



Conversations about research
in Arts, Design and Media

research matter(s)

8th July 2016

Birmingham City University
Faculty of Arts, Design and Media
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Acknowledgments

The conference committee of Research Matter(s) wishes to thank the Faculty of Arts, Design and Media and the staff and students of Birmingham City University for their support, most notably Professor Tim Wall, Dr Oliver Carter, Dr Sian Vaughan, Geraldine Marshall, Dave Huggins, Jakub Ceglaz, Dr Lawrence Green, the Parkside Exhibition team, BCU Security, and the BCU hospitality team.

Our deepest thanks go to all the speakers, chairs, facilitators, assistants, delegates and all those who added to the conversation.

The Conference Committee

- Alberto Condotta
- Andrea Jaeger
- Sarah Raine
- Dr Jacqueline Taylor

Design: Geraldine Marshall
Printing: BCU Digital Print Service
Conference poster: Jakub Ceglaz
Photography: Bethany Kane

In the formal boxing up of 'finished' forms, the matter produced through research is commonly regarded as peripheral. Through articulating Research Matter(s) we wish to bring the notebooks, sketches, sounds and other matter that matters to the forefront of research/practice. We want these embodied knowledge(s) that cannot easily be contained or communicated to prompt conversations about research matters in Arts, Design and Media.

Research Matter(s) offers a forum to playfully and critically communicate / articulate / present / re-present research through/as matter. It aims to enable the making, creating and becoming that is part of the research process in Arts, Design and Media to articulate the core ideas and practices specific to one's research to others, in ways that rethink the traditional paper format.

We are pleased to welcome Arts, Design and Media researchers from across the UK and beyond to Birmingham City University, coming to create conversations about research matter(s).

Research Matter(s) Programme 8th July 2016

9.30 - 10.00am **Registration** | P339d

10.00 - 10.20am **Welcome** | P339b | Prof Tim Wall and Jacqueline Taylor

10.20 - 10.30am **Iterative Happening introductions** | P339b

Claire Hickey and Emily Warner
Make/Shift/Space: roving research and process-as-practice

Chaired by
Sian Hindle

10.30 - 11.00am **Happening** | P339b

Katarina Rankovic
Unborn lovers: Scripting for Agency

11.00 - 12.30pm Workshops

1a P440 Chaired by Alberto Condotta	1b P339b Chaired by Sarah Raine	1c P338 Chaired by Rawan Sharaf Khatib
The Phenomenology and Imagination Research Group <i>'... that which remains nameless': A dialogue between image and text</i> 1.5 hours Max 20 participants	Natalie Squared <i>Upstairs, Downstairs</i> 1.5 hours Max 20 participants	Jo Darnley and Gemma Meek <i>Unfolding the Archive</i> 1 hour Max 20 participants
		Joanna Fursman <i>Remaking Doty</i> 30 mins Max 20 participants

12.30 - 1.30pm **Lunch** | P339a

1.30 - 2.30pm Happenings

2a P339b Chaired by Iain Taylor	2b P440 Chaired by Andrea Jaeger
Becky Cullen <i>Mastering Time</i> 20 mins	Jakub Ceglarz <i>becoming Cock-y</i> 20 mins
Stuart Mugridge <i>...running...out...ofbreath...</i> 20 mins	Emily Sparkes <i>Mobilising Opportunity By ... Re-presentation</i> 40 mins
Jerome Turner <i>Taking a horse to water: A screening of 3 1/2 very short, ethnographic films</i> 20 mins	

Iterative Happenings – Ongoing throughout day

Claire Hickey and Emily Warner
Make/Shift/Space: roving research and process-as-practice

Paul Norman - *Swing Music*

Stuff – Curated by Alberto Condotta and Andrea Jaeger – Exhibition space and throughout conference

Anastasia Starikova	Jakub Ceglarz	Jerome Turner
Paul Norman	Sian Hindle	Tamadher Alfahal
Zhandra Belgasmi		

2.30 - 3.00pm Stuff | P339c | chaired by Heather Connelly

Sian Hindle <i>Inflection</i> 10 mins	Zhandra Belgasmi <i>Letters to my self</i> 10 mins	Anastasia Starikova <i>Thanks Russia</i> 10 mins
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3.00 - 3.30pm Break

3.30 - 4.30pm Happenings

3a P339b Chaired by Ed McKeon	3b Terrace Chaired by Sarah Raine
Andy Ingamells <i>Grandchildren on Experimental Music - performing the Composer</i> 30 mins	Greg Dunn <i>Let's Percolate</i> 1 hour Max 6 participants (observers welcome)
Alice Thickett <i>Artful Tactics</i> 30 mins	

4.30 - 4.50pm **Stuff** | P339b
Tamadher Alfahal - *Research Central*

4.50 - 5.00pm **Iterative Happening reflections** | P339b
Paul Norman - *Swing Music*

Chaired by
Dr Lawrence Green

5.00 - 7.00pm **Drinks reception and closing comments**
Terrace

Claire Hickey and Emily Warner

Make/Shift/Space: roving research and process-as-practice

Presented from the perspective of practising artists, Hickey+Warner will co-ordinate a mobile intervention and one-day residency with artist Gavin Rogers and Make/Shift/Space; a portable structure which hosts a live programme of temporary art-making across public locations.

Flexible in duration and location, this intervention connects the mechanics of everyday space with the process of artistic production, giving visibility to an artist's working practice. Through its movement, unpacking and installation within the conference building, the structure will act as a site of enquiry enabling the resident artist to present and re-present their research in response to site; prompting conversations about the ways in which research and process can be articulated in a live and physical format to a range of audiences, and how this can inform the future development of work.

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Katarina Rankovic

Scripting for Agency: A Ritual Resuscitation of Eternal Lovers

You are invited to attend this theatrical séance, and to help assist two fictional lovers in their ambition to become agents. Together, we will read a blind script, and revive its timeless instruction.

Scripts are instructive texts commonly associated with deterministic outcomes, and yet "blind scripts" are of another category. They summon the ingredients required for a surprising outcome, an outcome unsketched prior to performing its instructions. And thus, performing the text "A Ritual Resuscitation of Eternal Lovers" always leads to rather unexpected outcomes, in this particular case with regard to the manner in which the fictional characters appear to exercise agency over the readers that faithfully utter their lines for them. What happens when documents of these unsettling reading/resuscitation events accumulate into a continuous archive, and is this aggregate effect analogous to agency?

Leveraging the inert creativity of a blind script is emerging as a key strategy in hatching or tweaking complex systems, from bioengineering to designing artificial intelligence. Can a scripted program written in programming code script for artificial intelligence - a truly willful, thinking mind? Can DNA strands contain the recipe of a human being yet fail to spell out her fate?

This research explores the "matter of text", whether binary, biological or literary, and to what extent "text matters", in designating what it describes.

www.rosa-and-lawrence.life

The Phenomenology and Imagination Research Group

'... that which remains nameless':
A dialogue between image and text

'In a world increasingly dominated by advertisement, political propaganda, cultural industry, and media, a forum should be provided not for names, but that which remains nameless.'

(Free International University for Creativity and Interdisciplinary Research', 1974, In *Joseph Beuys*, Tate Modern, 2005).

The Phenomenology and Imagination Research Group would like to invite participants to join us in a conversation around the table that explores how materials help us access the imagination and memory. We will draw/write/play with chalk and charcoal on paper as we discuss the ideas of material imagination.

The event: We invite participants to join us in a ninety-minute session in which we will look at the ways materials and the pre-linguistic assist us in accessing the poetic image or finding the words that touch the heart of the matter. We shall also think about how writing can emerge from or alongside our studio practice to meet the challenges of art research texts. Our methodology is a synthesis between presentation and conversation to explore the concept of material imagination in an informal atmosphere, and we shall play with the chalk, the charcoal and objects on the table before us as prompts to explore those ideas in the short academic text circulated before the meeting. In this phenomenological enquiry a shared space will be opened through an engagement in intellectual ideas and non-verbal thinking.

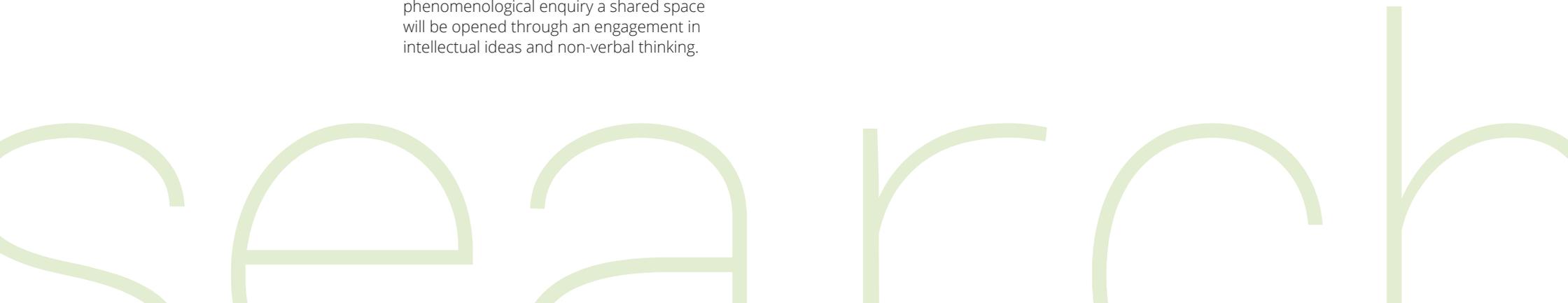
Who is it for: Artists, academics or others interested in the way materials contribute to the imagination and learning. The audience will be invited to participate in the conversation. Participants must have signed up to the session before the conference and will have been provided with the necessary reading.

Why: Our intention for this event is twofold. Firstly, it is "an invitation for a conversation". It is based on the collaborative research method of conversation which we have been using and developing for the last three years. Secondly, it provides an opportunity to look at the dialogue between image and text through examining the notion of practice as an activity that combines the verbal and the non-verbal. Imagination works at an individual level but in a performative space, it has the potential to become a shared communal experience in a particular time and space. This is not a talk or a presentation, but a shared space for learning together.

PIRG conducted a similar event during the *10 days Winchester 2015: CHALK festival* and this would give us an opportunity to develop and build on the first workshop with a different audience. The following video link shows extracts from the original workshop in 2015:

"That which remains nameless": a dialogue between image and text' Video clip (8 min)

<https://www.facebook.com/100010319048505/videos/154981761522458/>



NatalieSquared

Upstairs, Downstairs

Research is integral to our artistic practice. *Open Access*, a Mixed-media installation, emerged from evidence on digital inequality that Natalie Hart researched whilst working on the Warwick Commission on the Future of Cultural Value and included interviews with service users of the Sifa Fireside Homelessness and addiction charity in Birmingham. More recently *Hanging On* is a mixed media piece produced for the Feminism and Law Zine *At the kitchen table*. It is drawn from Natalie Jones' interdisciplinary research into the relationship between abortion and aesthetics.

NatalieSquared invite you to a 90 minute participatory workshop sharing our current work in progress: *Upstairs, Downstairs*: a multimedia installation exploring 'social mobility', class identity and inequality with a particular focus on arts and culture. Using accessible performance based techniques participants will be given the opportunity to interact with the work in progress, including poems, statistical research, mannequins and a three-story antique dolls house. Activities will be based around performance, playful collaboration, imaginative responses and a spirit of sharing in the process.

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Jo Darnley & Gemma Meek Manchester Metropolitan University

Unfolding the Archive

In a series of workshops titled *Woman's Outlook*, *Past Present Future: Rip, Mark, Stick, Create*, *Multi Vocal Image Making*, at conferences in Latvia, Hungary and UK, Jo Darnley and Gemma Meek have encouraged participants to create collage pages in response to *Woman's Outlook* magazine (1919 – 1967), which maps the complexity of gender ideology in the interwar co-operative movement. This magazine enables entry into women only, political, broadly non-party and regional perspective published by the National Cooperative Publishing Society (est. 1871), and is now archived in the National Cooperative Archive (www.archive.coop). Each page created by individual participants, is stitched together to form a collaborative book art piece. Traditionally, in writings on socially engaged art, dialogical and collaborative practices, the site of meaning in these workshops would be found in the collaborative act of creating or the discussion surrounding the act of making. Does this mean that once the books are formed, they become untheorized, secondary documentation? How do we activate the 'object', in this case the book art, beyond the focus on the act of making?

This workshop, *Unfolding the Archive*, is constructed to generate further participant engagement through the connection of embodied knowledge we all bring to the conference. The workshop *Woman's Outlook*, *Past Present Future: Rip, Mark, Stick, Create*, *Multi Vocal Image Making*, may well be consigned to the peripheral of research if it cannot be easily communicated in the final output: the thesis. *Unfolding the Archive* enables us, as researchers, to reach further. To complicate the isolated reading of collaboration in the production of book art, to confuse the idea of archive and to reinforce the difficulty of theorising the multitude of potential readings around supposed 'fixed' matter.

Participants are invited to interact with and respond to the 'made' books created in Latvia, Budapest and the UK, by constructing their own book art. Participants will be invited to create a book out of one sheet of paper, filled with writing and drawings as a response to this act of reading and interpretation, complicating the idea of a fixed object/outcome. *Unfolding the Archive* provokes the convergence of action and theorising about research matter(s), allowing us to conceive the workshop and research practice in new way.

Joanna Fursman

Remaking Dotty

Unflattening practice

Dotty (2014) is an artwork made in collaboration with students at a Secondary School in the Midlands. With permission from the students, I remade Dotty. It was enlarged in photo-collage format and exhibited. For Research Matter(s), I will explore concerns around how collaborative research can be exhibited and made public.

While collaborative work can be the product of many unfolding, productive hours of work, discussion, planning and making (Helguera 2011), exhibiting the work can often produce static experiences for the viewer and in some instances becomes documentation of production far more lively and engaging (Bishop 2012).

Using an informal discussion and workshop, critique will be extended around Nancy's Inoperative Community and Rancière's Critical Pedagogy in relation to the production of two recent research projects: 'Sticky Learning' and 'Sense of Place.' Both projects explored how collaborative practice attempted to make the roles of artist, teacher, student and emerging participant visible, but achieved varying success in their public exhibition.

In this workshop, I will present and discuss productive encounters found in collective, collaborative research practice. Attendees will be given adhesive dots and be asked to apply and re-apply them to surfaces and objects in the room. Dots will be used to initiate further discussion and links between and to collaborative practice and its public exhibition.

Becky Cullen

Mastering Time

My creative practice is critical practice. By this I mean that creative practice leads and loops my critical practice, and the same, in reverse, from the side, and opposite. In this reading, I explore how far the various and varied creative critical interventions in my research are visible on the surface of a finished poem.

This continuous and blended text performs stages of draft and redraft, including other poems, feedback and critical theory, to make a narrative which does not privilege the finished poem, but additionally highlights its transitions and mutations.

research

Jerome Turner

*Taking a horse to water:
A screening of 3½ very short,
ethnographic films*

The presentation demonstrates how I've used video ethnographically in my study of online, local community media audiences in the West Midlands, through the screening of three and a half short Youtube films. My introduction and screening of these films will explore the value of such methods and the roles of the researcher, as participant noting the experience of creating hyperlocal news or documentary video for the community, but also as observer and presenter of more disruptive methods that demand reaction and response from the community I am studying.

In addition, the films will be displayed in a loop at the conference throughout the day, and I'll be happy to discuss them further with delegates, either in person or via [Twitter @jeztturner](#).

Jakub Ceglarczyk

becoming Cock-y

Throughout my research I am trying to establish an understanding of the type of sensual space that allows for the erotic and sexual to influence the way artistic praxis practices knowledge. In this performance I will combine elements of art practice made during the research (*Cock-y Love* – photograph 2016 and *The Bulges* – sculpture 2016) with the readings of posts from the Internet forums for 'glory hole sex' enthusiasts, which (as argued by Don Anderson) can produce a Deleuzian *Body Without Organs*.

This performance contains strong sexual language and sexually explicit imagery – not suitable for all audiences.

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Emily Sparkes

Mobilising opportunity by ... re-presentation

Emily Sparkes' work performs the still seductiveness of the *tableau vivant*, which translates to 'living picture'. By staging an interactive tableau vivant performance, as a performative event, participants are invited to form a group pose that explores the nuances of figurative images. It is hoped that this will trigger discussion relating to the figurative in historical paintings but at the same time to the images saturating everyday visual culture.

Everyone will be invited to join in, to engage with the performance, to expand and change it in a multiplicity of ways. Sparkes will introduce the activity and briefly frame her research as a non-representational practice.

Sian Hindle

Inflection

I will explore how information is both synthesised and disrupted across a number of different modes: reading, writing and drawing. As well as considering the points of intersection between these modes, I'm also interested in unpacking some of the idiosyncrasies that exist within my analytical process – in short, how life gets in the way. I will consider some of the wildcards that give my research its particular flavour, that routines that inflect my work and speak of the world I live in:

- Blind spots and intellectual infatuation – the texts not read; tangents taken; the second half of books that remain unknown to me.
- Haphazard reference management – pages of paper notes that never make it onto Endnote and are, hence, searchable only in traditional ways: by physically flicking through the sheaves, or relying on my own (questionable) memory.
- Habits and interruptions – a regular 15 mins-a-day policy; my ever-present sketchbook; the shouts of my children, composing the soundtrack to my life.

My poster that captures something of the messy processes that allow me to digest the concepts and theories that I draw on in my research: reading, note-taking, generating schematic diagrams, sketching, and more formal image making. In a final twist, I make use of an insight gleaned during my Master of Research course from Prof Nigel Fabb (Prof of Literary Linguistic, University of Strathclyde). He made the point that, as students, we shouldn't be afraid of the concepts and ideas that initially resist comprehension or interpretation. These, he suggested, can be regarded as cracks in the substrate, providing us with an access point at which we can prise open the nugget of knowledge and reveal its contents.

Building on this insight, perforated lines formed of small, regularly spaced holes are incised in the printed poster, allowing it to be broken into new constituent parts. Conference delegates will need to decide if they are brave enough to separate the different sections and reconfigure the words and images in new and unexpected forms, in a creative, ongoing process of knowledge-making.

Zhandra Belgasmi

Letters to my self

This work resides at the inter-section of l'écriture feminine, embroidery, creative writing and fine art. As such it is juxtaposed to reconceptualise the marginalised aspects of women and the domestic activity of sewing with women writing *themselves* on the page.

Words are an important medium to convey meaning; however, the 'simplicity' of text is unable on the face of it, to accurately convey the loaded cultural and societal back drop of inherent meaning that words hold.

Meaning changes depending on the time frame of use. Also the understanding of some words may not be exclusive and therefore collective interpretation may have several different meanings. It is this struggle to find words to convey feelings that concerns me as an artist.

There is also a tension between creating something practical and useful in one sense, but quite useless and impractical in another sense. Much like words in our patriarchal society; how can I tell you my feelings in a language that is primarily created for men to express theirs.

Every stitch, letter, mark and cut is drenched in the sadness of the injustices suffered and collectively the creative aesthetic draws on the happiness and joy of new horizons. These paradoxical viewpoints blend with the uselessness of the quilt as a quilt, whilst purposefully fulfilling the healing Grail.

That which is 'discarded' becomes important as only when the two parts are put together, can the complete story be read and understood. It may be that fragments of thoughts, feelings and perceptions are sewn together across the page or textile in such a way that they appear random, however in terms of women's thoughts and feelings, they flow along a thread.

www.artworkzhandra.blogspot.com

Anastasia Starikova

"Thanks Russia"

The aspects of otherness and information consumption in the state of otherness are investigated through social media and poetry. This project reflects on the difficulties and peculiarities of research in dealing with the *unnative* to the researcher, as well as the informative space it opens up.

The Dutch-speaking newspapers of Belgium are taken as a focal point in the project. The article, called "Thanks Russia" is the first in the series of texts "transcribed" from Dutch into Russian (the artist's native tongue) and exhibited as a nonsensical poems.

For Research Matter(s) I present a selection of such original newspapers accompanied by their translation.

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Andy Ingamells

Grandchildren on Experimental Music - performing the Composer

Experimental Music, as defined by Michael Nyman in 1974, is a maligned relative of the Western Classical tradition. It has a complex and often contradictory identity, being closely intertwined, yet antagonistic towards, conservatory composition training. It is a marginalised practice within the Western Classical tradition, yet is still broadly associated with privileged white male composers.

I present a 20-minute lecture-performance exploring (or rather exposing) the hybrid role of the 'composer-performer' of Experimental Music. A video mockumentary about my own practice as a composer-performer, a classical *Spinal Tap*, serves as a score that I interpret live in front of the audience. I display an arrogant and deluded persona, akin to Ricky Gervais' character David Brent. As this film progresses I interject with live commentary, leading to ambiguity as to whether these delusions of grandeur are genuine or affected.

Previous performances of this work have elicited varied reactions, from the 'knowing' laughter of an initiated audience of composers, to the obnoxious alter-ego being received at face value without question. This leads me to the question: do we like our composers eccentric, deluded and arrogant? Are they the villains of music?

Alice Thickett

Artful Tactics

My name is Alice Thickett, I'm 27 years old and I am not a vlogger. But I do like to deliver presentations and research in creative ways!

I am the youth programmer at Nottingham Contemporary and I deliver for a national programme called the *Circuit* programme, which is led by the Tate.

Because of my creative approach to working, in 2015 the Tate commissioned to research about organisational change in relation to art galleries working with people aged 15 - 25.

For Research Matter(s) I would like to present to you the research that I made and my creative responses; with the hope of instigating questions with you regarding the blur between art and research, how research becomes practice and vice versa and organisational change and development itself.

If you would like to read about the conversations that instigated the commission, more about the process and my feelings while working on it and to see the final results in more detail you can visit the Circuit programme website for blog posts:

<https://circuit.tate.org.uk/explore/?series=79>

matter(s)

Gregory Dunn

*Let's Percolate

Percolate (OED Definition)

- *(Of a liquid or gas) filter gradually through a porous surface or substance.*
- *Gradually through an area or group of people.*

It will be my responsibility to perform the procedure of making you a cup of coffee* (6 people max. though observers are also welcome to contribute). The process of percolation will allow a group to ruminate and relate to the constituent parts that make up a contemporary artist. The ritual is intended to mediate and elicit responses from all who take part and encourage participants to reflect upon their own role as artist or performer.

*Caffeinated coffee only.

(Sugar & Cows/Soya Milk will also be provided).

Tamadher Alfahal

Research-Central

Research process has often been described in a linear matter; stages, steps, phases, etc. However the process of research in creative practice has challenged this linearity by constant efforts to create an alternative, spherical approach to design thinking.

The truth of the matter is our brains work differently and do not work in linear process; our thinking is organic and dynamic, our thoughts can dwell on one line, go back and forth on the same idea, and sometimes all of the sudden, you find yourself taken away by a thread of thought into another "line-of-thoughts". This is not exclusively applicable in creative context, but even in our way of thinking through almost everything.

This mind-tube map, was born from an epiphany inside London tube; mesmerized by the interweaving web of the underground network and how it operates made me realise that it represents - in a way- how my mind "goes about" things.

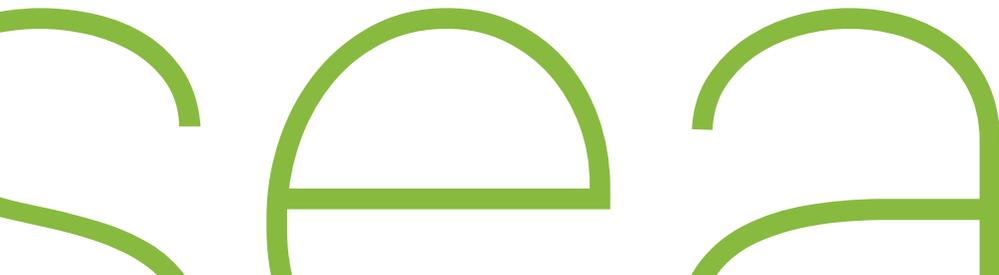
So the mind-tube map emerged in order to visually demonstrate how ideas, tasks, and topics inter-relate in my research. I have intended to use the same map model/formula couple of times for other conceptual mapping to test its flexibility and adaptation to different design/ research scenarios.

Research Threads

- How to present research process without flattening its complexity and without scouring research process and its interweaving threads
- How can the sharing of your research and the forms it may take feed into your practice of research

Research "Matters"

- Poster: showing the Mind-Tube Map
- Happening: A kind of "Pecha-Kucha" presentation to talk about the organic approach is showing the research process and this can also open up the possibility of dedicating time to receive feedbacks/comments
- Sketchbook/ visual diary: pictures of some of the pages showing the visual diary that is accompanying the research/ literature findings
- Graphical artwork (subject to timeframe): that communicates visual research findings



Paul Norman

- Swing Music

As part of my PhD Research *UNPROTECTED PRACTICE: Including process as compositional material*, I will 'perform' my recent piece *Swing Music*. This piece challenges the accepted roles of composer, conductor, performer and audience (viewer) in a playful and thought provoking way. It is also prevalent in expanding the understanding of music away from its concrete association with sound.

The badge-scores are distributed amongst participants and visitors of the conference. Wearing a badge-score makes the wearer assume the role of the 'conductor' guiding the music making. Performances are then free to happen throughout the day as on reading the badge-score the viewer becomes equally a performer, with the opportunity to perform the piece physically or simply in their mind. Beginning with a question that asks the viewer to first consider themselves, this duality of viewer/performer is kept alive as audiences are asked to 'view' also themselves performing.

I really hope that you like your Gift/Score/Badge and that you enjoy wearing it and do so straight away. You could attach it to your front, but you may just have much more fun if you attach it to your backpack and walk proudly with it on there for years to come.

Biographies

Hickey+Warner

Devised by artist-duo Hickey+Warner, *Make/Shift/Space* is supported by Arts Council England and mac Birmingham. The first phase of the project currently explores social practice across outdoor sites in Birmingham through a series of public realm residencies and community engagement opportunities. *Make/Shift/Space* provides an interface for exchange between artist, audience and the built environment; brokering conversations about social interaction, public landscapes and artistic activity.

Hickey+Warner are Claire Hickey and Emily Warner who work collaboratively to produce self and site responsive artworks. Together, they have over eight years experience of artistic practice sited within contemporary art production and socially engaged projects.

<http://makeshiftspace.org/>

<http://hickeyandwarner.tumblr.com/>

Katrina Rankovic

Katarina is a London-based fine artist and writer concerned with wriggling into her own work and wearing it like a second skin. She works in jealous drawings, a one-woman empathy circus, a novel about a 'lethargic line' and fake Youtube tutorials.

She is currently making a series of theatrical scripts written with the intention of being 'run' like programming code or 'expressed' like genes, through the iterability of performance.

www.katarina-rankovic.com

The Phenomenology and Imagination Research Group

The Research Group is made up of Dr Jane A Bennett, Dr Yvonne Jones, Belinda Mitchell, Dr Yonat Nitzan-Green, Dr Bevis Fenner, Noriko Suzuki-Bosco and Tessa Atton.

The Phenomenology and Imagination Research Group (PIRG) consists of seven research artists and doctorate students who have been meeting each month for the past three years. As a key work with relevance to their different fields of studio practice, they initially took Gaston Bachelard's *The Poetics of Space* as the central text for their meetings and use this as a touch-stone as other writers and ideas are introduced. The group contributes regularly to Winchester School of Art Post Graduate research blog

(<http://blog.soton.ac.uk/wsapgr/phenomenology-and-imagination-research-group/>)

NatalieSquared

NatalieSquared is a multimedia, visual arts initiative led by Dr Natalie Shona Hart and Dr Natalie Linda Jones, who are academics and practising artists working in a socially-engaged partner collective. Bringing their specialist fields of visual art, performance and academic research together, their aim is to use the integration of these practices as a dynamic platform to defy disciplinary boundaries and contest hegemonic, normative sociocultural narratives.

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