

THE GLASGOW SCHOOL OF ART

FRIDAY LECTURES

Term 2 : January-March 2009

**SCHOOL
OF FINE ART**
FRIDAY EVENT LECTURES

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**MACKINTOSH SCHOOL
OF ARCHITECTURE**
FRIDAY LECTURE SERIES

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events are free and
members of the public are welcome to attend



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THE GLASGOW
SCHOOL OF ART

THE FRIDAY EVENT

Friday Event lectures are from 11 am - 12:45 pm in The Glasgow Film Theatre

30 JANUARY

LAUREN DYER AMAZEEN

Art Performance

6 FEBRUARY

CLAIRE DOHERTY

The Event of Situation:
Contemporary Art, Place and Time

6 MARCH

FAITH WILDING

Cyberfeminism Interrogates Biotechnology:
subRosa's Participatory Information Performances

13 MARCH

SILVIA ZIRANEK

THE Z OF HOW

20 MARCH

TETSUO KOGAWA

Pirate Aesthetics of the Mini-FM

A series of lectures, performances & screenings organised by The School of Fine Art
11AM - 12:30PM : GLASGOW FILM THEATRE : 12 ROSE ST

30 JANUARY

LAUREN DYER AMAZEEN

ART PERFORMANCE

Lauren Dyer Amazeen has spent 25 years working with and writing about contemporary artists, many whose work is experimental and sometimes groundbreaking. In the late 1980's she worked with the founders of what was to become ZKM (centre for art and media technology) in Karlsruhe, Germany, to design a model for bringing artists and technologies together, curating their first video exhibition Soul Search. In 1997 she founded Vanguard Visions, a small non-profit company that helps contemporary artists with special projects of an experimental nature, but during most of the 1990's – in the middle of the so-called 'culture wars' - she was Director of The Kitchen, the legendary centre for video, music, dance, performance, film and literature in New York City. Focusing on some of the projects she developed, Lauren will discuss parts of The Kitchen's rich history as an 'artist-centric' organisation founded by two European avant-garde artists in the early 1970's.

Educated at Columbia University in New York, Radcliffe College (Cambridge, MA), Bennington College and the School of International Studies in Vermont, Lauren Dyer Amazeen lives and works in Stockholm and Glasgow. Her publications include: The Kitchen Video Collection: Two decades of the Video Vanguard (1996); and The Kitchen Turns 20 (1992). Over the past 8 years she has worked as a correspondent for the Swedish Bulletin, Tema Celeste, and Crawford fashion magazine and, in the past, Lauren has also performed significant advisory roles for private and public bodies concerned with visual and digital arts in New York. She is currently a reviewer for Artforum, guest writer for Paletten, the contemporary Swedish arts journal, and a Board member of CCA, Glasgow.

GLASGOW SCHOOL OF ART FRIDAY EVENT LECTURES 2008

6 FEBRUARY

CLAIRE DOHERTY

**THE EVENT OF SITUATION:
CONTEMPORARY ART, PLACE & TIME**

In 2007, the term 'situation-specific' emerged in critical appraisals of international scattered-site commissions such as Sculpture Project Münster, Germany, and in consideration of works such as Pawel Althamer's Real Time Movie, a performative intervention dispersed across different localities and times. Drawing on trans-disciplinary notions of place, time and locality, Claire Doherty will consider how our understanding of situation has developed from the Situationist intervention to dispersed events and interventions in public space, to offer a new interpretation of situation-specificity and the artwork as event.

Claire Doherty is a curator and writer and Director of Situations, a research and commissioning programme at the University of the West of England, Bristol. Over the past 13 years, she has investigated new forms of curatorial practice beyond conventional exhibition models at institutions such as Ikon Gallery, Birmingham, Spike Island, Bristol and FACT, Liverpool. Situations has expanded since its inception in 2003 to include a range of publishing projects, international lectures, events, and off-site commissions by artists including Phil Collins, Nathan Coley, Susan Hiller, Roman Ondak, Joao Penalva and Ivan & Heather Morison. Doherty is also Curatorial Director of the year-long One Day Sculpture series, New Zealand's first nationwide series of temporary public art commissions 2008-9. Doherty lectures and publishes widely and is editor of Contemporary Art: From Studio to Situation (Black Dog Publishing, 2004); Documents of Contemporary Art: Situation (Whitechapel/MIT Press, 2009); and is co-editor of the forthcoming One Day Sculpture (Kerber, 2009); and Ivan and Heather Morison: The Shape of Things to Come (Book Works, 2009).

11 AM - 12:30 PM : GLASGOW FILM THEATRE : 12 ROSE ST

6 MARCH

FAITH WILDING

**CYBERFEMINISM INTERROGATES BIOTECHNOLOGY:
SUBROSA'S PARTICIPATORY INFORMATION PERFORMANCES**

Human bodies have always been culturally constructed and technologically modified through technologies of tool making, agriculture, textile production, cooking, chemistry, medicine, and language. Today, new biological bodies, bearing high 'biovalue', are being created through genetic engineering, inter-corporeal transplants and stem cell cultivation. Many knowledge/power systems and market practices intersect on this biotech frontier: visualisation and computing technologies, corporate science, religion, philosophy, ethics, feminist and post-colonial theory, transplant medicine, and genetic research. There is surprisingly little public debate and critical analysis, however, engaging with the philosophical, ethical and political issues raised by the new bio-sciences, which have ushered in an age of 'interspecies technologies' that introduce irrevocable changes in reproductive and generative processes. Using examples from the work of the cyberfeminist artist collective subRosa, this lecture takes a critical look at cultural meanings and representations of reproductive and recombinant biotechnologies, the production and banking of distributed, patented, migrating bodies, and the global flow and exchange of bio-property and bio-value.

Faith Wilding is a multidisciplinary artist, writer, and Chair and Professor of Performance, School of the Art Institute of Chicago. A co-founder of the Feminist Art Movement in the USA, Wilding has exhibited extensively in solo and group shows for 30 years in the USA, Canada, Europe, Mexico, and Southeast Asia. Wilding also co-founded and collaborates with subRosa, a reproducible cyberfeminist cell of cultural researchers whose recent performances/exhibitions include: Yes Species, NGBK, Berlin; BioDifference, Biennial of Electronic Arts, Perth, Australia; and International Markets of Flesh, Performance International, Mexico City, and Merida, Yucatan. Publications include: Domain Errors! Cyberfeminist Practices (Autonomedia, 2003); and numerous essays, including in The Power of Feminist Art, (Abrams, 1995).

Presented in collaboration with CCA Glasgow

GLASGOW SCHOOL OF ART FRIDAY EVENT LECTURES 2008

13 MARCH

SILVIA ZIRANEK

THE Z OF HOW

Silvia ZiraneK has had an extensive career that has embraced performance, installation, photography, textiles, and sculpture, often combined in the one situation. Central to her work is personal experience. Her “perfs”, in essence an animated monologue (“visual speech”) with equipment (often of seemingly playful and domestic origin) will generally involve geography, food, politics, scale, environment, feminism, femininity, colour, couture, coiffure, culture inter alia, then home in on a particular subject.

Ever pink, her current short back’n’sides is by Hype Hair.

Meet Silvia ZiraneK.

Silvia ZiraneK’s work is increasingly theme-specific, hence her inclusion in: The Veil with FOR YOUR OWN GOoD, Modern Art Oxford, and tANDem, Collaboration Conference, RSA, London, in 2004; DRESS MESSAGES in at3, touring UK, and A FEW BIG FROCKS, Frida Kahlo conference, Tate Modern, London, in 2005; NOT BRICK BUT BEING in It Starts From Here, De La Warr Pavilion, Bexhill-on-Sea, and I ARE OR in the Camouflage programme, Imperial War Museum, London, in 2007; and WALL WALK, to close/move The Photographers Gallery, London, 2008.

Her writing, often opportunising a poetic approach to autobiographic detail, is to be found in many publications, from the Hayward Annual 1979 catalogue, to This Will Not Happen Without You (Locus+, 2007), and the Marking Space 2008 catalogue for the Swansea University symposium. Essays in forthcoming publications include: The M Word: Real Mothers in Contemporary Art (Ohio University); Audio Arts Anthology (Phaedon); and 30 Years (National Review of Live Art, 2010).

11 AM - 12:30 PM : GLASGOW FILM THEATRE : 12 ROSE ST

20 MARCH

TETSUO KOGAWA

PIRATE AESTHETICS OF THE MINI-FM

Tetsuo Kogawa is widely known for his blend of criticism, performance and activism. Whilst working as a radio practitioner, teacher and artist, he has also written over thirty books on media culture, film, the city and urban space, and micro politics. In the 1980s Kogawa introduced free radio to Japan through his work with the Mini-FM movement in Tokyo. More recently he has combined the experimental and pirate aesthetics of the Mini-FM movement with Internet streamed media. It is this to which he will refer in his performance-lecture.

Tetsuo Kogawa studied Philosophy at Sophia and Waseda Universities, Japan and taught at Wako University for 17 years. He is currently Professor of Communication Studies at Tokyo Keizai University. His publications include: Adorno's Strategy of 'Hibernation' (1981); Toward Polymorphous Radio (1990); The Electronic Body at the End of the State: Ethnicity, National Identity, and the Japanese Emperor System (1994); and Minima Memoranda: a note on streaming media (1999).

**Presented in collaboration with Arika as part of
INSTAL festival 20 - 22 March**

www.arika.org.uk

11 AM - 12:30 PM : GLASGOW FILM THEATRE : 12 ROSE ST

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MACKINTOSH SCHOOL: OF ARCHITECTURE FRIDAY LECTURE SERIES

Architecture lectures are from
3-5pm in the Mackintosh Lecture Theatre

30 JANUARY

Fiona Sheppard

'Donnybrook Quarter:

a celebration of the public social life of the street'

6 FEBRUARY

Andrea Deplazes

ETH Zurich

27 FEBRUARY

Eric Parry

Eric Parry Architects

6 MARCH

Andrew Taylor

Patel Taylor

13 MARCH

Alison Brooks

Alison Brooks Architects

20 MARCH

Simon Conder

Simon Conder Associates

'Small works:1996-2008'

Lectures are 1 hour followed by 30-45 minute question period.

Mackintosh Lecture Theatre is in Glasgow School of Art's Mackintosh Building
167 RENFREW ST BETWEEN SCOTT & DALHOUSIE G3 6UT

CULTURAL engagement and publicly accessible lectures at **THE GLASGOW SCHOOL OF ART**

GSA has an established history of and a clear commitment to cultural engagement, which is clearly illustrated by the current Friday lecture schedule from both The School of Fine Art and The Mackintosh School of Architecture.

The Friday Event lecture series, which has been running since the early 1990s, is the School of Fine Art's and GSA's flagship public lecture programme. Comprising a series of approximately twelve lectures over the academic year, the lectures are given by major international figures within the contemporary art world. The speakers are internationally significant artists, historians, cultural theorists and others contributing to the discourse around contemporary art and culture.

The events are held at The Glasgow Film Theatre, which seats an audience of 400. The lectures are attended by undergraduate, post-graduate and doctoral students as part of the core curricula of The School of Fine Art. The events are also attended by alumni and many members of the general public.

Such GSA lectures, including the Mackintosh School of Architecture Friday Lecture series, are frequently hosted in collaboration with major local and national organisations. These partnerships are fostered to build meaningful engagement and as a way of opening up the shared interest in visual culture that is central to the research and study within GSA.



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