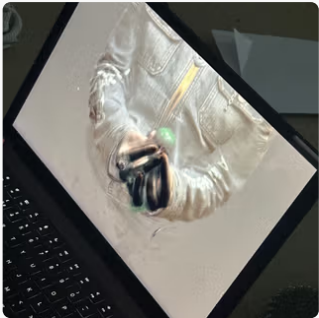
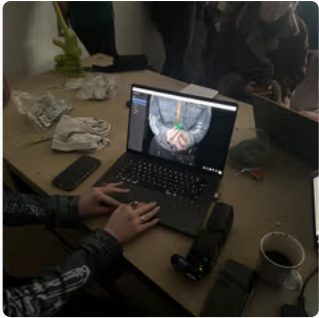
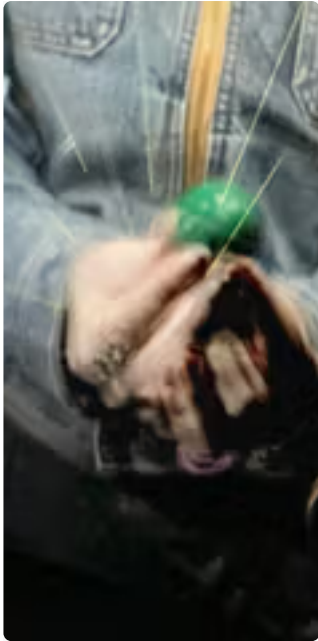


FEEDBACK WORKSHOP DOCUMENTATION & RESOURCES

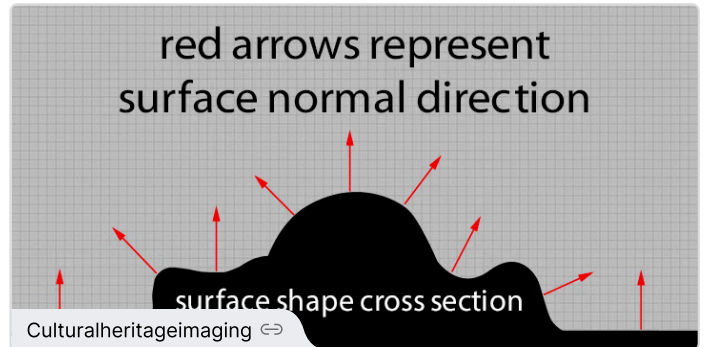
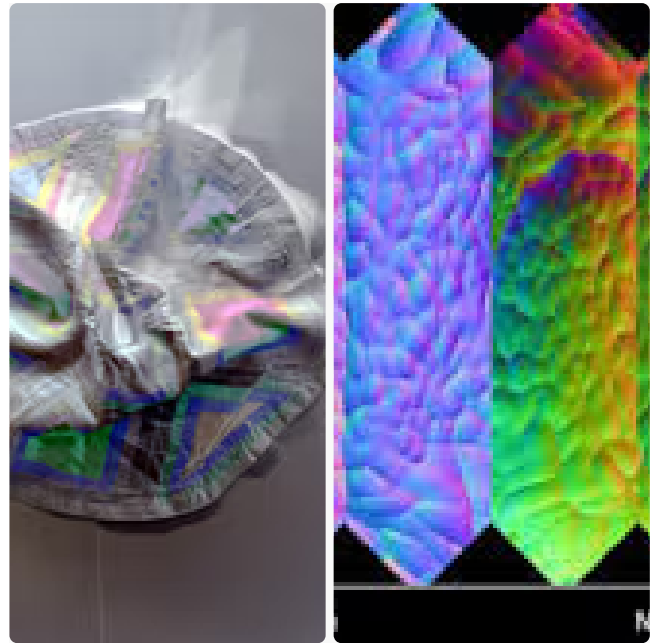
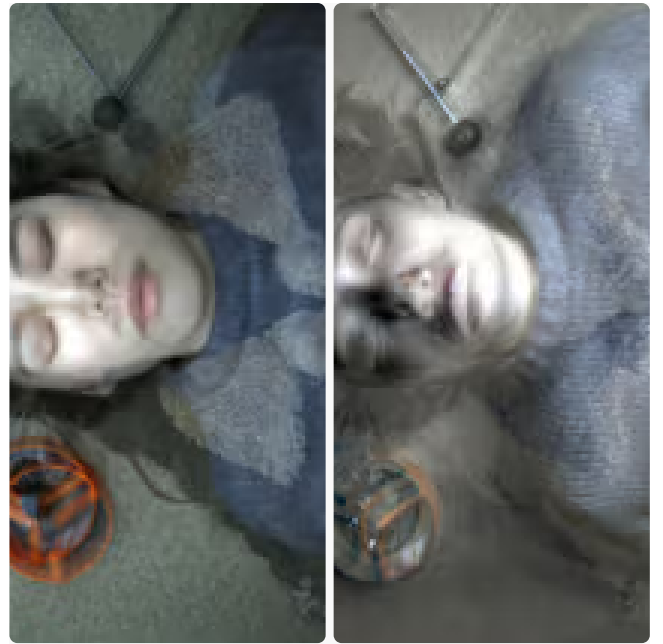
RELIGHT 12TH JAN

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Reflectance Transformation Imaging (RTI)

cnr-isti-vclab/
relight

A RTI library for creating and visualizing Reflectance Transformation Imaging



10Contributors

28Issues

1Discussion

88Stars

16Forks

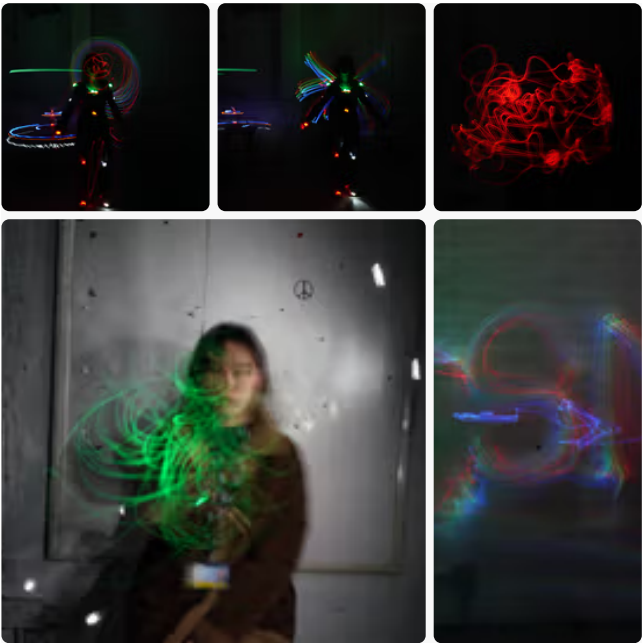
GitHub ↔

GitHub - cnr-isti-vclab/relight: A RTI library for creating and visualizing Reflectance Transformation Imaging



Relight

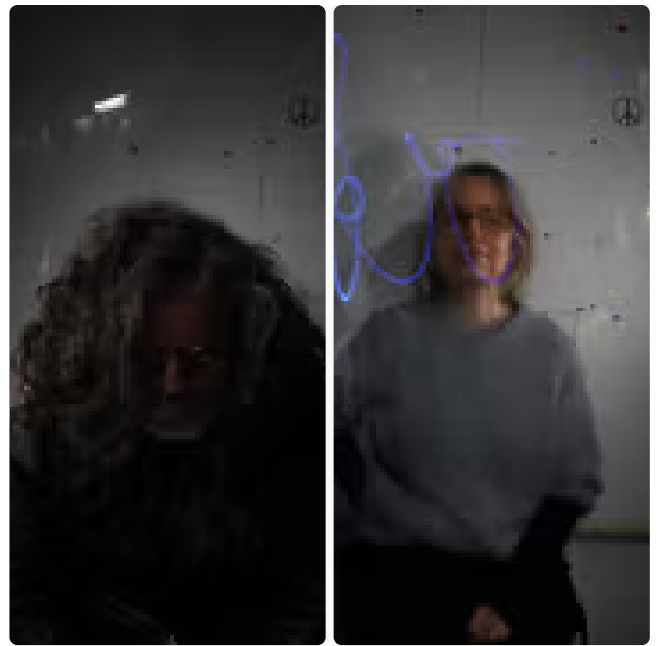
LED THROWIES 12TH JAN





eye of the sculpture





GILDING THE LILY 16TH JAN



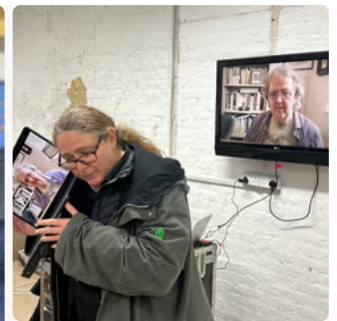
GILDING THE LILY



Detail of 'The Annunciation with Saint Margaret and Saint Ansanus'
By Simone Martini and Lippo Memmi, 1333 for the side altar of Siena's Cathedral.
The triptych is an example of 'gold ground' painting.

'Gilding the lily' means to improve or decorate something that is already perfect and therefore spoil it. The idiom came about as a mistaken version of a line from King John by William Shakespeare, which was "to gild refined gold, to paint the lily."

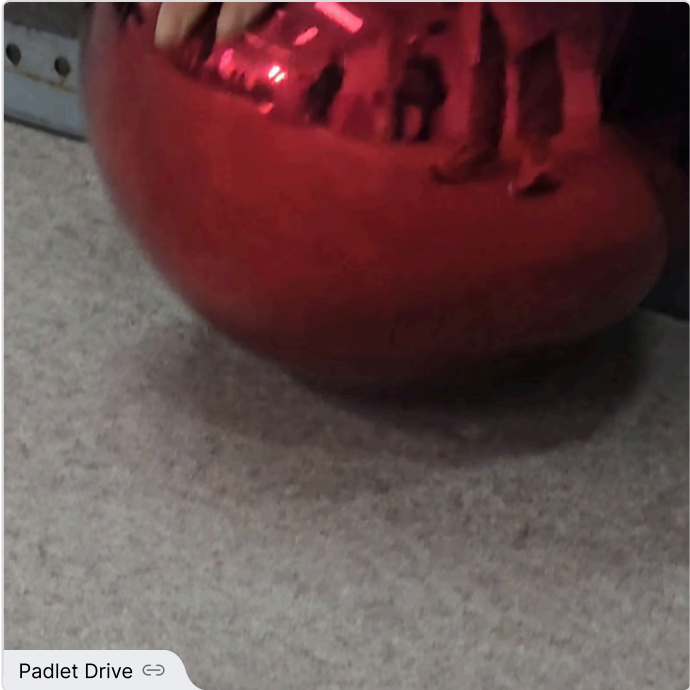
CINE POETICS 22nd JAN





IS THIS A HORROR MOVIE 23rd JAN



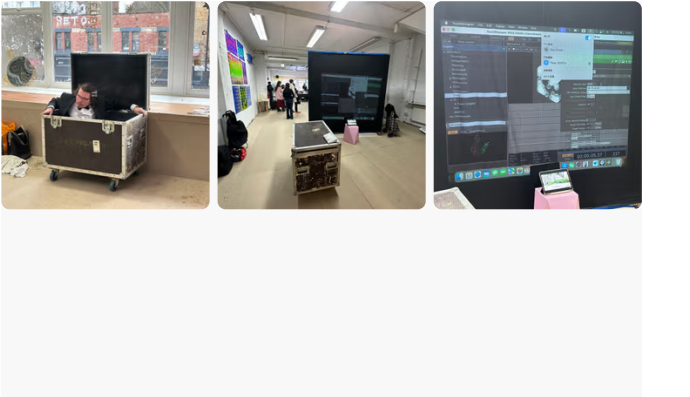


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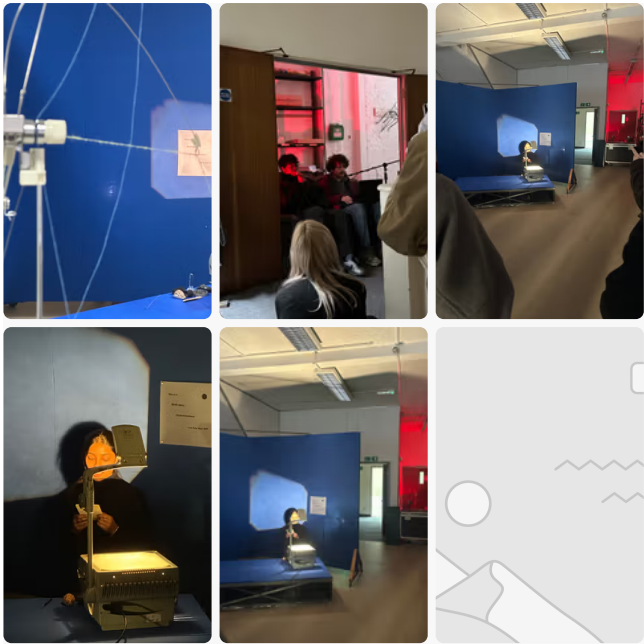
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RUN LOLA RUN 27th JAN





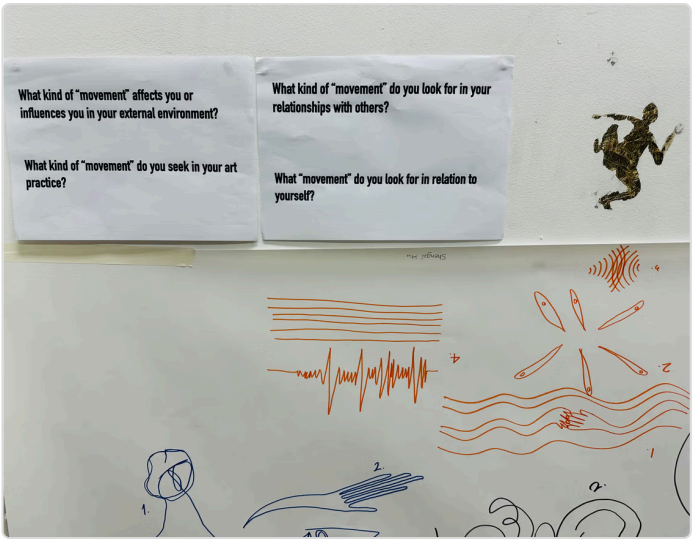
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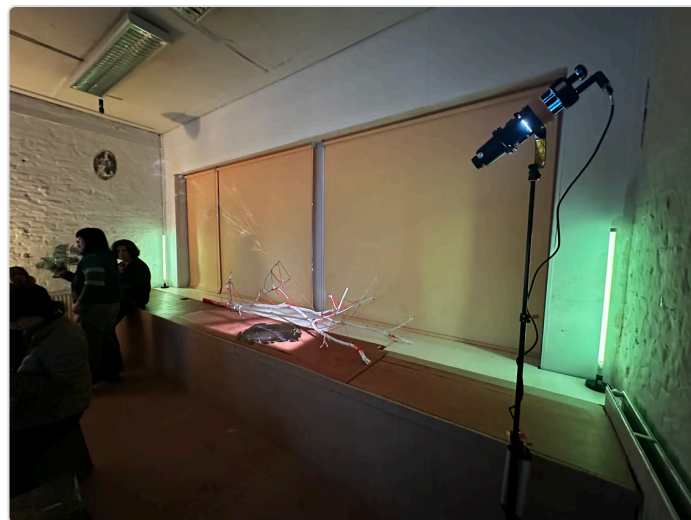
MIGRATIONS & MOBILITIES 28th JAN



COSMICOLOGY 28th JAN







HISTORIES OF PERFORMANCE ART 29th JAN



Glimpses of before: 1970s UK Performance Art –
Study Room Guide by Helena Goldwater



Edge of an Era

Performance Reading List
Helena Goldwater

ALLAIN, Paul and HARVIE, Jen (2005) *The Routledge Companion to Theatre and Performance*, London: Routledge
ASTON, Elaine (1999) *Feminist Theatre Practice: A Handbook*, Routledge
AUSLANDER, Paul (2007) *Theory for Performance Studies: A Student's Guide*, London: Routledge
BACHELARD, Gaston (1994) *The Poetics of Space*, US: Beacon Press
BAKHTIN, M M, (1981) 'Forms of Time and of the Chronotope in the Novel'. In *The Dialogic Imagination*, US: University of Texas
BARRETT, Michelle and BAKER, Bobby (2007) *Bobby Baker: Redeeming Features of Daily Life*, London: Routledge
BALFOUR, Michael, ed., (2012) *Refugee Performance: Practical Encounters*, Intellect
BERGER, Maurice (1999) *Adrian Piper: Retrospective 1965-2000*, University of Maryland, Fine Arts Gallery
BERGHAUS, Gunter (2005) *Avant-garde Performance: Live Events and Electronic Technologies*, Palgrave Macmillan
BIAL, Henry, ed. (2007) *The Performance Studies Reader*, Routledge
BIRCH, Anna and TOMPKINS, Joanne, eds. (2012) *Performing Site-Specific Theatre: Politics, Place, Practice*, London: Palgrave Macmillan
BISHOP, Claire (2006) *Participation*, London: Whitechapel Art Gallery
BLAU, Herbert (1990) *The Audience*, Maryland: John Hopkins University Press
BLOCKER, Jane (2004) *What the Body Cost*, University of Minnesota Press
BLOCKER, Jane (1999) *Where is Ana Mendieta?: Identity, Performativity and Exile*, Duke University Press
BOND, Antony and ABRAMOVIC, Marina (1998) *Body: Exploring the Body in Western Art from 1862 to the Present*, Bookman Press
BRETT, Guy and VISO, Olga M (2004) *Ana Mendieta: Sculpture and Performance 1972-1985*, Hatje Cantz
BRETT, Guy et al (1997) *Mona Hatoum*, Phaidon
BRETT, Guy et al, (2022) *Abstract Vaudeville: The Work of Rose English*, Ridinghouse
CARLSON, Marvin (1996) *Performance: A Critical Introduction*, Routledge

Padlet Drive ↩

Performance Reading list Goldwater



FUTURE RITUAL
land, ori, belief, performance

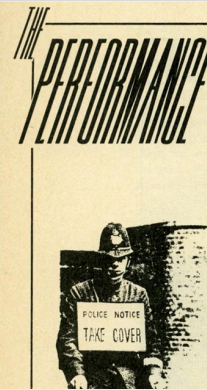
• collaboration • curatorial programmes • knowledge + participation • producing •



futureritual.co.uk ↩

formance, 2025. Photo by Fenia Katsapoulou.
val of performance, 2025. Photo by Fenia Katsapoulou.
Fenia Katsapoulou.

Future Ritual



THE PERFORMANCE

There are still some events worth stifling a yawn for...They are difficult to pin down.....to separate from the sludge of spectacle.....they consist of people doing odd things in front of others. They are performances. Anyone can do one but once money changes hands their value is under scrutiny. Sometimes they become theatre, and people sit down and get up and have drinks and sit down and clap and get up again. The performances we cover have been called Fringe Theatre, Performance Art, and Community Art. We are responding to, and adding to, a vastly increased interest in these things, but we will be critical in our approach. Please send your views to the Performance magazine. They will be published.

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4 KIPPER KIDS review
6 PEOPLE SHOW review
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10 KEN CUMBERBATCH interview
12 short

Performance Magazine Online Archive ↩

Home - Performance Magazine Online Archive



The London Open Live - Whitechapel Gallery

STILL & CHEW 29th JAN



Eat yourself fitter:
John Latham and Clement Greenberg's *Art and Culture*

1966, 'Swinging London' and all that. Christopher Finch writes: "London has created the need for an avant-garde. Nature - abhorring a vacuum - should do the rest. A simple act is all that is needed. Someone must open the door to let the Universe in. The consequences of this act will probably burst London at the seams - what a way to go!"¹

2000, and we're still waiting. The avant-garde London 'needed' never came. An incident, though, that might have conformed to Finch's simple act to 'let the Universe' in had already taken place earlier in 1966 when John Latham and some friends began chewing on Clement Greenberg's book *Art and Culture: Collected Essays*.⁷ The resulting work, entitled *Art and Culture* (1966-1969), went some way towards preparing the ground for the conceptual art movement that was to come. Its anecdotal appeal was particularly seductive. Take for example Richard Hamilton's version of events, written in 1987:

[It] began with a party held in 1966 in which students and friends of Latham chewed pages of Greenberg's book (borrowed from the library of St Martin's School of Art) and spat the pulp into a centrally placed bowl. The fermented mash was distilled and the resultant spirit of *Art & Culture* was offered to the library in a test tube in 1967 in reply to a request for the return of an overdue loan; Latham was sacked from his teaching job - but the work is now part of the collection of the Museum of Modern Art, NY.³

The story follows the structure of a joke, with the punch line being MoMA's purchase of *Art and Culture*. The story was so popular because it demonstrated, in a way that no amount of dry historical archaeology could emulate, early British resistance to American Greenbergian Modernism. Another key feature of its charm was that it took place in the very missionary centre of Greenbergian influence in Britain, St Martin's, where, according to Charles Harrison, "American Modernism was probably better understood and absorbed ... than anywhere else at the time."¹

Retrospectively the work was venerated as a seminal piece of conceptual art and Latham was credited, by Rosetta Brooks amongst others, as the 'source' of British conceptual art: 'In declaring that 'context is half the work' he is expressing the conviction which is the source of

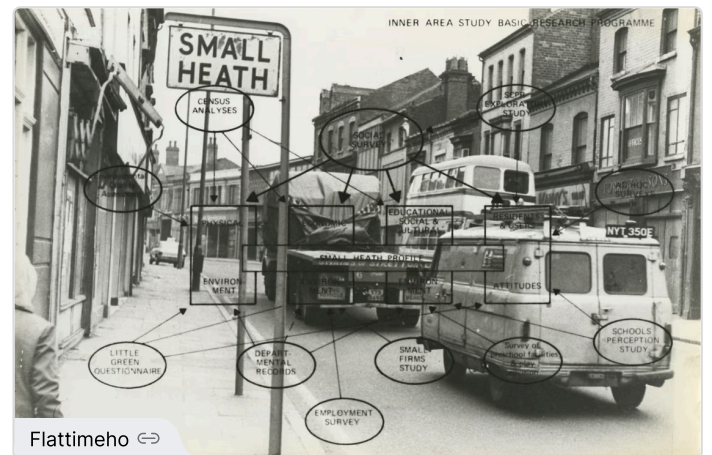
¹Finch, Christopher. 'On the absence of an avant-garde'. *Art International*. 10 (10), December 1966, p. 23.
²Greenberg, Clement. *Art and Culture: Collected Essays*. Boston: Beacon Press, 1961. First published in paperback by Beacon Press in 1965. First published in Britain by Thames and Hudson in 1973.
³Hamilton, Richard. 'John Latham'. In: *John Latham: Early Works, 1954-1972*. London: Lisson Gallery, 1990, p. 1-2. Catalogue of an exhibition held at the Lisson Gallery 14 January - 14 March, 1987.
⁴Harrison, Charles. 'The late sixties in London and elsewhere'. In: Greisy, Hilary (ed.) 1965 to 1972 - *When Attitudes Became Form*. Cambridge: Kettle's Yard Gallery and Fruitmarket Gallery, 1984, p. 10.

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latham

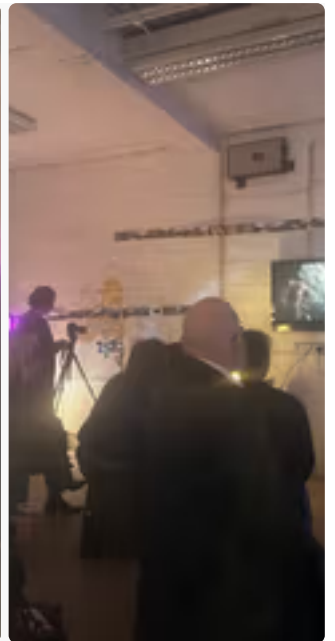
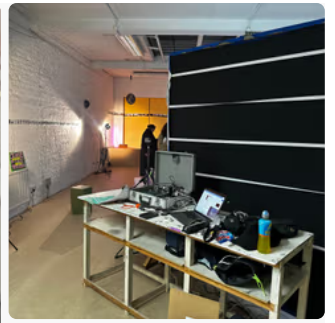


[Home](#) | [John Latham Archive](#)



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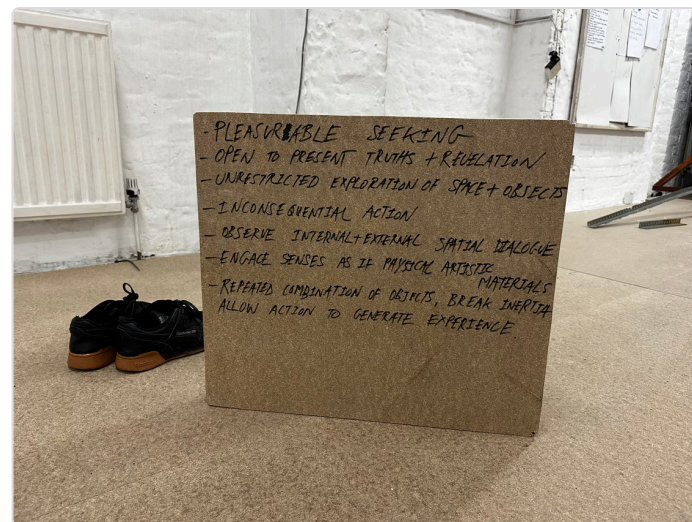
Flat Time House





IT'S NOT DOING ANYTHING 30th JAN







Southall with Dr Gurnam Singh and Rahul Patel –
Walking Pedagogies



subcontinentdivided.myblog.arts.ac.uk

16

A.I.

Post-16 Educator 122

Embodied authentic pedagogies in an age of artificial intelligence

Gurnam Singh

Introduction

As Artificial Intelligence (AI) rapidly transforms the landscape of knowledge production and dissemination, particularly those working in post-16 education, are confronted with profound questions about the nature and purpose of learning and teaching. In an era increasingly saturated with machine-generated content, this article addresses the urgent need to engage with AI technologies in ways that preserve the authentic, embodied and human-centred dimensions of education.

In evaluating the efficiency of AI, the article explores three interconnected concerns. First, what does 'authenticity' mean in an educational context increasingly governed by algorithmic logic? Second, how can we distinguish between the 'real' and the 'artificial' when simulation and reproduction threaten to displace lived experience? Third, if abandoning AI is neither possible nor desirable, how might we reconcile the dehumanising tendencies of AI-driven educational models with the need to cultivate students' capacity for creativity, critical thought, ethical reflexivity and self-efficacy, all essential aspects of what makes us fully human?

The article begins by reflecting on the role of technology within capitalism and its impact on what it means to be an autonomous human being. It then turns to the question of authenticity, considering how modern technologies have reshaped our understanding of the term. Against the backdrop of the profound political and cultural transformations heralded by AI, the final section of the article focuses on the difficult task of formulating pedagogies that are authentically learner-centred whilst enabling students to benefit from the increasing array of technologies, of which AI is perhaps the most significant to date, that are available to support and enhance learning.

AI and infrastructures of cognition in capitalism

If authenticity suggests a human-centred consciousness captured by Descartes in his famous assertion 'cogito ergo sum', or 'I think, therefore I am', then AI destabilises this fundamental premise. As Selinger and Gussone (2021) argue, increasingly, cognition is not centred in the human subject but distributed across 'infrastructures' that mimic dialogue, simulate reflection, and metabolise interpretation as throughput. This generates what we might call a *haunted ontology*: a condition in which human life is seemingly estranged from its own capacities.

Whilst Marx was observing social change in a different age, his work on the relationship between labour and production within industrial capitalism and the process of alienation remains indispensable to understanding the impact of AI today. Marx viewed technological development as a central force in shaping the mode of production, which, as history clearly shows, is the foundational structure of any economic system. As the three productive forces of tools, machinery and labour power evolved, they came into conflict with the prevailing social relations of production, leading to systemic transformation, such as was the case when Europe moved from feudalism to capitalism from the 15th century onwards. In the *Preface to A Contribution to the Critique of Political Economy* (1859), Marx illustrates how technological changes alter class structures and economic relations in his famous observation that 'the hand-mill gives you society with the feudal lord; the steam-mill, society with the industrial capitalist'.

Under capitalism, technological innovation is driven not by a desire to reduce labour or improve well-being but by the capitalist imperative to maximise profit and surplus value. The tech industries churning out cars,

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PSE-122-Singh-only

Diversity, equality and inclusion under siege

Gurnam Singh

In the context of growing global political polarisation and the mainstreaming of right-wing populism, in this article I critically examine the present status of what is referred to in the UK as equality, diversity and inclusion (EDI) and in the US as diversity, equity and inclusion (DEI). I explore why institutional commitments to EDI/DEI, once regarded as relatively uncontroversial within universities in both the United Kingdom and the United States, are now facing unprecedented scrutiny and, in many cases, a marked retreat. I was partly motivated by negative experiences of online EDI training and the perception that it had little or no value. I wrote a short blog on LinkedIn entitled 'Why online diversity training leaves us cold' (Singh 2025) which attracted significant attention wholly in agreement with my argument. As one person commented: 'I deliver anti-racist and allyship training, which depends on creating a safe space. This is pretty much impossible for one person doing online e-learning'.

This article therefore considers both the political and pedagogical challenges facing DEI policies within further and higher education. These include the political fallout from the 2023 Israel-Gaza conflict, the rise of the right in the US with the election of Donald Trump, and the growing influence of Nigel Farage and his Reform UK party. Notably, the article addresses how DEI initiatives, originally conceived as mechanisms for promoting institutional justice and equity, have come under increasing attack not only from conservative quarters but also from some progressive perspectives. In the final section of the article, by drawing on the critical scholarship of Paulo Freire, Henry Giroux and Walter Dignato, I make the case for defending DEI policies but maintain that doing so will require a radical reimagining. This reimagining must be rooted in critical pedagogy, collective struggle and transformative conceptions of justice that go beyond the bureaucratic or technocratic approaches that are commonplace.

The rise and fall of DEI

Historically, at the institution level, UK and US universities have had scant regard for diversity, which is probably because they were serving a very small and privileged proportion of the population, drawn from a narrow demographic. However, with the gradual

expansion and internationalisation of universities we saw dramatic increases in participation rates from what are sometimes termed 'non-traditional' students. Indeed, it is this unprecedented expansion and neoliberalisation of the academy that prompted Stephen Collini (2012) to ask the question 'What Are Universities For?'. Across the world, he observes, universities are more numerous than they have ever been, yet at the same time there is unprecedented confusion about their value. Though Collini avoids this, there are some influential writers on both the political right and left who lament the expansion of higher education and associate it with the notion of 'dumbing down'. For example, the sociologist and former member of the Revolutionary Communist Party, Frank Furedi (2008), in his book *Where Have All the Intellectuals Gone?*, contends that the massification of higher education in the UK has coincided with an erosion of educational standards and a rise in cultural illiteracy. He attributes this to an instrumentalist ethos that treats education as a means for achieving economic and political objectives, rather than as an end in itself. Though seemingly a critique of neoliberal education, his defence of elitism can also be read as an attack on DEI policies and on universities being engines for promoting equity.

A cursory glance into most university mission statements across the US and UK cannot fail to notice the frequency with which the terms 'diversity', 'equality' and 'inclusion' appear. This is due to several factors - regulatory and legal requirements, which is certainly the case in the UK, tradition and/or activism within institutions, and commercial benefits, especially in a market that is dependent on international student recruitment. While in some institutions there is a long-established tradition of activism, more recently, after the brutal murder of George Floyd in May 2020 at the hands of four Minneapolis police officers and the moral outrage that ensued, we saw a sudden urgency from many universities to address the issue of colonialism and the complicity in it of universities.

However, in a matter of five years since that tragic event, institutional commitments to DEI are rapidly diminishing. This is happening for varying reasons, but perhaps the most significant factor is the rapid rightward shift in politics, reflected in the election of President Trump in the US and here the rising influence of Nigel Farage and his Reform UK party and their anti-migrant

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