

# WORDS OF ART.

**Words of Art** seeks to explore writing as art practice by considering tactile materiality, live spoken word or performative activity, site-specific writing practices and temporality.

We will be bridging gaps between the written form and object-oriented art practices. The project aims to shift the focus of writing from the computer screen to the studio and seeks to break down the perception of barriers between writing on the one hand and art-making on the other.

**Words of Art** also offers the opportunity for you to rethink publication in terms of non-print modes of dissemination.

**Words of Art** will kick off with sign-up workshops intended to whet the appetite for writing as practice. These workshops will engage ideas around production, publication, dissemination and histories of artists' writing.

A half-day **Words of Art** conference on 29 November will follow - with invited practitioners who use written forms within their own practices and those who are involved in curating and publishing artist's writing.

This will be followed by a **Words of Art Workshop** – a workshop-style day where you can test different methods of production within your own work.

Dissemination of this work – evolving from the contexts of your own practices - will be an outcome of this project.

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## Writing as Art Practice

### Workshops:

Week beginning 21 November 2016

Details will be posted on noticeboards at Wimbledon College of Arts and events are open to current students on a sign-up basis

### Conference:

Tuesday 29 November 2016

2:00 – 5:30 pm

Lecture Theatre at Wimbledon College of Arts,  
Merton Hall Road, London SW19

Admission to the conference will need to be reserved via the Eventbrite link below due to capacity.

### The link to tickets is:

<https://wordsofartwimbledon.eventbrite.co.uk>

### The password for tickets is: artwordsevent

### Workshop: Production forum:

Monday 27 February 2017

This event will be open to current students from CCW

For further information or access requirements please contact Dr Zoë Mendelson  
[z.mendelson@wimbledon.arts.ac.uk](mailto:z.mendelson@wimbledon.arts.ac.uk)

# WORDS OF ART.



Zoë Mendelson  
Still from *Appropriated Mishap* (animation), 2014

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EXPLORING WRITING  
AS ART PRACTICE.

CONSIDERING  
TACTILE  
MATERIALITY. LIVE  
SPOKEN WORD  
OR PERFORMATIVE  
ACTIVITY. SITE-  
SPECIFIC WRITING  
PRACTICES &  
TEMPORALITY.

BRIDGING GAPS  
BETWEEN THE  
WRITTEN FORM &  
OBJECT-ORIENTED  
ART PRACTICES.

Workshops: week beginning 21 November 2016  
Conference: 29 November 2016  
Workshop interactive event: 27 February 2017  
All taking place at Wimbledon College of Arts  
Speaker and full agenda details coming in September.

Words of Art is designed and organised by Dr Zoë Mendelson and Paula Smithard. It is funded by CCW Staff Development and a Curriculum Development Award.

Stella Capes  
Rachel Cattle  
Neil Chapman  
Ami Clarke  
Dean Kenning  
Sharon Kivland  
Zoë Mendelson  
Ian Monroe  
Paula Smithard

**Organised and convened by:**  
**Dr Zoë Mendelson and Paula Smithard**

## Ami Clarke



Ami Clarke will present a re-performance of *Low Animal Spirits* with *Error-Correction*: an introduction to future diagrams, as performed at the ICA in December. This is a live HFT algorithm trading in world news by Ami Clarke and Richard Cochrane.

*Error-Correction: an introduction to future diagrams (take 7)* is one in a series of experimental takes of an ongoing enquiry into diagrams, that reference and include appropriated texts, contemporary commentary; news items, as well as anecdotal evidence, culminating in an interrelated convergence of many interwoven threads, whereby the voice, through language, is constituted "between someone else's thoughts and the page". Take 7 focus' on materiality, algorithms, and an evolving subjectivity, with a particular focus on Capitalism and Schizophrenia: Contemporary Visual Culture and the Acceleration of Identity Formation/ Dissolution by Jonah Peretti – founder of Buzz-feed.

## Rachel Cattle

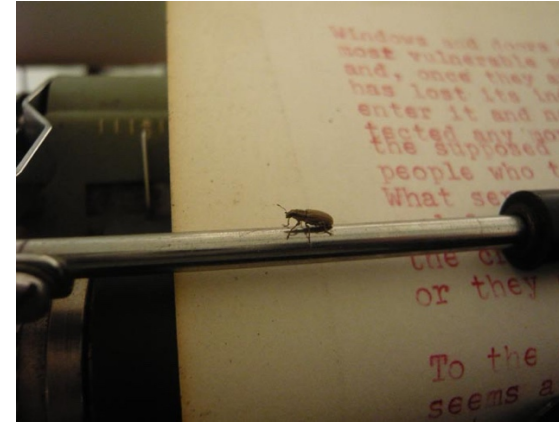


Rachel Cattle's research asks what we might learn by employing oblique and sideways strategies linked to counter cultural and intuitive approaches. Discoveries brought about by becoming a stylus and the reinvestigation of experimental and overlooked work by artists and writers (often women) are cut-up and re-examined both digitally and live as improvised, looping performances and works utilising text, drawing, print, object, voice, and video.

If, as Eileen Myles says, the revolution is 'the woman turning' and her radical perception is that 'the woman is here' and 'the room is gigantic', it is prescient that a reinvestigation and re-imagining of the work of (often female) experimental writers, artists and musicians, seen at the margins, takes place, crossing freely between forms and disciplines.

Rachel Cattle will present ' Hold Me Now', live broadcast, version 2

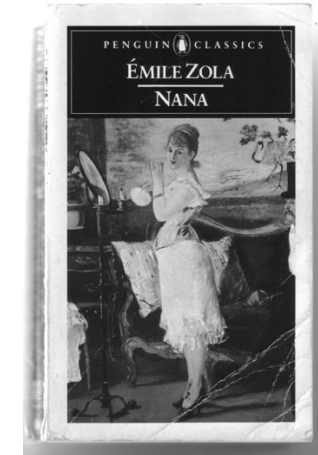
## Neil Chapman



Discussions on writing in the context of art practice are often framed as a matter of boundaries, emphasising the territorial claims of one discipline over another. Such issues may be important, not least for artists contextualising their work in relation to literature. At the same time, discussions framed this way are badly placed to appreciate the issues that diverse practitioners have in common. **Dr Neil Chapman** proposes that shared politics are emerging across disciplines of art and literature. The contemporary phenomenon of artists who take up writing practices cannot be understood sufficiently as a new or renewed form of art practice. Instead, it needs to be thought of as a kind of resistance—one that is immanent to art practice but that does not progress the concerns of the discipline in any of the ways that might be expected. Artists' writing practice need not be thought as the capturing of territory nor as art by other means. It can be understood as a way of working with unexpected partners to chart an extra-disciplinary realm, discovering new potentials in the present and new implications for the future.

Image: N. Chapman & D. Stent, *Writing as Occupation #1* (detail), Meantime Project Space, Cheltenham, 2013.

## Sharon Kivland



*Reading Nana* is part of my general project of ventriloquism, speaking / writing as and for another. I take it upon myself to write as the lovely commodity in Marx's *Capital*, rather often as Sigmund Freud, and more recently, as Jacques Lacan, among other instances. Today, however, I will select some *Nanas* for you. Allow me to explain: I have been reading *Nana* by Émile Zola for some time now, over quite a few years. Zola's novel, his 'true story' of the *demi-monde*, was published in instalments, first appearing in October 1879 in the *Voltaire*. The definitive version in book form was published on 15 February by Charpentier. I read and I re-read the book, in both French and English. I digest the book, condensing it, organising it into themes, appearances; yes, I assimilate it. Sometimes I read (some might say perform) my assimilations. I have danced one, according to Jean-Luc Godard's film version, and invited others to join me (they rarely do so). Some parts of my reading have been published, in instalments. Over time I am assembling a whole novel that is largely incomplete. Yet, *Nana* or *Nana* eludes possession, no matter how many times she is had or read. She escapes the grasp. Her value lies in that she can be exchanged.

