



SIGHT SOUND SPACE

**A FRESH APPRAISAL OF AN ABANDONED MEDIA
FEATURING KEY WORKS IN THE UK SINCE THE 1970S.**

CURATORS INTRODUCTION

By Yasmee Baig-Clifford, Director of Vivid Projects & Mo White, School of Arts, Loughborough University

SLIDE-TAPE developed from a period of collaborative research between Mo White, lecturer in Fine Art at Loughborough University and myself during 2011. Between 2008-10 I undertook some research into the British Film and Video Workshop Movement; a neglected period of cultural production long overdue re-evaluation in terms of cultural value and political impact. The research evolved into 'Participation', an ambitious programme of archive development and curated exhibition which in scope went from innovative programming led by young people to oppositional film and the distinctive new aesthetic of the Black Audio Film Collective. Mo had been active in the feminist print underground in Birmingham during the 1980s and dropped by to discuss some of the resonances between the period that the artists (1970s-80s) were working in and today. She also mentioned her slide-tape research. It appeared we were both engaged in a close evaluation of distinctive forms of cultural practice and that there were parallels and resonances between our areas of interest.

SLIDE-TAPE is the result of our collaboration. The exhibition is not intended as a full historical survey of the period or indeed of the practice. What we are attempting with this exhibition is to offer a fresh appraisal of an abandoned medium whilst seeking to secure its place in art history through artist interviews, symposia and documentation. Primarily associated with expanded cinema practice in the 1970s-80s, slide-tape installation expanded definitions of sculpture through setting out a dialogue between still image, sound and the physical presence of the media apparatus. At a basic level, a slide-tape is a series of projected photographic slides with a synchronized audiotape soundtrack. As a technology, it is significant in the UK for being used by a number of key and emerging artists for a brief period in the 1970s-80s before being abandoned in favour of video and emerging alternative technologies.

The exhibition aims to acknowledge the importance of slide-tape in the field of moving image media. A small but key selection of works are shown during this season. It is a selection of moments and concerns and artists who – in some cases – could be considered to have been working in opposition to many of the concepts and working practices at the forefront of moving image practice at that time; in particular, the rigorous structural and material practices that defined the London Filmmakers Co-op and early media specialisms in the UK polytechnics and art schools.

As Mo White describes,

'The subject matter of a number of slide-tape works – those that engaged in a critical practice were peculiar to the UK. This can be derived from the issue-based work that was made in the critical context of feminist art and black art groupings. There was no comparable work made in the US in the same media, although there is a body of screen based and projected works that has been identified by Chrissie Iles. Whilst this emerged in the same period it was based in formal concerns that were in response to the crisis in representation brought about by the end of minimalism and were less concerned with social or political issues. Slide-tape work in the UK emerged out of a similar experimental aesthetic at, for example, the London Filmmakers Co-op, but it was used by a range of artists in varying contexts and could not be seen to form a movement.

Slide-tape work has been overlooked and there are no significant archives of slide-tape work in the UK. Slide-tape was cheap and accessible, factors that were initially to its advantage but also amongst the reasons why slide-tape work was taken less seriously; it was perceived as a crude form in comparison to video or film. The temporal nature of the works and their subject matter, which was often political and critical and in response to issues that were current may also account for its disappearance. This absence is critical in its own terms and suggests that a heterogeneous view of the period can only be offered when interim forms, such as slide-tape, are included in its histories'.

Subsequent to the exhibition, we are working towards a unique publication on the history of slide-tape practice in the UK, to be published by Vivid Projects in 2014 and supported by The Paul Mellon Centre for Studies in British Art and Loughborough University. Professor Roger Shannon FRSA comments "The Slide-Tape project promises to generate new academic approaches and critical writings to the interpretation of this 'lost' medium, while also actively curating and recreating examples of the medium itself. The aim of the publication is, therefore, to bring new knowledge to wider public and academic attention, placing this radical work of the 1980s, often undertaken by black and women artists, at the centre of recent British art history, rather than at its margins. In this manner it is hoped to make a significant contribution to the literature in this field, by documenting slide-tape and its contribution to the development of moving image media in the UK."

We hope so too.

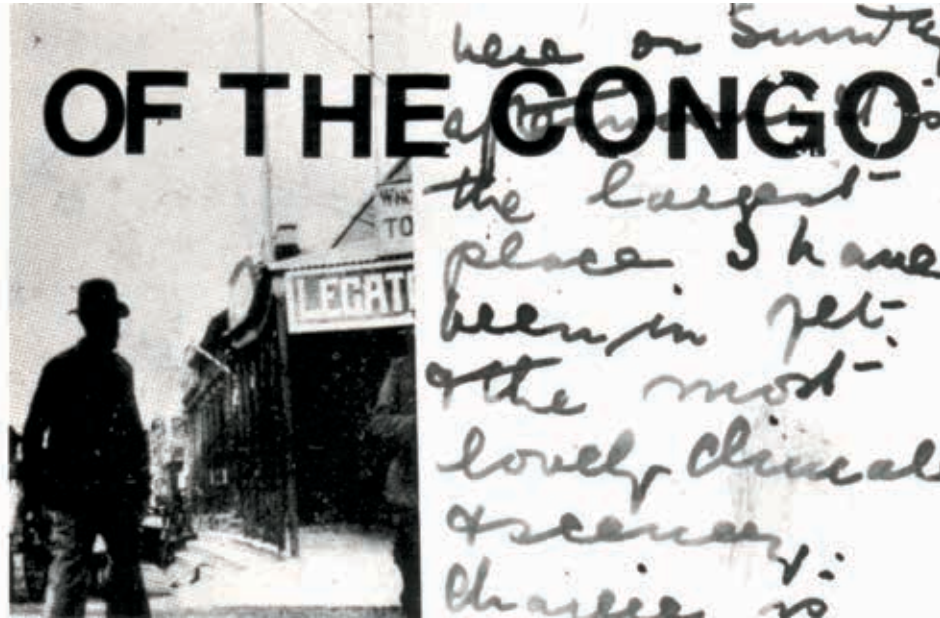
**Yasmee Baig-Clifford & Mo White
September 2013**

See LONG, P., BAIG-CLIFFORD, Y & SHANNON, R. (2013) 'What we're trying to do is make popular politics': the Birmingham Film and Video Workshop, Historical Journal of Film, Radio and Television, 33:3, 377-395

ILES, C. (2001) Into the Light: The Projected Image in American Art 1964-1977, New York, Whitney Museum of American Art.

EXHIBITION – VIVID PROJECTS

16 Minerva Works, 158 Fazeley Street, Birmingham, B5 5RS www.vividprojects.org.uk



BLACK AUDIO FILM COLLECTIVE (UK)

Black Audio Film Collective, 1982-98
Expeditions One: Signs of Empire, 1982-1984, slide tape, sound, colour, 22 mins.

Single screen projection, 35mm Kodak tape slide transferred to DVD, audio track 22min

Presented by Tate Members 2008
Still courtesy Carroll/Fletcher

"Almost everything the Black Audio Film Collective was to achieve in the 1980s and 90s was already there in this early work, however basic the technology." Adrian Searle, 'Voices of the rising tide', *The Guardian*, 2007

Between 1982 and 1985, the Black Audio Film Collective embarked on a series of educational, research and gallery projects in slide-tape. During this period, they exhibited two pieces: *Breathing* (a portrait of the Feminist Theatre Group, Theatre Of Black Women) and *Expeditions*, a two part project of which *Signs Of Empire* is the first part. From November 1984 to March 1985, they toured *Expeditions* to art schools, art centres and galleries throughout England, using a Kodak dissolve unit to sequence images into blocks of narrative.

Their collective practice (the original group consisted of John Akomfrah, Lina Gopaul, Avril Johnson, Reece Auguiste, Trevor Mathison, Edward George and Claire Joseph) was directly informed by contemporary debates in left politics and psychoanalytic theory. Significantly, the group emerged in the early

1980s, at a point where the Black British presence and the question of Black subjectivity and cultural identity was core to a broad public and political debate.

The Black Audio Film Collective were a unique group, with an aesthetic realised through slide-tape texts, film and video that challenged the British documentary aesthetic of the period; it aligned more closely to the avant-garde whilst refusing to be defined and aligned to either the gallery or television. The works produced throughout the 1980s-90s were poetic but rigorous, and psychologically charged.

Expeditions 1: Signs of Empire (1984) is the first of a two-part 35mm slide-tape text. Utilising a hypnotic succession of haunting images, the soundtrack combines tape loops of political speeches and musique concrete to create a powerful and disturbing audio environment. *Claustrophobic, malevolent, Signs* evokes an experience of political becoming and in this is a harbinger of a wider project to articulate Black British subjectivity.



NINA DANINO (UK)

Nina Danino
First Memory (1980)
2 screen Multi-Media Projection – slide tape, Super 8 film, colour, sound, 27 mins 20 secs

Courtesy the artist

The slide-tape *First Memory* was originally presented as a two screen slide tape and film projection with sound in the seminal show *AboutTime/Women's Images of Men*, ICA, London (1980). The timing, edits and the way that the images and sound would come together was planned on graphs in its entirety before it was shown publicly for the first and only time. The combination of S8 and slide-tape was technically complicated to mount and was only possible as one off performance. The slide tape in the ICA show was afterwards made as 2nd edit using slide tape, twin screens and audio (1981). It was followed by Danino's 16mm film *First Memory* (1981) made from the slides, shown at the *New Contemporaries* (1981). These were Danino's graduating pieces at the RCA.

In *First Memory*, Danino realises the potential of the voice in her work, through an audio narration; specifically the woman's voice which was a marginalised form in experimental film and art. Time is used to communicate emotion and the experiential to an audience. The work initiated a body of 16mm and 35 mm films over the next 17 years which often describe states which are elusive, such as, the affect of place, memory and time. They represent from the woman's experience and from the perspective of absence or what is not able to be represented, using narrative and the performative power of the woman's voice.

First Memory (1981) slide tape twin screen projection is presented at Vivid Projects in its original form.

Nina Danino studied Fine Art, Painting at St Martin's School of Art (1973-1977) and Environmental Media at the Royal College of Art (1978-1981) in London. Environmental Media at the Royal College Art was at the cutting edge of interdisciplinary time-based art; installation, performance and video art were new forms of art practice supported by new video media or appropriating existing technology including slide-tape. There was a rigorous critical framework and radically self-conscious art production, which totally supported the subjective at a time when colder conceptual art dominated. Danino concentrated on exploring narrative, voice, temporal displacements and the intimacy of the dark cinematic experience; slide tape and audio enabled this exploration.

Danino's work has been broadcast and shown internationally in museums, cinemas, film festivals and galleries and is published on DVD and CD. She was co-editor of *Undercut* magazine and co-edited *The Undercut Reader: Critical Writings on Artists' Film and Video*, London (2002). She has received major awards from the Arts Council of England, British Film Institute, National Lottery, London Production Fund and Channel 4.



WILLIAM FURLONG

Audio Arts supplement
'9 Works for Tape Slide', c.1978,
Tate Archive

TGA 200414/7/3/91,
© Bill Furlong

Digital reconstruction of the
original slide-tape sequence
featuring Dave Critchley,
Sally Potter, Paul Neagu,
Bruce McLean, Rose English,
Reindeer Werk, Jacke Lansley,
Kevin Atherton and Marc Camille
Chaimovitz .

Image Credit :
kunstradio

Individual works:
Intro – William Furlong
Rotation – David
Critchley
Speaking in Tongues –
Sally Potter
Ramp-Hyphen –
Paul Neagu
A National Anthem –
Bruce McClean
o.t – Rose English

“Audio Arts began as a magazine of a new and special kind in 1973 and was the invention of two artists, William Furlong and Barry Barker. It was made possible by the newly widening availability of a specific technology, the cassette tape. What it set out to do, and what it subsequently discovered could be done, were thus consequential upon new possibilities of sound storage and distribution.”
www.kunstradio.at/BREGENZ/AA/

William Furlong is from a generation of artists who developed a new concept of sculpture in the 1970s and 1980s. Internationally renowned for his work in sound, with the founding of Audio Arts with Barry Barker in 1973, Furlong began mapping contemporary art through interviews, recordings of performances and purpose made audio art works in a series of cassette editions. Audio Arts is considered to be one of the most comprehensive and focused sound archives of artists' voices and sound art. This digital edition of 9 Works for Tape Slide includes works from the original c.1978 supplement featuring Dave Critchley, Sally Potter, Paul Neagu, Bruce McLean, Rose

English, ReindeerWerk, Jacke Lansley, Kevin Atherton and Marc Camille Chaimovicz .

Furlong's recent exhibitions include:
'Tholse!', in 'Intelligence' New British Art 2000,' Tate Gallery, 'To Hear Yourself as Others Hear You', South London Gallery (2002-2003), 'Possibility & Impossibility of Fixing Meaning' Laure Genillard Gallery, London (2009) 'Anthem', De La Warr Pavilion, Bexhill (2009). His book, ' Speaking of Art: Four Decades of Art in Conversation', was published by Phaidon Press in 2010 and he established the 'Agendas' events at Tate in London and at the Venice Biennale since 1984. 'Forte piano: the shapes of sound', Parco della Musica Auditorium, Rome, May – July 2012.

SUNIL GUPTA

Sunil Gupta
Heaven
from the tape-slide
project **London Gay**
Switchboard (1980)
35mm colour-slide
projection

Copyright Sunil Gupta
Courtesy Stephen
Bulger Gallery

During the 1980s, young artists from Black and South Asian cultural heritages articulated concerns around subjectivity and emerging cultural identities. Presented here in a formative stage, fragments from Sunil Gupta's 1980 slide-tape text London Gay Switchboard captures the work of a seminal organisation during a key period. Documentation of the daily activities at the 24 hour switchboard are set alongside Gupta's images from the burgeoning gay underground pub and club scene. The audio track remains missing, a reminder of the fragile nature of early slide-tape work.

Sunil Gupta was born in New Delhi in 1953, where he lived until his family moved to Montreal in the late 1960s. His education took him to New York, where he studied art, and then London, where he received his MA, and where he still resides. He has, however, remained a Canadian citizen, particularly in his desire to explore the many facets that comprise his identity. Gupta now works between London and Delhi, using photographic and film media to consider the personal and social implications of homosexuality.

Sunil Gupta has exhibited widely since the early 1980s in the UK and internationally. Selected group exhibitions include Barbican, Serpentine, The Photographers Gallery, South Bank Centre and Camerawork in London; Kettles Yard, Cambridge and Randolph Street Gallery, Chicago. More recently, Gupta has exhibited at 2007 Rencontres Internationales de la Photographie, "Rencontres d'Arles 2007," Arles, Whitechapel, London, Institute Valencia d'Art Modern, Valencia and Clifford Chance, London. Recent solo shows include "Mr. Malholtra's Party," Stephen Bulger Gallery, Toronto, "Looking for Langston," Metro Pictures, New York and "Pictures From Here," John Hansard Gallery, Southampton. During 2013-14, Gupta will be exhibiting in the 'Keywords ' group exhibition, INIVA/Tate Liverpool.

Selected Collections:

University of Southampton, Hampshire;
National Gallery of Canada, Ottawa; Museum of RISD, Providence; The Museum of Fine Arts, Houston; Arts Council of Great Britain; National Museum of Film, TV & Photography, Bradford; Queensland Art Gallery, Brisbane Cartwright Hall, Bradford



TINA KEANE (UK)

Tina Keane's *Clapping Songs* was commissioned by Audio Arts in 1981 for the Riverside Studios. Keane uses the slide format to isolate and emphasise the actions two girls make while singing traditional clapping songs. The accompanying audio comprises a series of clapping game songs which take us from birth to death, with all the morbidity and black humour of the nursery rhyme. The songs are extremely funny, but with a double edge – particularly 'Susy', which illustrates, with a high degree of irony, a woman's life from the cradle to the grave.

Michael O'Pray on Tina Keane's career and work for *Performance Magazine*, 1988:

Tina Keane is not only one of the most influential and important practitioners of mixed media work but also one of its founding figures in the women's art movement. She has described the role of women in performance particularly as being – 'more important in the development of feminist art than in any other media or area because it really cuts through'. To such an extent, her work insistently merges art and politics, by bringing art practices like film, video, installation and performance to bear upon her own personal experiences, perceptions and context.

Tina Keane
Clapping Songs,
1981, 8 minutes,
courtesy the artist
Digital transfer by LUX.



Keane began as a painter. But when she left school in the late 60s she turned to light shows and light organs, very much part of the 60s' Arts-lab multi-media ('expanded') aesthetic with its impact on the traditional 'autonomous' arts of painting, sculpture and theatre. During these early years she worked with painting in light and sound, 'total environment' pieces, alongside Stuart Brisley and Marc Chiamowicz at the Sigi Kraus Gallery. Perhaps more importantly in the early 70s she became a member of the Artists' Union, formed in the aftermath of the 1971 Art Spectrum show at Alexandra Palace and set up to give artists more political clout. She was active as a convenor in the Women Artists' Group. Quite rapidly, by 1971, women artists of the Union had set up the Women's Workshop, whose energy and direction was both political and aesthetic, with an emphasis on collective work.

Michael O'Pray

Courtesy of and copyright to the author.

Tina Keane (born 1948) has exhibited widely both nationally and internationally and was artist in residence at various institutions including the Banff Centre in Canada. She was a founder member of Circles – Women in Distribution and curator and programmer of exhibitions and screenings including *The New Pluralism* exhibition at Tate (with Michael O'Pray, 1985). She has won awards from the Arts Council, Channel 4, the British Council and London Production Board.

Keane has been a Visiting Lecturer at many colleges and universities throughout the UK and abroad, including Harvard University. Since 1982 she has been Lecturer in Film & Video at Central Saint Martins College of Art & Design, London, where she has also been Research Fellow since 2003.



CORDELIA SWANN (UK/USA)

Cordelia Swann
Mysteries of Berlin,
1979–82
Tape/slide installation
Exhibition view,
Raven Row

Courtesy of
Cordelia Swann

Photograph by
Marcus J. Leith

In *Mysteries of Berlin*, made between 1979–82, Cordelia Swann creates a wholly imaginary representation of Berlin shaped by pulp thrillers and film noir. Hidden behind the wall and infused with the cold war imagination, the piece begins with excerpts from the pulp novel 'Torrid Zone Tease' (1963) accompanied by a sound battle between the Soviet Army Chorus and Kurt Weill's *Mack the Knife* and moves forward with surging music and a barrage of found images.

From Co-op Cinema Programme, June–July 1982:

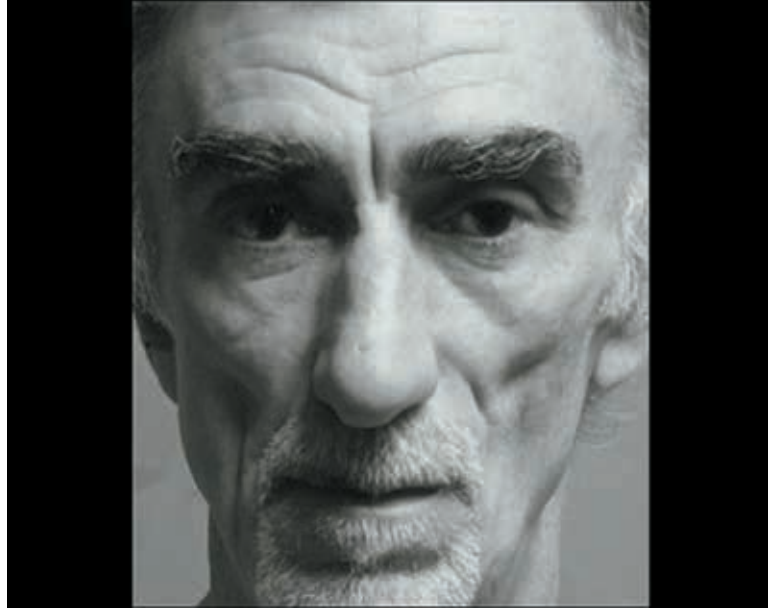
'She stepped quickly through the doorway of Krasnystrasse's only night spot – Der Pudel Rosa – and the music stopped. Everything with eyes stared. For Hilda had arrived. Hilda in her bright red coat. The coat she would now remove for them as always... The Old Gas House in California which had been popularized in decadent capitalistic publications had to some extent influenced the place and its patrons. Beatnik was the mongrel Russianized expression. Dirty beards, dirty faces, berets, sandals, bare feet, dope-dreamy eyes, faceless faces all alike. Heavy sweated girls whose bodies could be seen only after a man decided, sweat-shirted males who couldn't decide. And a scattering of drab uniforms.' – Art Enterprises, Inc. 'Torrid Zone Tease' (1963)

Cordelia Swann was born in San Francisco in 1953 and moved, at the age of three, to a mine shack in the Sierra Nevada Mountains, and then to Manhattan's Upper West Side. She studied at Pratt Institute, Brooklyn, deVrije Akademie, and North East London Polytechnic. Her first performance/installation took place at Acme Studios, London in 1977, and since 1979 she has worked in tape/slide, film and video. Her work has been shown extensively internationally, and screenings and exhibitions include: London Filmmakers' Coop; ICA; The Basement Group Newcastle; Arnolfini, Bristol; Turner Contemporary, Margate; Tate Modern, and the Mongolian National Modern Art Gallery. Festival screenings include Oberhausen, London, Rotterdam, Berlin, Caracas, Amsterdam, Riga and Edinburgh amongst others.

Swann programmed the London Filmmakers' Coop Cinema during the 1980s and also curated screenings and exhibitions at B2 Gallery and the 'Salons' of 1983 and 1984 at the ICA, London. She has also programmed for the London Film Festival, BFI and the Arts Council. In 2010 she exhibited as part of the group show Polytechnic at Raven Row, London.

EXHIBITION – LOUGHBOROUGH IAN BREAKWELL / TINA KEANE

MONDAY 4 NOVEMBER – FRIDAY 15 NOVEMBER, OPEN WEEKDAYS 10AM – 4PM. FREE.
LUA Project Space, Loughborough University Arts, Loughborough University, LE11 3TU



Ian Breakwell
still from **BC/AD**
2005-2008
digital video (b/w)
59 minutes 36 seconds

Copyright the Estate of
Ian Breakwell, courtesy
Anthony Reynolds
Gallery, London

BC/AD is the last major work by Ian Breakwell. Featuring painful yet beautiful imagery, the work follows after his diagnosis with inoperable lung cancer. A series of head shots from past and present dissolve seamlessly in a journey from childhood to adulthood; inevitably charting his physical decline. Breakwell sought solace in the diaries he composed in the months before he died, and the visual text is self-narrated with highly personal diary entries. In bringing this narration to the visual text, he articulates an experience often unvoiced. BC/AD is a frank, moving and honest dialogue with the deteriorating body.

“Cancer is a flashing neon sign on the inside of my eyelids... an imminent physical reality.”

Ian Breakwell (1943-2005) is one of our most significant British artists. The diary format was central to Breakwell's work, developed from the 1960s onwards through a diverse range of media including text, drawing, photography, film, video, television broadcast, performance and publication.

His relationship to Loughborough University was as Drawing Fellow at the School of Art and Design from 1998-99; and with Colin Rhodes his production of *Textworks 1966-1999* (catalogue) ed. Colin Rhodes, Loughborough University School of Art & Design, 1999; and *Ian Breakwell: Vocals* (4-CD boxed set, 237 mins) Loughborough University School of Art & Design, 2003. In the late 1970s-80s his solo exhibitions included Tate (1982) and ICA, London (1977); he also participated in group shows including *The Video Show*, Serpentine gallery (1975) and *British Art 1940-1980* at Hayward gallery (1980). Breakwell worked with the Artist Placement Group (APG) and made works for Channel 4. Recent post-humous shows include *Ian Breakwell*; the *Elusive State of Happiness* at QUAD, Derby (2010) and *Ian Breakwell: Keep Things As They Are, De La Warr Pavilion*, (2012/13). His estate is represented by Anthony Reynolds gallery.

EVENTS PROGRAMME

During the exhibition Vivid Projects and partners will host some fascinating discussions on the slide-tape text on Thursday evenings, a participatory residency as part of the Discovery Season at the internationally acclaimed Library of Birmingham with artist Cathy Wade (15-20 October), and a Symposium at Loughborough University (06 November).

TALKS

All talks take place at Vivid Projects and start at 6pm unless otherwise specified.

Admission £2.

THURSDAY 17 OCTOBER SOME GIRLS – TAPE SLIDES AND POSTERS Presented by Carola Adams and Graham Peet



The *Some Girls* poster project with young women in the West Midlands was initiated in 1978, when the National Association of Youth Clubs ran an action research project into the risks of being a young woman, funded by the Department for Education and Science (DfES). Three early feminist youth workers used an Action Research method – just ‘hanging out’ with young women, talking, making diaries, taking photographs and recording what young women’s lives were like, from their point of view. Project worker Carola Adams, with Graham Peet and Jonnie Turpie wanted to share the learning widely, using a touring slide-tape presentation and making posters for youth clubs with the Madeley Young Women’s Writing and Design Group.

But the DfES weren’t happy. They said that they thought the workers were putting words into their mouths: “girls wouldn’t talk like that.....”.

The event will also include a screening of the film *Giro-Is this the modern world?* (1984) produced by the Birmingham Film & Video Workshop with *Dead Honest Soul Searchers*. *Giro* explores the social and economic prospects facing young people in the context of mid-80s Britain.

THURSDAY 07 NOVEMBER MATTHEW J. WATKINS IN CONVERSATION WITH YASMEEN BAIG-CLIFFORD

Artist Matthew J. Watkins worked as a designer and creative director for Jamie Hewlett from the inception of his multi-platinum selling *Gorillaz* project and including *Monkey: Journey To The West* before co-founding the influential *Beat13 Gallery* with Lucy McLauchlan. Most recently, he created the acclaimed visuals for the current *Live_Transmission: Joy Division Reworked* tour with *Heritage Orchestra* and *Scanner* and collaborated with *Bobbie Gardener* and *Kokumo* on *Revolution 20/ Free School*, for Vivid Projects. Watkins also has a noise group, *Mothwasp* who combine sound with vintage slide projection. matt.beat13.co.uk/project/art/



THURSDAY 14 NOVEMBER CATHY WADE IN CONVERSATION WITH KAREN NEWMAN

Artist Cathy Wade shares the outcomes of her one week public residency for *SLIDE/TAPE*. She will be joined by Karen Newman, Research Fellow (Digital Media) at Coventry University’s Centre for Disruptive Media and previously Curator at *Open Eye Gallery* and *FACT*, Liverpool. Kodak stopped manufacturing 35mm slide projectors in 2004. In this talk, the inherent narrative of the slide projection will be unpicked.

RESIDENCY: CATHY WADE CAROUSEL

15 – 20 OCTOBER,
Library of Birmingham,
Free daily workshop
Daily opening times tbc, please see www.vividprojects.org.uk for details



Cathy Wade,
Beyond Boredom

Slide Carousel
Projection, 2011
(Photograph Keith
Dodds).

Join artist Cathy Wade during her residency in The Pavilion, at the extraordinary new Library of Birmingham as part of the four month Discovery Season curated by Capsule.

CAROUSEL is a unique opportunity to experience making a collective art work with the original slide format. Virtually a lost medium, there is an alchemical magic to the processing of film into a slide transparency. Cathy will be working with the public to bring back to light forgotten memories that have been languishing in shoe boxes and attics in order to create a collective experience, through the carousel projector. You are invited to drop in throughout the residency with your own slides, or to explore the collections loaned to the residency, share ideas and participate in creating an evolving new work.

A slide carousel projection is image, light, text, repetition and sound; it is a medium open to reworking, re-photographing splicing and drawing onto. The slide carousel allows for multiple ownerships, formal and informal to be interwoven with references to diverse subjects such as lecture packs, archive documentation, drawings and text to be re-photographed, reworked and re-shown. CAROUSEL will cross reference, contrast, rework and revise making a space that celebrates the new forms that can be made from existing images.

CAROUSEL connects directly with our childhoods, with family histories and collective nostalgia. In our digital environment, where many young people can now be described as 'digital natives' there is a burgeoning nostalgia and creative interest in analogue, historical technologies. In relation to phone Apps that consciously reference the slide aesthetic, we could call this the 'Instagram' effect.

We hope CAROUSEL opens up the creative potential of the slide to a wide audience, balancing personal experience with the institutional, resulting in a live work that is consistently revised, reworked and developed with participants throughout the residencies duration.

Cathy Wade is an interdisciplinary artist who works through collaboration, curation and research. She has exhibited extensively in both the UK and internationally working with galleries and projects including Vertigo Gallery, Vivid, Toomey Tourell Gallery, Curfew Tower, Newlyn Art Gallery, Capsule, EC Arts, and Clarke Gallery. She is currently Research Director at Edible Eastside and Curator at A3 Project Space.

SLIDE/TAPE SYMPOSIUM / LOUGHBOROUGH

WED 6 NOVEMBER, 10.30AM-5PM
Design School, Loughborough University
£10 (Including Lunch)
Booking Loughborough University Arts
luarts@lboro.ac.uk

Speakers/Participants include: Michael Archer (Goldsmiths University of London), Yasmeen Baig-Clifford (Director, Vivid Projects), Nina Danino (Artist, Goldsmith University of London), Katy Deepwell (Critic, Middlesex University), Paul Goodwin (Independent Curator), Keith Piper (Artist, Middlesex University), Cordelia Swann (Artist), and Mo White (Loughborough University)

In a day of keynote presentations, roundtable discussion and screenings this symposium aims to broaden the scope of knowledge of the slide-tape, exploring the history, artists and aesthetics of this often overlooked artform since the 1970s and its importance in the field of moving image media.

The symposium will examine the histories and context of artists' use of slide-tape forms and consider why significant works have been omitted from curatorial histories to date. The symposium will also look to explore and reappraise the potential of slide-tape as a medium for new narrative forms.

The symposium will close with refreshments and a viewing of work by Ian Breakwell and Tina Keane. We are delighted to welcome Felicity Sparrow, partner of Ian Breakwell, who will introduce the screening of BC/AD (Before Cancer / After Diagnosis), his last major work charting his decline from lung cancer. The work will be shown alongside Tina Keane's Clapping Songs.

SPEAKERS

Michael Archer is a critic and writer on art. Author of *Art Since 1960* (Thames & Hudson, 2002, new edition forthcoming), *Jeff Koons: One Ball Total Equilibrium Tank* (Afterall/MIT, 2011), and of the chapters on art since 1960 in recent editions of *Hugh Honour and John Fleming's A World History of Art* (Laurence King, 2005), he has written numerous catalogues and is a regular contributor to *Artforum*. He is Professor of Art at Goldsmiths College. Archer collaborated with William Furlong as *Audio Arts* for a decade and a half from the late 1970s to the early 1990s. In association with this work he produced many works in tape/slide. These were for the most part done under the auspices of the Whitechapel Art Gallery, whose support for the medium was substantial. In addition to programmes in support of the gallery's exhibition programme and outreach work, there were a number of commissions to artists to conceive a piece for tape/slide. As well as works by artists as diverse as James Coleman, Hamish Fulton and Ian McKeever, Archer's productions included two sequences that have become classics of the medium: Richard Wentworth's *Making Do And Getting By*, and Susan Hiller's *Magic Lantern*.

Katy Deepwell is founding editor of *n.paradoxa*: international feminist art journal (www.ktpress.co.uk). She is Professor of Contemporary Art, Theory and Criticism, Faculty of Art and Design, Middlesex University. Her books include: *Women Artists between the Wars* (Manchester University Press, 2010); *Dialogues: Women Artists from Ireland* (London: IB Tauris, 2010); (co-edited with Mila Bredikhina) *The Gender, Theory and Art Anthology: 1970-2000* (Russian edition, Moscow: Rosspen Publishing House, 2005); (ed) *Women Artists and Modernism* (Manchester University Press, June, 1998) and *New Feminist Art Criticism: Critical Strategies* (Manchester University Press, 1995).

Paul Goodwin is an independent curator, urbanist, writer and lecturer based in London. From 2008-12 Paul was Curator of Cross Cultural Programmes and then Curator of Contemporary Art at Tate Britain. At Tate, Paul curated a pioneering programme of talks, symposia, workshops and live art events – The Tate Cross Cultural Programme – that

included The Status of Difference, Conversation Pieces, Global Modernities (Tate Triennial conference, March 2009) and Afrodizzia. He was Consultant Curator for the international survey exhibition Afromodern: Journeys Through the Black Atlantic at Tate Liverpool.

His recent curatorial projects include the exhibitions Thin Black Line(s), at Tate Britain, London 2011; Go Tell It On The Mountain: Towards A New Monumentalism, 2011 and Ways of Seeing, 2012 for the 3-D Foundation Sculpture Park in Verbier, Switzerland; Coming Ashore, 2011 at the Berardo Collection Museum in Lisbon, Portugal. Paul was a co-curator of the Tate Britain exhibition, Migrations: Journeys Into British Art. He is an associate lecturer for the MA Curating, Chelsea College of Art and Design and a director of Peckham Space. Goodwin is currently Curatorial Director of the 3-D Foundation in Verbier, Switzerland and was recently appointed Curatorial Fellow at Kings Cultural Institute, Kings College London.

Keith Piper is an artist, activist and educator. His creative practice responds to specific social and political issues, historical relationships and geographical sites. Adopting a research driven approach, and using a variety of media, his work over the past 30 years has ranged from painting, through photography and installation to a use of digital media, video and computer based interactivity. As a student at Trent Polytechnic in the early 1980s, Piper was a founder member of the 'Blk Art Group'. Since then he has exhibited work internationally, published writings and taught in institutions in the UK, Europe and North America. His recent work has included 'The Perfect City', a multi-screen video project commissioned by Film London (2007), as well as solo exhibitions in the Contemporary Art Museum, St Louis (2004) and Ferens Art Gallery, Hull (2007). He was commissioned to produce a site-specific installation entitled 'Lost Vitrines' for the Victoria and Albert Museum in 2007 and in 2010 undertook a residency at the CBK in Dordrecht, Holland leading to an installation entitled 'A Future Museum of the Present'. His work was featured in 'Afro Modern' at Tate Liverpool in 2010, and 'Migrations' at Tate Britain in 2012.

Keith Piper is currently a Reader in Fine Art and

Digital Media, at Middlesex University.

Biographies for Nina Danino and Cordelia Swann can be found under EXHIBITION

The Symposium panels will be chaired by the curators of SLIDE/TAPE:

Yasmeen Baig-Clifford is founder and Director of Vivid Projects, a collaborative agency dedicated to exploring the convergence of film, video, performance and interdisciplinary practice. Yasmeen has a specialist interest in media art and has produced over 30 international artist residencies and exhibitions, with commissions presented across UK and European galleries and festivals including Locarno, Transmediale, Ars Electronica, Venice Biennale, Frieze. In 2005/6 she curated the first UK retrospective of electronic art pioneers the Vasulkas for VIVID and ICA, London; and was Project Director (UK) to European Media Artist Research Exchange 2006-8. She curated the international touring exhibition Richard Billingham: Zoo (2006/8) with Glynn Vivian, Compton Verney, Wolverhampton Art Gallery and Anthony Reynolds; and Karin Kihlberg & Reuben Henry (2009/11) with Artsway, Danielle Arnaud and Galleri Boxx. In 2009/10 she curated the first retrospective exhibition on the British Film and Video Workshop Movement of the 1980s, including Isaac Julien, Amber, Birmingham Film and Video Workshop and the Black Audio Film Collective. Publications edited by Yasmeen include Vasulka Lab: Live Archive (2005) and Richard Billingham, Zoo (2006). She is currently collaborating with Mo White on the publication and touring of a retrospective on slide-tape art in the UK, 1970s-80s.

Mo White is an artist and writer, and Lecturer in Fine Art at Loughborough University, School of the Arts. Her practice is in film, video and photographic media and she has taken part in exhibitions both nationally and internationally.

Her research interests are film and photography – and in gender, diasporic and queer identities and she has contributed to conferences and publications on these themes, the most recent being Women, the arts and globalization: Eccentric experience,

Manchester University Press, 2013.

She was awarded a PhD in 2007 for a doctoral thesis that considers aspects of artists' film in the UK since the 1970s. Her research into slide-tape continued in earnest with the delivery of a paper 'Slide-tape: an abandoned technology' at the conference Yesterday's Objects: The Death and Afterlife of Everyday Things at The Film Studies Space, University College London in 2010 – and has developed further since then.

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SLIDE/TAPE

5 October – 16 November 2013

Curated by Yasmeen Baig-Clifford and Mo White.

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INFORMATION

Vivid Projects is a collaborative agency and project space exploring converging media practice from moving image to performance. Vivid Projects creates vibrant and challenging art programmes, including films, events, interventions, exhibitions, talks and music. We are interested in the social and cultural history of art and media and support audiences to navigate their way through complex and important histories and territories.

MAILING LIST

Join our mailing list at www.vividprojects.org.uk

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