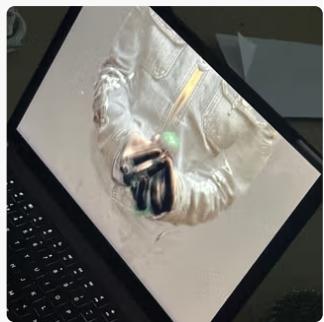


[Louisa Minkin](#) 1/17/2026 ↗

FEEDBACK WORKSHOP DOCUMENTATION & RESOURCES

RELIGHT 12TH JAN

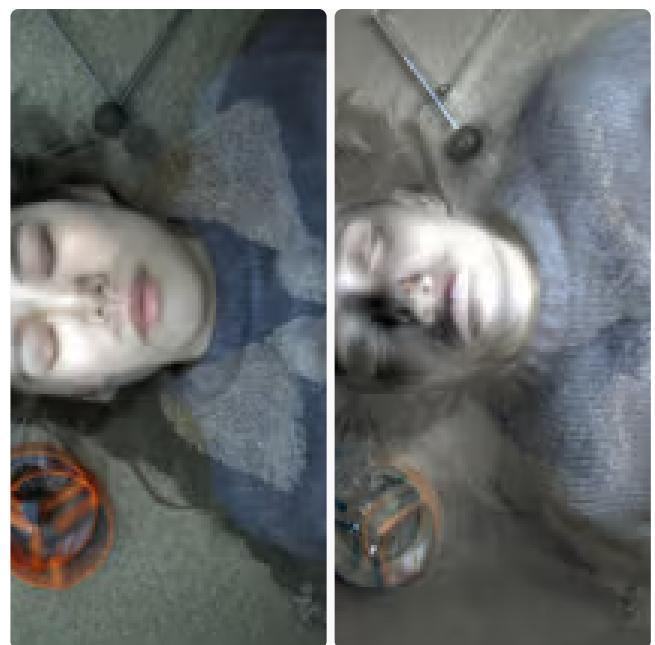
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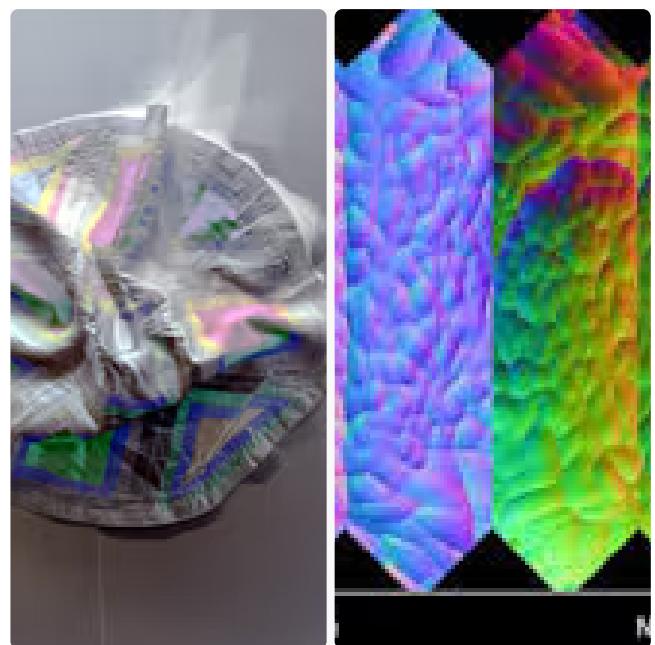
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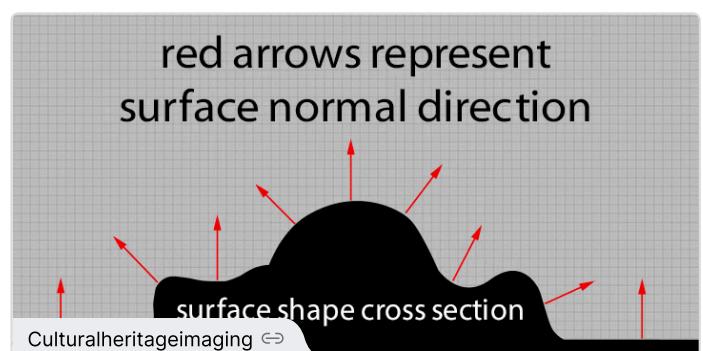
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Reflectance Transformation Imaging (RTI)

↪ 0

cnr-isti-vclab/ relight



A RTI library for creating and visualizing Reflectance Transformation Imaging

10
Contributors

28
Issues

1
Discussion

88
Stars

16
Forks

GitHub ↗



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

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cnr.it ↗

Relight

LED THROWIES 12TH JAN

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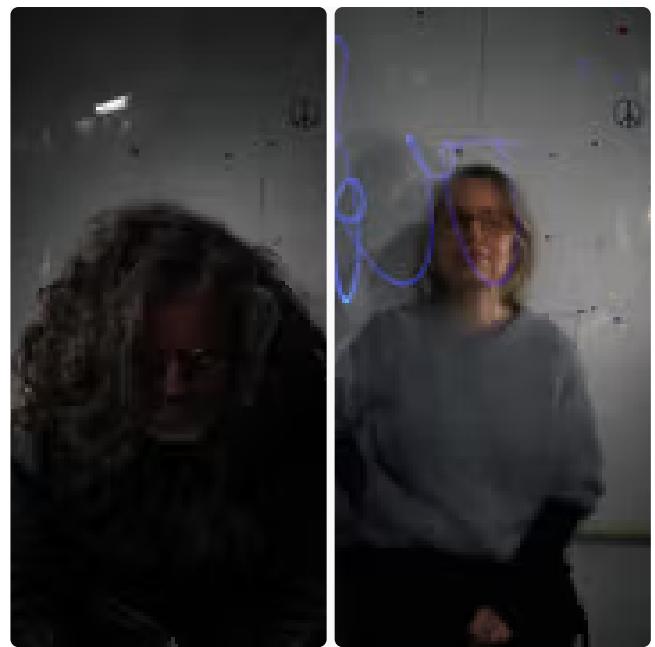


eye of the sculpture

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GILDING THE LILY 16TH JAN

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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

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(re) visions (re) readings

Maria Andrews
Crispin Day
Celia Hay
Bill Howard
Blanca Garcia
Carmel Keren
Jenny Maxwell
Joshua Whitaker
Duncan White

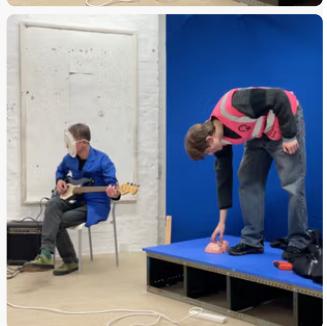


(re) readings
(re) visions

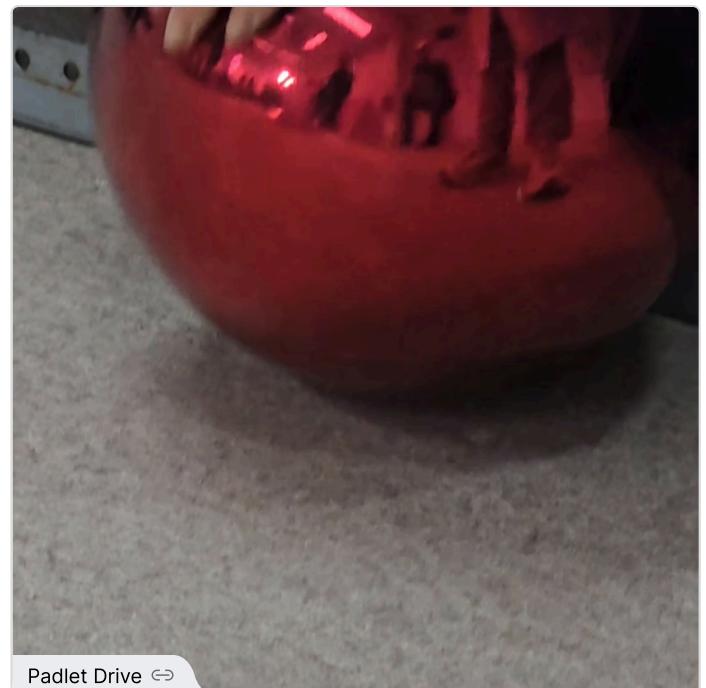
Thurs 29th Jan
6-9pm
CND Space
162 Holloway Road
N7 8DD

IS THIS A HORROR MOVIE 23rd JAN

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Padlet Drive ↪

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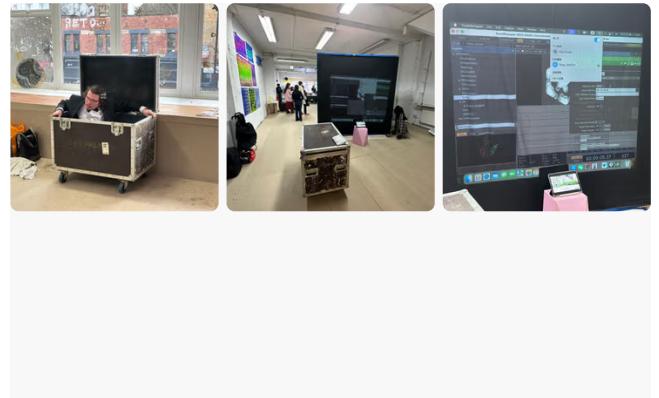


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Ddd

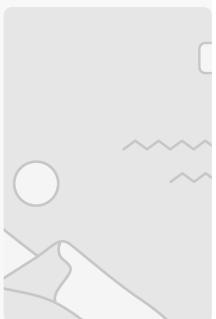
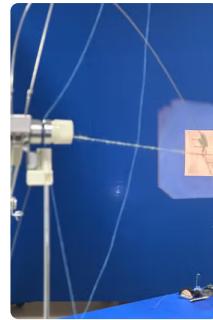
RUN LOLA RUN 27th JAN

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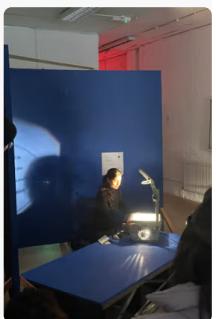




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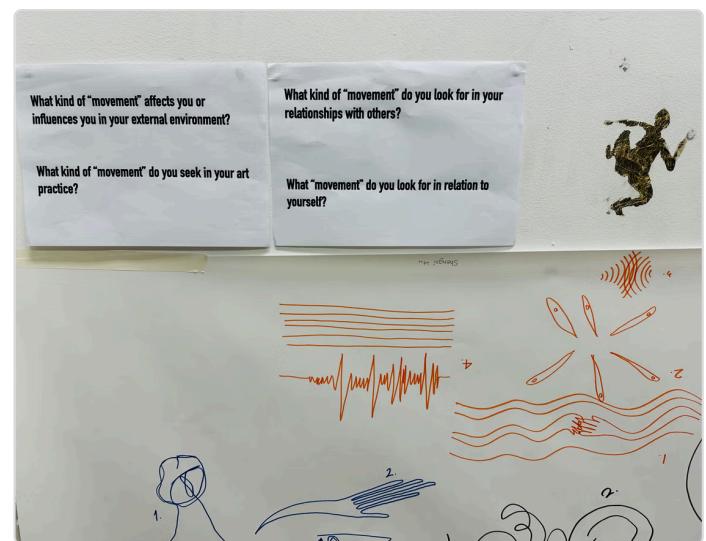


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MIGRATIONS & MOBILITIES 28th JAN

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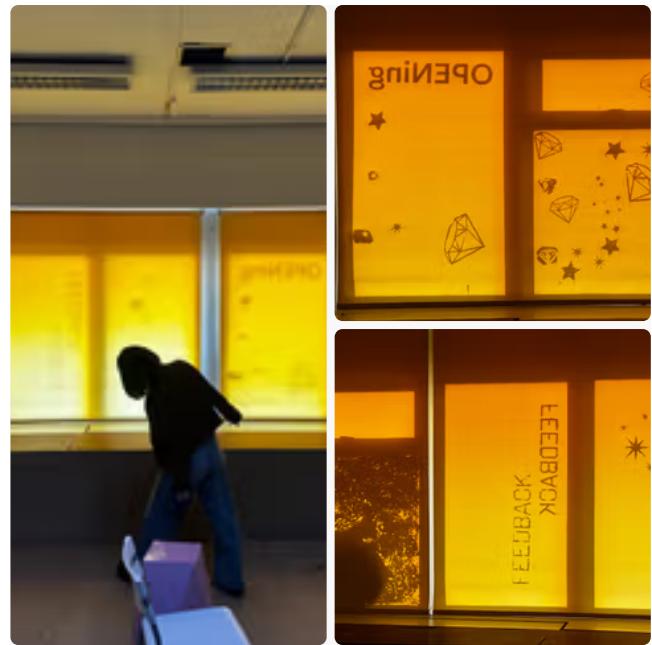


COSMICOLOGY 28th JAN

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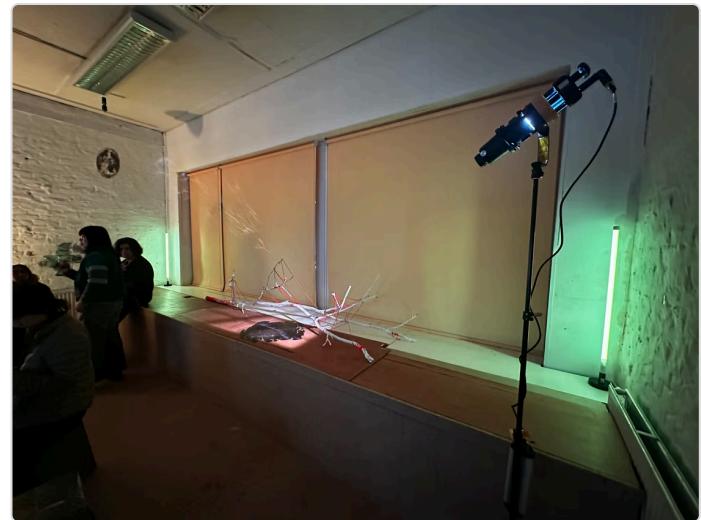
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HISTORIES OF PERFORMANCE ART 29th JAN

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

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Edge of an Era

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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

BACHLARD, 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, Anne 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, (2002) *Abstract Vaudeville: The Work of Rose English*, Ridinghouse

CARLSON, Marvin (1996) *Performance: A Critical Introduction*, Routledge

Padlet Drive ↪

Performance Reading list Goldwater

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FUTURE RITUAL

land, art, belief, performance



futureritual.co.uk ↪

© 2005. Photo by Fania Kotsepoulou.
© 2005. Photo by Fania Kotsepoulou.
© 2005. Photo by Fania Kotsepoulou.

Future Ritual

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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.

CONTENTS

4 KIPPER KIDS review
6 PEOPLE SHOW review
8 FOCO NOVO review
10 KELLY MCKEE interview

Performance Magazine Online Archive ↪

Home - Performance Magazine Online Archive

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Whitechapel Gallery ↪

The London Open Live - Whitechapel Gallery

STILL & CHEW 29th JAN

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Eat yourself filter:
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!"

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*.² 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:

[...] began with a 'lunch' held in 1966 in a pub in Notting Hill. Friends of Latham, chewed pages of Greenberg's book. Chewed from the library of St Martin's School of Art and spit the pulp into a centrally placed bowl. The fermented mush 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.

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."³

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

¹ Finch, Christopher. 'On the absence of an avant-garde.' *Art International*. 10 (10), December 1966, p. 23.
² Greenberg, 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.
³ Harrison, Charles. 'The late sixties in London and elsewhere' In: Grey, Hilary (ed.) 1965 to 1972 - When Attitudes Became Form. Cambridge: Kettle's Yard Gallery and Frittemarket Gallery, 1984., p. 10.

Padlet Drive ↪

latham

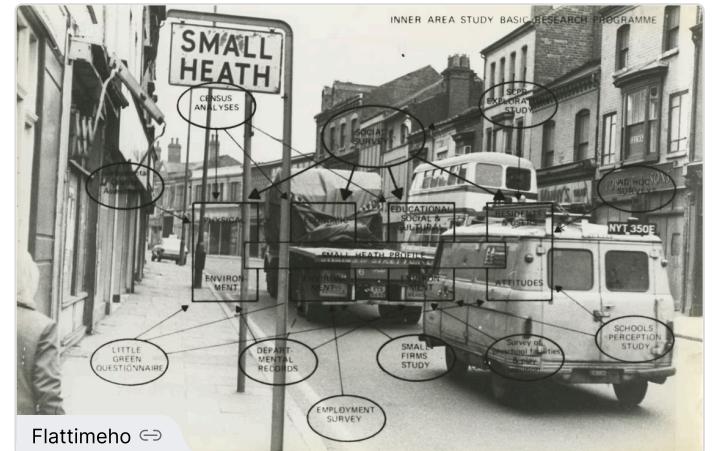
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Home | John Latham Archive

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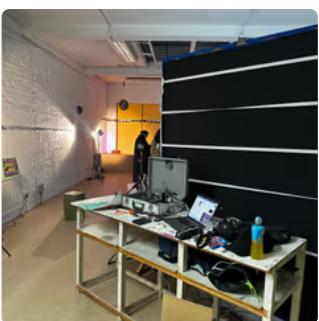
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Flat Time House

(RE)VISIONS (RE)READINGS 29th JAN

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IT'S NOT DOING ANYTHING 30th JAN

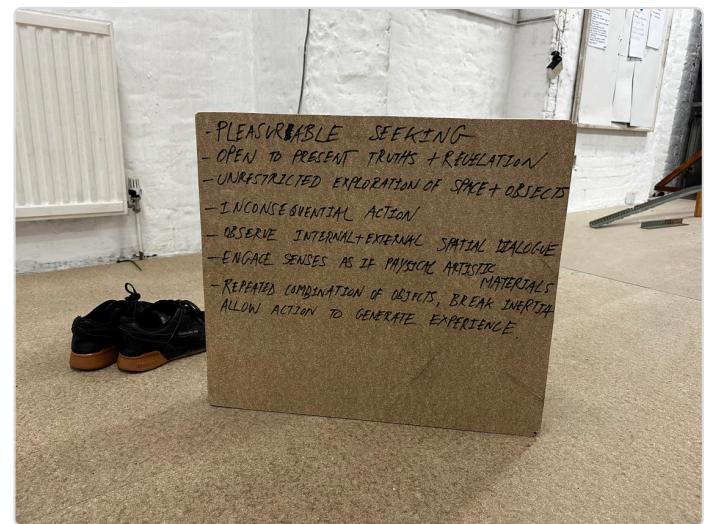
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South Asian Archive(s): A Collective Response 5th FEB

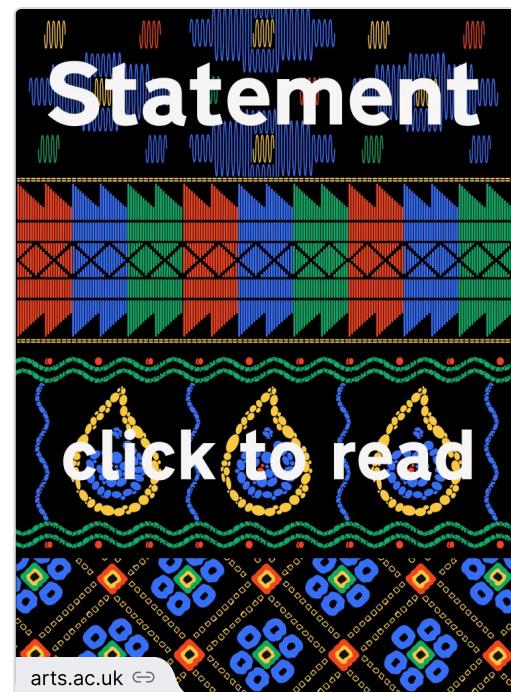
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Southall with Dr Gurnam Singh and Rahul Patel –
Walking Pedagogies



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, educators, particularly those working in post-16 education, are confronted with profound questions about the nature and purpose of education in an AI-driven era increasingly saturated with machine-generated content. This article addresses the urgent need to evaluate the role of 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 where AI is rapidly becoming a ubiquitous presence? Second, how can we distinguish between the *real* and the *artificial* when simulation and reproduction threaten to blur the boundaries between them? Third, how can we make neither possible nor desirable, how might we reconcile the demands of AI to cultivate authentic, reflective, creative, critical thought, ethical reflexivity and social efficacy, all essential aspects of what makes us fully human?

The article begins by reflecting on the role of technology in education and its impact on what it means to be an autonomous human being. In these terms, the question of authenticity, considering how modern technologies have reshaped our understanding of the human condition, is central. In the final section of the article focuses on the difficult task of formulating pedagogies that are authentic, human-centred whilst harnessing the potential of the new technologies 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 the question is, what does this premise mean? As Sellar and Giston (2001) argue, increasingly, cognition is not centred in the human subject but distributed across the environment, which must be able to assimilate, reflect, and metabolise interpretations as throughout. This generates what we might call a *haunted ontology*: a condition in which human life is seemingly estranged from its own conditions of possibility.

What Marx was describing 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 on education. From a Marxist perspective, the central force in shaping the mode of production, and therefore clearly shows, is the structure of any society's production relations. 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 systematic social crises. This is what happened when Europe moved from feudalism to capitalism from the 15th century onwards. In the Preface to *A Contribution to the Political Economy of the Bourgeoisie*, Marx illustrates how technological changes alter class structures and economic relations in his famous analogy of the steam-mill, which gives up 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,

Padlet Drive

PSE-122-Singh-only

Diversity, equality and inclusion under siege

Gurnam Singh

In the context of growing global political polarization and the mainstreaming of right-wing populism, in this article I critically examine the present situation of what has come to be known as diversity, equality and inclusion (EDI) and in the US as diversity, equity and inclusion (DEI). I explore why institutional EDI/DEI has become controversial, the reasons for its uncontroversial within universities in both the United Kingdom and the United States, are now facing unprecedented challenges and the reasons for its retreat. I was partly motivated by negative experiences of online EDI training and the perception that it has little or no value. I wrote a short blog 'Let's not be afraid of DEI' in 2020 that received over 1000 likes. This was followed by a book 'We're not the ones you're looking for: diversity, equity and inclusion in the classroom' (Singh 2025) which attracted significant attention wholly in agreement with my argument. As one person commented: 'I am not anti-EDI, but I am anti-DEI, 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 turn and the challenges facing DEI in the US and the UK and higher education. This article also details 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 Brexit party. It also considers the challenges facing the DEI initiatives, originally conceived as mechanisms for promoting institutional justice and equity, have come to be seen as a threat to the autonomy of universities but also from some progressive perspectives.

In the final section of the article, by drawing on the experiences of the author, Henry Giroux and Walter Mignolo, I make the case that to implement DEI policies but maintain that doing so will require a radical reimaging. This reimaging must be rooted in critical pedagogy and the need to move beyond the narrow conceptions of justice that go beyond the bureaucratic or tokenistic approaches that are commonplace.

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 homogenous demographic and were not serving a narrow demographic. However, with the gradual

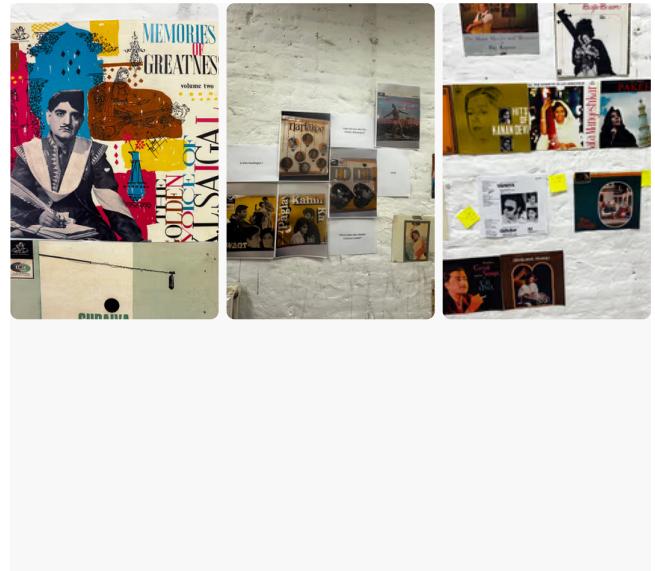
expansion and internationalisation of universities we saw dramatic increases in participation rates from what are sometimes termed 'non-traditional' students. It is this expansion that has led to the neo-liberalisation of the academy that prompted Stephen Collini (2012) to ask the question 'What Are Universities For?' In this article, the author argues universities are more numerous than they have ever been, yet at the same time there is unprecedented competition for students. In this article, the author also argues that 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' of students. These writers include a member of the Revolutionary Communist Party, Frank Furedi (2006) in his book 'Where Have All the Intellectuals Gone?' and others. The expansion of higher education in the US has coincided with an erosion of educational standards and a rise in cultural illiteracy. This has led to the notion that the purpose of education is to treat education as a means for achieving economic and political objectives rather than as an end in itself. This has led to a situation where the expansion of higher education is seen as a threat to the autonomy of universities, its definition of which can also be read as an attack on DEI policies and on universities being engines for promoting equality.

However, a critical glance into most university mission statements across the US and UK cannot fail to notice the frequency with which the terms 'diversity', 'equally' and 'inclusion' are used. This is due to various codes, regulatory and legal requirements, which is certainly the case in the UK. tradition and activism within institutions, and the need to be seen to be only in a position to be seen to be progressive. In the wake of the killing of George Floyd at the hands of four Minneapolis police officers and the moral outrage that ensued, we saw a sudden urgency from many universities to distance themselves from colonialism and the complicity in it of universities.

However, in a matter of five years since the tradition of activism and activism to DEI are rapidly diminishing. This is happening for various reasons, but perhaps the most significant factor is the rapid rightward shift in politics, reflected in the election of President Donald Trump and the rise of the influence of Nigel Farage and his Reform UK party and their anti-migrant

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