, spending periods working as an artist in Gloucestershire, Manchester and Wales, more recently moving to Bedfordshire and taking up a studio at Wysing Arts Centre. Recent Exhibitions include, The National Eisteddfod of Wales, Locws International, Swansea. '310', G39 gallery Cardiff, and A Fall into Grace, the Coliseum Theatre Aberdare.

Samantha Epps

Over the past year I have been working with conceptual art catalogues that were produced between 1965 and 1973 from the UK, Europe and America to consider how artists presented their ideas and artworks on their "artist pages" within these once cheap to produce, but now rare and valuable publications. I am using the term "artists' pages" to describe those catalogue contributions that go beyond secondary documentation and interpretation, instead these pages bring the viewer closer to the artists mind; revealing processes and concepts through drawings, sketches and plans, texts, statements and critical essays, concrete poetry and correspondence.

After building an extensive personal archive of the artists' pages from catalogues and periodicals, I am now focusing the research to differentiate from those pages that simply present an installation photograph, and those which offer an intimate view into the artists' thinking process, comment on the social and political situation, or directly address exhibition planning, making and hanging. Some artists particularly critiqued the format of the publication, for example, Joseph Kosuth's 25 pages in Seth Siegelaub's Xerox Book (1968) described each printing and binding process carried out in producing the publication, Jan Dibbets asked for his page in Information (1970) to be a reproduction of the blank questionnaire he had sent back to the catalogue organiser in their attempt to collate catalogue contributions and Dan Graham's Schema (from March 1966), appeared on several occasions tallying the total number of adjectives, lines, mathematical symbols and pages etc within that given publication.

Through distinguishing these pages and considering how artists such as Lawrence Weiner, Sol Le Witt, Robert Barry, Hamish Fulton, Richard Long, On Kawara and Hanne Darboven chose not only to re-present existing works, but also create new works of their own merit on paper, I am re-evaluating attitudes towards the documentation and dissemination of artists' original ideas and works.

Although the bulk of my time is spent developing this research project, it has been important to acknowledge my own experience as a practitioner, primarily involved with action or performance based works, often of a durational nature. A greater emphasis is put upon how I document and re-present actions and artworks, and through residencies and exhibitions I have experimented with a variety of methods including spoken-word performances, the pairing of text and images and charting accumulated data, considering which information is necessary in the direct and efficient communication of a process or idea.

Louisa Martin

The potential of the imagination in relation to freedom and nothingness/absence underlies my whole practice. I'm interested in exploring that which impacts on our perception of what is 'real', or rather 'what really happened and what it means'. I'm suspicious of how categories such as live, documentary, and imaginary suggest that there is no overlap between the events they describe. I'm interested in concealing and upsetting the lineations of these distinctions so that they might continually undermine or absorb each other in a tussle for supremacy.

Currently preoccupied with the notion of abstract events, I want to understand how intentions and expectations, and the mental and mediated images of pasts and futures, impact on our experience of the now. What happens when we imagine future events as if they already happened. How do vivid mental images impact on our physiology and state of mind? Can we approach experiencing impossibilities if we can communicate them? I want to tell impossible stories, to absorb collective narratives and find outside alternatives. I approach exhibition making with a desire for 'liveness', even if the medium is not inherently performative, using sound, text, photography, installation and performance.

Based in London, Louisa Martin has shown regularly, including at Five Years (2010), David Roberts Arts Foundation (2010), Auto Italia South East (2008). In 2010, Louisa released an LP with harpist Rhodri Davies, titled *Soldercup*. Work produced during a joint school residency with artists Chloe Cooper and Phoebe Davies, as *Darter*, will show at Whitechapel Gallery in January 2012. www.louisamartin.info

Charlotte Morgan

Charlotte A Morgan works with art writing, structural propositions, archival material, still/moving image, publishing and events to explore and act within spatial and social conditions. Her research and practice is concerned with the narrative interplay of history, memory and the imaginary within architectural space and the natural landscape, notions of the temporary and mobile in intersecting art and architectural practices and the relationship between design and ideology.

Charlotte is co-founder of Critical Writing Collective, a network and platform for experimental art writing and critical dialogue, collaborates as part of Homeland, an interdisciplinary research and production space exploring myth, utopia and collectivity, and explores alternative educational models as part of Strategies for Free Education.

Charlotte graduated with BA (Hons) Fine Art from Sheffield Hallam University in 2007. She is currently based in Sheffield and a studio member at S1 Artspace. Exhibitions, events and publications include *The Happy Hypocrite: Miniature Essay*, Spike Island, Bristol and *The Event*, The Lombard Method, Birmingham, both forthcoming 2011, *If Not Then What?* Chelsea College of Art & Design 2011, *Art Sheffield 2010*, *Life: A User's Manual 2010* and *RITE* (Open Dialogues & New Work Network eds.) 2009.

<http://www.charlotteamorgan.co.uk> <http://criticalwritingcollective.wordpress.com>

Lucy Pawlak

The questions surrounding how we act together are at the core of everything I do. I work reflexively with others to examine how and why we conform to systems and what the possibility of breaking with a pattern might offer. My work examines the frictions inherent in how we act together (e.g. the tension between debate and direct action or control and freedom, state socialism and libertarian anarchism); combined with how we structure and organise ourselves in relation to our physical surroundings. My practice frequently involves a collective of individuals performing as a fictional or real group with a focus on the manoeuvres and manipulations this group might execute and the strategies of governance employed by its members.

Some examples of groups I have been involved in working with or forming are:

- ☒ An email exchange between users. Each participant had the passwords to several email accounts, enabling the occupation of various positions.
- ☒ A fictional family unit - created with the Samsonov Film and Theatre Co-operative (Film: *The Inspection House* (training for the family in how to act))
- ☒ A religious enterprise - created with Invisible Theatre performers and The Nomadic Fools Academy (The St Unicorn's Trust)
- ☒ A nation and the alien within it - created with a single actor performing as documentary film maker (*The Absolute Truth of Thomas Schviefel*),
- ☒ A criminal organisation - created with "Collaborator" and "Victim" (*Capital City Exclusive*)
- ☒ A pair of players in a virtual game - created with John Strutton in fractured conversation (I sent you a message but you didn't respond)
- ☒ A knot of individuals entangled in a love affair - created with fellow artist, directing one another in the leading roles (MC4LP).

Lucy Pawlak (b.1980, London) studied Graphic Design in Bristol, Painting at the Royal College of Art, and Cinematography at the Polish National Film, Television and Theatre School in Lodz; she is a member of the Associate Artists Programme at Lux 2010 - 2011 and lives and works in London.

Anna Pickering

Anna Pickering is a multi-disciplinary artist, born in Glasgow, Scotland and now lives between the Isle of Wight/London, UK. She graduated in 2006 with an MFA Fine Art Practice from Goldsmiths College, University of London.

Current research is concerned with the intersection of art, performance, dramaturgy and

textual strategy; with experimental literature, with staging, with dance, with voice (the score), with co-authorship, and with rhetoric. There is an appropriation of models and media, which manifests itself as a variable cast of characters in a scenario that could include the artist, the space, an object, and an institution. As well as, in no particular order, an imaginary crowd, a passer-by and a point of observation.

My most recent practice has been directed by a growing interest in collaborative practice, with the singular and the group. There is also an engagement in dialogue across mediums, across contradictions, so, that the communication framework, has to negotiate the many differing and unexpected rhythms and dynamics, of encounter and process. Attempts are then made to negotiate and re-contextualise impermanent space for an imaginative free-load.

Tom Roberts

I am an artist and writer living and working in London, UK. I often work in collaboration with others, using historical research, discussion events, film screenings and the re-presentation of existing texts, as means of investigating the relationship between ideas and the material conditions in which they are produced and circulated.

Over the last few years I have been involved in a long research into self-taught intellectual culture. This has fed into projects such as All Knees and Elbows of Susceptibility and Refusal, an ongoing project in collaboration with Anthony Iles, which questions the legacy of 'history from below'.

This project started as a self-published A5 pamphlet and is currently being expanded into book form for distribution via AK Press and The Strickland Distribution, Glasgow.

Central to my work are two questions. What are the relations of power implicit in the appropriation of ideas and forms of language? And, to what extent are our ideas shaped by our circumstances and conditions - and to what extent can we think and act for ourselves?

Aymee Smith

My practice sits across the boundary between originality and plagiarism – making use of text and images which already exist, and altering them in order to confront our ideas about the act of viewing, of reading, and of the role of the author.

I am interested in the process of making, and in particular the notion of arbitrary constraint: the setting up of rules, of different obstacles which one must negotiate in order to reach the finished project – and the freedoms this can create.

RCA Curating Contemporary Art 2nd Year Students - Work Based (Inspire)

Lena Mohamed

I am currently a student at the Royal College of Art where I am studying for an MA in Curating Contemporary Art (Inspire) with a placement in the curatorial department at Tate Britain. I completed my BA in History of Art at University College London, where I wrote my dissertation on the representation of the Arab female body in European painting of the mid- to late nineteenth century. My research interests at the moment centre on visual dialogues between the Middle East and the West through issues of the migration of people and ideas.

Mariam Zulfiqar

BA in Public art from Chelsea College of Art. Studying Curating Contemporary Art on the Inspire pathway and placed at Art on the Underground. My main area of interest is art in the public domain and site specific commissions.

Sunny Cheung

I studied BA(hons)Fine Art at Northumbria University, Newcastle and I am currently studying on the Inspire CCA course at the Royal College of Art.

In the past I have been interested in painting and especially painters who are interested in mining painting's history (Glenn Brown, Manabu Ikeda, Gordon Cheung and Raqib Shaw spring to mind) but I am currently interested in the research of what it means to play and how this relates to media art and as a result I am currently interested in people (not necessarily 'artists' who are using technology in innovative endeavours such as Cory Arcangel, Shigeru Miyamoto, John Maeda and Stelios Arkadiou (Stelarc).

Christina Millare

Originally a video maker and musician, my interest in curating stemmed from a desire to understand my own work and practice within the context of other artist's current concerns and interests. I am also interested in helping to nurture creative communities and exploring their dynamics. I have established the video and film community, The Only Constant and event Video Is The Only Constant and curated exhibitions at the charity funded gallery, Together Our Space.

I am currently the Programme Coordinator at Cornerhouse, Manchester whilst studying Curating Contemporary Art at RCA.

Sacha Waldron

Melanie su zhen Pocock

Melanie studied History with French at the University of Bristol, for which she earned a first class honours. Her final dissertation, 'the Paris Pantheon 1791: Re-defining the dynamics of power in public art,' came runner-up prize in the Society of French history's National Dissertation Prize. Pursuing her interests in art, she went on to work at Arts Scene Warehouse, Shanghai, curating several of their shows, including a collaboration with the Duolun Museum of Art 'Three-Two-One.' After six months working at Christies Auction House London in their Marketing Department, Melanie joined Modern Art Oxford as a curatorial fellow as part of the Royal College of Art's Curating Contemporary Art Inspire MA. Her research interests lie in transnational curating, in particular conceiving 'translation' as a notional curatorial model, the notion of 'genre' and self-organised forms of representation.

Karen Roswell

My name is Karen Roswell, I recently finished my undergraduate degree in Fine Art Photography.

I am passionate about Photography and view photography as a process to explore new ways of seeing and understanding art.

I value the philosophies of deconstruction and hermeneutics as I feel that they represent best the way in which I relate to art.

My research interests are for the main unresolved however I do seem to gravitate towards western misrepresentations of women from the African Diaspora.

Paul Reynolds**Ruth Lie**

I studied my first degree in Architecture at Sheffield University, before moving to London and working in architectural practice. I then worked at the Architectural Association for two years, volunteering in galleries and setting up exhibitions on the side lines. My research interests lie in the broad spectrum of site specificity, as well as the relationships and crossovers between contemporary art and architecture. I am currently working at the Victoria and Albert Museum as part of the MA Inspire Curating pathway.