

# VIVA

# VIVA

The first celebration of a decade of completed audio-visual practice based doctorates from all over the UK. This innovative exhibition will include multi and interdisciplinary single-screen works and installations that draw from cultural studies, fine art, anthropology, film and new media. These diverse critical works will be presented together with their written theses in **P3**, the expansive gallery at the University of Westminster.

## 08–14 December

## 2008

 Organised by the AVPhD steering committee sponsored by AHRC

### Exhibition Open

09–12 December

11am–7pm

13 December

10am–8pm

14 December

12pm–6pm

### Opening Night

Monday 08 December

6.30pm–9.30pm

RSVP [p3.exhibitions@wmin.ac.uk](mailto:p3.exhibitions@wmin.ac.uk)

### Student Symposium

Saturday 13 December

11am–4pm

RSVP [a.hadzi@gold.ac.uk](mailto:a.hadzi@gold.ac.uk)

For opening night and student symposium programs, please visit [www.avphd.ac.uk](http://www.avphd.ac.uk)

**P3** University of Westminster

35 Marylebone Road

Baker Street

London NW1 5LS

Baker Street Tube station

The majority of **P3** is fully accessible. For particulars visit [www.p3exhibitions.com](http://www.p3exhibitions.com)

# AVPhD

JORAM TEN BRINK  
LAWRENCE CASSIDY\*  
CARLO A. CUBERO  
JOHN EACOTT  
STEVEN EASTWOOD  
CARLOS Y FLORES  
ALEXANDRINE FOURNIER  
STEFAN GAREL\*  
RACHEL GARFIELD  
PAUL PHILLIP GREEN  
DAEJO HYUNG

ADAM KOSSOFF  
CAHAL MCLAUGHLIN  
ZEMIRAH MOFFAT\*  
CLIVE MYER  
SIMON PAYNE  
ANITA PONTON  
ROSIE READ  
NINA SIMÕES  
JOHANNES SJÖBERG\*  
LIBIA VILLAZANA  
JOHN WYNNE

\*VIVA VOCE pending

01 **LAWRENCE CASSIDY\***  
lor\_cd63@yahoo.com



Salford 7  
Mixed media

**(PhD title) Salford 7: The Representation and Reconstruction of a Lost Working Class Community/ Manchester Metropolitan University (tbc)**

This research project focuses on Salford 7, a now demolished area of Manchester. My aim was to examine the role of installation art practice in re-tracing, catalysing and commemorating urban working class community histories. The thesis reflects upon installations I located in museums, community spaces and derelict streets. The installations utilised family photographs, films, the material remnants of the destroyed area and oral histories as interventions into spaces of historical meaning, evoking collective memories of a lost community.

02 **JOHN EACOTT**  
john@informal.org



The Street  
Generative audio installation

**(PhD title) Contents may vary: The Play and Behaviour of Generative Music Artefacts/ University of Westminster (2007)**

This doctoral research has led to the design and implementation of six generative music artefacts disseminated between 1999 and 2003, including *The Street* (2000). The practice based work involves many creative and technical challenges, none more vital than the writing of software that is able to construct musical material and develop it into satisfying musical forms.

03 **RACHEL GARFIELD**  
rachel.garfield@talk21.com



'You're Joking!'  
DV, 4 x 2min loops on four monitors

**(PhD title) Identity Politics and the Performative: Encounters with Recent Jewish Art/ Royal College of Art (2004)**

Through comparing Black and Jewish theoretical positions my research explores identity politics in the visual arts. This thesis develops through Butler's reworking of Althusser's interpellation theory, expanding conceptions of identity that do not rely on geographical specificities of post-colonial diasporas or hierarchies of oppression understood through assumed corporeal visibility of blackness. I look to the work of Oreet Ashery, Ruth Novaczek and Deborah Kass to posit an incoherent subject that reaches beyond any reliance on definition and categorisation.

- 04 **ADAM KOSSOFF**  
adam.kossoff@ntlworld.com



**Terra Infirma**  
Video installation

**(PhD title) Terra Firma: Space, Place and the Moving Image/ Royal College of Art (2007)**

This thesis examines the moving image as a medium that both depicts space and place and positions the spectator towards varying levels of space and place. Accompanying and building upon my largely gallery based practice, and referencing Stiegler's ideas around technics, it is premised upon the idea that the spatiality of the moving image can be characterised as 'thin' space. This crucially includes looking at how space and place are inflected in gallery based video art.

- 05 **CAHAL MCLAUGHLIN**  
c.mclaughlin2@ulster.ac.uk



**Inside Stories: Memories from the Maze and Long Kesh Prison**  
DV, 3 projections and monitor

**(PhD title) Audio-Visual Recordings of Memories from Political Conflict/ Royal Holloway University of London (2007)**

The research journey describes and analyses the use of documentary filmmaking in the audio-visual recording of memories from political conflict. Taking an interdisciplinary approach, three distinct, but related, research questions can be identified. The first asks what is the significance of collaboration between the filmmaker and the participants. The second questions the effect of location on the performance and structure of memory-telling. The third asks to what use the edited material can be put in both personal and public spheres.

- 06 **SIMON PAYNE**  
info@simonrpayne.co.uk



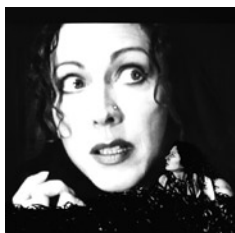
**Colour Bars**  
DV, 28mins, colour, silent

**(PhD title) Materiality and Medium-Specificity: Digital Aesthetics in the Context of Experimental Film and Video/ Royal College of Art (2007)**

My thesis proposes a concept of materiality and medium-specificity that is relevant to the theorisation of digital aesthetics in the context of experimental film and video. Drawing in particular on the example of structural/materialist film, it presents a critique of several theories associated with new technology, describing digital media as immaterial and championing practices that privilege immersive environments or virtual reality. In dealing with fundamental aesthetics concerning temporality, framing, indexicality and perception, my video work evokes the materiality of the medium in practice.

07 **ANITA PONTON**

pontonanita@yahoo.com

**Unspool**

DV, 13mins with live performance (Live Performance: Monday 7.30pm)

**(PhD title) Vertigo: The Technophenomenological Body in Performance/ Goldsmiths College, University of London (2006)**

My project investigates how new technologies impact on the body in performance. In the performance of self, as embodied by the artist in performance, the conventional distinction between fixed notions of subject and object is collapsed into an intersubjective dynamic. I use the term 'technophenomenological' to describe the enworlded nature of the relationships between bodies, machines and media. At all times, I endeavour to 'write through' my practice, sometimes anecdotally and sometimes intuitively, to evolve a dialogue between my practice and theoretical concerns.

08 **NINA SIMÕES**

ninasimoes@docufragmentary.org

**Rehearsing Reality**

DV-ROM

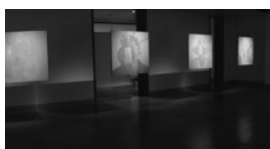
**(PhD title) Rehearsing Reality: An Interactive Docufragmentary Exploration of the Practices of the Theatre of the Oppressed with the Brazilian Landless Movement (MST)/**

**London College of Communication, University of the Arts London (2008)**

*Rehearsing Reality* is a 'docufragmentary' that explores the challenging practices of the Theatre of the Oppressed and looks at its impact on the peasants of Brazil's Landless Movement. These specific drama techniques break with traditional theatre and transform passive audiences into active participants within a theatrical scene. The non-linear structure of *Rehearsing Reality* created with the Korsakow System, enabling interactive engagement, both mirrors and examines this theatrical form.

09 **JOHN WYNNE**

jw@sensitivebrigade.com

**Hearing Voices**

8 photographs with audio

**(PhD title) Hearing Voices: Sound Art Practice in a Cross-cultural Context/ Goldsmiths College, University of London (2007)**

This dissertation concerns the author's project with endangered click languages in the Kalahari Desert. It interrogates the dichotomy in contemporary (sound) art between work which deals with ethnic identity and otherness and work which does not. Detailed examination of the socio-linguistic context leads to an investigation of the issues and ethical responsibilities of cross-cultural practice. Links between acoustic ecology and language ecology are explored as are the boundaries between language and music, documentary and abstraction and the possibilities for new relationships between sound and (still) image.

10 **JORAM TEN BRINK**

J.Tenbrink@wmin.ac.uk

**The Man who Couldn't Feel and Other Tales**

16mm Film, 60mins, colour (Screened: 5pm Wednesday, Friday and Sunday)

**(PhD title) The Essay Film – Toward the definition of a film genre/ Middlesex University (1999)**

Since Vertov the essay film has tried indirectly to establish itself as a distinct film genre. With its roots in both the literary essay and the avant-garde it is best defined as an independent genre to be placed outside of documentary. The essay film utilises the cinematic language as a reflective cinematic 'text' mediating between the filmmaker and the viewer.

11 **CARLO A. CUBERO**

ccubero@yahoo.com

**Mangrove Music**

DV, 49mins (Screened 4pm Wednesday, Friday and Sunday)

**Mobility and Insularity in the Caribbean: Island Identities of Culebra/ University of Manchester (2006)**

This dissertation argues that the constitution of island identities of the Caribbean island of Culebra are constituted through the tensions created in the interplay between mobility and insularity. This argument is significant because the trend of Caribbean research is to prioritise either aspect of the Caribbean island experience and not locate insularity and mobility in relation to each other. The documentary included in the thesis explores some ways in which mobile and insular discourses and practices relate in the construction of musical identity on the island of Culebra.

12 **STEVEN EASTWOOD**

paradogsfilm@gmail.com

**The Film**

DV, 28mins (Screened 3pm Wednesday, Friday and Sunday)

**(PhD title) Cinema into the Real/ Slade, University College London (2007)**

There are three facets to this research: first, the emergent and imaginative situation of filmmaking itself, where the very intention to make moving images produces a new frame through which to practise everyday life, a cinema of action and alteration; secondly, the invention of my conceptual persona as filmmaker, an uncommon self that I have cultivated in order to approach filmmaking as in part alien to its methods of production; thirdly, the exploration of a limit in thought (which is the state of affect) by way of a mental gap brought into being by aberrant moving images.



- 13 **CARLOS Y FLORES**  
CarlosYFlores@aol.com



**Rub'el Kurus (Beneath the Cross)**

Hi-8, 43mins (Screened 2pm Wednesday, Friday and Sunday)

**(PhD title) Indigenous Video, Memory and Shared Anthropology in Post-War Guatemala: Collaborative Filmmaking Experiences among the Q'eqchi' of Alta Verapaz/ University of Manchester (1998)**

This thesis examines the cultural effects of social change, political violence, militarisation and the process of identity reconstruction among Maya-Q'eqchi' communities in Alta Verapaz, Guatemala, following an extended period of armed conflict. Building on Jean Rouch's vision of 'shared anthropology,' it explores the role that collaborative video production with the participation of local filmmakers and communities can play in this process.

- 14 **ALEXANDRINE FOURNIER**  
alexbf25@yahoo.com



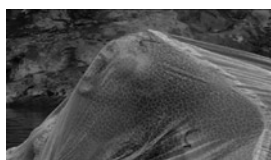
**Respect Your Necklaces**

DV, 28mins (Screened 1pm Wednesday, Friday and Sunday)

**(PhD title) On the Beat: Composing with Cultural Policies and Music in Cuba/ University of Manchester (2008)**

This thesis explores the dynamics involved in the implementation of cultural policies in Santiago de Cuba as they relate to rap and reggaetón. More than a top-down report on state intervention in cultural affairs, this ethnography digs deep, exploring how cultural producers, mainly young black Cubans involved in hip-hop, are active agents in the everyday life, reproduction and construction of hegemonic formations. Particularly the articulation of alternative hegemonic matrixes positioned within, on the margins of and in parallel to state formation.

- 15 **STEFAN GAREL \***  
stegaja@hotmail.com



**Tribes of the Queer, AS IF! and In Visibilities**

DV, 16mins, 29mins, 16mins (Screened: 12pm Wednesday, Friday and Sunday)

**(PhD title) Queer Bodies and Settlements: the pertinence of Queer theory in the fields of Queer history and trans politics, disability and 'curative education', quantum physics and experimental art – an interdisciplinary and transnational account of three socio-cultural and filmic research projects/ University of Exeter (tbc)**

What is queer, what is Queer Theory, where can it go from here? This thesis investigates: the pertinence of Queer Theory for queer history and trans-politics with the film *Tribes of the Queer*; disability and 'curative education' with the film *AS IF!*; and quantum physics through experimental art with the film *In Visibilities*. In each, otherness and queerness become mirrors in which the viewer's own queerness comes into view.

- 16 **PAUL PHILLIP GREEN**  
paulphillipgreen@aol.com



*The King's Nuclear War*  
HDV/Super8, 50mins (Screened: 6pm Tuesday, Thursday and Saturday)

**(PhD title) A Laingian Approach to the Cinematic Construction and Performance of Inter-Subjective Phantasy/ University of Bristol (2008)**

My research approaches subjects of a marital therapy dataset through filmmaking and new media practice. The inferences made by subjects in the marital therapy are collected in a dataset using the Interpersonal Perception Method (IPM) developed by R.D. Laing, H. Phillipson, and A.R. Lee (1966). My practical experiments in film and new media emerge inter-subjective phantasies from IPM datasets. Through these practical experiments, I make interpretive leaps from a quantitative dataset to the qualitative phantasies the Laingian subjects share.

- 17 **DAEJO HYUNG**  
daejohyung@gmail.com



*Why did you marry my mother?*  
DV, 55mins (Screened 5pm Tuesday, Thursday and Saturday)

**(PhD title) Case Study: The Ethical Dilemma of Autobiographical Documentary – Theory and Practice/ Royal Holloway University of London (2008)**

This thesis discusses the ethical problems caused by the special relationship between the filmmaker and the filmed subjects of an autobiographical film, throughout the documentary production process. Specifically it considers questions of consent (the filmmaker did not request permissions to film his family), disclosure (nor has he shown the final film to the family upon completion), and motive (why would one endeavour to make an autobiographical film in the first place?).

- 18 **ZEMIRAH MOFFAT\***  
zmoffat@mac.com



*Mirror Mirror*  
DV 58mins (Screened 4pm Tuesday, Thursday and Saturday)

**(PhD title) Queer Giving: an audio-visually guided shared ethnography of the Wotever Vision (2003–)/ University of Westminster (tbc)**

This thesis's main provocations are my personal understandings of queer, my dis-ease with fly-on-the-wall documentaries, and ethnographic filmmaker Jean Rouch's call for the academic to come down from the ivory tower and, using projector and camera, reciprocate his subjects' gifts of knowledge. I applied Rouch's vision to London's contemporary queer site Club Wotever, an equally hospitable place that likewise values dialogue, creativity and exchange over and above absolute definitions of self and other.

19 **CLIVE MYER**

clive@eclecticfilms.co.uk



*Song of the Falklands and Dorothy Carrington, Woman of Two Worlds*  
Beta SP, 30mins, 30mins (Screened 3pm Tuesday, Thursday and Saturday)

**(PhD title) The Role of Collective Consciousness in the Diegetic Space of the Nonfiction Film Subject/ Royal College of Art (2008)**

This thesis repositions the notion of diegesis as a post-representational issue and considers the nonfictional diegetic through the work of the films. Through exploring Jacques Rancière's idea of de-figuration I produce a methodology and an outcome for the reignition of archive footage. Each film explores the role of collective consciousness and collective memory in the contexts of individual and national subjectivity in nonfiction film.

20 **ROSIE READ**

rread@bournemouth.ac.uk



*Domov*

Hi-8, 28mins (Screened 2pm Tuesday, Thursday and Saturday)

**(PhD title) Domov: Gender and Authenticity in a Post-Socialist Institution/ Manchester University (2002)**

This thesis explores the institutionalised care work in the Czech Republic. It investigates how the (re-)emergence of conservative gendered discourses impacted upon care workers and recipients following the collapse of state socialism in 1989. Focusing on a nursing home founded by nuns in the mid 1990s in which women prisoners were employed as nurses' assistants, the study examines how notions of authentic femininity and home were manifest in the social relationships of care work.

21 **JOHANNES SJÖBERG\***

johannes.sjoberg@manchester.ac.uk



*Transfiction*

DV, 57mins (Screened 1pm Tuesday, Thursday and Saturday)

**(PhD title) Ethnofiction: genre hybridity in theory and practice-based research/ University of Manchester (tbc)**

In the 1950s' visual anthropologist Jean Rouch started experimenting with fiction and improvisation in his ethnographic films. French film critics called these films 'ethnofictions.' Though Rouch thought it would be futile to make theories about his films, this research project explores ethnofiction as an ethnographic film method. The research draws on creative film practice among transgendered Brazilians. Fabia Mirassos and Savana 'Bibi' Meirelles acted out their experiences for the ethnofiction *Transfiction*. The research outcome suggests how projective improvisation could be applied in ethnographic filmmaking.

22 **LIBIA VILLAZANA**  
libiavillazana@hotmail.com



**Latin America in Co-Production**

DV, 46mins (Screened 12pm Tuesday, Thursday and Saturday)

**(PhD title) Latin American Co-Production Cinema: economics and hegemony since 1980/ University of the West of England (2008)**

This thesis focuses on the study of the unfolding effects of the mechanisms of international film co-production, specifically those organised between Spain and Latin American countries since the 1980s. In doing so, it discusses the hegemonic position of Spain in these collaborations, and the neo-colonial discourses embedded within those negotiations. Based on my fieldwork in Peru, this thesis centres predominantly on the Peruvian experience of co-production, examining parallels with similar practices of film production collaborations in other countries within the subcontinent.

**\* Thesis submitted: VIVA VOCE pending**

**VIVA VIVA is an AVPhD production, directed by:**  
Joram ten Brink, Ian Christie, Tony Dowmunt, Alisa Lebow  
Cahal McLaughlin, Robin Nelson, Gail Pearce, Al Rees,  
Rosie Thomas and administrated by **Zemirah Moffat**

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