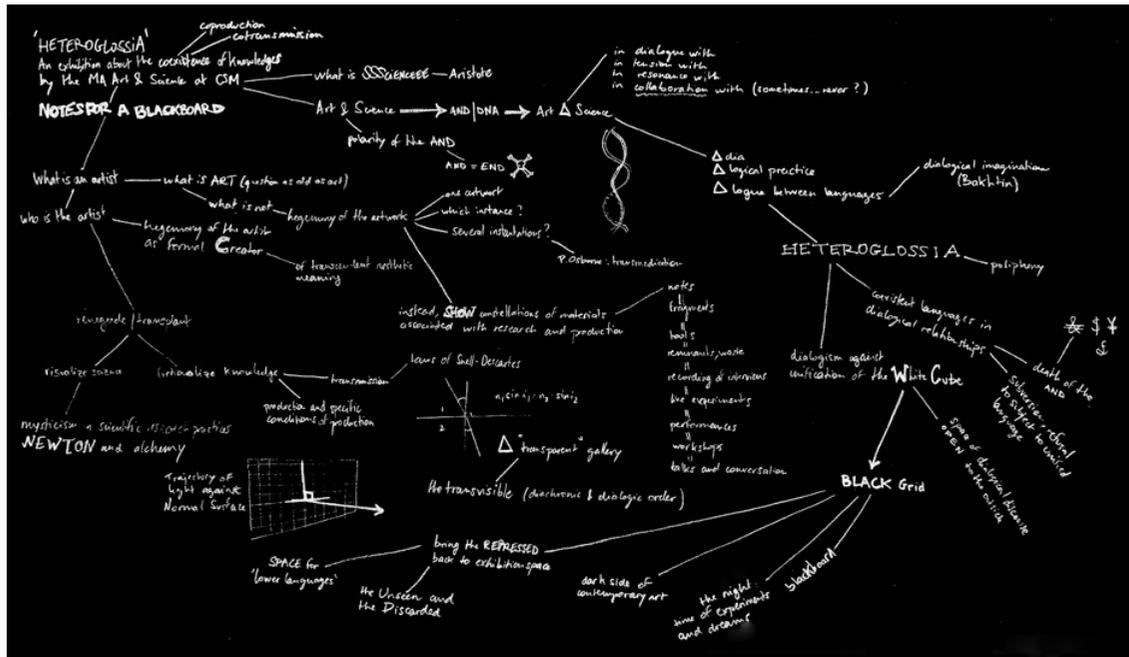


PRESS RELEASE

Heteroglossia: New Forms in Art and Science

23–27 May 2014

Central Saint Martins College of Art and Design
University of the Arts London
1 Granary Square
London N1C 4AA
United Kingdom



With Jean Baynham, Susan Beattie, Vera Bohl, Andy Flett, JJ Hastings, Sarah Hull, May Yeonok Jang, June Jung, Charlotte Wendy Law, Lingbo Liu, Roderick Macleod, Holly Owen Rebecca Price, Kristina Pulejkova, Boris Raux, Brandon Ritom

Curated by Stéphane Verlet-Bottéro

This exhibition gathers the work of the 2014 MA Art & Science graduates at Central Saint Martins, concluding two years of transdisciplinary research and practice. Somewhere between an art studio, an academic framework and a collaborative laboratory, this unique Masters programme started in 2011 and has established partnerships with visionary institutions such as the Wellcome Trust, the Millennium Seed Bank, the Culham JET Fusion Reactor, Cape Farewell, the Science Museum and the British Library. Bringing together practitioners from the fields of visual arts, performance, multimedia, puppeteering, music, biology, psychology, and oceanography, the exhibition reflects a diversity of research practices and departs from the traditional degree show format. Refusing a singular vision, it aims to question the ontology of the artwork and explore its relationships with other forms of knowing.

In his seminal essay *Discourse in the Novel* (1935), Mikhail Bakhtin contrasts the idea of stylistic unity in literature with the concept of heteroglossia, a process that subsumes a mosaic of genres in dialogue with each other. Drawing on this understanding of the dialogical imagination and articulated by a complex structure designed to accentuate qualities of permeability and entanglement, the exhibition creates a polyphonic process featuring artworks, unfinished projects, notes, blackboards, diagrams, research materials, fragments, scraps, tools, actions, experiments and events which will unfold in the space and time of the show. These concatenated elements investigate, embody, and sometimes criticise the mutual fertilization of various artistic and scientific disciplines and the desire to experience the other's

means of looking at the world. Rather than removing boundaries between languages of knowledge, those exhibiting seek to present ways of seeing beyond their multiple intersections. The residual tension provides the dynamics for creative experimentation in order to expand and subvert existing disciplinary discourse.

A 3-day programme of workshops, discussions and screenings will explore the position of the artist as an active interpreter mediating the production of truth and the politics of its reception, the role of the dissident scientist in fictionalising science and introducing ritual functions that put forth experience as knowledge, and that of the transdisciplinary experimenter who generates tangent narratives from the virtual universes unlocked by technology and data networks.

The exhibition will be accompanied by an illustrated catalogue with essays by Peter Weibel, Chairman and CEO of the ZKM Centre for Art and Media in Karlsruhe and Matthew Fuller, Professor of Cultural Studies at Goldsmiths, University of London.

More information: <http://www.heteroglossia2014.com>

Programme of events (in brief):

Saturday 24 May

Pharmakon: Film screening by Central Saint Martins MRes Moving Image
7pm, Location: Room D001

Sunday 25 May

Experience as knowledge, experimentation as subversion: workshops and discussions
2-6pm, Location: Within and around the exhibition

Tuesday 27 May

Heteroglossia Symposium: The virtuality of the real, the reality of the virtual
An afternoon of lectures and discussion
2-5pm, Location: Lecture Theatre E002

[Full programme information below]

For further information and images please contact:
Stéphane Verlet-Bottéro: s.verletbottro1@arts.ac.uk

Notes for Editors:

MA Art & Science

This pioneering postgraduate course responds to a fast-emerging territory for interdisciplinary and collaborative art practice. The MA Art and Science gives students an opportunity to interrogate the creative relationships between art and science and how they can be communicated. They explore different approaches to making and presenting their work with the aim of proposing and realising innovative outcomes in practice and research. www.arts.ac.uk/csm/courses/postgraduate/ma-art-and-science/

Central Saint Martins

Degree Show One 2014 (23 – 27 May) will showcase the School of Fine Art courses: BA (Hons) Fine Art; Postgraduate Art Programme at CSM (MA Fine Art, MA Art and Science, MA Photography, MRes Art: Exhibition Studies, MRes Art: Moving Image, MRes Art: Theory and Philosophy). Central Saint Martins is internationally renowned for the creative energy of its students, staff and graduates with an outstanding reputation for educating foundation, undergraduate, postgraduate and research students across art, design and performance. Fundamental to study at the College are experimentation, innovation, risktaking, questioning and discovery, within a highly supportive learning environment. Alumni include, Matthew Collings, James Dyson, Gilbert and George, Anthony Gormley, Raquib Shaw, and Yinka Shonibare. Central Saint Martins is part of University of the Arts London, an international centre for innovative teaching and research in arts, design, fashion, communication and the performing arts. The University is made up of six Colleges: Camberwell College of Arts, Central Saint Martins, Chelsea College of Arts, London College of Communication, London College of Fashion and Wimbledon College of Arts. www.arts.ac.uk/csm/

Heteroglossia: Programme of events

Saturday 24 May, 7pm

Myth in the Electric Age

Location: Room D001

Film screening by Central Saint Martins MRes Moving Image, discussion and drinks

Sunday 25 May, 2-6pm

Experience as knowledge, experimentation as subversion

Location: Within and around the exhibition

- 2 pm *Climate knit-in*, workshop with Holly Owen
Visitors are invited to join the artist in a knit-in to share yarn, skills, and stories, experiences and ideas centred on our changing climate. The event is part of a series of community centred projects by the artist in collaboration with residents living in the London Boroughs of Haringey and Hackney, and the climate concerned organisations PACT Manor House and London Sustainability Exchange.
- 4 pm *Qi Gong*, workshop with John Maki Evans
John Maki Evans, 7th Dan, is the founder of the Fudokan dojo in London, teaching Japanese swordmanship, Battodo, and a system of physical training known as Tanren. These physical disciplines are interwoven with the wisdom gained through life long study of sanskrit, Ti Chi, yoga and Mikkyo (esoteric Buddhism). John will lead an hour long Qi Gong public session on the amphitheatre steps that lead down to Regent's Canal.
- 5 pm *Of Grave Importance*, lecture by Brandon Scott
This presentation is about the history of burying and studying corpses. The artist's project 'Watchhouses of London' deals with documenting and researching structures built during the infamous heyday of the body snatchers, a studio component to a research project started on examining legislation affecting the study of anatomy in London. In 2004, the Human Tissue Act updated earlier laws affecting the 'treatment, storage and usage of human material'. This has had a profound effect on how we perceive medical art and human preparations, and particularly the ways in which we can utilise said resources as the potential basis for new bodies of work.
- 5:30 pm Conversation between artist and biohacker JJ Hastings and collaborator Amy Congdon

Tuesday 27 May, 2-5pm

The virtuality of the real, the reality of the virtual: objectifying and subjectifying narratives

Location: Lecture Theatre E002

Requires booking (free) at <http://heteroglossia.eventbrite.co.uk>

- 2 pm Introduction to the day by Stéphane Verlet-Bottéro
- 2:15 pm *Micro-Sustainability of the non-inclusive, socio-spatial science temporal art practise*, lecture by Eric Leidl
Following the publication of his book 'Advice for Vladic Priests', Eric Leidl has become a recognised and popular figure on the Cognomen Wiki Lecture Circuit. With his meticulous research crafted in hand with an inclination for the impervious he provides no-nonsense elucidation on matters of present-day concerns.
- 2:45 pm *Subcultural Simulacra*, lecture by June Jung
June Jung analyses cultural multiplicity and tries to find visual possibilities of representations through subcultural elements and phenomenological theories, in particular the Japanese Otaku. He suggests that contemporary art which involves using or consuming technology, exclusively applied in subcultural contexts, acknowledges the transformation of new media into a secular aesthetic concept.
- 3:45 pm *Aesthetics as the science of expression: key examples of critical expression in digital art*, lecture by Jakob Kudsk Steensen
In this talk, Copenhagen based artist and art history researcher Jakob Kudsk Steensen takes as a starting point the influential philosopher and literary critic Benedetto Croce and his book from 1902, "Aesthetics as the science of expression and general linguistics". He suggests that art can be critical through its expressive character and discusses a young generation of digital media artists who seek to express themselves critically in relation to how technology makes us feel and think.
- 4:15 pm *Smell the contemporary art!*, lecture by Boris Raux
Through the practice of Boris Raux, we can see that we should go further than the first sight. After introducing how olfaction works, the artist discusses the consequences of introducing smell in a work of art.
- 5:00 pm *Close.*