

Anxious Places

Angst, environments and
affective contamination

Convener: Caterina Albano, CSM

One-day symposium | 26th June 2014 | 10:15-17:30

Central Saint Martins College | University of the Arts London

Anxious Places

Angst, environments and affective contamination

Commentators claim that contemporary culture is dominated by anxiety. From individual uncertainties to global economic, social and political insecurities, anxiety pervades our lives and affects our interactions with people and places. Anxious Places examines the ways in which anxiety ‘contaminates’ urban, social, and natural environments and asks how histories are implicated in making it a cultural script. Artists and scholars discuss contemporary angst from a range of cross-disciplinary perspectives and artistic mediums.

Speakers: Jill Bennett, Frank Furedi, Avery Gordon, Andrew Hoskins, Shona Illingworth, Uriel Orlow, Jeremy Till, David Toop, and John Tulloch

The symposium is part of UAL collaboration to the London Festival of Anxiety and Mental Health.

Programme

10.15 **Welcome**

Prof. Oriana Baddeley

10.30 **Introduction**

Dr. Caterina Albano

10.45 **Prof. Frank Furedi Keynote, ‘Moral Contamination-Anxieties About Ordered Spaces’**

Chaired by Prof. Jeremy Till

11.45 **Break**

12.00 **‘216 Westbound’ (Illingworth, 2014)**

Filmmaker and sound artist Shona Illingworth in conversation with Prof. Andrew Hoskins and Prof. John Tulloch

13.00 **Lunch break**

14.15 **Prof. Jill Bennett Keynote ‘The Anxiety of Agency’**

Chaired by Prof. Oriana Baddeley

15.15 **‘Unmade Film’ (Orlow, 2013)**

Artist Uriel Orlow in conversation with Prof. Avery Gordon.
Chaired by Dr. Joanne Morra

16.15 **Break**

16.30 **‘Sinister resonances and architecture’**

Prof. David Toop in conversation with Prof. Jeremy Till

Keynotes

Prof. Frank Furedi, Moral Contamination - Anxieties About Ordered Spaces

This talk will reflect on the history of the way that apprehensions of moral contamination have attached themselves to the workings of the media. Its focus is on literature and the fears that it provoked about the security of the moral order and ordered spaces. The intermingling of the language of morality and of disease speak to an insecure cultural imagination concerned about the maintenance of taken-for-granted boundaries.

Prof. Jill Bennett, The Anxiety of Agency

Post-9/11 politics of fear turned on communicating a threat to the local, manifested in the presence of outsiders. This keynote concerns the other dimension of anxiety arising in contemporary globalized society—that involving perception of the effects of our own actions. Individual agency in a globalized world extends far beyond our immediate sphere and compacts with people we know, such that we are not only the potential victims of unseen connections but may be held accountable for actions that have impact in spaces we do not inhabit. Awareness of global connectivity potentially engenders an expansive sense of ethics, but if anxiety is fundamentally linked to our capacity to act in the world, what kind of anxiety emerges from the distributed agency that networked globalism affords and how is this revealed in emerging cultural narratives?

Panels

216 Westbound

Filmmaker and sound artist Shona Illingworth in conversation with Prof. Andrew Hoskins and Prof. John Tulloch.

The panel focuses on risk, anxiety and conflict. 216 Westbound is an art project by artist Shona Illingworth in collaboration with John Tulloch, survivor of the 7/7 London Bombing (2005). The project explores how an ‘embodied experience’ of the attack and of Post Traumatic Stress Disorder intersect with the powerful and insidious affects of the bombings on the complex and multiple imaginings of the city: the mapping of a new topography of latent threat and fear onto space.

Unmade Film

Artist Uriel Orlow in conversation with Prof. Avery Gordon.

The panel focuses on anxiety, traumatic histories and contested territories. Unmade Film takes as its starting point the mental hospital Kfar Sha'ul in Jerusalem. Initially specialising in the treatment of Holocaust survivors – including a relative of the artist – it was established in 1951 using the remains of the Palestinian village Deir Yassin that had been depopulated in a

massacre by Zionist paramilitaries in April 1948. Unmade Film is an expansive collection of audio-visual works that point to the structure of a film but never fully become one.

Sinister resonances and architecture

Prof. David Toop in conversation with Prof. Jeremy Till.

The panel focuses on acoustic resonance, affective contamination/s and the built environments. David Toop’s Sinister Resonance (2010) evokes sound as haunting, ghostly, transitory and ambiguously located in space. Toop examines sound’s uncanny presence for listener and draws an emotional, often fearful, soundscape of listening that is visual as much as acoustic.

Biographies

Caterina Albano is a research fellow at Central Saint Martin's College, University of the Arts London. Albano curates, lectures and publishes in the fields of art, cultural history and theory, in particular emotion and affect, memory and consciousness; and on the theory of curating. Albano is the author of *Fear and Art in the Contemporary World* (Reaktion Books, 2012) and she is currently working on a project on affect, memory and art (Palgrave MacMillan).

Oriana Baddeley is Dean of Research for the University of the Arts London, and is a member of the UAL research centre for Transnational Art, Identity and Nation (TRAIN). Over a long career working in arts education, she has written extensively on contemporary Latin American art, particularly focusing on Mexican stereotypes of culture, otherness and death, and most recently she has written on the work of Teresa Margolles and the endurance of 'cultural ghosts' in discussions of this artist's work.

Jill Bennett is Professor and Director of the National Institute for Experimental Arts, UNSW, Australia. Her books include *Empathic Vision: Affect, Trauma and Contemporary Art* (Stanford UP 2005), *Practical Aesthetics: Events, Affect and Art After 9/11* (IB Tauris, 2012) and *Imagining Sydney: A Creative Guide to Urban Curating* (forthcoming in 2014). She has developed a number of multimedia and curatorial projects investigating the experience of space, atmosphere and affect, including *Prepossession* (Sydney and Belfast, 1999) and *Curating Cities* (2011-present). She is currently working on a project on amnesia (with Shona Illingworth) and an associated immersive environment, *Amnesia Atlas*.

Frank Furedi is Emeritus professor of Sociology, University of Kent, Canterbury & Visiting Professor, Institute of Risk and Disaster, University College London. Since the late 1990s Furedi's work have focused on the interaction between the uncertainty of authority and fear in contemporary society. He has published widely about controversies relating to issues such as health, parenting, children, terrorism and new technology. In recent years Furedi's research has focused on the historical sociology of cultural authority. Since the publication of his

Authority, A Sociological History (Cambridge University Press (2013) he has embarked on a study of the history of reading and the moralisation of cultural consumption.

Avery F. Gordon is a Professor of Sociology at the University of California, Santa Barbara. In 2012, she was the Anna Maria Kellen Fellow at the American Academy in Berlin where she worked on a collaborative project with Ines Schaber exhibited at DOCUMENTA (13). She is the author of Notes for the Breitenau Room of The Workhouse; Keeping Good Time: Reflections on Knowledge, Power and People and Ghostly Matters: Haunting and the Sociological Imagination. She is the co-host of No Alibis, a weekly public affairs radio program and the Keeper of the Hawthorne Archives.

Andrew Hoskins is Interdisciplinary Research Professor at the University of Glasgow. His work explores the intersections between media, war and memory and the impact of changing technologies and media on individual, cultural and organisational memory. He is founding Editor-in-Chief of the Sage journal of Memory Studies and Co-Editor of the Palgrave Macmillan book series Memory Studies. He holds an AHRC

Fellowship (2014-15): ‘Technologies of memory and archival regimes: War diaries before and after the connective turn’. His forthcoming books include: iMemory: Why the past is all over (MIT Press, 2015) and (co-authored with John Tulloch): Risk and Hyperconnectivity: Media, Memory, Uncertainty (Oxford University Press, 2015).

Shona Illingworth is an artist who works across sound, film, video, photography and drawing. Her work has been exhibited widely, including at: the Museum of Modern Art, Bologna; the Wellcome Collection; London, the National Museum, Tirana; John Hansard Gallery, Southampton; Interaccess Electronic Media Arts Centre, Toronto and MART (Museum of Modern and Contemporary Art of Trento and Rovereto - forthcoming), her film works have been screened at Whitechapel Gallery, London; Modern Art Oxford and the Museum of Fine Art Lausanne, and she has received commissions from Film and Video Umbrella, the Hayward Gallery, London and Channel4 Television. She is currently developing a large-scale project supported by the Wellcome Trust, with neuropsychologists Martin A. Conway and Catherine Loveday, which explores how individual and cultural amnesia shape evolving social,

cultural and historical landscapes, and a related series of interdisciplinary forums entitled The Amnesia Forums

Joanne Morra is Reader in Art History and Theory at Central Saint Martins. She has published widely on modern and contemporary art and theory. Her recent publications have focussed on the potential alliances between psychoanalytic technique and art practice. Joanne curated her first exhibition *Saying It* at the Freud Museum London in 2012, and is completing a book for IB Tauris entitled *Inside the Freud Museums: Art, Curating and Site-Responsivity*. Joanne is also a Founding Principal Editor of *Journal of Visual Culture*.

Uriel Orlow is an artist, senior research fellow at University of Westminster, London and visiting professor at University of the Arts, Geneva. Recent international exhibitions include *Agitationism – EVA Biennial*, Limerick (2014); *Bergen Assembly* (2013), *Manifesta 9*, Genk (2012); the 54th Venice Biennale and 8th Mercosul Biennial, Brazil (both 2011). Recent solo exhibitions include *Deep Opacity* at La Veronica, Modica (2014), *Unmade Film* at Al-Ma'mal, Jerusalem, CCS Paris and *Les Complices** Zurich (2013); *Back to Back*, Spike

Island, Bristol (2013); *Time is a Place*, Kunsthaus/Centre PasquArt, Biel, *The Short and the Long of it*, Prefix Institute of Contemporary Art, Toronto (2012), and *There is Nothing Left*, ACAF Alexandria, Egypt (2011). In 2012 he received a Swiss Art Award at Art Basel.

Jeremy Till is an architect, educator and writer. He is Head of Central Saint Martins and Pro Vice-Chancellor, University of the Arts London. His extensive written work includes *Flexible Housing* (with Tatjana Schneider, 2007), *Architecture Depends* (2009) and *Spatial Agency* (with Nishat Awan and Tatjana Schneider, 2011). As an architect, he worked with Sarah Wigglesworth Architects on their pioneering building, 9 Stock Orchard Street.

David Toop is Chair of Audio Culture and Improvisation at University of the Arts London. A composer/musician, author and curator based in London, he has worked in many fields of sound art and music, including improvisation, sound installations, field recordings, pop music production, music for television, theatre and dance. He has recorded Yanomami shamanism in Amazonas, appeared on *Top of the Pops* with

the Flying Lizards, exhibited sound installations in Tokyo, Beijing and London's National Gallery, and performed with artists ranging from John Zorn, Evan Parker, Bob Cobbing and Ivor Cutler to Akio Suzuki, Elaine Mitchener, Lore Lixenberg, Scanner and Max Eastley. He has published five books, including *Rap Attack*, *Ocean of Sound*, *Haunted Weather*, and *Sinister Resonance: The Mediumship of the Listener*, released eight solo albums, including *Screen Ceremonies*, *Black Chamber* and *Sound Body*, and as a critic has written for many publications, including *The Wire*, *The Face*, *Leonardo Music Journal* and *Bookforum*. Exhibitions he has curated include *Sonic Boom* at the Hayward Gallery, London, *Playing John Cage* at Arnolfini, Bristol, and *Blow Up* at Flat-Time House, London. His opera – *Star-shaped Biscuit* – was performed as an Aldeburgh *Faster Than Sound* project in September 2012 and his collaborative work - *Who will go mad with me* - was developed and performed with Alasdair Roberts, Sylvia Hallett and Luke Fowler at Huddersfield Contemporary Music Festival in November 2013. Currently writing *Into the Maelstrom: Improvised Music and the Pursuit of Freedom*, he is also the co-creator of *Sculpture* events with artist Rie Nakajima.

John Tulloch is Professor Emeritus at Charles Sturt University, Australia and Adjunct Professor at the University of Newcastle, Australia. He has taught and researched at the University of New South Wales, Macquarie University, Charles Sturt University, the University of Newcastle, Australia, and at Cardiff University, Brunel University and Glasgow University in the U.K. He has written twenty books across the fields of literary, theatre and performance theory, as well as television, film and newspaper theory combining cultural studies with risk sociology and history, and focussing in particular on the processual relationship of text and discourse analysis, ethnography of production and audience theory. In 2005 he was a close-up survivor of the terrorist attack on London and still carries physical and post-traumatic stress injuries from that time. He has written three books relating to that 7/7 experience, with particular emphasis on mainstream and emergent media coverage of the event and the iconicisation of his image immediately after the attack: *One Day in July: Experiencing 7/7* (Curtis Brown); *Icons of War and Terror: Media Images in an Era of International Risk* (Routledge, with Warwick Blood); and *Risk and Hyperconnectivity: Media, Memory, Uncertainty* (Oxford University Press, with Andrew Hoskins).

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