

Viewing Voices: Voice and Moving Image

A symposium at Edinburgh International Film Festival

10am - 4pm, Thursday 19 June 2014

with: Ruth Noack,

Imogen Stidworthy,

Dr. Andrew Irving,

Dr. Susannah Thompson

'The voice appears to lend itself to hallucination, in particular the hallucination of power ... effected by an extension or restructuration of the body.' Mary Ann Doane

Venue

10.00-11:30 Filmhouse

11.30-16.00 Traverse

Ticket £5



Imogen Stidworthy, Sacha, 2011-12. Image courtesy of Imogen Stidworthy and Matt's Gallery.

'..the internal voice, a voice which cannot be silenced. As if the voice were the very epitome of a society that we carry with us and cannot get away from.' Mladen Dolar

Viewing Voices: Voice and Moving Image will examine methods of address and their contribution to both positioning voice and 'giving voice' in relation to subject, maker and audience. With a particular focus on inner-voice, the presentations will explore how these methods articulate, materialise or pervert thought, memory and imagination.

The symposium begins at the Filmhouse for a screening programmed by curator Ruth Noack. All will then cross the street to the Traverse Theatre, where the day continues, with a talk on aspects of mediated voice from art historian, writer and critic Susannah Thompson; artist Imogen Stidworthy will talk about and present her work; and visual anthropologist Andrew Irving will share and explore live research from his site-specific project to be conducted in Edinburgh the previous day. The afternoon concludes with a plenary session chaired by Susannah Thompson.

Initiated by artist Lyndsay Mann. Developed in partnership with Edinburgh International Film Festival, and supported by Scottish Documentary Institute, LUX, and Edinburgh College Art, University of Edinburgh.

EIFF event page: <http://www.edfilmfest.org.uk/films/2014/viewing-voices-a-symposium-discussing-the-use-of-the-voice-in-cinema>

Viewing Voices page: <http://viewing-voices.tumblr.com>



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BIOGRAPHIES

Ruth Noack is an art historian, critic, lecturer, writer and independent curator, based in Berlin. Her writings have been concerned with subjects including global art and the translocal, conceptual art in the East, feminist aesthetics and film theory. Noack curated documenta 12, in 2007 with Roger M. Buergel. She was Head of Programme, Curating Contemporary Art at the Royal College of Art, London 2012-13. She recently curated and presented "Speak up, child!" – Voicing The Void Between Subjectivity And Subjection, as part of Voice - Creature of Transition, Rietveld Academy, 2014, and is currently organising the Ljubljana Graphic Arts Biennale, 2015. Noack's reviews and monographic essays have appeared in numerous journals and catalogues. Her latest book on Sanja Ivekovic was published by Afterall in 2013.

Imogen Stidworthy's work addresses aspects of communication through the voice, which she uses as sculptural, spatial, sonic and linguistic material. Recent presentations include solo shows at Galerie Raum mit Licht, Vienna and AKINCI, Amsterdam in 2013, Matts Gallery London (2011), Arnolfini, Bristol and Kunstverein Innsbruck in 2010, and in group exhibitions including 'The Vigilant Eye', Bluecoat, Liverpool (2014), Bergen Triennale 2013; Busan Biennale 2012 and Acts of Voicing at Wurtembergischer Kunstverein (2012), and Documenta 12 (2007). In 2012 she published the book (.) (pub. Matts Gallery, London and Jan van Eyck Academy, Maastricht 2012), which addresses the field of Stidworthy's practice through material drawn from her artistic research and many of her works. Stidworthy curated a two-part exhibition focusing on the borders of language, at MuhKA, Antwerp (2008) and Fundacio Antoni Tapies, Barcelona (2012, in collaboration with Paul Domela). This year she developed a live performance for the first time, Introduction to BLISS for Two Voices with Chorus, presented at Tate Liverpool. Based in Liverpool, she is currently a Senior Lecturer at Liverpool John Moores University and co-runs the MFA with artist Rosalind Nashishibi.

Dr. Susannah Thompson is an art historian, writer and critic. She is a Lecturer in Visual Culture in the School of Art, Edinburgh College of Art, University of Edinburgh, focussing on curating, contemporary art and criticism. Her doctoral research analysed artists' writings in Scotland between 1960-1990, with particular focus on alternative and experimental modes of writing and post-criticism, writing as a part of visual art practice and the role of samizdat and ephemeral publications within contemporary art in Scotland. As well as academic research, Thompson has extensive curatorial and programming experience and as a critic has contributed to magazines and journals such as Art Review, Flash Art, Contemporary, Modern Painters, Circa, Variant, A-N and MAP. She has written numerous catalogue essays and gallery texts for artists and organisations including Tramway, CCA, Transmission, Sorcha Dallas, Washington Garcia, Mary Mary, Street Level Photoworks, Glasgow School of Art, Linn Luhn, Collective and YYZ.

Visual anthropologist **Dr. Andrew Irving** is Director of the Granada Centre for Visual Anthropology, The University of Manchester. His anthropological concerns include phenomenology, visual and sensory perception, art, performance and creativity, existential anthropology, time, comparisons of personhood, religious change, gender and urban experiences. He is currently developing a number of research projects that consider how socially marginalised persons can become included in community and society through different kinds of media and media practices. A recent experimental art/anthropology project titled 'New York Stories', 2011-12, supported by a grant from Wenner-Gren Foundation and ESRC, represented how different modes of inner expression, including interior dialogues; unarticulated moods; imaginative lifeworlds and emotional reverie, constitute peoples lived experience but remain hidden beneath the surface of public activities. Recent publications include: Beyond Text: Critical Practices and Sensory Anthropology, edited with Rupert Cox and Chris Wright, Manchester University Press, 2014; and Whose Cosmopolitanism? Critical Cosmopolitanism, Relationalities and Discontents, edited with Nina Glick-Schiller, Oxford and New York, Berghahn, 2014.

Lyndsay Mann is an artist and current practice-based PhD candidate within the School of Art, Edinburgh College of Art, University of Edinburgh. Professor Andy Clark in the School of Philosophy, Psychology and Language Sciences is also a supervisor. Her research looks at inner-voice as a method to examine perception, belief and embodied experience, explored through forms of address in moving image practices. Contact: www.twitter.com/lyymann