

ATLANTIC

ATLANTIC DIALOGUES + ARTIST TALKS

Atlantic Dialogues are organized jointly by PU Fine Art and the Atlantic Project - hosted by Pen Arts, as a partnership between Plymouth University and the History Centre (PHC).

All talks are open to all students and the general public, held at 16.00 in the Jill Craigie Lecture Theatre, Roland Levinsky Building, Plymouth University [unless otherwise stated].

- | | |
|-------------------------------|---|
| 21 Sept, 16.00
Room RLB307 | ATLANTIC DIALOGUES 01
Lars Bang Larsen
<i>Charlotte Johannesson's Cyberfeminist Textile Punk</i> |
| 10 October | ARTIST TALK
Simon Morrissey
<i>We The People Are The Work</i> |
| 17 October | ARTIST TALK
J.R. Carpenter
<i>On Confusing and Confounding Boundaries Between Physical and Digital, Code and Narrative, Home and Away</i> |
| 24 October | ATLANTIC DIALOGUES 02
Tommy Støckel , in conversation with Michael Straeubig
<i>Plymouth Rocks</i> |
| 31 October | ARTIST TALK
LOW PROFILE
<i>Pay Attention</i> |
| 14 November | ATLANTIC DIALOGUES 03
Nilbar Güreş , in conversation with Adnan Yildiz , followed by further discussion with Cüneyt Çakırlar and Roberto Kulpa
<i>Trans-Atlantic</i>
Organised in collaboration with Sociology dept, PU. |
| 21 November | CURATOR TALK
Ben Borthwick
<i>I Want That One: Curating, Consumerism, and Critical Practice</i> |

28 November ARTIST TALK
James Charlton
Talking Practice

5 December ATLANTIC DIALOGUES 04
Melanie Jackson, in conversation with **Esther Leslie**
Milk

BIOGRAPHIES

Ben Borthwick is Artistic Director of Plymouth Arts Centre where he has curated exhibitions with artists including Heather Phillipson, Tim Etchells and Malcolm Le Grice. He was previously Director of the international art prize Artes Mundi, and Assistant Curator at Tate Modern where he curated many exhibitions and commissions with artists including Bruce Nauman, Latifa Echakhch, and Gilbert & George. As an independent curator he has curated the talks programme for miart (the Milan art fair), and exhibitions by Andrea Büttner and Carsten Nicolai. He has been a member of various boards and committees, including selection panels for the British pavilion at the Venice Biennale, the British School at Rome residency programme, and the acquisition committee for FRAC Franche-Comté. He has published widely on contemporary art and experimental music.

J.R. Carpenter is a Canadian-born UK-based artist, writer, performer, researcher, and maker of maps, zines, books, poetry, short fiction, long fiction, non-fiction, and non-linear, intertextual, hypermedia, and computer-generated narratives. Her pioneering works of digital literature have been exhibited, published, performed, and presented in journals, galleries, museums, and festivals around the world. She is a winner of the CBC Quebec Writing Competition (2003 & 2005), the QWF Carte Blanche Quebec Award (2008), the Expozine Alternative Press Award for Best English Book (2008), the Dot Award for Digital Literature (2015), and the New Media Writing Prize (2016). <http://luckysoap.com>

Cüneyt Çakırlar is Lecturer in Communication, Culture and Media at Nottingham Trent University.

James Charlton is New Zealand based trans-disciplinary practitioner whose artistic research has developed out of an established sculptural practice. His work encompasses a range of methods that includes object based sculpture, stereo-lithography, installation, robotics, interactive screen-based work. As Senior Lecturer and Programme Leader of Postgraduate Studies at Colab – Auckland University of Technology's Interdisciplinary Unit - he lectures on post-material practice and interactive installation: topics that parallel to his PhD on the digital in art practice completed earlier this year at Plymouth University (UK). His recent projects include: *Catch | Bounce* (Liverpool, 2017), *Three Action in 56 Bytes* (Berlin, 2014), *Waiting event: 64 bytes* (Lisbon, 2014), *Body Tok Quintet* (NZ, with Dadson, ongoing since 2012), *iForm* (Boras, 2011), *Inside Out* (AUS, UK). Selected works can be seen at idot.net.nz.

Nilbar Güreş (b. 1977, Istanbul) is a Turkish/Kurdish artist who lives and works between Vienna and Istanbul. In her practice, Güreş explores female identity, the role of women, the

relations between women and their homes, and public spaces, as well as relationships between women. She also focuses on the image of Muslim women in Europe, racism and what it means to be a migrant. Her works include collages, videos, performances, photographs and objects.

Melanie Jackson (b. 1968, Hollywood, UK, lives and works in London) has developed a practice that allows her to reflect upon her own implication in larger social systems of circulation and exchange, and the prevailing narratives around everyday commodities that work to normalize our daily consumption of consumer products. Previously she has focused on globalization and popular attitudes towards the circulation of goods and people around the world, whilst, in more recent times, her attention has shifted to the mythologies and processes of abstraction that we apply to natural products. Her approach is to try out different tactics of representation, often referencing stories in the media, employing many different techniques, such as drawing, print-making, paper-cutting, origami, sculpture, papier-maché, video, animation, performance, music, installation and other craft traditions, but always keeping her own complicity in the representation of her subject visible, as part of the circulation of meanings around her work.

Roberto Kulpa is an independent researcher, currently teaching at the Plymouth University. Recently he has worked on the critical epistemological investigation of the hegemonic geo-temporal 'knowledge situations' in queer studies, and in addition the concept of the 'cultural translation' and the possibility of using decolonial and post-colonial theories and methodologies in the study of 'post-communist Europe'.

Lars Bang Larsen is adjunct curator of international art at Moderna Museet, Stockholm, and visiting lecturer at the program in Art, Culture and Technology at Massachusetts Institute of Technology, Boston. Lars holds his PhD on psychedelic concepts in neo-avantgarde art from the University of Copenhagen, and was a co-curator of the 32nd Bienal de São Paulo 2016: *Incerteza Viva / Live Uncertainty*, among other exhibitions. He is the author of several publications on art and critical theory and is a contributor to various art magazines.

Esther Leslie is Professor of Political Aesthetics at Birkbeck, University of London.
<http://www.bbk.ac.uk/english/our-staff/full-time-academic-staff/leslie>

LOW PROFILE is a collaboration between artists Rachel Dobbs (IRL) and Hannah Rose (née Jones) (UK). They have been working in collaboration since 2003 and are based in Plymouth (UK). LOW PROFILE's practice spans a variety of interfaces with different audiences including small-scale live moments, gallery exhibitions, books, videos, text works, and large-scale participatory projects. Their work is informed by (and often made in response to) specific contexts and situations. At its heart, LOW PROFILE's practice is performative, quietly political and interested in the potential of paying attention as a transformative action. LOW PROFILE show their work nationally and internationally to a range of different audiences in galleries, at arts festivals and in more unusual contexts and specially developed events or projects. we-are-low-profile.com

Simon Morrissey is co-director of Foreground, the commissioning organisation who create temporary and permanent commissions in the South West of England. Previously he

established WORKS|PROJECTS in 2008 as a commercial gallery in Bristol, representing a distinctive stable of British artists. <http://foregroundprojects.org.uk/>

Michael Straeubig (www.i3games.com) is a lecturer, PhD candidate, game designer and creative coder, exploring games and playful experiences in various media with a focus on mixed reality and experimental play. Published games include “Secret City - Missing Max”, “(Speed) Gardening Guerrilla”, “Tidy City”, “Eine gegen Eine”, and a number of event games and theatrical / experimental interactions. Michael has contributed to numerous workshops, game jams and hackathons (including the German location at the Global Game Jam 2009), and taught game design, creative coding and a course on „Gödel, Escher, Bach“ at Leuphana University Lüneburg. He is a Marie Curie Fellow at Plymouth University, researching playful systems (www.cognovo.eu/project-9). Since August 2017 Michael is the lecturer for Game Arts and Design at Plymouth University.

Tommy Støckel (b. 1972 Copenhagen, lives and works in Berlin) is an artist whose projects centre around investigations into the possibilities within the medium of sculpture, and at the same time into histories and possible futures. The works tend to start with three-dimensional objects, but these objects are often supplemented with other media that help to expand the ideas behind the sculptures. These media have so far included photographs, billboard posters, books, architecture models, typefaces and a digital keyboard for mobile devices, and they have helped to show sculptures in other stages of completion, in alternative arrangements or as animations explaining sculptures physical transformations. Aesthetically, the sculptures relate to minimal, geometric art as well as to low-polygon computer graphics, but at the same time they try to add a human aspect by using recognizable materials and leave signs of man-made production. It is important to be able to identify with the processes behind the work.

Adnan Yildiz is a curator based in Berlin.