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 artists’ 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.

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

Wordshop: 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

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 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, and an evolving subjectivity, with a particular focus on Capitalism and Schizophrenia:


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

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 of as a kind of resistance 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 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 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 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.

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 1876 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, organisation 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.
Discussing the role of fiction in theory, with particular attention to the case study in psychoanalysis. Zoë Mendelson's practice-based research questions diagnostic criteria inherent to psychological definitions and engages disorder as a culturally produced phenomenon, in parallel to its clinical counterpart, suggesting its value to knowledge production within Fine Art and critical theory. In this talk – with an accompanying animation - she will identify ways in which psychological ‘evidence’ could present as fiction and will look at their shared traits.

Stella Capes works across a variety of media including video, performance, photography and sculpture, generating situations that explore the vulnerability and pathos of human endeavour.

For Words of Art, Capes will be screening Knights Move Thinking, 2012. Utilising the narrative voice alongside the vernacular of film, performance and painting, the work brings into question our reading of visual space and plays with the languages that construct our perception of it.

I will discuss the Social Body Mind Map – a diagrammatic tool to enable critical reflection on one’s art work with respect to unconscious process and social forces. I will locate the SBMM in the context of diagrammatic theory, and in particular with diagramming as a method of representational thinking that combines words and images. I propose that we can think of diagrams not just as statistical and explanatory tools, but also as exploratory tools. By way of example I will draw a SBMM.