



Royal College of Art

Why Would I Lie? RCA Research Biennial 2015

Conference

18–19 April 2015

*Gorvy Lecture Theatre, Dyson Building, 1 Hester Road, Battersea, London
SW11 4AN*

Saturday 18 April

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| 09.45 | Coffee & registration |
| 10.15 | Welcome note |
| 10.30 | Francesco Sebregondi |
| 11.15 | Discussion |
| 11.30 | Elisa Adami |
| 11.50 | Rujana Rebernjak |
| 12.10 | Discussion |
| 12.20 | Break + Performance by Cradeaux Alexander |
| 12.40 | Carol Mancke |
| 13.00 | Louis Netter |
| 13.20 | Discussion |
| 13.30 | Lunch |
| 14.30 | Helena Bonett |
| 14.50 | Lee Wagstaff |
| 15.10 | Discussion |
| 15.20 | Break |
| 15.40 | Performance by Amélie Mourgue d'Algue |
| 16.00 | Gavin Grindon |
| 16.45 | Discussion |

- 17.00 Final panel discussion chaired by Adam Kaasa
- 18.00–20.00 Conference drinks, exhibition opening reception and book launch

Sunday 19 April

- 09.15 Coffee & registration
09.45 Welcome note
- 10.00 John Paul Ricco
10.45 Discussion
- 11.00 Brigid McLeer
11.20 Ruth MacLennan
11.40 Discussion
- 11.50 Break + Performance by Cradeaux Alexander
- 12.10 Azadeh Fatehrad
12.30 Manca Bajec
12.50 Discussion
- 13.00 Lunch
- 14.00 Miranda Clow
14.20 Kevin Biderman and Gentil Porto Filho
14.40 Discussion
- 14.50 Nina Trivedi
15.10 Benjamin Koslowski
15.30 Discussion
- 15.40 Break
- 16.00 Irit Rogoff
16.45 Discussion
- 17.00 Final panel discussion chaired by Yve Lomax
- 18.00 Conference end

Convened by Manca Bajec with Helena Bonett, Susannah Haslam, Peter Le Couteur, Carol Mancke, Brigid McLeer, Mercedes Vicente and Natalja Vikulina.

Abstracts

Saturday 18 April

Francesco Sebregondi, FORENSIS: The Architecture of Public Truth

Forensis is Latin for “pertaining to the forum” and is the origin of the term forensics. The Roman forum to which forensics pertained was a multidimensional space of politics, law, and economy, but the word has since undergone a strong linguistic drift: the forum gradually came to refer exclusively to the court of law, and forensics to the use of medicine and science within it. This telescoping of the term meant that a critical dimension of the practice of forensics was lost in the process of its modernization – namely its potential as a political practice.

The research project Forensic Architecture – funded by the European Research Council and hosted by the Centre for Research Architecture at Goldsmiths, University of London – returned to the notion of *forensic* in order to reorient the practice of contemporary forensics and expand it. Directed by Eyal Weizman, the project has assembled a multidisciplinary group of spatial practitioners – architects, artists, and filmmakers – to undertake research that gathers and presents spatial and media evidence within the framework of international humanitarian law and human rights. Our aim has been to bring new material and aesthetic sensibilities to bear upon the legal and political implications of state violence, armed conflict, and climate change. But rather than being limited to presentation in the legal domain alone, forensics seeks to perform across a multiplicity of forums, political and juridical, institutional and informal. Through its interventions in the field, the project has engaged in critical examinations of the history and present status of forensics in rearticulating notions of public truth.

A selection of research investigations undertaken in the past four years by the research team of Forensic Architecture will here be presented as a means to trigger a discussion about the notion of public truth – in which truth-telling will be considered as a constructive practice.

Elisa Adami, Facts in Disguise – When Lies Speak the Truth

When the representation of an entangled reality puts a strain on claims of truth and falsity, the artistic gesture of producing a blatant lie can turn from postmodern ironic mockery into an almost ethical endeavour. The task at stake is no more that of destabilizing grand narratives of truth, but rather that of showing the unreliability as a general condition of truth-telling and still saving fragments from the wreck. Considering in particular the case of the representation of the Lebanese Civil Wars in Walid Raad’s *the Atlas Group*, I will demonstrate how its fictional structure, besides engendering a critique of the archival institution and an assertions of representation’s impossibility, still manages to return an (im)possible image of truth in the form of hysterical symptoms.

Rujana Rebernjak, Designing Dissent: Public Space in Socialist Yugoslavia

Objects embody social, cultural, political or economic values and meanings through their design, production, distribution and use, as a physical

manifestation of culture and objectification of social relations. But what happens when objects are used far from their intended function? Can they exert agency through contexts that were not prescribed in their conventional use? This paper aims to contribute to the discussion on design's role within power structures as a tool for expressing resistance by looking at two specific objects designed for public space. The UNI87 seating system designed by Mladen and Marijan Orešić and K67 kiosk designed by Saša J. Mächtig will be analysed as artefacts through which dissent and disobedience were expressed, albeit in two completely different ways. While K67 embodies contradictions of the Yugoslav system – between state socialism and market economy – which ultimately led to its dissolution; UNI87 had come to anticipate the failure of the state in the most violent way, which would soon materialize amid terrors of the war.

Cradeaux Alexander, Fascism Gets Me Hot

Fascism Gets Me Hot is a piece of work situated within the *Why Would I Lie?* conference, and as such operates as part provocation, part lecture, part theatre. Inspired by anti-gay laws globally and inequalities in government policy which inform the lives of non-heterosexual persons/couples, and the artist's personal biography which has been radically shaped by them, he invites 10 male participants to join him onstage for a 2-minute passionate kiss for the biennial audience as well as for camera documentation which will become part of an ongoing online work and film documentation.

Carol Mancke

One strand of Carol's research looks at how some public spaces have been transformed into spaces of action (and trauma) and what after affects are set off, remain in, and/or remain associated with the space as a result. Although the uses of such a space seem to appear to return to everyday use – do they? If it can be said to do so, then what remains of the action? Can such an exploration bring suppressed or deliberately unaddressed characteristics of public space to light? Some questions include: Is it simply the perceived need to emphasise power and 'regain' control that drives governments to respond brutally to expressions of dissent that involve the entanglement of bodies in public space? Is it just the solidarity of people that is feared? Or, is there something about the physical space itself that contributes? And how have art practices contributed to processes of transformation from ordinary into extraordinary space and 'back' again?

Louis Netter, Reportage Drawing – A dialogue in spaces and places

The act of reportage drawings combines several layers of both observation and intent. What one perceives from the work is a sense of lived experience by the artist and the corporeal qualities of the drawing imbue the work with a granular connection to a specific time and place. Although the practice of reportage drawing is diverse among practitioners, the connection to experience, discovery and the dialogic feedback of drawing is central to the act. Traditionally held notions of reportage drawing are rooted in quasi scientific/journalistic enterprise and the confines of that practice. Today's reportage artists are concerned with the edges of the practice and collectively see the act as far more fluid, touching on experimental notions of drawing and

objectivity, personal commentary and an experiential communion with spaces and places.

Helena Bonett, An Ethical Object? An Exploration of the Connectivity of a Chisel

What might constitute an ethical object? Is it possible for an object to be ethical, or at least invoke ethical actions? How are ethical actions tied to the veracity, the truth, of the object? Is it wholly the narrative attached to the object that precipitates ethical modes of action, or is there something more?

I have such an object. Or, rather, I don't have it, but have been granted the curatorial power to select it. It sits in a static display, where it has sat (most likely) since 1975, or perhaps a bit before, or maybe a little after. It's hard to say with certainty because this object is one of many, and its cultural value is hard to pin down.

The object I have chosen is a chisel. It has sat for some forty or so years as part of a display in the Barbara Hepworth Museum and Sculpture Garden, in St Ives, Cornwall.

When I remove the chisel from its context, what will it become?

Lee Wagstaff, The Skull beneath my skin

Artists and scientists have at least one thing in common in that society can accommodate transgressive acts if the end result has value. But at what point does this immunity expire and what measures can be taken to justify any or every creative inquiry? In December 2014 a proposed artistic project I was researching entered the public realm after an indiscreet conversation with a journalist. The project was looking at how the theological idea of hypostasis (God the father, the son and the holy ghost) could be explored through technology, specifically 3d printing and scanning. The tabloid headline read – 'Artist to crush dead father's SKULL for sculpture to reflect on their "difficult" relationship'. This paper explores how the dissemination of seemingly transgressive ideas can facilitate a project as well as reach out to both all the right people and all the wrong people.

Amélie Mourgue d'Algue and co-readers, Towards an ethics of plurality

This presentation introduces an ongoing collaborative project that aims at opening a space for the plurality of languages and the linguistic and cultural resonances arising from their encounter. Reflecting on this plurality provides paths to rethink the relationship between host – language and institution – and guest – student and research.

The project's materials are translations by the project's contributors of a short entry in Hannah Arendt's *Denktagebuch*. Reflecting on the equivocality of meanings and the instability of sense-making at work within and between languages, Hannah Arendt presents their acknowledgement as the condition for the construction for a common and reciprocal world.

The transformation of this material using the means an art practice can provide allows for the immersive encounter with another language experienced as an oscillation between thing and sign, between noise and sound.

Gavin Grindon, Curating *Disobedient Objects*

Disobedient Objects was an exhibition at the Victoria and Albert Museum in 2014–15 about the art and design objects produced within grassroots social movements. Gavin will discuss the qualities of these objects, some of the unique challenges they posed in relation to the museum as a public space and how the show's curatorial strategy was approached with all this in mind.

Panel discussion chaired by Adam Kaasa

Sunday 19 April

John Paul Ricco

Reading a recently published interview from 1968 between Michel Foucault and Claude Bonnefoy, translated into English as *Speech Begins After Death*, alongside artist Shaan Syed's *The Andrew Project* (2010-13), this talk addresses the ethics and aesthetics of social anonymity, and the figure of the passerby and the stranger in the city today. Through a sustained theoretical meditation on the name, the signature, drawing, and the portrait as the face of effacement and erasure, emerges scenes of sociality that are ethical to the extent that they do not rely upon or demand identification of the other, and thereby remain open to the risk, surprise, and pleasure of shared existence, as that which happens in passing. Which is also to say in the passage of retreat, withdrawal and loss that marks the essential promiscuity and intimacy of what remains un-nameable in the "commerce" of our everyday lives.

Brigid McLeer, Name without end

This presentation will explore the performative capacity of naming, as a means (without end) of staging the political, anew. Beginning with the question of how to name 'us', and voicing throughout the capacity of an 'I' inclined to, and beyond, its limit, the presentation will aim to engage an ethical space of address in which '*prononymity*', a *towards* naming, can be thought and enacted.

Drawing sometimes explicitly, sometimes implicitly, on the work of other artists, writers and philosophers, and on examples of political and personal resistance, the presentation hopes to extract from the impasse and belonging of the name, a form of public naming which becomes the performance of its own dissensus.

Ruth MacLennan, Call to Action

Climate change is huge, in everything, distributed to all corners of the earth, looming in our minds, expanding at a scale that we cannot apprehend. We can only glimpse its manifestations – in the plastic cup that may never disappear, in the seabirds that fail to hatch.

Art 'about' climate change seems to speak from a position of knowledge, telling one what to think. Maybe what we need is good propaganda – art to get people to change their behaviour?

But still, objects don't do as they are told. Even art objects, caught up in webs of signification, exchange, distribution, marketing and power, are still things, resisting control.

Drawing on my own field work my paper will address the 'call to action' and attempt to articulate what it might mean to give voice to, or listen to, the call of objects, ecosystems, places.

Azadeh Fatehrad, Aesthetic of Resistance in Post-revolutionary Iran

This paper will reflect on archive material held at the International Institute of Social History to address a form of aesthetic, called the 'Aesthetic of Resistance', which emerged in the mid- - twentieth century in Iran. Fatehrad will highlight the feminist movement and the importance of public space during this era.

Manca Bajec, Competitive memory

This paper will look at the current problems of monument destruction and their relation to building of nation identities and histories. More specifically at the problem of competitive memory and prioritization of victimhood as is described in Michael Rothberg's *Multidirectional Memory: remembering the Holocaust in the Age of Decolonization*.

Miranda Clow, What Does Trust Look Like?

Trust determines the experiences we have and the decisions we make in our daily lives. It is negotiated between parties. It relates to truth, and it flirts with risk. But what exactly is trust? Can we capture it if we cherry pick from its appearance in discussions across philosophy, psychology, sociology, economics, marketing and advertising, and doubtless countless other disciplines? Trust is also evoked in design culture. But here there is a lack of analysis of how materials and objects can be shaped and designed to elicit it. How does trust look? What determines that? Historians cite the central role played by trust in building the financial industry in England in the seventeenth and eighteenth centuries. This phenomenon offers a case study for how trust was communicated and materialized by design in a past era, with significance for how we live today.

Kevin Biderman and Gentil Porto Filho, Presentation of EXCHANGE: Moneyless in the City of London

Of course we can't rid the City of London of money, at least at present. It would take another Boudicca to achieve that. However, in this presentation Kevin Biderman and Dr Gentil Porto Filho discuss how their project, EXCHANGE: Moneyless in the City of London, attempts to imagine and enact non-financial forms of exchange in the Square Mile. Since late 2014 they have been meeting in different parts of the City to perform actions that interrogate relations between technology, collectivity and public space. It was important to both of them that they recorded their actions using an everyday object such as a smart phone and that the recording device became an embedded part of the performance itself. Fredric Jameson said 'it is easier to imagine the end of the world than the end of capitalism' ('Future City', *New Left Review*, May/June 2003, p.76). Those such as Mark Fisher have given us great insight into how this works in practice. However, this collaborative project attempts to play with methods of exchange that are not based around money, so as to start to imagine what lies outside the capitalist structure.

<http://exchange.orgfree.com/>

Nina Trivedi, Speculations on Existential Risk – the ethical implications of artificial intelligence

I will discuss research currently being conducted at the Centre for the Study of Existential Risk, paying special attention to the philosophical assistance Professor Murray Shanahan provided with the script for the recent film, *Ex Machina*. I will analyze David Foster Wallace's misreading of Wittgensteinian solipsism stemming from his obsession with David Markson's novel *Wittgenstein's Mistress*, in order to consider the role of consciousness in Artificial Intelligence. From this, I will consider how to consider new materialist theories in order to speculate about Existential Risk and the role of ethics in A.I. I will also be highlighting how current writers, artists and designers are working with these wider concepts.

Benjamin Koslowski, The House of Lies

'The House of Lies' is a model of a dreamscape that aims to challenge architectural representation. This presentation will situate the artifact, moving between conventional forms of representation and the Memory Theatre to test notions of (re)presentation in the communication of the private and internal, such as a dream.

Final keynote talk by Irit Rogoff followed by panel discussion chaired by Yve Lomax

Biographies

Elisa Adami is a London-based researcher, writer and independent curator working across the fields of contemporary art and visual cultures. She is currently a PhD candidate at the RCA London. Adami is the co-founder and co-director of *Mnemoscape*, an online publishing platform and curatorial project dedicated to the intersection of contemporary art practices with issues of memory and history.

Cradeaux Alexander is an artist, director, curator and performer, and is currently conducting fine art research at Royal College of Art. He's exhibited and held artist residencies globally, including Freud Museum (London), Tokyo Wondersite (Japan) and Mabou Mines (New York). Prior education includes Chelsea College of Art, Royal College of Art, and Less Strasberg Theatre Institute. He is the artistic director of LUXE, a UK-registered charity which creates and produces new performance and experimental theatre.
www.cradeaux.com

Manca Bajec is an artist and curator whose interdisciplinary work among other topics concerns space and society. Following a BA in Visual Arts and Disciplines of Performance at the Academy of Fine Art in Venice, she continued her studies of Sculpture at the Academy in Ljubljana while working in theaters as a stage designer and performer, before completing an MA in Curating at UAL in 2010. Bajec, who grew up in the Middle East, now lives

and works between Slovenia and London where she is in her second year of MPhil/PhD at the Royal College of Art.

Kevin Biderman has been working as a photographer, film-maker and lecturer in London since 2001. He actively develops his practice and its relationship within a socio-political field by producing digital, photographic and video based works. Through such projects, he investigates the use of photography, film and digital media in documenting hidden social realities and as a means for enabling the empowerment of marginal identities. He explores issues surrounding the current ubiquity of digital imaging and networking technologies and how different fields – such as material culture, performance studies and anthropology – respond to this.

Since 2005, he has examined political and cultural movements in London from his book *Londres En Mouvement* to multimedia productions for *Le Monde* newspaper. Recently he has worked on a number of projects focused on the City of London. Since 2014, he has been collaborating with Dr Gentil Porto Filho producing a series of situationist inspired performances, which examine embodied relations between smart phone technology, surveillance and the built environment within the Square Mile.

Kevin completed his Masters in 2012 at UCL in Digital Anthropology. At present he is a permanent member of staff at City and Islington College where he leads an Access to Higher Education course in moving image.

Helena Bonett is a curator, writer and lecturer undertaking an AHRC-funded collaborative doctorate at the Royal College of Art and Tate on the sculptural legacy of Barbara Hepworth. Her research focuses on the sites, sculptures and objects through which Hepworth is known and the connections that individuals make with these things and places, questioning what role Hepworth plays in people's lived experiences and why. Helena is currently displaying a chisel from Hepworth's preserved studios at other Tate sites, investigating its modes of connectivity.

Helena is an Associate of Tate St Ives' Artists Programme and in 2013 convened a Tate Research seminar focused on the preserved studios at the Hepworth Museum. Prior to her current studies, Helena was Research Curator at the Royal Academy of Arts, lectured at University of Kent and has published on British art and modernism.

Miranda Clow is in her first year of doctoral studies at the Royal College of Art, in History of Design. Her research takes the title, 'The Immaterial Design Practice of Insurance, from 1680 to the Present'. It draws on current design practice to consider how financial services have used design in order to communicate trust. The insurance industry acts as her case study.

Azadeh Fatehrad is an artist and researcher currently based in the Photography Department of the Royal College of Art, London. Her research engages with the feminist history of Iran from 1909 to the present. Her projects explore still and moving image archives investigating the ways in which the feminist movement has been expanded among urban middle class women in her home country of Iran. She has lectured widely at conferences and symposia, presenting the likes of *Between Object and Idea: Re-thinking*

Fashion Spaces at the Royal College of Art; *The Sensuality of Black and White* at the University of Stockholm; and *The Pleasure of the Look: Gazing and Surveillance* also at the Royal College of Art.

Gavin Grindon is lecturer in contemporary art and curating at Essex University. He co-curated the exhibition *Disobedient Objects* at the V&A, and is currently completing a book history of activist art. He has published in *Oxford Art Journal*, *Art History* and *Third Text* and co-authored *A User's Guide to Demanding the Impossible* (Autonomedia, 2010).

Adam Kaasa is an interdisciplinary scholar who specialises in the politics of the city, foregrounding the role of architecture and design. He completed his PhD *Cities in Sociology* as a SSHRC Scholar at the London School of Economics and is currently a Research Fellow in Architecture at the Royal College of Art. His research and teaching interests include critical and urban theory to consider public space, the postcolonial and negotiations of capital in late modernity, as they touch ground in the practices of architecture. He is a founding member of *When We Build Again*, and a founding Fellow and on the Advisory Board of *Theatrum Mundi*.

Benjamin Koslowski is an architect-trained designer, currently doing a PhD at the Royal College of Art with the Creative Exchange, an AHRC-funded knowledge exchange hub investigating digital public space. His research is into architecturally informed communication design to develop ways of better understanding privacy in digital space; this uses architectural representation as a tool to explore shifting relationships in mediated interaction. As part of his research he has recently designed an exhibition on mental distress in a digital age at FACT Liverpool, called 'Group Therapy'. From 2011 until 2013, Benjamin was a Research Associate at the Helen Hamlyn Centre for Design where he developed an art and design strategy for enhancing the mental health environment for patients and staff at NHS Forth Valley Royal Hospital in Lambert, Scotland. In addition to his doctoral research, Benjamin teaches on the undergraduate programme in Interiors at Middlesex University and in the Critical Historical Studies department at the Royal College of Art.

Yve Lomax is a visual artist and writer. She is author of *Pure Means: Writing, Photographs and an Insurrection of Being* (2013), *Passionate Being: Language, Singularity and Perseverance* (2010), *Sounding the Event: Escapades in Dialogue and Matters of Art, Nature and Time* (2005) and *Writing the Image: An Adventure with Art and Theory* (2000). She is currently Senior Research Tutor for Photography and Fine Art at the Royal College of Art. She is also a director of and commissioning editor for the *Common Intellectual* series of Copy Press.

Ruth MacLennan has a Masters in Fine Art from Goldsmiths College, and in Modern Languages (Russian and French) from Cambridge University, and a BA in Sculpture and Drawing from Edinburgh College of Art. Her work includes video installations, photography, bookworks, drawings, live events, and curatorial projects. Her work has been widely exhibited, including at Cornerhouse, Manchester in *Interspecies*, curated by the Arts Catalyst, and

Central Asian Project, also exhibited at Space. Her videos are held in public collections including Wellcome Collection, London, and Centre Pasqu'Art, Biel. Solo exhibitions include *The faces they have vanished*, at ICIA, Bath (2013-14), and *Anarcadia*, commissioned by Film and Video Umbrella and John Hansard Gallery, which toured Britain, to Ffotogallery, Stills and Castlefield Galleries, and international film festivals. She has held artists' residencies supported by Leverhulme Trust at London School of Economics, producing *The Archives Project* and the exhibition and series of debates, *State of Mind*, supported by Wellcome Trust, during which she explored possibilities for representing the mind, and the scientific, aesthetic and cultural implications of these representations. LUX distributes her video works.

She is currently pursuing a PhD by practice, funded by the AHRC, uncovering the histories and present manifestations of relationships with the sea in the Russian Arctic and the North of Scotland.

Carol Mancke is an artist, architect and educator with more than 30 years' professional experience in the UK, US, Australia and Japan. She has worked in architecture practices in London, San Francisco and Tokyo and has taught at the University of California, Berkeley, the Nagaoka Institute of Design and Kingston University London. Working at the intersection of art and cities, Carol seeks to create thought-provoking interventions in situations and places of everyday life through individual and collaborative projects. Her practice engages a variety of time frames – ephemeral, temporary and permanent – and ranges in scale from drawing and photography, sculpture and installation through to interior design, architecture and urbanism. Carol's architecture projects have been featured in the Japanese publications *Comfort*, *Shin Kenchiku*, *Nikkei Architecture*, *Kenchiku Bunka* and others. Her art work has featured in a number of group and solo exhibitions in Britain, Japan and Australia, including the Echigo Tsumari Art Triennial. In 2011-2013 she was artist in residence at the Central Institute of Technology in Perth, Australia. Carol is the founding director of the art and architecture practice, *Machina Loci*, and is currently pursuing an MPhil/PhD in Sculpture at the Royal College of Art in London. www.machinaloci.com

Brigid Mc Leer is an Irish artist, writer and lecturer based in London. She trained in Fine Art at NCAD, Dublin, University of Ulster, Belfast and Slade School of Art, London. Recent exhibitions include 'One + One', at Highlanes Gallery, Drogheda and Wexford Arts Centre, 'Horizontal Ontologies' Art Currents Institute, New York, 'Unspeakable Engagements' curated by Steve Dutton and Brian Curtin, Chulalongkorn University Gallery, Bangkok and LGP Coventry and 'Vexations' and 'Platform, In the Making', Site Gallery, Sheffield. She has published critical and creative writing in journals such as *Performance Research*, *Visible Language*, and *Circa* and lectured in various UK universities including the Royal Academy, Goldsmiths, Dartington College of Art and Coventry School of Art & Design.

She is currently studying for a PhD by project in Fine Art on art and its ethical relation to community, participation and political futures, at the Royal College of Art, London. www.brigidmcleer.com

Amélie Mourgue d'Algue is an artist and writer. She holds a BA in Fine Art from Central Saint Martins and an MFA in Art Writing from Goldsmiths University. She participated in the 2013 edition of My Night with Philosophers at the French Institute, London and moderated an Art Writing Library discussion between French artist Franck Leibovici and Adrian Rifkin at the South London Gallery in September 2013. In 2014, she was one of the curators of *diephaven*, a programme of events and exhibitions between East Sussex, England and Haute Normandie, France. Amélie's research deals with the plurality of languages, the concept of (un)translatability and how both affect representation

Gentil Porto Filho is an artist and Professor at the Universidade Federal de Pernambuco (UFPE), Brazil, currently developing post-doctoral research at the Royal College of Art. He is the Research Leader of the i! Laboratório de Inteligência Artística at the UFPE, where he conducts researches on the influence of the avant-gardes in contemporary art, especially around the subjects of estrangement, dissent and situationist methods. Gentil was a Visiting lecturer at the Technische Universiteit Eindhoven (2003-2004), Netherlands, and director of the BR-1 Escritório Brasileiro de Arquitetura (2005-2007). He received his BA in Architecture and Urbanism (1993) from the UFPE and his MSc (1999) and PhD (2004) in Architecture and Urbanism from the Universidade de São Paulo.

In collaboration with Kevin Biderman, Gentil has been developing the performative project Exchange (<http://exchange.orgfree.com/>), situated in the City of London. Gentil's works has been exhibited in Brazil at Museu de Arte Moderna Aloísio Magalhães, Instituto de Arte Contemporânea and Museu Murillo La Greca. His video works, carried out through everyday life contexts and accessible technology on its default settings, is regularly uploaded on the Youtube and can be found on these two playlists: Royal Life (<https://www.youtube.com/playlist?list=PLrBeMhJZDv2SW5sb4QnfTFF2kxj-MqoP4>) and quase-arte (<https://www.youtube.com/playlist?list=PLrBeMhJZDv2RC6FQMoEmHAbujpLj1S9g9>).

John Paul Ricco is the author of *The Logic of the Lure*, and *The Decision Between Us: art & ethics in the time of scenes*, and is currently completing the third book in this trilogy on the "intimacy of the outside," titled: *The Outside Not Beyond: pornographic faith and the economy of the eve*. He is Associate Professor in Visual Studies and Comparative Literature at the University of Toronto.

Irit Rogoff is a writer, curator, and organizer working at the intersection of contemporary art, critical theory, and emergent political manifestations. She is Professor of Visual Cultures at Goldsmiths, London University where she heads the PhD in Curatorial/Knowledge program, the MA in Global Arts program and the new Geo-Cultures Research Center. Rogoff has written extensively on geography, globalization, and contemporary participatory practices in the expanded field of art. A collection of recent essays, *Unbounded—Limits' Possibilities*, is published in 2015 with e-flux journal/ Sternberg and her new book, *Looking Away—Participating Singularities*,

Ontological Communities is forthcoming. Rogoff is also co-founder of *freethought*, a loose collaborative platform for research, pedagogy, and production based in London, where she lives and works.

Francesco Sebregondi is an architect, a researcher, and a graduate from the Centre for Research Architecture. His research explores urban theories of violence, the representation of spatially diffuse processes, and the role of architecture as media. He is a Research Fellow and current Project Coordinator of the Forensic Architecture project. Since 2013, he teaches in the School of Architecture at the Royal College of Art, on the topic of “architecture and activism”. He is currently supervising the development of a collaborative mapping and data visualisation tool, to support research and advocacy around armed conflicts and human rights violations.

In 2013-14, he co-edited the volume *Forensis: The Architecture of Public Truth* (Sternberg, 2014). In 2013 he produced a series of maps and visualisations of the international judicial network – in collaboration with the Project on International Courts and Tribunals – which were published in the Oxford Handbook of International Adjudication (OUP, 2014). In 2012, he published the pamphlet “The Event of Void: Architecture and Politics in the Evacuated Heygate estate” (self-published).

Nina Trivedi is a curator, writer and PhD candidate at the Royal College of Art in the Department of Critical and Historical Studies. She is the Book Reviews Editor for the Journal of Visual Culture and is currently working on a research project with colleague Luci Eldridge called the Technological Gaze. She lectures on art writing and speculative new materialist philosophies.

Lee Wagstaff is an English artist, who has studied at Central Saint Martins, the Royal College of Art and Kyoto City University of Arts, Japan. Wagstaff spent five years acquiring a full body suit of tattoos with designs based on cross-cultural geometrical symbols (circles, squares, swastikas, stars) that drew on religious influences from his Catholic/Baptist upbringing and Indian heritage. He has exhibited his body and large-format photographic self-portraits internationally; his performance work was also featured in Ornament Und Abstraction at the Beyeler Foundation, Basel, Switzerland and he was the first Western artist to be featured in the Art Annual, Kobe, Japan. ‘My Shroud’, a self-portrait screen printed in his own blood, was included in the Victoria and Albert Museum exhibition *Impressions of the Century: 100 Years of the Fine Art Print*. In 2007 he co-founded the artists’ project space RISE berlin, acting as its director and curator until 2013.