

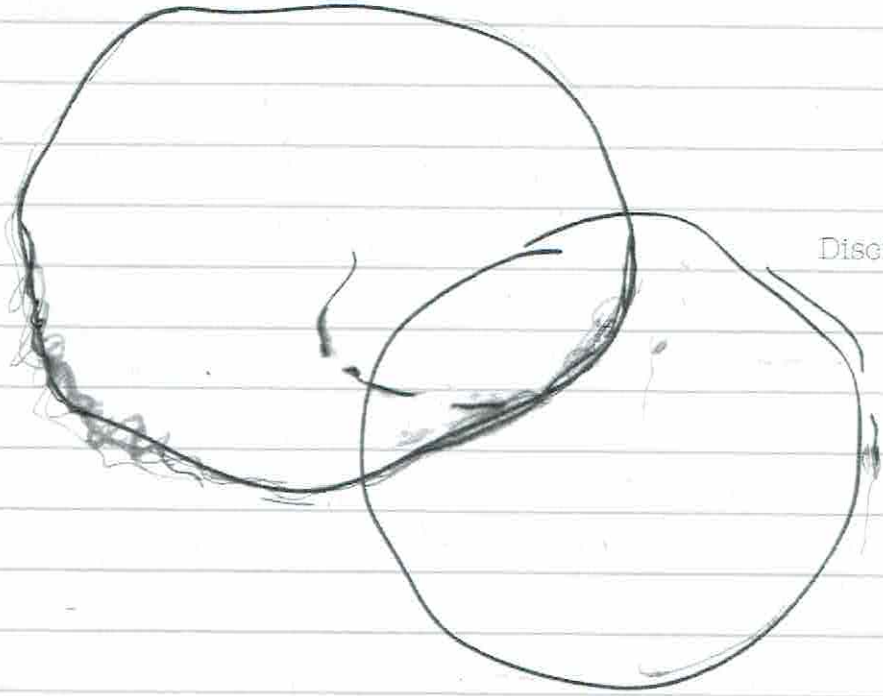
# [ Beyond Borders? ] \*

Approaches and pathways in Arts, Design and Media research

Academic

Institutional

Disciplinary



\* n.

A line separating two countries, administrative divisions, or other areas  
The edge or boundary of something, or the part near it

7<sup>TH</sup> JULY 2017

THE PARKSIDE BUILDING | FACULTY OF ARTS, DESIGN & MEDIA |  
BIRMINGHAM CITY UNIVERSITY



**BIRMINGHAM CITY**  
University

## INTRO / WELCOME ...

Research in Arts, Design and Media is highly diverse, often redefining parameters and pushing boundaries. Whether dealing with more established approaches, theoretical ideas or explicitly experimenting with new methods it inevitably involves a degree of mess. *disrupt*.

Beyond Borders? Is a one-day ~~conference~~ <sup>colloquium</sup> that traverses disciplinary boundaries to explore the spaces, places and territories that exist above and below, amidst and with/out borders. It seeks to make visible and engage with the pathways, roots and routes that enable us to immerse in Arts, Design and Media research.

The day includes workshops, happenings, performances and <sup>stuff?</sup> an exhibition that redefine  $\xi$  the parameters of the traditional paper format, reflecting research, methodologies, ways of articulation and everything in-between ...

### \* [Acknowledgements]

The conference team thank all speakers, session chairs and delegates. In particular, thanks go to Chris Hill, Kirsten Forkert, Tim Wall, Dave Huggins, Yvette Burn, Juan Pablo Viteri and Stephen Simms. *for their participation*

### \* [The conference team]

Conference organisers ~ Emily Bettison, Hassan Hussain and Jacqueline Taylor  
Photography and videography ~ Juan Pablo Viteri

### \* [About The PGR Studio]

The PGR Studio facilitates a critical mass of activity for Postgraduate Researchers (PGRs) at the Faculty of Arts, Design & Media at Birmingham City University. It seeks to promote an experimental, creative and practice-based space that resonates across all the academic schools and disciplines.

# BeyondBorders17

W: [www.pgr-studio.co.uk](http://www.pgr-studio.co.uk)  
T: @PgrStudio

Welcome

Opening act

Setting the scene

Constructing spaces

On the edges of the  
medium

The boundaries of stuff

Re-locating borders

Closing act

Epilogue

Drinks at the Eagle and

Ball pub

# What happens when a researcher wants to publish differently?: A vision of the possibilities – Cabaret as academic discourse\*

Geof Hill

Geof has been presenting one-man cabarets as academic presentations throughout his academic career. He has a background in the performative arts and training as an opera and musical theatre singer, which he draws on lecturing in Communication, Management, Education and Research. His first one-man cabaret was written in 1995 on 'Being a Reflective Practitioner'. His PhD research investigated the ways in which post positivist inquiry is undertaken, supervised and examined and included a cabaret called 'Doing a Doctorate'. Following this, he wrote and performed a subsequent one-man cabaret on 'Research Supervision', which was performed at the International Conference on Quality Postgraduate Research in Adelaide, Australia in 2006.

In the opening and closing act of *Beyond Borders?*, Geof will explore the possibilities of cabaret as academic discourse.

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P339b

Opening act | 10.10am

Closing act | 4.00pm

## CREATE/EDIT/PRINT\*

Sarah Raine and Craig Hamilton

This iterative event will take place throughout the day and aims to produce a fanzine-style journal based on the submissions of conference attendees. The entire thing will be created, peer-edited, printed, and distributed during the event. Attendees will be able to take home a paper copy of the 'journal' at the end of the conference.

A prompt will be outlined at the beginning of the day, and conference attendees encouraged to write and/or create submissions for the journal before the afternoon session. Submissions can be photos, drawings, notes, Tweets, essays: anything goes. The next session will include a progress report and a 'Speed Peer Review' and collation process. In true DIY style, a zine Riffs special issue will be available to all conference attendees at the end of the day, and later hosted on the Riffs website- [www.riffsjournal.org](http://www.riffsjournal.org)

*Riffs: Experimental writing on popular music* is an emerging and exciting postgraduate journal at Birmingham City University, offering postgraduates at BCU and beyond a creative and experimental space for writing and thinking about popular music, in addition to an online forum for the publication and hosting of high calibre postgraduate research in the area of popular music studies.

- \* Pop-up Editorial Office in P339d

P339b

Setting the scene | PART 1 - 10.40am

On the edges of the medium | PART 2 - 1.30pm

Re-locating borders | PART 3 - 3.20pm

# Weaving borders: weaving as research process\*

Khulod Albugami

Weaving offers a way of thinking about borders as connections. In a woven cloth, every warp or weft thread is a border between one colour or another or between different sections of pattern--but it is a border which also serves to connect the fabric as a whole. A weaving is a series of borders in the form of connections. My own ongoing research explores how contemporary artist practice empowers women within the social fabric Saudi Arabia. In this research, I draw on the traditional practice of *al-Sadu* tent weaving by Bedouin women in the Saudi desert. *Al-Sadu* weaving works as a methodological concept for bringing the multiple and disparate threads of Saudi women's lives, memory, and collective experience into connection with each other.

The aim of my workshop is to create a participatory research event based on the idea of *al-Sadu* weaving as a research practice which will facilitate connections and relationships to be made across academic, disciplinary, and institutional spaces among the participants. As in *al-Sadu*, the physical weaving is only one part of the overall event: as the weavers weave they talk, share news, form connections, build the larger social fabric of the tribe. In the same way, the primary aim of this participatory event is to weave connections, dialogue, conversation, and relationships between researchers. The physical product is the trace, but not the final outcome, of the weaving process.

Practically, the concrete outcome of the workshop will be to create a fabric of social relations and conversation between research participants. These connections will be woven together in the process of creating a collaborative physical weaving within an installation space using raw materials drawn from my own research on contemporary art by women in Saudi Arabia. As a researcher, I seek the participation of other scholars in my work and to share my work, methodologies, and ideas, with them in return. This is the weaving process.

The workshop will provide a space for researchers/weavers to thread strands of material drawn from my research together into a woven fabric. The "threads" will be ribbons printed with text and images from my work which will be fixed at one end on the walls of the space. This provides a three dimensional "loom" in which to weave. Together the weavers will draw the threads into conversation, reading, viewing, combining, connecting, and sharing connections and ideas.

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Constructing spaces: interactive workshops

11:00 am | P339b

# Crafting Spoken Stories

## James Postans

In this practical workshop, participants will be invited to share, write and edit stories. The exercises will be research led and based on industry proven narrative paradigms; however, we will attempt to break free of the structures in order to create our own.

\*

Crafting Spoken Stories allows participants the opportunities to craft stories that have only previously been spoken. Through this application, we shall examine how effectively these stories can be adapted into another form and if they continue to successfully engage an audience. Here, we shall see if fundamental aspects and features of stories are Beyond Boundaries.

The workshop is designed to form a foundation for a research project that will inform a television series I am currently planning. This series will see local ghost stories adapted for use on screen, including one told to me by my grandmother from a young age. This workshop allows the opportunity to test the effectiveness of adapting spoken stories into a different form (prose or screenwriting preferred). None of the stories written in the workshop would be published or used in any future projects.

The selected narrative theories are proven story-telling models, used by students and industry professionals alike. This seminar shall evaluate these models by using them as a writing frame and evaluating their success.

No previous writing experience is required!

\*

Constructing spaces: interactive workshops

11:00 am | P338

# Representation of Ka'ba as a Sacred Symbol in Islamic Art; the Case of Silkscreen Printing\*

Soha Alzaid

During my work in historical review for this research, I found there is no visual evidence of the Ka'ba (the most sacred building in Islam situated at the center of the Holy Mosque in Makkah – Saudi Arabia) or Kiswa (the embroidered cover of Ka'ba) before Islam and at the beginning of Islam. The history of them documents the descriptions of their elements including the material, size, shape and colour. That lead me as a researcher and an artist to represent these two objects visually through print making art, starting with the design (black and white) to the printmaking process.

However, because I lived and grew up in this environment, the shape of Ka'ba and Kiswa hardly changes in my imagination. I therefore realized that it is important to discover other people's imagination about this building through their interpretation of the historical text.

This workshop will open up a new horizon of thinking and allow the audience to discover an historical element through their imagination.

\*  
Constructing spaces: interactive workshops

11:00 am | P336



# Expressing through gesture nuances: bridging the analog and digital divide\*

Niccolò Granieri

This piano performance has been composed to explore bridging the gap between acoustic instruments and the digital world. The audience will be placed in front of a musician that is stripped at first of all his human traits and gestural capabilities, being forced to play the instrument through machine like objects and movements. Wooden sticks and contraptions will be used to strike the piano keys, making the act of playing mechanical, binary. Throughout the short piece, he will slowly regain control over all of his musical gestures, abandoning the objects that constrained him, finding a different instrument in front of him, one that transcends the classical concept of a piano. He will explore this new instrument and slowly realise that his technique is being enhanced by the instrument itself and the explorable sound landscape is much more vast than he thought. The sound coming from the piano will be processed and effected following the pianists sound accompanying gestures: what is usually made in response to the sound, in this case becomes responsible for the sound modulation itself.

The steep learning curve on digital interfaces, often poses a creative barrier to musical creativity. New digital interfaces require years of practice to attain a certain fluency, thus pushing away instrumentalists that have spent a lifetime perfecting their own instrument and technique. The border between these two worlds is clear, and one that this research aims to dissolve. The performance is meant to make the audience question if technology could actually enhance a performance without being obtrusive both to the audience itself and to the musician. The performance is also explicative of a research, which aim is to create a keyboard interface that takes advantage of the gestures and technique of classically trained pianists, and enhances the sound possibilities of the instrument throughout a non-invasive technology.

\*

Inhabiting the between | 11:30 am

Meet in room P336 (performance in Birmingham School of Acting Atrium)

# Restaging the liminal: a messy investigation of the permeable boundaries of contemporary painting\*

Sally Bailey and Dan Auluk

"A boundary is not that at which something stops, but...it is that from which something begins its presencing..." (Heidegger)

Within the painting process Bailey has become increasingly intrigued with the liminal space; the 'between', the 'charged gap'. Not as a space of suspension of time and activity, but as a defined place of transformation, of transubstantiation. A place where painting becomes painting. This presentation will explore notions of painting beyond the frame, beyond the limits of the medium, beyond the expected and the known. It will aim to examine how restaging, reframing and renaming the liminal in relation to notions of place, can provide new possibilities for the experiencing and encountering of contemporary painting.

The collaborative presentation will include a short film, featuring and produced by Dan Auluk, made in response to the text by Sally Bailey. Entitled 'Painting without Seeing', the film will examine the entanglement between painting and performance, and consider how the mess/smell/feel/failure/wonder of this process can be considered as 'academic' research.

Dan Auluk initiates art activity that is evolving, experimental and in flux, producing temporal hybrid possibilities. This on-going activity transforms into the thinking through, and making of exhibitions, performance based interventions, online platforms and residencies in relation to a collective approach to contemporary art making. This process involves artists, curators and creative thinkers, forming a physical or virtual space in which to test out ideas, to go beyond our own limitations of making and thinking.

Baileys painting practice is concerned with the female form, the feminine, and female subjectivity. Her paintings depict slippages, crevices and blurrings of material and meaning. By deconstructing this (Derridian) 'blurred edge' of painting through practice Bailey aims to reveal its potential to act as a site that can articulate the female subject in contemporary painting beyond representations of the figurative; working towards the delineation of a new conceptual space of fluidity that can challenge the established interpretations of representation, to go beyond borders.

\* On the edges of the medium

1:30 pm | Room P339b

# The Researcher's Hat\*

## Jerome Turner

My PhD experience as a community ethnographer has often led me to reflect on the nature of my role within the research. My study focuses on hyperlocal Facebook pages, so I covertly observed an online community. I have also interviewed people in person, or more casually reflected on everyday local life as I walked the streets. As a participant observer (O'Reilly, 2012: 110) I was also sometimes more removed from the researcher role and interacted with the Facebook Pages as a resident, posting my own stories or taking part in the conversations there. These are not fixed positions but rather a constant "reassessment, renegotiation and repositioning of a researcher's various identities" (Fuller, 1999: 226). As someone relatively new to the areas I was studying, I benefited from being an 'outsider' or 'stranger' (Schuetz, 1944), allowed to ask interrogative questions of people because I didn't yet know the answers, but also as the husband of the local vicar, I was perhaps more immediately made an 'insider', as part of the community; both identities, as I slip in and out of them, are beneficial (Kanuha, 2000; van Maanen, 1995). The borders between these various roles are there to be identified, explore, pushed against and manipulated.

We sometimes express these various identities and the ways we can use them to our advantage in terms of 'putting on the researcher's hat'. To explore this at *Beyond Borders*, I have made and present a crocheted hat, where its form expresses the multiple roles and ways that we might interchangeably think of ourselves as researchers, participants or community members when we undertake ethnographic research. To this end, it consists of multiple shapes worked together, in various colours and yarns. It might be worn in a way that covers the face entirely, in representation of the covert observer. The double-ended tubular section might be pulled onto the top of the head, or all the way through as a snood around the neck, representing the ways that multiple roles can be taken on at the same time. The hat is installed at P339c, so do please try it on as you see fit, in a way that somehow represents your current approach to research or mood today. Post your selfies to Twitter or Instagram with #bbhat. I will be around during the day to discuss the work. I will not be wearing a hat.

\*

The boundaries of stuff' & Exhibition

2:10pm | Room P339c

# On the periphery: archive film, place and memory in London's outer boroughs\*

Angela English

My current research is focussed on archive film and multiple ways of negotiating public engagement practice as a way to address locality and definitions of locality, particularly through memory work. An area of interest is the notion of archive film as an 'incomplete object' as Shand (2014) suggests. Similarly, Czach (2014) talks about the nature of amateur film, which she calls 'an orphaned text' because of lack of provenance and narrative.

Another core area of interest in my research is the value of 'local film' as discussed by Szczelkun (2000) who suggests many of the images can be dismissed as having little value once they have left the localised context. Similarly Bottomore (2004) suggests local film is only 'local' if there is considerable overlap between the people appearing in the film and those who watch it or are intended to watch it. My practice, working with audiences and archive film (both previously and in my PhD) challenges these assumptions.

My exhibition piece will explore these challenges further and will consist of several archive films screened on a loop in the exhibition space. The films will be short (2-3 minutes long) and illuminate a variety of everyday experiences. Participants can watch the whole loop or individual films. I will be present to facilitate any ideas or discussions that emerge. This will be an interactive experience and participants will be encouraged to write memories evoked by the footage on post-it notes. We will create a 'memory wall' using the collated memories in the exhibition space. This can be photographed, put on social media and taken down and re-used in other spaces. Participants are free to engage with my work in an informal setting and contribute in a way that is comfortable for them.

This film footage fits within the themes for 'Beyond Borders' by redefining the parameters and pushing the boundaries of what archive film is and what it can do for people. This material is often fragmentary and incomplete and working with it fits the conference theme of experimenting with new methods. Memory work with this footage is not location specific as much of the film material is about events or experiences which are sites of memory for most people.

\*

The boundaries of stuff & Exhibition  
2:10 pm | P339c

# Stenton.Press: The Publication as an Alternative Musical Space

Richard Stenton\*

This exhibit explores the idea of the publication as an alternative musical space. It includes past works, workings for future projects and visual displays of overarching concepts.

Composing for/a publication is to design the architecture of the musical experience on your own terms, ignore the usual processes to performance, compose with different tools and observe limitless interaction patterns. - stenton.press

\* The boundaries of stuff & Exhibition  
2.10pm | P339c

# 'I have no nation': An exploration of disruptive narratives within the 'Kinemathek' German film collection\*

Chantal Riekkel

My PhD aims to address the lack of research in art, design and film studies of experiences that do not fit into an ideological context such as fascism because of their 'in between-ness.' By engaging with archival material from the Kinemathek collection of German film that relates to the difficulty of the choice between ideology and self-interest, I aim to gain an understanding of the notion of self-alienation within a dominant political framework such as National Socialism. This selection of visual research carried out in the first stage of my PhD relates to the difficulty of positioning oneself within this particular context. Through this installation, as part of 'Beyond borders' I am interested in exploring how a visual engagement with historic film archives can provide an insight into feelings of alienation and non-belonging. An important motivation and focus of my research is also to explore possible alternative formats of academic film writing research. By using photography to engage with indicators of an underlying 'silent protest' in the collection of diaries, photographs and film scripts of writers such Harald Bratt (1897-1967) I ultimately also intend to question current curatorial practices with visual and written film historical archives.

\*

The boundaries of stuff' & Exhibition

2.10pm | P339c

# Listening Changing Itself - A Future for Pauline Oliveros

Andy Ingamells and Ed McKeon\*

Following Pauline Oliveros' writings, musical works and practices, we explore the medium of listening as a limit principle – or threshold – by which ideas, bodies and communities can be transformed. It does not erase boundary logics, but renders them porous. In a surprising, paradoxical move, this makes the border *more* apparent but less substantial, dissolving in the process the 'essential' qualities of the positions formerly delineated 'inside' and 'outside'. This combined presentation and performance will explore ways of thinking about and practising listening through the legacy of Oliveros' writings, documentation and performances. How can we listen with and after Pauline Oliveros? Can we listen with her ears *after* her departure? Has Oliveros been attending to what may become of our listening?

This presentation attempts - after Derrida's example of putting his ear to Nietzsche's signature writings - an 'otobiography' of Pauline Oliveros. The composer's life and work, her signature concept of Deep Listening, her meditational practices and writings, are inseparable, yet neither explains nor causes the other. Rather, their intertwining may operate as a borderline mediating our own listening and its echoes. Following Peter Szendy's articulation of a *plastic* listening (2008), a listening opened to its future listeners through the prosthetics of recording and sampling technology, we are invited to listen again to Oliveros' speech 'Listening for the Changes: 21st-Century Challenges' (2004). Might we hear in this not so much a plastic listening but a *plasticity* of listening (after Catherine Malabou), an accidental listening changing through its own contingency - through you, perhaps?

There is a certain irony in talking *about* listening, especially a listening that takes care to auscultate an Other's listening. Szendy's notion of 'plastic listening' involves the re-mediation of one or more given musics in the form of a 'listening', from practices of arranging music through to plunderphonics. We will argue that this re-locates the border by constituting a listening as a work. Malabou's concept of plasticity offers not only an elasticity, a form that can be stretched towards its other (listener, reader), but a form that is exploded, that transforms itself. We propose, following Oliveros, that this involves a listening to listening, a listening that is constitutively open to what may become of itself. To make this manifest, the presentation will be complemented by a simultaneous performance by Andy Ingamells of Pauline Oliveros' *Song for Margrit*, a meditation on and demonstration of inter-relational listening. The piece carries instructions to listen to the audience as a trigger for self-transformation, manifest through a gesture, a vocal sound, and – one word at a time – the reflexive statement 'I am listening to you'

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Re-locating Borders

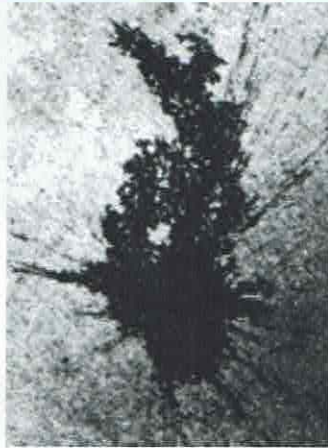
3:20 pm | P339b



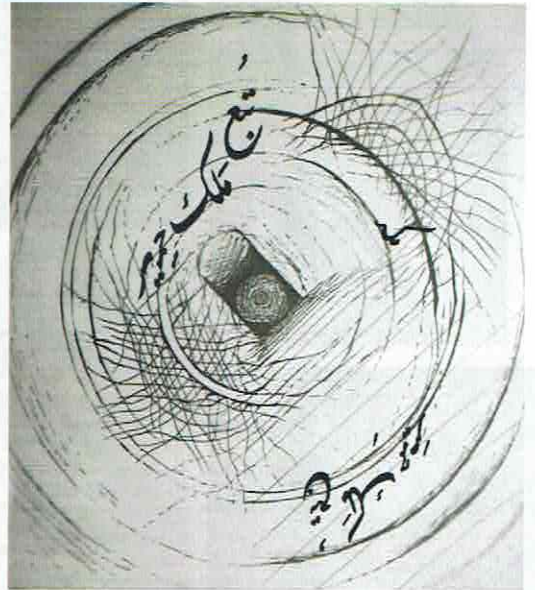
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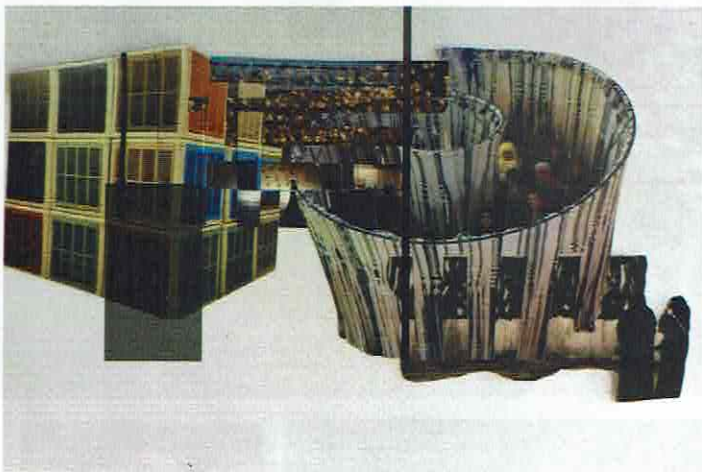
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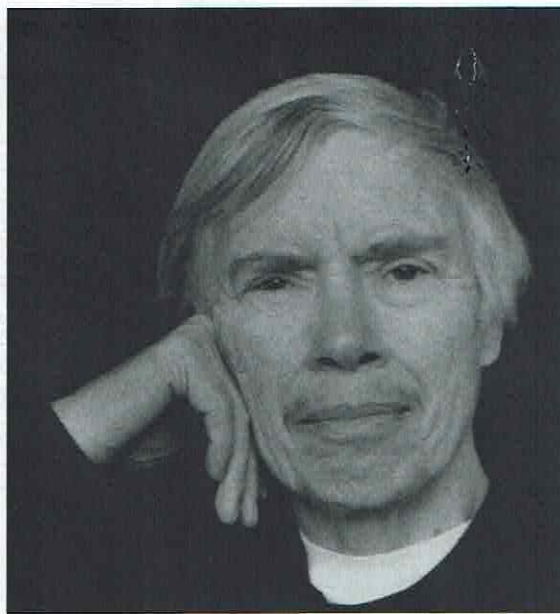
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1. Niccolò Granieri, 2. 3. & 4. Chantal Riekal, 5. Soha Alzaid, 6. & 7. Khulod Albugami, 8. Sally Bailey





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4



6

# Riffs

Experimental writing on popular music



8

7

1. Jerome Turner, 2 & 3. Andy Ingamells and Ed McKeon, 4. James Postans, 5. Richard Stenton, 6. & 7. Sarah Raine and Craig Hamilton. 8. Angela English