

# STORY LAB SYMPOSIUM 2017

## ABSTRACTS AND BIOGRAPHICAL NOTES

### SESSION 1

**Nigel Ward**

***How to Build a Time Machine***

A time travelling experiment, begun in 1905 by playwright Alfred Jerry, will, in this session, be brought to a conclusion. Nigel Ward will explain how he has become an unwilling participant in this experiment, before hosting the arrival of M Jarry into the twenty-first century if the experiment works. If not, this session will be much shorter than advertised.

#### **Biographical Note**

After reading English at Oxford University Nigel trained as a theatre director at Drama Studio London and worked professionally in the London fringe and as an assistant director at the Royal Shakespeare Company. Since completing his PhD at Warwick University, he has taught at a variety of institutions including Central School of Speech and Drama where he ran the MA in Performance Studies. He is currently Head of the Department of Music and Performing Arts at Anglia Ruskin University.

**Richard Wright**

***The Elastic System: How to Judge a Book by its Cover***

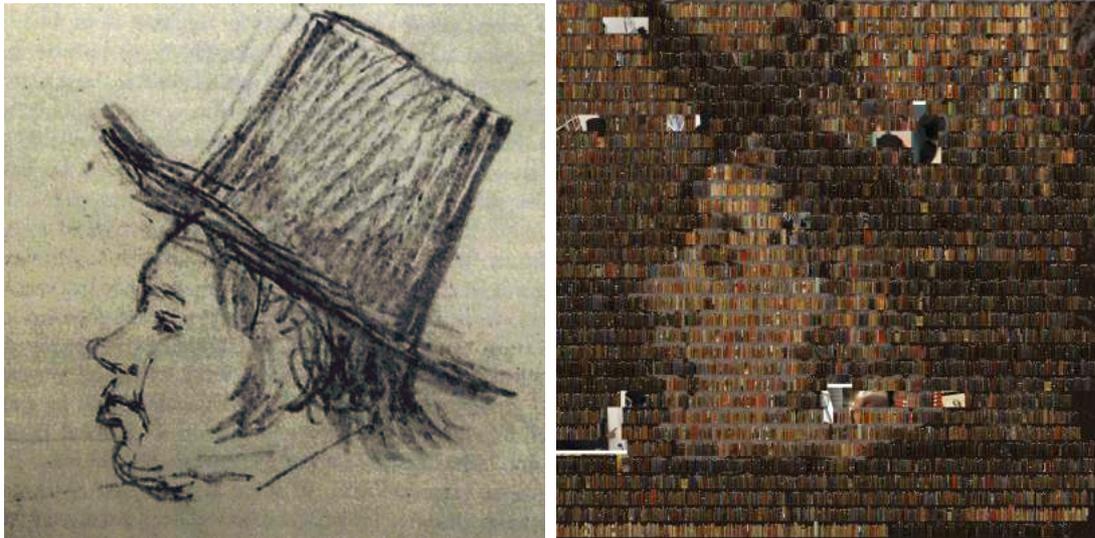
Like other national libraries, the British Library is a place where you can't just walk in and browse the bookshelves. This has been the case since the 1850s when Principle Librarian Anthony Panizzi decided that the collection had become so large that it was no longer practical to allow the public to wander amongst the bookshelves and restricted them to staff. The need for efficient storage above all else has now reached the point where many library items are kept in robot operated facilities where humans are rarely permitted to enter at all. Is it possible to use new technologies to restore the ability to visually browse huge library collections instead of typing text into search engines? Can we find other ways to "discover" items without having to already know what we're looking for?

The ELASTIC SYSTEM is an artwork by Richard Wright produced in collaboration with the British Library. It takes the form of a digital portrait of the C19th librarian Thomas Watts, based on research into how to make art out of the library's own internal databases and digital networks. This work represents the culmination of a year as artist-in-residence at the British Library. It has been produced as part of a research project, 'The Internet of Cultural Things', supported by the AHRC, in partnership with Kings College London, Winchester School of Art and the British Library. The aim of this research is to make visible the cultural data generated in public institutions and to illuminate and transform the way both people and cultural institutions interact. The Elastic System encapsulates the many layers of an information ecology that makes up the British Library: visual, digital and infrastructural systems in co-operation as a dynamic body of data.

#### **Biographical Note**

Richard Wright is a visual artist whose work includes many early digital animations and interactive pieces. He holds a PhD in the aesthetics of digital filmmaking and has published nearly forty book chapters, essays and reviews. During the 1990s, Richard was one of the pioneers of digital animation as an artistic form in films such as the *animate!* commissioned "Heliocentrum" (1995) – a film about Louis XIV which was described by writer Hari Kunzru as "...both fun and an amazingly effective way of showing how a sovereign manipulated power". "LMX Spiral" (1998) was a conceptual music video about the 1980s and the live action film "Foreplay" (2004) was described as "a porn film without the sex". In 2001 he completed the online screensaver "The Bank of Time" which was nominated for a BAFTA award. From 2004 to 2009 he collaborated with Graham Harwood and Matsuko Yokokoji, initially as the artists collective Mongrel. With them he set up projects such as their "social telephony" programme, the MediaShed "free-media" space and the "Cross Talk" eco-media project. Their final project "Tantalum Memorial" won the *transmediale* 2009 award in Berlin. In 2015 he was artist-in-residence at the British Library researching cultural data in public

institutions and built “The Elastic System”, an interactive portrait of the C19th librarian Thomas Watts. He is currently researching an animated essay film described as a “political history of movement” and a book exploring animation as a contemporary media practice.



**Laura Dietz**

***Love and the e-book: how readers harness evolving book technologies to demonstrate and deepen attachment to novels***

What do you do when you fall in love with a novel that only exists on screen? Long form fiction is the most popular category of e-book (Nielsen 2016) but print remains the format of choice for readers interested in keeping, sharing, and feeling connected to favourite novels. ‘Digital audition’ (Dietz, Warwick & Rayner 2015), a selective upgrade to print, is only an option for novels that have a print edition. This paper uses interim findings from an ongoing project on digital novels to examine how actual readers layer the affordances of an array of e-reading platforms to construct their own desired relationships to specific digital-only works of fiction.

#### **Biographical Note**

Laura Dietz is a Senior Lecturer in Writing and Publishing at Anglia Ruskin University. Her most recent publications include, in addition to fiction, papers and book chapters on e-novel readership, the digital short story, online literary magazines and the changing definition of authorship in the digital era.

**Ina Pruegel**

***How to transform the Museum experience?***

Cambridge University Museums is a consortium of the eight University Museums and the Cambridge University Botanic Garden, which works in partnership with other Cambridge University collections as well as with museums regionally, nationally and internationally. The University's collections are a world-class resource for researchers, students and members of the public representing the country's highest concentration of internationally important collections. Our focus is on unlocking the University's collections, and the research activities, which underpin them, for a larger and more diverse audience.

The Museum's purpose is to care for, preserve and display shared heritage, but as well to challenge the way people think about the world, its past, present and future. Connecting people, places, cultures to social issues, building a context, not only about the museum's collection, but as well the cultures and places that they represent. Making the collections and research accessible and relevant to people, exploring the stories that can be told, the different perspectives and what it means in the world today. Museums have always been an important space for cultural exchange, considering today's political, society and identity challenges, what role can Museums and technologies play in challenging perceptions while building empathy and relevance? Digital technologies open up access and can reach audiences worldwide, they can extend the boundaries of progressive storytelling, placing the visitor at the heart of an experience.

### **Biographical Note**

Ina leads, promotes and publicises the strategic development of the Cambridge University Museum's digital capacity, to connect audiences with collections through digital technologies. She previously worked as Digital Project Manager and Producer at Historic Royal Palaces, where she developed digital products and learning experiences. Work included on-site apps, iBeacons, augmented reality, immersive story experiences, multimedia guides, projections and 360 filming. She has a MA in Digital Media and several years' experience working for production companies, universities, cultural and heritage organisations with a focus on audience engagement through digital media, storytelling and games. Ina is an experienced cross-platform producer and project manager, passionate about digital and physical crossover to create meaningful experiences for audiences. Her professional experience includes website and content development, research, documentary and video production, digital and social media strategies and campaigns, online learning environments, as well as events, workshops and programming. She has published several papers and showcased her digital work at conferences and exhibitions. Areas of interest are, design thinking, user experience design, play and games, location based, immersive and cross-platform storytelling and interactive documentaries.

### **Kerstin Hacker**

#### ***Fostering Visual Self-Governance in Zambia***

As a documentary photographer and photographic educator, I am interested in how the country, as Zambia, is presented to a Western audience through the prevailing visual narrative of Africa: population growth, epidemics and poverty. The everyday life as experienced by its growing middle class in the urban centers could not be further away from these preconceived images. This ongoing photographic research project aims to document the changing urban experience in Lusaka, the capital of Zambia, by producing a set of images that examine and question our (UK) media-filtered visual experience of Africa. These photographs of an emerging middle class question why this aspect of African life is rarely discussed in the UK. The study presents an alternative vision of ordinary, 21st century African life to the general public's view. Past visual representations are often shaped by the UK's colonial past and old narratives are kept static. The project examines if and how photography can contribute to a new, more dynamic (self-) understanding of the rapid economic and societal development of Zambia. It also aims to create dialogue in Zambia on how to contribute to the changing perception.



### Biographical Note

Kerstin Hacker is a photo documentarist and her work is published and exhibited internationally. She is a recipient of the Agfa/Emma Female Photojournalist of the Year Award, is an Alexia Foundation alumna and is a Fellow of the Research Centre for the Understanding of Sustainable Prosperity (CUSP). Her long-term research interests explore the changing perception, representation and visual self-governance in Africa. Her current research explores the emerging middle class in Lusaka, Zambia. While working on her own photographic project, she also works with a group of Zambian photographers and academics who are in the process of establishing art education projects. Kerstin Hacker was born in Bavaria/Germany in 1968. She holds a BA and MA from FAMU (Academy of Applied Arts), Prague, Czech Republic. Since 2008 she is Head of Photography at the Cambridge School of Art, Anglia Ruskin University and leads the BA and MA courses.

## SESSION 2

### Nerma Cridge

#### Crime Scene Investigation: Comm[o]:nism

Starting with the *Echo* exhibited in RMIT in 2010, in Melbourne, Australia, this presentation will discuss a series of art installations broadly dealing with the distortions of space, perception and line. The following two pieces commissioned by the Canal Museum in London in 2013 and 14, involve *Ice Evidence*, which consisted of ice blocks, CSI tape and several objects from the museum's ice vaults. The second installation in the same venue *Fragile* dealt with the notion of water and soap, and how whilst cleaning ourselves with soap we actually pollute water and damage the environment. *Fragile II* is another version of the same installation exhibited in Shaped in Mexico in Oxo Gallery in London, altered in response to the exhibition space. Further *Fragile* installations consisted of more abstract notions of human figure and 3d cube. Finally the presentation will conclude with a word play Commonism/Communism produced as part of the AHRC Commons at University of York in June 2016. The presentation aims to question how narratives can be generated, altered and continued in response to a specific site, an addition of transformative materials such as soap, water and ice and users' input.



### Biographical Note

Nerma Prnjavorac Cridge was educated at the universities of Sarajevo and Birmingham, the Bartlett and the Architectural Association in London. After participating in an Antarctic expedition in 1997 she became Special Envoy to UNESCO. Nerma worked for a number of distinguished practitioners including Thomas Heatherwick and art2architecture. She has lectured in many UK universities including Greenwich, Birmingham, IVE Hong Kong, London Met, Central Saint Martins and Brighton. In 2015 she published her first book *Drawing the Unbuildable*, based on her PhD thesis completed at the AA School of Architecture where she still teaches. Nerma currently holds a position of senior Lecturer at Cambridge School of Art and works on art installations at Drawing Agency. Her research interests encompass architectural drawing and post-socialist city.

**Tim Kobin*****Fragmented vision. A little like the construction of (a) language.***

How does our peripheral vision inform our understanding of our environment? Can these peripheral fragments of vision, often seen as flashes of light, inform our journey, or sense of a place? How do we recall this as an experience or memory? What if these fragments were to coalesce to form a visual environment and what then would that world look or feel like? These are some tests undertaken to isolate, observe and study one or two fragments found in an urban landscape. As part of this experimentation, these fragmentary moments are captured, considered and then re-constructed to see what that experience could be. As part of this experimentation, there is a developing thread around language structure and organisation, which, becomes a little like (a) visual language.

These tests make use of some intentionally low technological objects, which were first used to experiment with moving image and later, with temporal qualities of movement. Very often with these sorts of objects, there is a physical connection where we must turn a handle or bring an object to our eye. This act can become a conscious selection of image and a conscious removal of the peripheral. This is a decisive act which can also bring to mind a sense of nostalgia. Think of the Vision Master for example, where imagery is a strictly controlled moment with no exterior or peripheral intrusion. These are currently aspects of a wider project around the visual urban landscape and language construction.

**Biographical Note**

Timothy trained and worked as a production designer for twenty years, working mainly with new text, dance and film before developing a practice within architectural lighting design. This move allowed him to test narrative interventions within an everyday urban landscape through urban planning and place making through lighting.

**Mihaela Motica*****Installation - I***

I - is a multi screen installation composed to take the viewer into a journey of self-discovery. The short piece is designed to immerse the viewer in entering a mindful world exploring the theme of identity. The surround sound and visual imagery portray a personal perspective into the inner self.

The story unfolds on three screens, which allows the viewer the freedom to participate in the installation. The installation contains various underlined meanings, however it gives its audience the chance to create their own perspective about the subject. The more the viewer experiences the project, the more they learn about the personal perspective.

**Biographical Note**

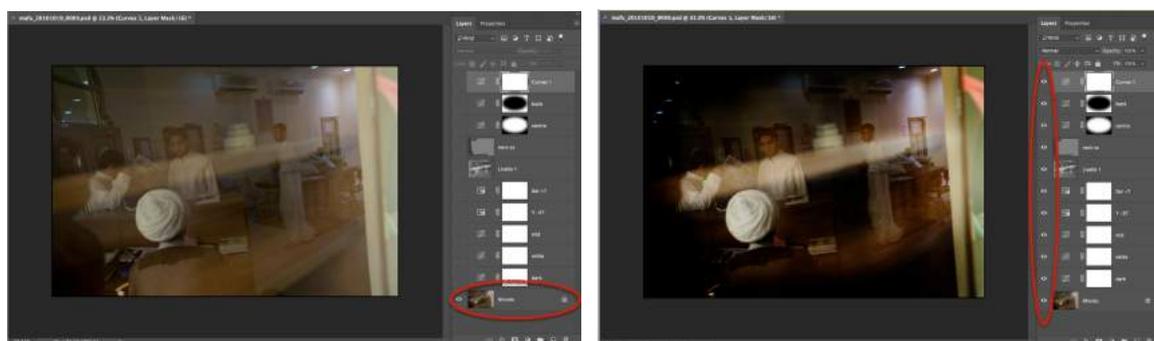
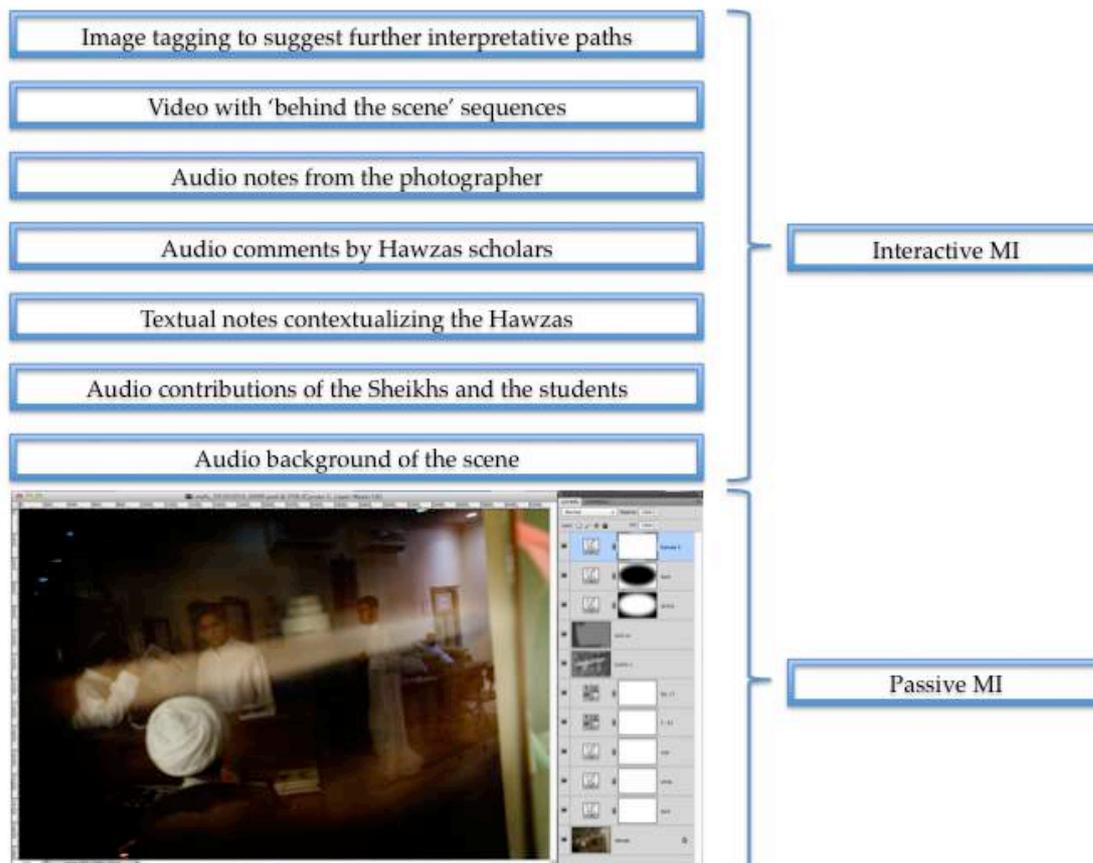
For Mihaela Motica the arts are part her identity. She started drawing early in life with her first exhibition at the age of six and her drawings selected and sent abroad shortly after. Mihaela is now a filmmaker and a photographer who aspires in pushing boundaries of creativity through innovative visual art, often taking inspiration from her personal life.

**SESSION 3****Massimiliano Fusari*****Digital storytelling between theories and practice - the meta-image***

The shifting relation between theories and practice in digital media, as specifically applied to visual formats, is radically resetting disciplinary boundaries. The presumed paradigm move from verbal-driven to visual-centred communication urges digital storytelling to be practiced *and* theorised. In response, I'm developing the *Meta-Image* as the practical pivot of my over-reaching theoretical framework of *The Image As Storytelling*. The *Meta-Image* is a digital platform embedding a number of interactive layers of added information on top of a nesting single photograph or clip. Its aim is to combine educational capabilities with

creative storytelling production into an easy-to-use, mobile App. For the analysis and production of today's communicative formats, digital creativity is arguably as essential as interactivity. In fact, while providing very valuable data, intelligence gathered upon audiences' behaviour can be most effectively used to timely and more attentively address research questions, dynamics and findings.

As a result, creative storytelling becomes a visionary perspective for the development of digital platforms for the communication, discussion, and analysis of social issues. Similarly, the interactive features of the *Meta-Image* allow linear storytelling to become a truly multimedia conversation by consistently integrating contributions from a variety of interested parties.



### Biographical Note

Massimiliano is a digital consultant, communication scholar and results-driven visual storyteller with established education and professional experience from Morocco to China. Since 1994, Massimiliano has been focusing on the politics of representation of the Muslim world, continuously bridging academia with the media industries. While experimenting with diverse journalistic forms, he eventually focused on digital and interactive storytelling for online platforms as the centre of his work. In 2002, he launched his career as a photojournalist and multimedia consultant for private, public and third sector assets. After a long series of partnerships and funded collaborations with IOM and UNESCO, he was awarded a PhD at the University of Exeter (2013), assessing the shift from the photograph to the 'Meta-Image.' He used his 2014 AHRC Post-

Doctoral fellowship on the Cairo Tentmakers to finalise his notion of *The Image As Storytelling*. The resulting interactive and multimedia project is available on his online laboratory [massimedia.com], and complements the travelling photographic exhibition. From 2014 to 2016, he taught at the School of Oriental and African Studies (London) the module he devised on *Contemporary Visual Cultures of the Middle East*. In September 2016 he joined as Senior Lecturer the Digital and Interactive Storytelling Lab at the University of Westminster (London). In 2016/2017 he wrote and delivered UG and PG modules on *Creativity, HTML 5 for Online Journalists* and *Project Management for the Media Industries*.

### **Sean Lang**

#### ***The historian-storyteller – turning history into drama***

Historians have a difficult relationship with Narrative. It remains at the heart of most historical writing, but if it appears too authoritative (the very characteristic most historians crave) it can seriously mislead: history is a discipline in interpretation of the evidence left behind by the past: it is both a creative art and a disciplined study. Yet most people get their knowledge of the past not from works of history but from popular myth, from historical fiction and from dramatisations on the stage or the screen. How, then can a historian sue drama as a way of exploring the past, remaining true to the discipline of history while also producing a valid and valuable piece of drama? Do the compromises inevitable in any fitting of history into fictional form invalidate the history itself? Is it possible to retain authenticity even if accuracy is impossible? Using example from my own writings and from the works of modern playwrights who have looked at history, I shall consider the relationship between writer and history, and how drama raises important questions about the nature of character, of society and of history itself.

### **Biographical Note**

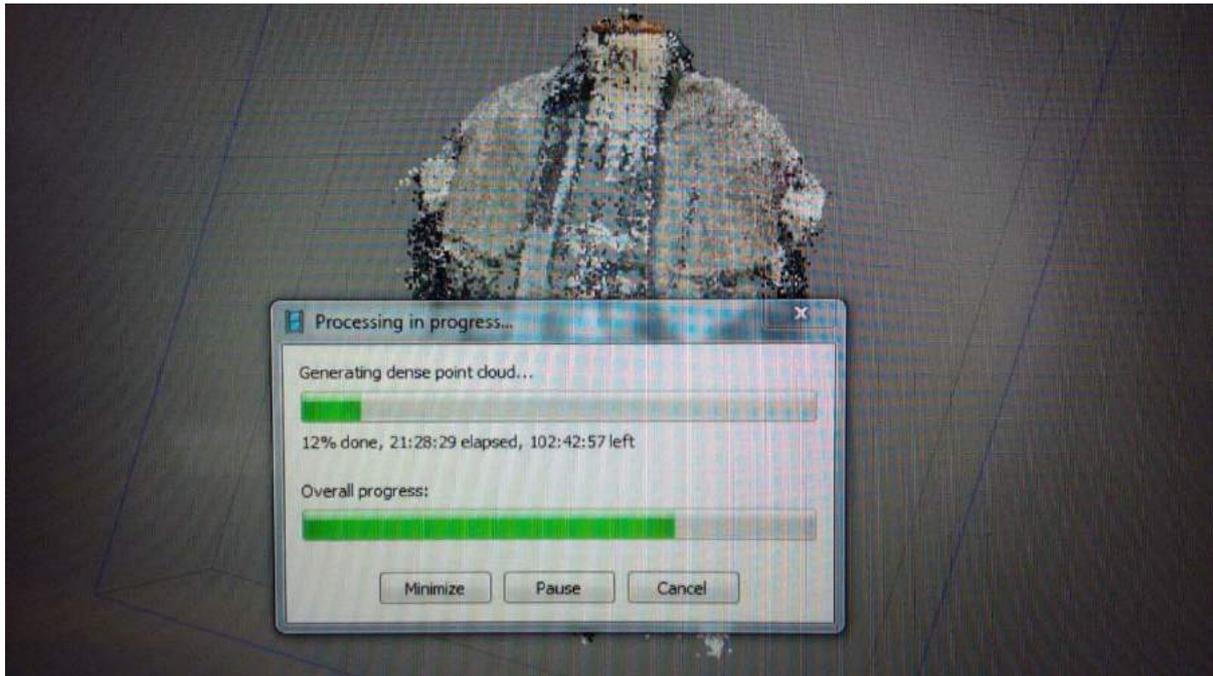
Dr Sean Lang is Senior Lecturer in History at Anglia Ruskin, specialising in the history of the British Empire and an award-winning playwright. He is Chair of ARC – Anglia Ruskin Creative – which uses new theatre writing to explore the past and its relationship with the present. His theatre work includes *Paper Trail*, about the Australian Child Migrants, *The Necessity of Atheism*, about the young Shelley's expulsion from Oxford, and *I'm Backing Britain*, about the 'Backing Britain' campaign in 1968. Two plays in his Great War cycle, telling the story of the First World War, have recently been staged at the Mumford Theatre, Cambridge. He is a regular broadcaster on BBC radio commenting on history and current affairs. He has also written four history volumes in the 'for Dummies' series.

### **Wendy Moody, Baris Isikguner, Mark Hart, Luis Azuaje, Reyshandrao Luximon**

#### ***It's alive***

Can we change the way we consume clothing by exploring emerging technologies that are currently used to promote consumption? The research is grounded within sustainable approaches and focuses on a potential innovative service that creates new ways of experiencing fashion/textiles, i.e. the consumption experience, as potential method to help reduce hyper-consumption. We are expanding the debate of the practice into the digital sphere for the design process and creative enquiry using inter/multi-disciplinary storytelling fused with creative design practice, creative and traditional qualitative research into buyer and wearer behaviour and movement, with technology (visualisation using photography, motion capture, sound, design drawings, procedural animation of games and immersive technology).

Buying and wearing clothing has shown to be used as a social tool for self-development and expression, associated with the functions of fashion, possible selves, emotions, and memories with the body. Through simulating design sensations and wearer experiences, wearers could re-experience their own clothes, other existing and new creative designs, where the design process and wearing experience continues. Imagine a 'fashion experience pod' satisfying the need or 'hit' for new clothing, design moods and sensations. Digital and immersive technology will explore the multisensory deconstruction/reconstruction, transformation and enhancement of fashion/textile variables, properties and sensations of clothing and creative designs, e.g. mood, scale, lines, seams, threads, colours, textures, drapes, layers and silhouettes, etc., with movement, clothing sounds, wearer sounds/subtext, supported with music and environments, and morphing of selves, re-imagined into a digital materiality - alive, interactive.



## **Biographical Notes**

### **Wendy Moody**

Multi-disciplinary contexts run through Wendy's research history from collaboration with engineering and neuroscience on haptic-based projects through her collaborative PhD (clinical psychology & fMRI) focusing on the wearing experience. Wendy's current inter and multi-disciplinary fashion/textiles practice and academic research is based upon buyer and wearer behaviour. Wendy examines and questions the relationships between the self-concept, emotions, memories and body perception/detection. This includes conceptual and creative interpretation and fashion and textile storytelling, and qualitative research to add to academic debate into wearer behaviour. Drawing upon this and previous research where buying new clothing has show to be used as a tool for self-development, and with links to sustainability, Wendy is also interested in simulating design and wearer sensory experiences where wearers re-experience their own clothes, new existing clothes and creative designs - without the need to buy or waste.

### **Mark Hart**

Mark has worked successfully as a freelance womenswear and knitwear designer, stylist and creative pattern cutter for a variety of national and international brands. His teaching specialisms are surface textiles, pattern cutting and 3D design realisation. His current research interest concerns the interplay between mathematics and design using digital media and technology to explore innovative practices relating to the 2D to 3D process. His recent projects investigate how topological principles can be translated via a design context, and subsequently inform pattern cutting and fabrication techniques for fashion artefacts.

### **Hans Petch**

#### ***Adventures in fragmented storytelling***

In this presentation, Hans presents two case studies of corporate 'branded content'. The short films showcase the 'Aberfeldy' single malt whisky and were made just one year apart. But do these small films, in some regard, represent a greater shift in how we are now developing our filmic narratives? In the world of corporate branded content and other film disciplines, is one narrative now really enough? Do we need to explore further multi-functional, multi-use stories which are still housed under one dominant narrative?

The first set of two films both feature a real-life gold panner, Leon Kirk. The first film is a 3-minute documentary on Leon's passion and methodology for gold panning. It's a fairly standard short documentary, paid for by the company whose brand appears at the end. The second is a short advert for the same brand, also featuring Leon. Both these 2015 films, shot on the same day, promoted Aberfeldy whisky internally (at Bacardi) and externally on multiple online platforms and face-to-face. Selling whisky is really

all about the story of the whisky. Films can really help create the story. You can argue these two pieces are fairly standard ways of telling a story, where a real character, with real passion mirrors the qualities of the brand. But actually, is 3 minutes far too long to wait for your brand to appear on screen? And are only two versions of the same story now enough for corporate and other clients – and for ourselves as storytellers?

Fast forward one year and the story-telling brief and delivery is very different. Yes, Bacardi still wanted films that sell their whisky without the aid of traditional Scottish music or kilts thank you very much. And they still wanted the shoot to be just one day. But rather than two films, they wanted 16. That's right.<sup>16</sup> The films had to range from nearly three minutes to 12 seconds. They had to be suitable for internal and external platforms. Hans will take us through some of the range of films delivered and the challenges of producing this material. He'll discuss how the films had to be written with two over-arching narratives, which could then be segmented into many smaller stand-alone films. Branded-content short filming is adapting and evolving alongside technology. Film-makers and practitioners have to find new ways of telling stories that please their clients, continue to attract attention in a crowded on-line market place and which are do-able as budgets and schedules shrink.

### **Biographical Note**

Hans Petch is a lecturer in Film & TV at Anglia Ruskin. Before that he spent over 12 years at the BBC producing & directing a range of arts series and documentaries. He produced the BBC's Jonathan Ross film programme for seven years and his documentaries include the 90-minute feature, 'Truly, Madly, Cheaply: the story of the British B movie' and the Celtic Award Nominated, 'The Designed World' for BBC TWO. For the last two years Hans has also worked for the corporate film company, Concept & Graft where he has produced over 30 films for John Dewar's Distillery, a subsidiary of Bacardi, and other clients like The Poppy Appeal.

### **Nanette Hoogslag**

#### ***Data Driven Illustration***

Data Driven Illustration (DDI) is a distinct form of data visualisation based on the notion of live and updatable animation and illustration; DDI is an approach in which automatically animated images present a pictorial narrative and figurative actions which are created and activated through programmed data sets and/or live data streams. Rather than the attempt to present a 'neutral visualisation of data', DDI places its emphasis on multi-media storytelling made possible through automation and live data. This type of data visualisation creates the possibility for (live) data-interpretation in data-rich but sometimes complex situations. Using figurative action can give far more engaging and meaningful insights in particular towards uninitiated communities, for instance presenting social, infrastructural or economic processes. As part of a PhD practice research in 2013 the principles of DDI have been explored and described in relation to the qualities of illustration. With current programming knowledge, data mining tools, access to data further developed plus the growing access to open source data, this research can be taken a step further and be developed for its potential application into a real world application.

### **Biographical Note**

Nanette Hoogslag is an internationally practicing illustrator, designer, academic researcher and course leader of the B.A. (Hons) course Illustration and Animation at the Anglia Ruskin University in Cambridge, UK. Her work and approach come from a deep understanding of communication and visual media practices, and investigate these traditions in the light of current digital transformation and digital cultures. This approach translates into fundamental research considering the nature and quality of illustration and practice-based research exploring the relation between automation and pictorial narrative. Next to her on-going illustration practice, Nanette initiates and curates public projects and has published papers for various established illustration and design publications and journals. Nanette studied graphic design at the Gerrit Rietveld Academie in Amsterdam, and did both her M.A. and PhD in Illustration at the Royal College of Art in London. Current research interests are based on a both a fundamental understanding of the role of illustration within present culture and the exploration of how illustration 'works' within the contexts of print and online media. In this, the research touches upon many visual communication and publishing concerns, particularly those related to digital transformation and extended visual communication practices in the widest sense.

Her practice research and the subject of the presentation in *Story Lab* is her investigation into data-driven illustration, a method of illustration, which brings together live data streams, data visualisation and automated moving visuals.

## **SESSION 4**

### **Emily Godden**

#### ***Virtually There Studio***

There is a well-known philosophical question posed by George Berkeley; "If a tree falls in the forest and no one hears it, does it make a sound?" If a tree falls down it does indeed make a sound – it is the sound of deforestation which must not be silenced. *Virtually There Studio* develops a web-based app containing six VR experiences that work to raise awareness of deforestation on global warming. and protect vulnerable woodlands. The studio aims to protect vulnerable woodlands by creating positive behavioural change through experiencing six forest experiences via VR. Virtually There Studio has received funding from new technology programme, *The Environment Now*.

### **Biographical Note**

Emily Godden is an Artist and Creative Technologist whose practice is currently focused around printmaking stretched into its broadest sense of existence to explore, document and translate both physically and naturally occurring traces through the medium of print. In her more recent work, she has used virtual reality technology as a mechanism to transmit data and communicate traces to exploit the essence of print in a post-digital landscape. Living in Ipswich Emily Godden has exhibited work at Tate Modern, Tate Britain, Spike Island, Firstsite, The Sainsbury Centre for Visual Arts and was recently shortlisted for the Batsford Prize for Fine Art.

### **Christopher Cox**

#### ***Looking Back: Representations of Slavery, Family History and Inherited Guilt***

*"No man can put a chain about the ankle of his fellow man without at last finding the other end fastened about his own neck."* (Frederick Douglass - Slave, Author, Government Official, Journalist, Civil Rights Activist - c1818-1895)

I have a personal connection to documents in the Bristol University Library that reveal in remarkable detail the running of a slave-labour sugar plantation on the West Indian island of Nevis during the 17<sup>th</sup> and 18<sup>th</sup> centuries. They are known as the '*Pinney Papers*'. My mother was a Pinney and consequently I am related to Azariah Pinney, born in 1661 – who after joining the abortive Monmouth Rebellion in 1685 was sentenced to 'transportation' to the West Indies. On Nevis he prospered as a 'factor', and through judicious lending eventually acquired a plantation - thus starting a Pinney family involvement with slavery, sugar and trading that would last for generations. From its start in the mid 15<sup>th</sup> century to its abolition in the mid 19<sup>th</sup>, the scale of the injustice and cruelty involved in the slave trade has remained largely unacknowledged and unresolved, with implications for much of the enduring racism of today. Many British families, whose early wealth and property derived from slave trading and slave ownership, have airbrushed their histories by omitting all reference to the real human cost of their prosperity. This obfuscation suggests a recognition of something to be ashamed of.

The objective of my research will be to inform, contextualise and support my creative practice. Through scriptwriting, photography, filmmaking and a critical commentary, I seek to answer these questions: How much can I discover of the actual, lived experience of enslaved people during the 17<sup>th</sup> and 18<sup>th</sup> centuries? What is and what should be, the response today of the descendants of those who did the enslaving?

### **Biographical Note**

Christopher studied at The National Film and Television School, and has had a long career as a photographer, cinematographer and filmmaker. Later he studied History at the Open University and obtained his MA in Creative writing (scriptwriting) from the University of East Anglia. Provisionally titled

*'Looking Back – Representations of Slavery, Family History and Intergenerational Accountability'*, Christopher's PhD is practice based, and will lead to works of scriptwriting, photography and film. His research is focused on the lived experience of enslaved people in the Caribbean and the US during the 17<sup>th</sup> & 18<sup>th</sup> centuries. It will also include a study of intergenerational accountability, involving the descendants of those who did the enslaving - starting with his own family.

### **Jane Boyer and Carol Freeborn**

#### ***When narrative goes missing...***

#### **Jane Boyer**

PHANTOM was the second case study in my practice-based PhD. It was a project where I curated my own work in conjunction with the work of nine other artists. The project explored latency, translation, and the polyphonic narrative, or the multiple voices and influences from our past. The artists were asked to make new works based on one chosen work from their portfolios, which would make up the exhibition. Through this project the converging developments of the artists' work caused latent elements appear within the exhibition. Likewise, many of those elements in the exhibition should have been easily readable, but were frustrated by an uncanny merging between works which functioned to give an appearance of a cohesive narrative, without making available the structure or logic of a singular narrative. It was this frustrated communication which became the basis for a narrative poem by poet/performer, Caron Freeborn, who was invited to compose and perform a poem for the PHANTOM symposium.

#### **Carol Freeborn**

Jane Boyer's Phantom exhibition made me think of what might it mean to have words become meaningless or silence meaningful, and to perform those in a meta-language. Then I began work on a long narrative poem (for performance) about a relationship between someone with Tourette's, whose main tic is others' song lyrics, and a stutterer who becomes a selective mute. The whole is a metaphor for my relationship with these wonderful artworks. For the symposium, I shall be performing an extract of the poem.

#### **Biographical Note**

Jane Boyer is a Fine Art Doctoral student in Cambridge School of Art. Her research interests are based in contemporary art practice, curation, art theory, and philosophical concepts of simulacra and the self. Her doctoral research asks if there is a relationship between autobiography and simulacra, and if so, how such a relationship affects views of self in artist/curator practice. Jane is fascinated by repetition and the phantom mutations that often result through a repetitive process, which means Deleuze and Nietzsche are two of her favourite philosophers.

Caron Freeborn was a novelist until gradually she became a poet. Her first full poetry collection was *Georges Perec is my hero* (2015). Against class expectations, she has taught at university level for years, currently at ARU. She is working on a poetry project with photographer Steve Armitage, and with the forthcoming *Presenting... The Fabulous O'Learys* (Holland House), makes a return to prose fiction. What all of these have in common with the work she did in response to the Phantom exhibition is an obsession with how we construct narratives in relation to the language that constructs us, looking for the concrete even where this slips from our narrative grasp.

#### **Marques Hardin**

#### ***The Soundscapes of the York Mystery Plays***

The York Mystery Plays narrate events relevant to the Christian faith and were performed in York from the 14<sup>th</sup> to the 16<sup>th</sup> century. They followed a processional mode of performance and used wagons as stages set up at street spaces. *The Soundscapes of the York Mystery Plays* project uses digital audio technologies to recreate York's 15<sup>th</sup> and 16<sup>th</sup> century soundscapes during the performances of the Mystery Plays, allowing for reflection on their impact on the plays. The project developed an interactive website to adopt a playful attitude towards the plays, and the recreated soundscapes include elements of the narrative (speech, music, sound effects), any sounds resulting from the performance (wagons, audiences) and also those that were external (weather conditions, bells). Modern aural considerations are added and were investigated through the collection of oral histories of organisers, performers and audiences, in order to establish

parallels between the medieval and modern experiences and allowing us to highlight the value of medieval studies in the modern world.

### **Biographical Note**

Marques Hardin is a current PhD student in Computing and Technology at Anglia Ruskin University, with the aim of evaluating how the Internet of Things can be a tool enabling creative music production and composition. He studied Electrical Engineering at the University of California, Santa Barbara and Audio and Video Technology at Anglia Ruskin University, and spent numerous years working as an audiovisual specialist in corporate and live events. He is presently interested in exploring applications in creative technology, and combining art and media with aspects of engineering and technology.

### **Mehrdad Seyf**

#### ***Think Tank***

The Think tank is a proposal for a future project to set up a platform for interdisciplinary and transcultural performance, bringing together artists and practitioners from other disciplines to engage in a dialogue and to explore new forms of performance. The present international crisis is forcing new cross-cultural encounters in the context of mass displacement and refugee flows. Over the coming years, these challenges will be shared by European citizens and refugee communities alike. This interpenetration of social, personal and cultural spaces challenges the dominant representational story-telling forms, questioning in particular the binary of “the dominant host” and “the minority other” as convenient segregated spaces that adhere to the same principles of storytelling. New contents challenge established disciplines and forms and suggest the possibility of interdisciplinary collaborations to create new forms, new ways of producing knowledge, new modes of storytelling that question the dominance of the literary and the primacy of the word.

To this effect, the think tank is a proposal to create a space where new interdisciplinary and intercultural performance practice is explored, argued and developed. The aim of the think tank is to provide a platform where artists and non-artists, from various disciplines, can get together, present and promote collaborative ideas and explore the possibility of interdisciplinary and intercultural performance. The think tank will also act as a body advocating for this kind of practice as well as providing opportunities for new interdisciplinary projects to forge and develop.

### **Biographical Note**

Mehrdad is Artistic Director of 30 Bird (30bird.org), a Cambridge based interdisciplinary performance company. He is a writer, director and an artist and his work has toured nationally and internationally. He is also a PhD research student at Anglia Ruskin University. His research thesis *Interdisciplinarity as Cultural and Spatial Practice*, looks at spatial interpretation of performance and transcultural practice in an interdisciplinary context. His theatre and performance credits include *The Parable of the Blind*, *Death By Heroine*, *Majnoun*, *The Persian Revolution*, *Plastic* (Nominated for Total Theatre Award), *Chodzenie-Siberia*, *Poland 3 Iran 2* (Winner of Best of Fringe), *14 Tables and Domestic Labour: study in love*. His productions have toured nationally and internationally, *Home in the Service of Science* (a one year residency at the MRC Laboratory of Molecular Biology). His film credits include: *But You Speak Such Good English* (executive producer), *Yalda* for BBC Drama and Film London (writer), *Shoes* for BBC East (director). His radio plays include *The Virgin* and *Yalda* for Radio 4. Mehrdad also creates inter-disciplinary and site-specific performance work, collaborating with visual artists, architects, dancers and scientists.

## **SESSION 5**

### **Richard Hoadley**

#### ***Walking Within Stories***

'Walking Within Stories' is one discrete part of a larger project investigating links and translations between different expressive domains such as movement, sound, image and text. This 'cross-domain expression' utilises technical resources which allow for the mapping of an arbitrary number of channels of one expressive domain onto another. An example might be generating text and audio representations of the same thing in response to different types of movements – for instance faster movement generates shorter,

more 'percussive' words. As the essence of this work involves exploiting links (or translations) between these different domains collaboration is inevitable. Earlier results of the work have included the dance-music-text pieces 'Semaphore' and 'Choreograms' which are the results of collaboration between choreographers, dancers, musicians and poets.

'Walking Within Stories' will investigate links between the domains of movement, sound, image and text. In this case in particular it will investigate the way in which text can be manipulated into the generation of narrative threads, how such threads can create new ideas, perspectives, meanings and translations, and how performers and members of an 'audience' can explore this diverse narrative space through movement and interaction. It will also investigate some of the processes used in the development of narrative and musical processes in games.

### **Biographical Note**

Richard Hoadley composes using systems of physical computing and algorithmic generation making original compositions in real-time. He investigates and facilitates physical interactions with musically expressive algorithms for installations, performances (including dance) and therapeutic environments. 'Calder's Violin' included methods for the live presentation of algorithmically generated music notation. In 'Semaphore' physical movement and algorithms combine with live notation in simultaneous performances of cross-domain expression, while in 'How To Play the Piano', he combines live text and live music notation in an exploration of the areas between interpretation and improvisation. He has extended these systems to make use of live graphics and dance notations in the pieces 'Edge Violations' for clarinet and computer and 'Choreograms', a music-dance-text piece linking music, dance and poetry and is currently working on a new commission for the University of A Coruña, Spain, as part of the celebration of Cervantes. He lives in Cambridge, UK.

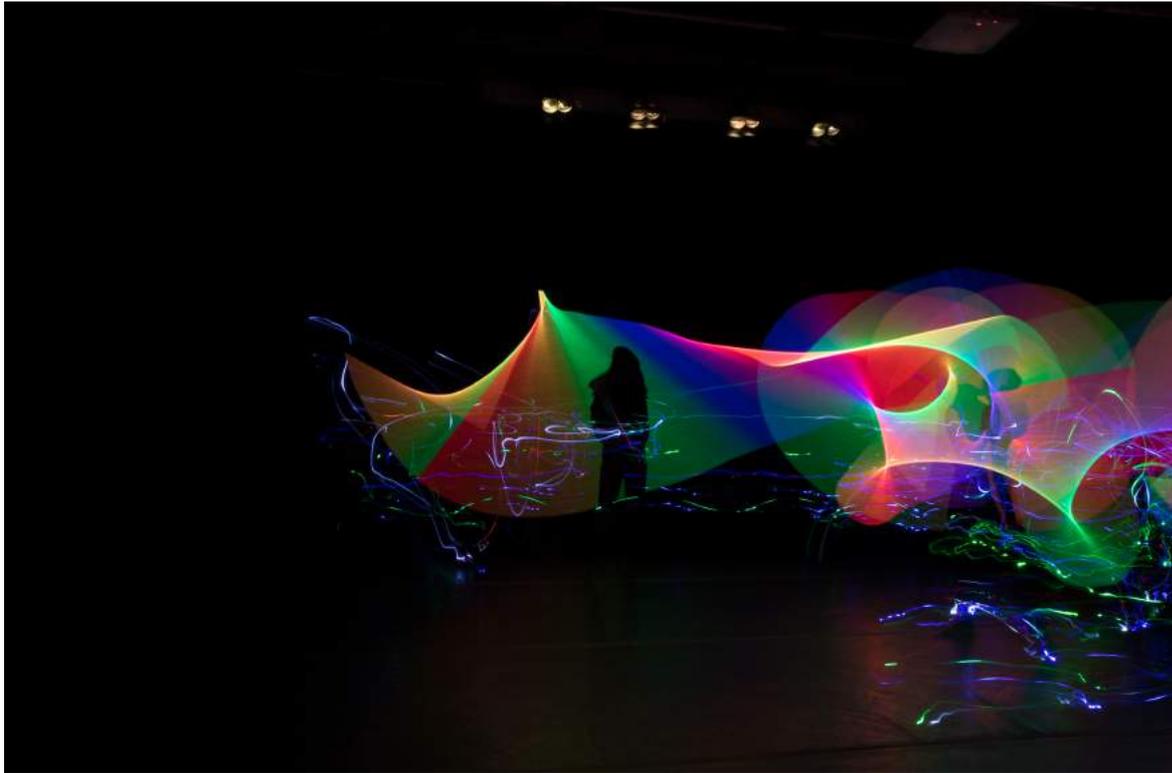
## **SESSION 6**

### **Leo Reitzell** ***Flux'D***

The overall concept of the piece is based on the exploration of 'movement'. Movement in musical terms, as a form of art and in physical/kinetic manifestation. The idea is to write the narrative spontaneously as it is lived by communicating it through three distinct and different disciplines; music, visual art and performance art. The use of a non-verbal narrative enables all participants to create full developed abstract and improvised art works which are mesmerising, intriguing and ephemeral. The artist who has created Flux'D seeks to find ways look at the juxtaposition of the three different disciplines and their related attributes to see how they interact to create a unique energy and individual. The ever-changing stories are captured throughout the event on film to show what the naked eye cannot see.

The piece is part interactive art, part performance. The audience will be invited to create electronic music with musicians and take part with dancers to improvise routines to throughout a performance. Flux'D is designed to be fully accessible for both performers and delegates to take part in, yet can also be enjoyed in a more straightforward and passive performer and audience format.

This is part of an ongoing research piece into fully immersive art and creation of art by Léo Reitzell with the support of her team of associates at brandAnonymous.



### **Biographical Note**

Léo is a motivational and inspirational Creative Leader who runs her own agency specialising in Public Sector and Research communications. Léo's own research interests combine her background in fine art with her professional expertise in film to create and document live interactive installation art pieces.

Léo attended the Foundation Course in Art and Design at Cambridge School of Art studying with Wesley West. Encouraged by sculptor Douglas Jeal she stayed on to do the then new Degree Course in Fine Art. Léo set up an exchange programme between ARU and Sonoma State University, California to study under American sculptor Mary Bates-Neubauer.

Léo started her career in Film and TV at MTV in 1996 just 3 months after graduating from ARU. Léo branded and launched over 40 channels across Europe, the Middle East and Africa. In 2003 Léo joined Disney Channel. She won multiple industry awards for branding and communications campaigns. She launched ABC1 and was in charge of daily show "Good Morning Raoul, with Raoul". In 2007 Léo became Creative Director at Discovery Channel. She worked across a portfolio of 12 channels, winning multiple awards and attending industry events in both Europe and America. In 2010 Léo set up Creative Agency brandAnonymous. Since its inception the agency has focused on health, the arts and education working with the NHS, various HLLs, as well as private clients, arts organisations, community events and charities. Léo is Honorary Visiting Research Fellows at Cambridge School of Art. In 2016 Léo was awarded the first Vice Chancellor Outstanding Alumni Award for her Contribution to Culture.