



Louisa Minkin 4/15/2025 ↵

FEEDBACK JAN 2026 @ CND, 162 Holloway Road Islington N7 8DQ

INFO

↪ ✨ OPEN CALL: One Minute Glitter Videos Needed! ✨

We're looking for 1-minute glitter/glitch videos for screening at Feedback.

Sparkle and glitter operate as micro-events of light: interruptions in visual continuity that draw attention through excess. Each flicker is a kind of "noise," a deviation from smoothness. Glitter refuses containment—it spreads, clings, and guiltily transforms any surface it touches. In digital culture, the glitch performs a similar function—an error that reveals the underlying system. Feedback enters as a looped response: the system encountering its own excess.



Requirements:

- * Duration: up to 60 seconds (1 minute)
- * Format: MP4
- * Resolution: 1080p (1920×1080)

Submission Details:

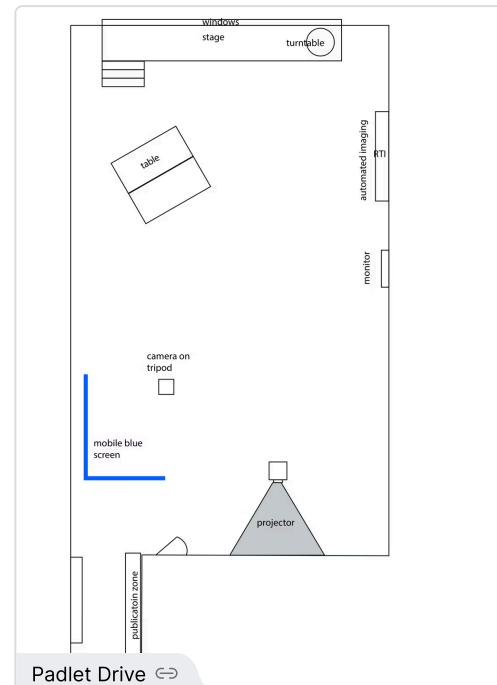
Please upload your video files **use your name as the file name** and drop into [GLITTER FILMS](#). We will create a title card for each video with your name. The reel will be recompiled weekly as new movies are added.

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↪ Draft Floorplan & Equipment

Bluescreen area,
Workshop tables & chairs,
1 Monitor + HDMI & Media Player,
Stage

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floorplan_1.pdf

↪ WIFI

Network and password

♡ 0

WLAN SSID:

Three_02DECA

KEY:3sEu3555wyz5237

↪ Location

1st Floor, 162 Holloway Rd, London N7 8DQ

2 minutes walk from Holloway Road tube (Piccadilly Line)
10 minutes walk from Highbury & Islington (Victoria Line)

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↪ Description

Feedback is a loop in which outputs are continually returned to the system as new inputs. Each action becomes material for whatever comes next. This January, the Art Programme offsite events will unfold through a series of daily interventions by different groups and courses. Each group will activate the space and leave a prompt for the next, creating a chain of responses and transformations. The month's activity will include a programme of bookable workshops for Art Programme students and staff, alongside public openings and screenings. Throughout the month, we will collectively develop a publication built from the traces and remnants of these activities. Both the workshops and the publication will continue to evolve in preparation for Apparition, the Art Programme events taking place in the Street at CSM in April 2026.

♡ 0

FEEDBACK
FEEDBACK

↪ Feedback Publication Instructions

Overview

Feedback unfolds over one month.
Each day produces a trace.
Each trace becomes a prompt.

The publication is not planned in advance.

It emerges through repetition, response, and variation.

Each Participant contributes one A5 work on paper during their event.

Each work is deposited.

The accumulating archive becomes the material from which future publications are formed.

Daily Contribution

Produce **one A5 work on paper**.

The work may take any form:

text, image, notation, score, instruction, drawing, or a hybrid.

Respond to what is present:

- 1. material in the space
- 2. works deposited the previous day
- 3. patterns, residues, or absences

Responses may be direct or indirect.

Interpretation is open.

Date and name the work on the reverse.

Access and Circulation

Deposited works are available for viewing by all participants.

Handle and read with care.

Return each work to its **original stack**.

Prompting

Let the accumulated works act as prompts.

Respond to:

- a single work
- a sequence
- a recurring form
- a gap or absence
-

Collation

During the month, the works form an **open archive**.

Collation is **chronological by default**.

The archive remains provisional and unedited.

After the Month

At the end of the month, the full set of photocopies becomes the source material.

From this material, **multiple publications** may be curated.

Publications may vary in:

sequence

selection

scale

emphasis

No single publication is definitive.

Authorship

Individual authorship remains visible and traceable.

Any curated publication must credit:

- Feedback
- the date range
- all included participants

Notes

Feedback operates as a responsive system.

Meaning emerges through accumulation, delay, repetition, and divergence.

The publication is both **record** and **catalyst**.

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SCHEDULE

WEEK 1

Mon 12 Jan

RELIGHT

1pm -4pm tbc (internal)

Experiments with Reflectance Transformation Imaging with Felix Loftus, Jet Jet, Elizabeth Wright, Alex Schady & Louisa Minkin, Ian Dawson, Paul Reilly + invited participants.

4.30 -6pm SIGN UP

LED throwies workshop & happening (15 places sign up)

To look for this optimal "relationship of human effort to the volume of work that the effort accomplishes", they attached a camera to a timing device and photographed workers performing various tasks. The motion paths were traced by small lamps fastened to the worker's hands or fingers. LED throwies were popular in graffiti culture in the early 2000s.



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Tues 13 Jan

FEAST (Install/Internal)

BA 2D

The plan is for students to arrive at 10.00 on Tuesday 13 January, each bringing one completed work. Tutor groups will then be swapped, and each group will curate and install the work belonging to the other group, finishing by 16:00.

Joey Bryniarska & Mark Farid

♡ 0



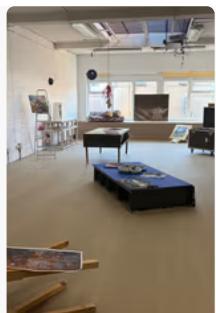
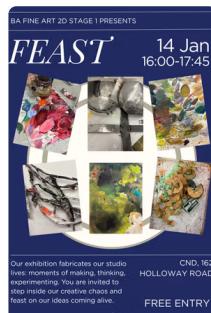
FEAST_GP.pdf

Weds 14 Jan

FEAST

Open to all 16:00-17:45

Our exhibition fabricates our studio lives: moments of making, thinking, experimenting into a single shared show. You are invited to step inside our creative chaos and feast on our ideas coming alive.



Joey Bryniarska & Mark Farid

BA 2D

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↪ Fri 16 Jan

GILDING THE LILY

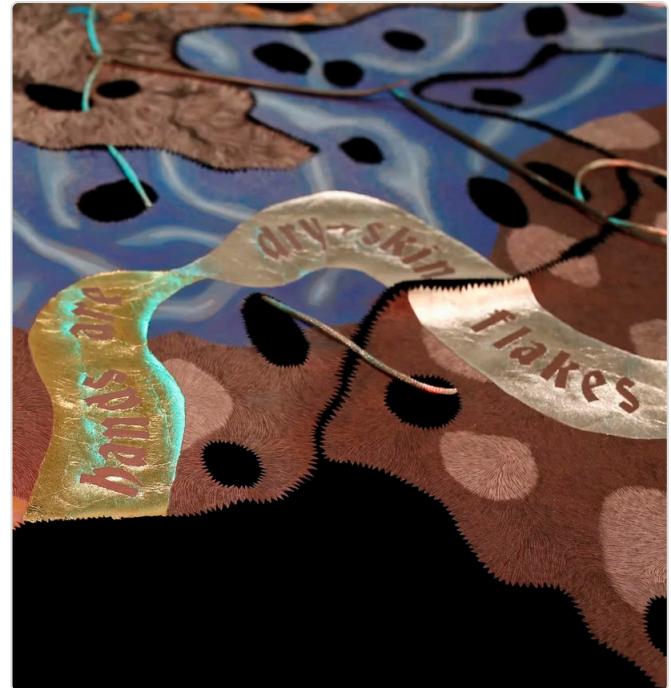
2pm - 4.30pm [SIGN UP](#)

Workshop with [Lara Smithson](#) & [Vince Hart](#)

Experimental gilding and bejeweling practices working with different surfaces including windows and walls.

(20 spaces, sign up)

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Lara Smithson HIDE (detail) 2024

WEEK 2

↪ Mon 19 Jan

MRES Exhibition Studies

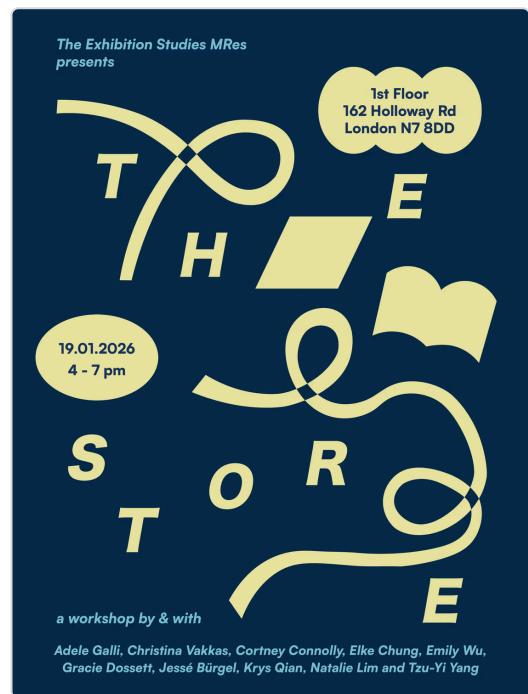
THE STORE

The MRes: Exhibition Studies first year cohort is pleased to present *The Store*, a collaborative workshop hosted on Monday January 19th from 4-7pm.

At a time where public accessibility to the arts is mediated by major institutions, *The Store* critically engages with the dissemination of art and culture through merchandise and the notion of the museum gift shop. *The Store* will operate as a collaborative workshop, where guests are invited to create their own merchandise, drawing on a series of 'canonical' works that we see on tote bags more often than in galleries.

Through *The Store*, the Exhibition Studies cohort seeks to challenge the value networks of the art world, bringing into question the sharp distinctions between 'high' and 'low' culture that seem to dominate engagement with art.

Does merch reinforce the canon and limit engagement with art to fridge magnets of The Starry



Night? Or can the commodification of art destabilise traditional institutional exhibition models and bring art to public space and wider audiences?

Join the Exhibition Studies first year cohort on Monday, January 19th, at 162 Holloway Rd, London N7 8DD, 1st Floor, to see the infamous works you have seen before, and take home your very own postcard of the Mona Lisa.

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↪ **Tues 20 Jan**

Mia Taylor MA Art & Science



FEEDBACK (internal)

1. information about reactions to a product, a person's performance of a task, which is used as a basis for improvement.
2. a resonance resulting from the return of an output signal from an amplifier, microphone, or other device to the input of the same device.
3. the modification or control of a process or system by its results or effects in a computational, biochemical, or behavioural response.

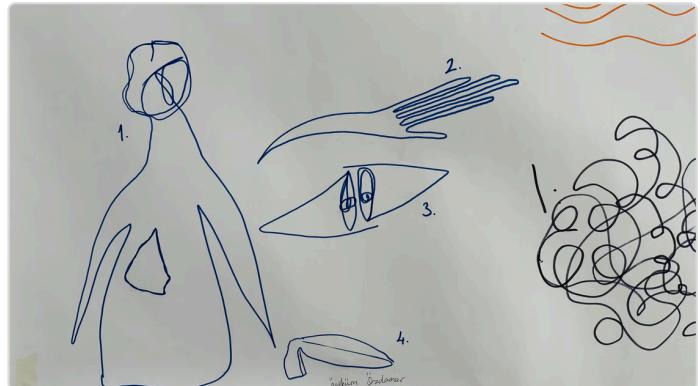
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↪ **Weds 21 Jan**

10am - 5pm (internal)
MIGRATIONS & MOBILITIES

Lucia King
MA Contemporary Photography
Group presentations

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↪ **Thurs 22 Jan**

10am - 5pm (internal)
ARTISTS IN RESIDENCE

Group presentations

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↪ **Thurs 22 Jan**

2pm - 5pm (internal)

Essay Fiction: Cine Poetics

Duncan White phd seminar/workshop

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↪ **Fri 23 Jan**

Is This a Horror Movie?

2-5pm

The session is open to all: visitors may choose to contribute to the live activity or view passively.

‘Is This a Horror Movie?’ is a durational live event and workshop based around structured improvisation.

The session explores overlaps between experimental modes of art practice and possibilities of formal play within the conventions of horror fiction. We will be using props, descriptive text and simple performative acts to generate scenarios.

Footage from the event will form the basis for a planned video work.

Led by Kristaps Ancāns & Marc Hulson
with Laura Aizporiete, Natasha Brown, Francesco
Felletti, Madara Gruntmane, Francis Hagendorfs,
Krišters Krūms, Donna Poingdestre, Marine One, Agate
Tūna & Plastic Afterlife (Kristians Aglonietis & Patrīcija
Māra Vilsone), Līva Priedīte, Alex Schady, Spāre Vītola.

‘Is This a Horror Movie?’ is part of ‘METAHORROR’, an evolving constellation of artworks, events and exhibitions. Each element is interrelated, an accumulative exploration of metanarrative potentialities through experimentation with the conventions of genre fiction. By extending these approaches to contemporary art practice, the project aims at fostering new narrative modes in experimental moving image, performance and mixed media installation.

Previous iterations have been staged at
Vestibule, Lethaby Gallery (2023), BOTH Gallery
(2024) and Campfire, The Good Rice (2025).

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WEEK 3

↪ **Mon 26 Jan**

MA Fine Art

Publication as Event workshop (internal)

11.00am-13.00pm, 14.00-16.30pm

Discussing and testing out ideas; drawing up plans of install for the following week.

Publication as Event as a project extends the work Year 2 students have developed through their Research Papers by shifting the focus toward the concept of 'making publics'— a key theme in Unit 4. This transition invites a critical examination of how research operates in the public domain, and how different modes of dissemination shape both meaning and reception. This involves exploring how research can be shared—whether through their Research Paper, studio practice, or other forms of writing and making.

Publications can take on many forms that extend beyond conventional print media: artists' books, multiples, book objects, artists' newspapers and magazines, ephemera such as posters and invitation cards designed by artists, photo editions, postcards, stamps, stickers, graphic works, xerox copies, stamp works, sound-based works on records, cassettes and audio CDs, radio art, multimedia editions on CD-ROM or DVD, artist videos and films, Net art, computer-generated works, NFTs, Twitterbots and other digitally mediated or analogue formats.

Publication as Event encourages a critical engagement of questions such as: Who constitutes a public? How do different formats shape the way that public is addressed? What is a reader or an audience in this context? What does it mean to publish? And ultimately, how are these encounters shaped by and for a 'public audience'?

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🔗 Tues 27 Jan

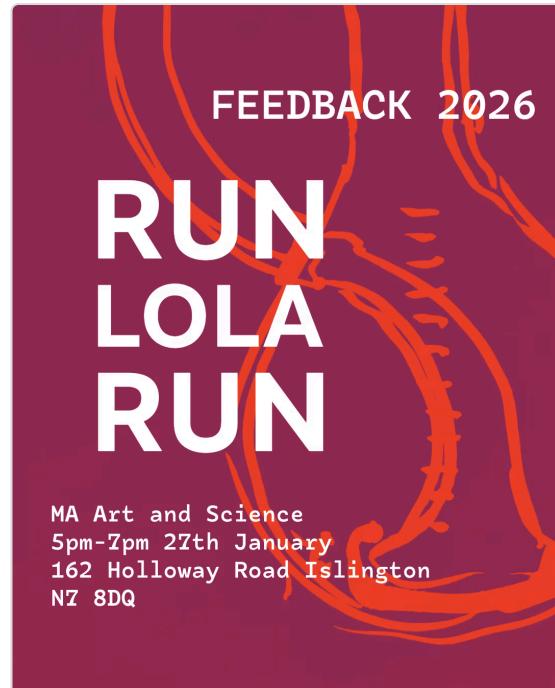
Year 2 MA Art and Science invites you to

RUN LOLA RUN

a pop-up exhibition exploring the inter-contextuality of our creative practices. Join us for an evening at the intersection between art and science, featuring performance, fine art and conversation.

5pm-7pm All welcome!

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Weds 28 Jan

10am - 1pm (internal)

MIGRATIONS & MOBILITIES

Lucia King

MA Contemporary Photography

1pm -4pm (internal)

MRes Moving Image Install

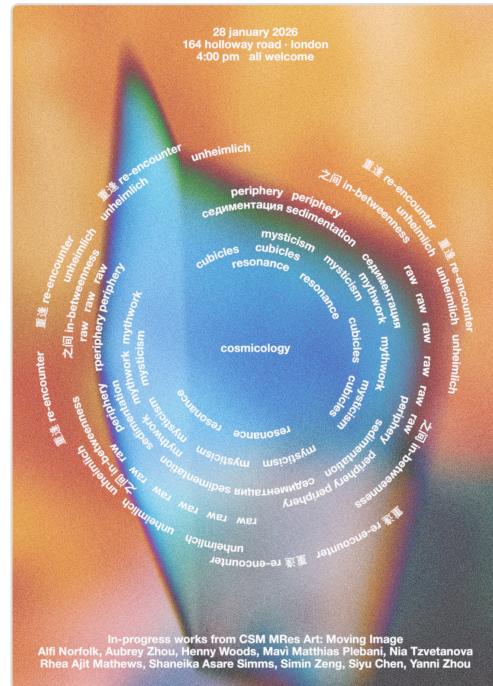
4pm - 5pm Open to ALL!

COSMICOLOGY

MRes Moving Image Screening

Cosmicology as viewing method. A collective presentation of in-progress works gathering distinct moving-image practices as fragments of writings, photographs, personal worlds, memories, temporalities and gestures enmeshed in resonance. Each work, in relation to one another, proposes its own cosmology, inviting viewers to navigate the in-betweenness of space and time delving into different layers of reality.

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Thurs 29 Jan

10.30 - 1pm (30 spaces sign up)

HISTORIES OF PERFORMANCE ART

Helena Goldwater

SIGN UP

Helena will talk about her work on Glimpses of Before and Edge of an Era, projects that revisited seminal performance art events that took place in the UK in the 70s and 80s and general histories of performance.

2pm - 4.30pm (Internal)

RE-READING & RE_CHEWING

Essay Fiction: Cine Poetics seminar with

Duncan White, Josh Whitaker, Louisa Minkin

On screen: John Latham's Encyclopaedia Britannica 1971

5pm - 8pm All Welcome!

ESSAY FICTION / SHARING NOTES

Maria Andrews, Crispin Daye, Célia Hay, Bill Howard

Blanca Garcia, Carmel Keren, Jenny Maxwell

Joshua Whitaker, Duncan White

A public reading / screening event by staff and

PhD students from the Essay Fiction PhD

writing workshop at CSM. Essay Fiction will

include a re-staging or re-sharing of **Still and**

Chew originally performed by John Latham and

Barry Flanagan and CSM art students in 1966.

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Fri 30 Jan

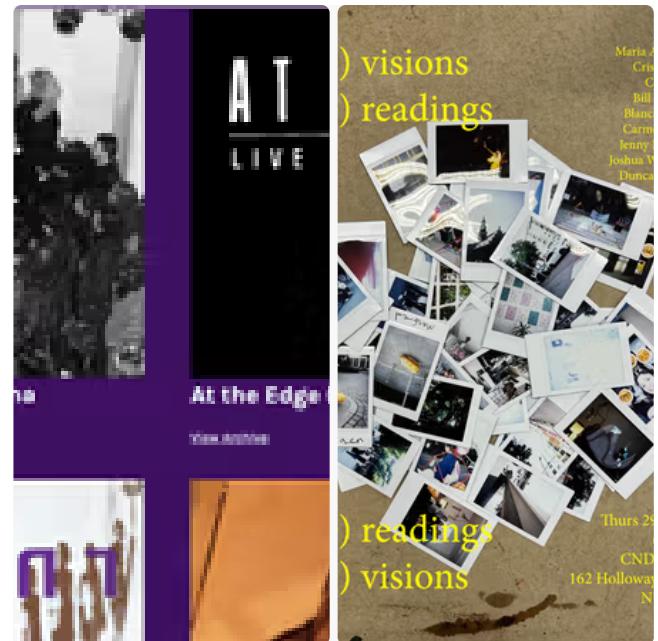
It's Not Doing Anything

Recently attention has shifted to the ontology of art objects, particularly their material and political origins—how they are made, with what materials, and where those materials come from. Like archaeologists, we trace an object backward to uncover the story of its formation. Art also produces, generates and affects: it acts, performs, and influences thoughts, emotions, and actions. It may provoke visceral reactions or guide bodies through space. Often we cannot predict—or may not want to know—what an artwork sets in motion. This unpredictability, linked to performativity, opens new ways of thinking, being and knowing, moving beyond the familiar toward the unknown.

Dorothea von Hantlemann, in *How to Do Things with Art*, emphasizes what art does rather than what it says. Art may “speak” to us, but it also “touches”. And as the interest in Attentional Environments rises, artists and audiences are more involved in situations that explore cognition alongside emotional and sensory perception. This workshop seeks to explore some of these ideas through experimental empirical exercises.

Focusing on relationships between bodies, spaces and things, we’re looking at how art acts upon ourselves and others, and what it ‘produces’, or ‘does’ to bodies.

Amplifying and extending the space of responding to



objects, space and one-another, the workshop is hands-on, body-focused, and combines a series of physical exercises, found materials, discussion, and collaborative making. On Friday 30th Jan we'll end this phase of the workshop with a one-day closed event at the CND space, during which we'll share and document objects and actions, and talk about the next steps...

Participants: Maya Nicholson, Sav Goldman, Elsie Chamberlain, Jax Thompson, Yinuo Zhao, Kiera Harmer, Ziwei Tang, Artemis Xeniou, Rhi John, Lonneka Ward-Crowhurst

Co-ordinators: Ben Cain, Sarah Cole
XD Pathway

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WEEK 4

↪ **Mon 2 Feb**

Publication as Event - internal

MAFA Publication as Event Day 1 / install
- making - performances - visit from year 1

Publication as Event as a project extends the work Year 2 students have developed through their Research Papers by shifting the focus toward the concept of 'making publics'—a key theme in Unit 4. This transition invites a critical examination of how research operates in the public domain, and how different modes of dissemination shape both meaning and reception. This involves exploring how research can be shared—whether through their Research Paper, studio practice, or other forms of writing and making.

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⌚ Tues 3 Feb

MAFA Publication as Event - Public Preview 17.00-19.00pm

Focussing on the potentials of artists publications to disseminate research and practice, the *Publication as Event* has become a key milestone in the MAFA student journey at Central Saint Martins. Ephemeral, performative, digital, print and physical forms - the *Publication as Event* understands that in whatever form, the dissemination of an artist's research and practice needs to find and make itself an audience - be this reader, viewer, participant, collector, publisher, gallerist, and so on. It encourages a critical engagement of questions such as: Who constitutes a public? How do different formats shape the way that public is addressed? What is a reader or an audience in this context? What does it mean to publish? And ultimately, how are these encounters shaped by and for a 'public audience'?

As part of the Art Programme (Central Saint Martins) annual series of events, *Feedback*, at CND, Holloway Road, hosts MAFA's annual *Publication as Event*. Please join us on Tuesday 3rd February 5-7pm for a series of performances, readings, objects, texts, publications and more from our current second year cohort.

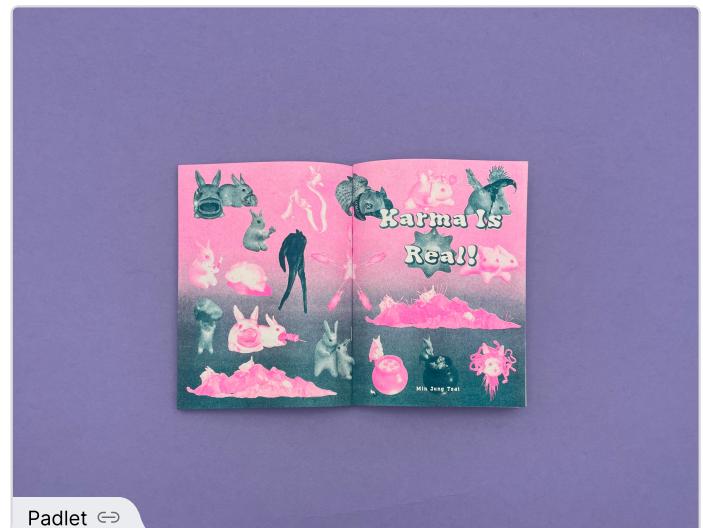
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⌚ Wed 4 Feb

MAFA Publication as Event - documenting and take down

3pm South Asian Archive set up

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Padlet ↗

Publication as Event (MAFA CSM)

↪ Thurs 5 Feb

South Asian Archive(s): A Collective Response

10am-5pm All welcome

These assembled objects have been presented by UAL staff and students who responded to an open call to participate in a collaborative project to create an archive that documents connections, reflections, and histories of the South Asian subcontinent including regions and societies which cut across Bangladesh, Pakistan, Sri Lanka, Myanmar, Bhutan, Afghanistan, Nepal, Tibet, and India. Meeting monthly, the group aims are to create an expansive resource of art and design practices with a wider programme of events to come.

Join us on Thursday February 5th and spend time looking at each object and reading the description written by their owner to consider what these objects mean in this room in London in 2026? What can we learn about wider art and design practices from the South Asian subcontinent?

11am Podcast with Professor Gurnam Singh.

1pm Developing a manifesto

2pm Curating the space

3.30pm Sharing Circle

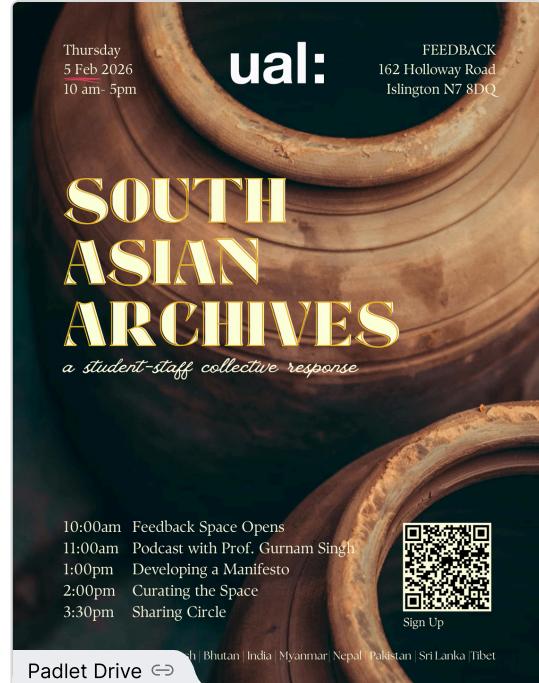
<https://padlet.com/artslondon/south-asian-archives-group-g9phr3eeypy7aorw>

Rahul Patel, Tanveer Ahmed, Sukhwinder Sagoo-Reddy

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Documentation & RESOURCES

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SOUTH ASIAN ARCHIVE A4



FEEDBACK WORKSHOP DOCUMENTATION & RESOURCES

