

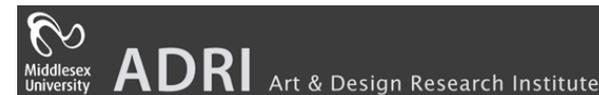
CREATE/feminisms: a symposium

Tuesday 22 July 2014, 9.30am-9.00pm

School of Art & Design

The Grove, Middlesex University

London NW4 4BT



PROGRAMME

9.30-10.00	REGISTRATION, The Atrium			
	Stream 1	Stream 2	Stream 3	Stream 4
	Room G214a	Room G230	Room G401	Room G406b
10.00-11.15	Neelam Raina <i>Teaching Design within Developing Contexts</i>	Suzanne van Rossenberg & Elina Suoyrjö <i>Why do you care?</i> (two-slot session)	Sonia Boyce <i>On being brought in to repair</i>	susan pui san lok and Juliette Kristensen <i>Art Vapours: Ways of Seeing, Hearing and Speaking Again</i>
11.15-11.45	BREAK 1, The Atrium			
11.45-13.00	Emma Dick & Maeve O'Loughlin <i>Leadership for Sustainability: Leading for Equality and the Future in Teaching</i>	Suzanne van Rossenberg & Elina Suoyrjö <i>Why do you care?</i> (two-slot session)	Loraine Leeson <i>How does Feminism inform the Social Practice of Art, its teaching and learning?</i>	Alexandra Kokoli <i>Feminist Dissent as Critical Device: The Case of the Uncanny in Theory and Art Practice</i>
13.00-14.00	LUNCH, The Atrium			
14.00-15.15	Amanda Sleet <i>'Who does she think she is?'</i>	<break out space: room to chill and chat>	Catherine Dormor <i>Frayed and Fraying: unravelling meaning-making in practice</i>	Hilary Robinson <i>PhD Supervisory Space as a Feminist Relationship – How Can This Work?</i>
15.15-15.45	BREAK 2, The Atrium			
15.45-17.00	Rebecca Fortnum <i>The First Feminism and Art Pub Quiz</i>	<break out space: room to chill and chat>	Anne Burke <i>Visualizing Feminism: Photography as Critical Practice</i>	Katy Deepwell <i>Feminism as the "token" lecture</i>
17.00-17.15	BREAK 3, The Atrium			
17.15-18.30	Plenary Discussion, The Atrium			
18.30-19.30	DRINKS & BUFFET, The Atrium			
19.30-19.45	Introduction to the screening by Felicity Allen, The Atrium			
19.45-21.00	SCREENING: <i>Lives of artists, not wives of artists</i>, by Sue Aron, Monika Morawietz & Rowena Rowling (1984) , The Atrium			

CREATE/feminisms: a symposium
Tuesday 22 July 2014, 9.30am-9.00pm
School of Art & Design, The Grove
Middlesex University

WORKSHOP OUTLINES

STREAM 1: Room G214a

Neelam Raina
Teaching Design within Developing Contexts

This presentation considers current thinking around design pedagogies and related issues. I shall talk about my work within creative communities of women craft producers in a remote mountain location in Kashmir. I shall then consider the relevance of design to women producers and how design holds the potential for changing the lives of women and children in numerous ways. I want to merge two separate paradigms – research in Kashmir with craftswomen to thinking about teaching about design in more meaningful ways. This presentation therefore links research to teaching and opens itself to concepts, networks, and contributions towards developing a MA pathway in design with a feminist approach to teaching and learning.

Emma Dick & Maeve O’Loughlin
Leadership for Sustainability: Leading for Equality and the Future in Teaching

This presentation provides an overview of the sustainability challenges within the fashion industry. The role of women situated within this industry and a discussion of supply chain dynamics is presented as a case study to highlight issues of environmental, social and economic imbalances in organisations today. A workshop will be facilitated to identify sustainability issues within our curricula relating to these areas from which to plan strategies to empower social justice, environmental protection and economic sustainability in the decision making of our learners. Business models and sustainability tools will be introduced as a means of systematically analysing where these challenges exist. The purpose is to empower educators to drive change in addressing these concerns for the learners and future leaders of our organisations.

Amanda Sleet
“Who does she think she is”

“Your body is a battle ground”

“I am not afraid I was born to do this”

“I need feminism because we all need an equally beautiful life”

“I was brought up to respect women”

“Who does she think she is” aims to promote feminist dialogue between the viewer and the artwork through the inclusion of women's perspective. The workshop aims to draw from the feminist collective, to reassemble view points within art and design to emphasise the complexity of how knowledge is co-constructed through social interactions when language is modified, negotiated and shifted: a dynamic process to make “personal signs” that explore gender and identity, using pronouns such as You, Your, I, Your & They to express individual and collective constructs.

Rebecca Fortnum

The First Feminism and Art Pub Quiz

This 'workshop' will adopt the format of the pub quiz to allow participants to think through what we know and what we need to know about contemporary and historical women in art and design. Some questions may have a right answer, but others may require more individual responses. There will be prizes. The Feminism and Art Pub Quiz facilitators are a cross-generational group of women who met through education and are all active artists. They include Anna Baker, Mel Cole, Leonie Cronin, Robina Doxi, Gin Dunscombe, Rebecca Fortnum, Rachael House, Monika Kita, Tracey Payne, Rosalie Schweiker, Trish Scott and Kim Thornton.

STREAM 2: Room G230

Suzanne van Rossenberg & Elina Suoyrjö

Why do you care?

The workshop consists of a group discussion developing around the theme of caring. We wish to address questions concerning caring about people, caring about art, caring about equal opportunities, caring about the things we work with, and why the caring matters, or is even essential, in feminist and queer contexts. The aim of the workshop is to create a safe space for exchange of thoughts and experiences and discuss the things that matter: why do we work with feminisms and art? The workshop is based on the idea of learning from each other.

STREAM 3: Room G401

Sonia Boyce

On being brought in to repair

During my thirty years as, most commonly, a visiting lecturer to several fine art courses across the UK, there has been a familiar scenario of spending a day on these courses to give emergency resuscitation to students who were deemed to be in need of some "repair", in the form of a short one-to-one tutorial. Invariably, these students were often trying to articulate a practice that spoke to their identity (gendered, racial, sexual, class-based, etc.), in excess of what one would come to realise was permissible on these courses. This workshop will look at this "excess" in need of repair, and ask what it is that the academy is not providing to push these ongoing concerns into the realm of needing "special" assistance.

Lorraine Leeson

How does Feminism inform the Social Practice of Art, its teaching and learning?

As an artist who is also a feminist, I am aware that my collaborative and participatory practice with communities has been constantly underpinned by my feminism. Both share concerns and approaches that include: social and civil rights, redistribution and recognition, making visible, not dwelling on appearance, striving for equality, identities explored from the inside out, and the creation of narratives that counter the dominant. Through unpicking some of these strands, the workshop will explore how the dynamics of such practice might usefully feed into teaching and learning. Bring your experiences, images, examples and concerns to explore as a group.

Catherine Dormor
Frayed and Fraying: unravelling meaning-making in practice

This intervention focuses upon means and ways in which knowledge gained through practice can be expressed using language and imagery drawn from within that practice itself. In this it draws upon *écriture féminine* and fragmented approaches to making and writing creating a matrix of knowledge that dissolves boundaries between theoretical and artistic concerns. Such disorderly text will be explored through the breaking down of woven cloth. To think of fraying cloth or language is to envisage its construction revealed: the edges fragment and meaning and understanding cross and slip between the structural elements. Delegates will develop fragmented/frayed texts, which will all be brought together through interaction and negotiation within the group.

Anne Burke
Visualizing Feminism: Photography as Critical Practice

How do photographs shape our understanding of the world? What tensions exist between the social, aesthetic and technological registers of the photograph and how can we as viewers and makers of images make sense of these from a feminist perspective? This workshop adapts a methodology designed by Gillian Rose for developing skills in critically interpreting images and applies it as a means of foregrounding the image in the teaching of gender theories and feminist practice. Through placing the image at the centre of the enquiry the workshop seeks to both counter lingering aversions to feminist theory that might exist among students and to embed a feminist perspective within the development of skills in critical analysis.

STREAM 4: Room G406b

susan pui san lok and Juliette Kristensen
Art Vapours: Ways of Seeing, Hearing and Speaking Again

This workshop introduces *Art Vapours*, a collaborative project in development. Beginning with the words, voices, gazes and gestures of the women speaking and writing to *Ways of Seeing* (1972), the project takes as points of departure a letter written to Berger from an apologetic “ordinary housewife”, and the conversation between five women in the series’ second programme. Does it still seem “absurd” that so many images we are seeing are of “women silent, mute”? The workshop invites participants to imagine how such a conversation might be differently staged more than forty years on.

Alexandra Kokoli
Feminist Dissent as Critical Device: The Case of the Uncanny in Theory and Art Practice

This is an invitation to collectively delve into the dark side of feminist and gender-critical theory and practice: not the sexily dangerous abject, gothic or grotesque, but the deflating failures, frustrations and disappointments of making do with scraps and ready-mades (ideas, theories, artefacts, histories, canons) that are hardly fit for the purposes of countercultural interventions, subversions and revolutions. The productive but profoundly fraught encounter between feminism and psychoanalysis will be taken as a starting point. In a short presentation, I reflect on how the “feminist uncanny” stands for both a successful discursive strategy but also a cipher for the compromised and compromising pairing between Freud and his feminist interlocutors.

Hilary Robinson

PhD Supervisory Space as a Feminist Relationship – How Can This Work?

The relationship between supervisor and doctoral student is fundamentally different from that between an undergraduate or taught Masters student and her/his tutors. The designation of “supervisor” (as distinct from “tutor”, “lecturer”, or in the US “instructor”) indicates the shift. But what does this mean? When the relationship works well, the people concerned can be colleagues for life; when it doesn’t, it can poison or derail academic careers. What then happens when the research project and the approach to inter-relationship is informed by feminism? For this workshop, people are asked to come prepared to share experiences of good or bad practice, from the perspectives of students, supervisors, examiners, or administrators, and to participate in identifying practical ways to develop the relationship as a feminist space.

Katy Deepwell

Feminism as the “token” lecture

As someone who is often invited to speak as the one-off token lecture on feminist art in a programme, I want to raise the problems of this work and its implications for “teaching” feminism. On the one hand, it is a welcome, if always token, acknowledgement of feminism in the curriculum, but on the other, it presents enormous difficulties in pitching the right kind of intervention to spark debate. Preparing and sending out resources is a vital part of this intervention. Raising an agenda or set of questions which will provide the students with sufficient resource to continue, is a key issue.