

VISUALISING RELATIONSHIPS

An exhibition curated by Jane Ball and Rosamaria Cisneros as part of
Memory ^ sentiment ^ body ^ space ^ object: Dialogues across and be-
tween dance and art symposium

15th May 2015
Institute of Creative Enterprise
Coventry University Technology Park,
Parkside, CV1 2NE

Susan Sentler is an Independent Dance Artist, working as a choreographer, teacher, researcher, and performer. She served as a Senior Lecturer at Trinity Laban Conservatoire of Music and Dance for 18 years. Susan's practice is eclectic, with a distinct interest in collaboration and work within site specific/ gallery contexts. Susan performed in 2012 for 3 months in Tino Sehgal's work *These Associations* in the Turbine Hall of the Tate Modern and is currently performing with Candoco in the Jerome Bel work *The Show Must Go On*. She also was rehearsal director and performer for the exhibition of visual artist Josiah McElheny at the White Cube Gallery, Mason's Yard, in 2012/13 and at Whitechapel Gallery in 2015. She currently collaborates with Dr. Glenna Batson. Recently she has focused on durational installations, using the body, objects, sound, moving and still image. Her films, stills, and installation work have been exhibited in the UK, Italy, Holland, Portugal, USA, and Ireland, as well as for the online symposium *Waterwheel 2014*. In 2013 Susan earned a Masters in Creative Practice, at Trinity Laban in collaboration with Independent Dance in London. BA, MACP, Senior Lecturer Dance.
Email: shsentler@gmail.com

Anne Scott Wilson's oeuvre is an exploration into memory, motion and imagination. She works in video and photography with a strong performance background. Drawing on anachronistic ballet training she uses her own body as an experimental site. Her practice considers the relationship between death and embodiment, light and motion and the yearning for something more. She has received grants from the Australia Council and Arts Victoria for international residencies at Banff in Canada and Liverpool UK and has been awarded a residency at Can Serrat, Barcelona Spain and from Australian National University for a residency in Italy. She is represented by Arc One Gallery in Melbourne and Conny Dietzschold Gallery in Sydney, Hong Kong and Cologne. Her moving image work has been exhibited at the Rotterdam International Film Festival, Athens Film Festival and Melbourne Urban Screens Festival. She has recently been a finalist in the Bowness Photography Prize and the Substation Contemporary Art Prize. Her work has been curated by Asialink and Experimenta in an international touring exhibition and as part of the Asia Pacific Biennial 'Gravity' in Singapore. She has been selected as a guest curator at Centre for Contemporary Photography, Melbourne and continues to curate exhibitions including 'Finitude?' at University of Tasmania in 2015. Contact details: Anne.wilson@deakin.edu.au

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This exhibition and symposium consider how performative and material practices have articulated the embodied nature of memory and sentiment in relation to objects and space. Where is the common ground between dance and visual art? Does this common ground create a radical space for new thinking, making, performing and writing? How can the different ideas and practices of dance and art add richness to an understanding of memory, sentiment, body, space and object?

Memory ^ sentiment ^ body ^ space ^ object: Dialogues across and between dance and art is an interdisciplinary symposium that emerged from Body Space Object Roundtables at the School of Art and Design at Coventry University. This event has been collaboratively organised by staff at the Design and Visual Art Department and the Centre for Dance Research

Convenors: Imogen Racz, Sarah Whatley and Emma Meehan
Keynote Speakers: Joy Sleeman and Rosemary Butcher in conversation with Steffi Sachsenmaier

The organising committee includes: Imogen Racz, Sarah Whatley, Emma Meehan, Lily Hayward Smith, Jill Journeaux, Caroline Molloy, Sara Reed, Natalie Garrett Brown, Matt Johnston, Hetty Blades, Karen Wood, Liselle Terret, Rosamaria Cisneros and Jane Ball.

Alys Longley is a performance maker, researcher and teacher. She is a Senior Lecturer in the Dance Studies Programme at the University of Auckland, New Zealand. Alys's research interests include practice-led research, interdisciplinary projects, ethnography, narrative research, somatic practices, ecology and inclusive dance education. She has recently led the project fluid city, an art-science-education project on water-sustainability. Her book *The Foreign Language of Motion* was published in 2014 with Winchester University Press's Preface Series. Email: a.longley@auckland.ac.nz
www.annescottw.com <http://www.arcone.com.au/index>
www.artnet.com/galleries/conny-dietzschold-gallery/artist-anne-scott-wilson
www.creative.auckland.ac.nz/people/dance/a-longley

Michael Mayhew is a visual performance artist, working within a multi-disciplinary praxis. He is cited 'as one of the most original and searching artists currently working in the UK' (John E McGrath, Director National Theatre of Wales). His work has been described thus; "it moves and changes people's lives - it's important, significant and influential." (Lois Keidan, Director Live Art Development Agency). His praxis has been commissioned at a national & international level, as well as being awarded and nominated by the likes of Dance Umbrella, Time Out, Russian Union of Artists, Barclays New Stages, PRS Foundation for Music, New Moves International, British Council, ICA, LIFT & NRLA. Email: madeinart@live.com
www.madeinart.weebly.com/ www.vimeo.com/michaelmayhew

Lizzy Le Quesne has training in ballet, fine art and choreography. Her work is an examination of embodied experience and inter-subjectivity, working in movement, text and photography. Her cross-disciplinary performances and installations are presented internationally including at What Now, the National Gallery of Modern Art Prague, Kyoto Arts Centre, Art of Movement Yaroslavl and the Preview Berlin Art Fair. She also performs extensively with other artists including Rosemary Lee, Tino Sehgal, Michael Klien, Florence Peake, Ricochet Dance Productions. Lizzy's writing on dance and visual art has been published in *Afterall*, *Contemporary*, *Dance Magazine*, *Intelligent Life*, *State of Art*, *Flash Art*, *Dance Theatre Journal*, *Journal of Dance and Somatic Practices*, *Prague Post*, *Tanz*, *Tanecni Zona*, *Umulec* and in various books on somatics and embodiment. Email: lizzylequesne@yahoo.co.uk
https://www.linkedin.com/profile/view?id=125248804&trk=nav_responsive_tab_profile

Artists Biographies

John Burns is an associate lecturer at Coventry University and is active in the commercial field of animation and illustration, particularly with regard to scientific and medical subjects. He also exhibits work in gallery spaces within the UK and abroad. At this time the theme of work with which he is engaged relates to the artistic, animated rendition of scientific theories pertaining to the creation of space, and the interactions within that space, of energy and matter. A particular interest in the varieties of interior and exterior lighting and atmospheric conditions, as generated by domestic and public illumination methods within recent urban history, informs the portrayal of these themes. Email: arx132@coventry.ac.uk

Graham Chorlton is a Senior Lecturer in Fine Art at Coventry University. As well as teaching on BA Fine Art he is course leader for MA Painting. Graham has taught widely and exhibited work nationally and internationally including most recently 'Small Worlds' currently showing at the New Art Gallery Walsall and the solo exhibition 'Pavillion' at Cross Gallery Dublin earlier in 2015. Email: g.chorlton@coventry.ac.uk

Nicola Conibere is a London-based choreographer whose work has been shown in galleries and theatres in the UK and Europe. Her practice engages choreographic processes to explore the potentials of how bodies relate, investigating states of exchange between people, duration, place and other materials. She is particularly interested in the nature and possibilities of spectatorial exchange, and often investigates notions of theatricality, public appearing and social choreography in her work. Nicola is a Senior Lecturer in Dance at Coventry University. Email: Ab4649@coventry.ac.uk / nicolaconibere@hotmail.com. Web: www.nicolaconibere.com

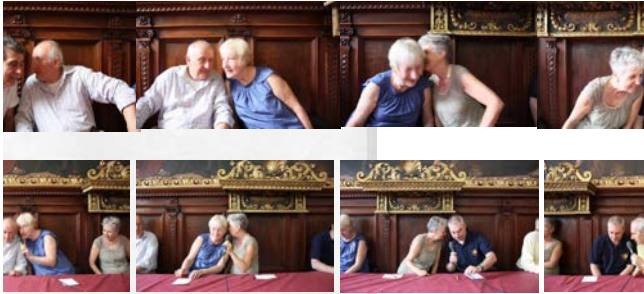
Jill Journeaux is Professor of Fine Art Education and Research Degree Leader at Coventry School of Art & Design, Coventry University. She is an artist and educator with particular interests in the representation of physical, emotional and psychological realities through autobiographical narrative. Her key interests are the female body as an experience of inhabitation, the crafts and artifacts of domesticity as content and process for fine art practice, and notions of beauty. Email: j.journeaux@coventry.ac.uk
Web: jilljourneaux.co.uk. Blog: jjourneaux.wordpress.com

Curators Biographies

Jane Ball is visual artist who is interested in observing, documenting and critiquing relational and dialogic practices and reflecting on the artist's role in contemporary society. She has exhibited and presented her work across Europe including Occupation Workplace, Mead Gallery, UK, PARADOX Fine Art Forum in Granada and had a solo authored article published in the Journal of Visual Arts Practice (JVAP) last September. The recipient of many bursaries, she was recently awarded CU International Staff Mobility Funding to travel to Yerevan in Armenia in the Armenian Art Centre of Social Studies (ACOSS) Summer International Art/Research residency and has also secured Social Enterprise funding from Un Ltd to initiate the '*In-Service: Artists Placement Programme*'. She is currently Senior Lecturer in Fine Art at Coventry University and an active member of the Visual Arts Research Group (VARG). She is also Co Director of Labour Exchange and a co-opted member of the steering group for the National Association for Fine Art Education (NAFAE). <http://occupationworkplace.wordpress.com>
<http://www.tandfonline.com/eprint/IngaGfz4dddxCCuInhk/full>
Email: j.ball@coventry.ac.uk

Rosamaria Kostic Cisneros is a Dance Historian and Critic, Roma Scholar, Flamenco Historian and Peace Activist who graduated from the UW-Madison Dance Program and went on to complete her Master's in Dance History and Criticism from UNM-Albuquerque. Rosamaria is a professional dancer, choreographer and qualified teacher, who has lived and danced in various parts of the world and collaborated with many Flamenco greats and other leaders in the Dance field. She has taught throughout Europe and the US at places like UW-Madison, UIUC, Boston Conservatory, Brown University and at various other places in Germany, Spain and Turkey. She is a dance writer who makes regular contributions to Bachtrack Magazine and Flamenco News while also dancing with Protein Dance Co. She currently works at Coventry University's Centre for Dance Research on two EU-Funded Projects: and is the co-organiser of two festivals at Coventry University: Flamenko Coventry 2014 and Romani Week 2015. Rosamaria also works closely with the University of Barcelona's CREA Research Centre, the Roma Women's Association Drom Kotar Mestipen and the Early Dance Circle Organization. Email: ab4928@coventry.ac.uk

Jane Ball



Liporello: The Speakers and the Listeners

Artists book on acid free Cartiera Magnani paper

This is part of a series of works that document a site responsive, participatory event. Along with a group of artists, I was invited to respond to the 17th century painting of the Last Supper by Sansoni that hangs in the Refettorio di San Michele, Pescia, Italy. When visiting the Refettorio I was struck by the geometry of the space, its stillness and the repetition of the pews. I was reminded of images of nuns sitting in silence to eat. The formality of the refectory space contrasted sharply with the animated, lively characters conversing in the painting, an intimate event – one of sharing, communication and comradeship but also isolation, vulnerability and fallibility. My intervention was attentive to these observations and to the complex enfoldment of time, memory and negotiated identities inherent in this context.

Liporello: The Speakers and the Listeners depicts the reanimation of this space during a game of Senza Fili (cordless telephone) played by participants who had a personal or professional connection to the site. It was included, along with a related sound piece in the group exhibition L'Ultima Cena at Refettorio di San Michele in Pescia, Italy, Sept 2011

Lizzy Le Quesne



Post-War Space: Girls

video (6mins)

The video uses movement and still photography in an embodied response to a neglected public space ...once a small utopia of provincial urban planning after the city's devastation in WW2. Conveying an experience of moving through and around the space: across its ground, into its abandoned fountains and against its sub-Brutalist contours, the quiet, grave space becomes a magnetic hang out, where three girls dance and huddle. Space and social structures as container, and as lack.

Researched during Decoda UK, Making Space artist residency 2012, also supported by Coventry University and TAP Gallery, Southend on Sea.

John Burns



The Formation of Estates

Digital 3d model

A2

The work is a still from an animation that aims to portray the organisation of particulate matter into structures that can form the building blocks of complex organic and non-organic materials. With a reference to the ideal in terms of philosophy and the organisational, the animation employs the shapes, lighting and atmosphere of modernist social housing environments.

Anne Scott Wilson



Homage to Maya Deren and Lois Fuller

Digital Video

I developed these video works after making a series of still images of movement called 'body signatures' responding to light using a bespoke camera while moving through the landscape. By making these works I discovered a method that translated into a directive in a video work with Stephanie Hutchinson 'choreographed' through site, relative motion and imposed rules. These rules were: the back of the dancer being her front; the ceiling her floor; respond to erratic light and sound conditions (caused by reflections off the trains, the time of day and site). Through several shoots different iterations of the work evolved and a kind of movement language akin to some somatic dance practices emerged. I have also been inspired by Lois Fuller's use of light and her career as she responds to self-designed lighting shifting viewing focus and performer focus from the appearance of the body to the experience of movement. My project is also inspired by Maya Deren's manifesto in which she states 'screen space is real space' and by a self imposed knowledge of how to intuit light through photographic practice.

Alys Longley

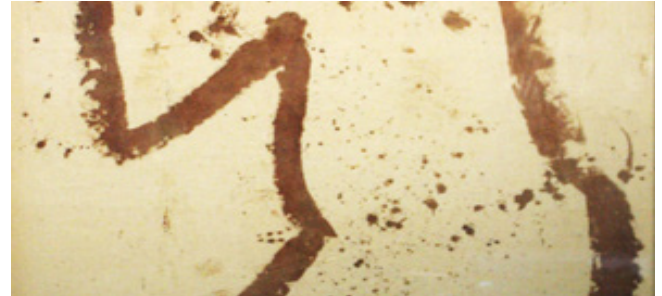


Mt Fuji
Digital Video

Artistic Direction, Choreography- Alys Longley
Cinematography, Sound Design-Jeffrey Holdaway, Independent Artist
Dancers-Val Smith, Christina Houghton, Sarah Foster-Sproull
Translation-Paola Leardini, Manfredo Manfredini, Kana Parr-Whately, Miriama Smith

The video-work Mt Fuji is a choreography made from light and shadow, composed in collaboration with a sound work of overlapping voices, a male and female in Italian, another female voice speaking Japanese. Each voice is reading her or his own translation of the same text – a poetic narrative written through the choreographic process of developing the performance work Radio Strainer. It could be said that each voice is reading the same thing, or doing the same thing. Except that what the recordings of these voices do, when treated as music, and composed as tracks of sound, is very different. As dancers we understand them as embodied affect, sonic landscape, tonal sea. Each voice could be considered a dynamic cartography, and this film work reflects a trio of dancers responding to these voices in a series of carefully developed improvisation scores. So the movement vocabulary of this section could be said to balance between the choreographed and the unpredictable. The dancers work in a space between fidelity to a given structure, and response to pathways that form and shift in the nervous micro-moments of bodies co-emerging with others, space, impulse and time.

Michael Mayhew



Loving Blood
Blood on canvas

Loving Blood is the remains of a twelve-hour performance entitled 'Always forgetting what is beneath me'. Over the time period of the performance Mayhew extracts a bag of blood that is frozen in a 200 kilo bloc of ice. Once free from its frozen state Mayhew engaged four members of the audience to paint round his body employing the blood and leaving a lasting print of self, reclaiming self and sustaining memory.

Jill Journeaux



In my world

Hand and digitally embroidered cape

Following a period of sickness, I decided to make some work about hospital gowns and the way in which they heighten vulnerability rather than offering protection for the person wearing them. I made a cape based on a circular mammography gown, which I embellished and embroidered with images of the landscape around my studio and second home in Southern Portugal. I incorporated short elements of text such as 'make do and mend' into a series of images that include the view from my studio, the animals that I can see or hear, windmills, the view down to the sea, an image of my studio, flowers, birds, and the constellations. I drew upon the iconography of Portuguese folk art and craft artifacts, associated with a collection of 1930's paper patterns from women's magazines that I acquired in 2000. Some of my imagery is taken from observation of place and landscape, whilst other elements are derived from my collection of folk art.

The making of the cape offered an autobiographical healing narrative through which I reconstructed my sense of place and integration in the world. It has been exhibited as a static object but I am now seeking collaborator/s with whom create work in which the cape is worn by myself or others.

Nicola Conibere



Do-Re-Me

Ed. by Susanne Dietz

This short film shows documentation of Do-Re-Me, a choreographic work that was shown as part of the mixed media exhibition MIRRORCITY at the Hayward Gallery, London, 14 Oct 2014 – 4 Jan 2015.

In Do-Re-Me, two figures wrapped around each other and within swathes of black fabric negotiate a path through the gallery. As fragmented limbs flail and reach for movement, the integrity of the body's form is continually destabilised and transformed. Its performers' physically enmeshed and agitated actions constantly provoke shifts in relation between people, material and place without resolution.

The piece moved throughout the exhibition, passing by and sometimes resting next to other exhibits. As such, the work was always in conversation with other artworks, and constantly generating new experiences of space and relation with visitors.

Do-Re-Me was one of six live works by dance artists that constituted a group called Volumes Project. Throughout the exhibition, for six hours a day, one of the works from Volumes Project would move throughout the gallery. Collectively, these pieces explored the reaches of the choreographic within the exhibition format, inviting the public to encounter the capacities of bodies to generate new experiences of space and relation. Volumes Project was conceived and organised by Frank Bock, Nicola Conibere and Martin Hargreaves.

Graham Chorlton



Tree

Acrylic or oil on canvas

The work is part of an ongoing series of works started in 2008. The use of flowers as a memorial is a common one in western society. Similarly in the history of art, particularly of painting, the floral image has been associated with memorialising (see for instance works by Manet or the 1980s work of Ross Bleckner). I began what has become an ongoing series of paintings of trees in blossom in 2008 as part of a solo exhibition 'Bristol Road' which was in part a response to my experience of a recent death. This image has recurred since and I have come to realise these paintings are a sort of ongoing memorial, but also a celebration of life.

Susan Sentler



See, Sea

Cyanotypes on watercolour paper and video documentation of performance

See, Sea is an installation that has its starting point a significant episode with water that I experienced at the age of 5. At my Aunt's swimming pool, I took a step too deep and found myself underwater, drowning. In the moments I was under the water I remember it to be a calm, joyous sensation. My Mother pulled me out, and saved me. From that moment on, I have had an extraordinary relation with water. This has developed into a meditative and positive relationship with the sea and with the activity of swimming. The work unpicks the essence of the sensation of my personal ritual with water, with the sea. It combines moving image, still image, objects, and live performance orchestrated into a whole. The installation is viewed not as a fixed object, but rather as an event, to be experienced in dialogue with the viewer's senses. The usage of both ritual and image become a trigger into the memory landscape. Four assemblages make up the work: Film 1, Film 2, the Grid, and the Blanket/wave. Within the Grid 200 images of past sea landscapes are revealed in the moment of performance. The images have been 'hidden' via a cyanotype process, when bathed in water, the negative image is unveiled in blue. The images presented yield the texture of the sea, but also respond to the inner landscape of the body...seeing both in and out simultaneously. The image being in the blue hue and of the negative, yield the sense of memory, of a personal past.