

Queer Zoo

#QueerZoo
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An evening of performances, readings, interventions and provocations by artists and academics on naming and taxonomy.

This event marks the launch of a new research network on LGBTQ equalities, identities and histories.

TALKS, READINGS AND PERFORMANCES

Exhibit B is One Man's Desire to Exhibit Racism and the Rise of Neoliberalism

Nathaniel Adam Tobias Coleman

A reading of Sara Myers's retrospective assessment of the social movement she helped to galvanise in response to Brett Bailey's 'Exhibit B', a performance installation planned by the Barbican to take place in London in September 2014 but subsequently cancelled. Original place of publication: thoughtsandopinionsofananangryblackwoman.wordpress.com (2 December 2014).

I am Nathaniel. I am Britain's first and Britain's only philosopher employed with the specific mandate to research and teach the Critical Philosophy of Race. I understand 'race' to be a unjust social hierarchy, at the top of which sits the cross-roads (or intersection) of British, Anglican, anglophone, wealthy, male, hetero-normative, cis-gendered, young, able and, of course (but by no means only), 'white'. As a wealth-poor, disabled man-who-has-sex-with-men, and who is racialised-as-black, I am especially keen to contribute to dismantling the unjust social hierarchy that positions each and every one of us at some ranked intersection and thereby damages us all. Relationships we could and should enjoy with each other are unavailable to us, because of this practice of unjust social ranking. In my academic work, I develop arguments in favour of a global human society that is structured not by such unjust hierarchical relationships, but rather by just relationships in which we all stand on an equal footing.

The Cult of Hildegard

Ginger Farbrother



The Cult of Hildegard, features 12th century choral music, a collective work entrenched in Catholic and feminist conversation. The

choir formed in 2013 as a queer feminist force, taking inspiration from the female saint and visionary Hildegard von Bingen. The futuristic nun attire is a physical reference to transhistorical patriarchal oppression, visualising the conflict inherent in applying modern western categorisations of sexuality and feminism to historical figures such as Hildegard.

The piece is 5 minutes in duration. Illustrations were created (from left to right) by artists Polina Sologub, Natalie Punter and Sebastian Adastra. Choir members are Katharine Wener, Theo JS, Sionie Kirtley, Elinor Williams and Elliot Hansen.

Ginger Farbrother is a London based multi-disciplinary artist. Her work aims to change established spaces and provide a queer perspective. Co-Founder of Slade Queer Club (2013 – Present) and the new queer dance night Sparkle Motion. She is currently studying at the Slade School of Fine Art, 2012 – 2015.

Some Queer Medieval Animals and Why

Bob Mills



How were animals employed by medieval artists to construct human categories of sexuality and gender? How does such imagery resonate with more recent schemes of classification and self-naming? This short talk will embark on a whistle-stop tour of animal lore in the Middle Ages, taking in such phenomena as self-castrating beavers, gender-switching hyenas and sodomitical sex pigs along the way. Focusing especially on a class of book known as the bestiary, I'll end by discussing a modern example of the genre: a volume of children's poetry from 1947, which resolves that 'most animals,' including humans, 'are somehow queer.'

Robert Mills has been Reader in Medieval Art at UCL since 2012. Before, he was Senior Lecturer in English and Director of Queer@

King's at King's College London. Author of *Suspended Animation: Pain, Pleasure and Punishment in Medieval Culture* (2005) and co-author of *A Gay History of Britain* (2007), his next book *Seeing Sodomy in the Middle Ages* will be published in spring 2015.

Dogsongs

Sophie Robinson



dogsongs is a collection of poems in which the porous boundary between human and canine is explored and eroded. The metaphor of the dog is used throughout these poems as a proxy for that which cannot be named: the slippery place between two conflicting emotions; the frightening space between human and animal urges. These dogs bare their teeth and slobber, but can also love fiercely and wisely. These dogs sing.

Sophie Robinson was born in 1985. She lives and works in London. Her first collection, *a* (Los Angeles: Les Figues) came out in 2009. Her second collection, *The Institute of our Love in Disrepair* (London: Bad Press) was published in 2012. In 2011, she was the poet in residence at the Victoria & Albert Museum. She holds a PhD from Royal Holloway, University of London, and currently teaches poetry at UEA.

Alienating Classification

Johanna Linsley and Justin Hunt

Performance, 12 min, two bodies, a grid, phrases and a timer. Johanna Linsley and Justin Hunt are the kinds of people who are fixated on the erotics of classification, the haptic in archival practice and the dramaturgy of hospitality. They are two-thirds of I'm With You. www.imwithyou.me

EXHIBITS

Oreet Ashery, How to Kill a Pig,

AV track 2/10 from Party for Freedom, remix, 3.5 minutes, 2014



Party for Freedom takes the form of events, performances and exhibitions in a wide range of locations in different countries both within and beyond the art world. The title is taken from the Dutch far-right politician Geert Wilder's neo-liberal freedom party *Partij voor de Vrijheid*, known for its anti-immigration views. The work explores freedom as a conflicted and contradictory entity. Ashery responds to the freedom rhetoric of the far-right by turning its deeply seated and unconscious sentiments inside out. Ambiguity lurks in the wings of Ashery's universe; the historical baggage of the left-wing and ethos of the avant-garde are also reflected upon via whitish nakedness, unresolved revolutions and indigenous appropriations of spirituality.

Oreet Ashery is a London based artist working across performance, situations, objects, still and moving image, and writing. Most recently Ashery has interrogated the ethos of the avant-garde in a postcolonial context; performances of liberation, freedom rhetoric, collective actions and cultural value. In this context Ashery produced *Party for Freedom*, an Artangel commission in 2013, *The World is Flooding*, a Tate Modern Turbine Hall commission, 2014, *The Unclean*, a banner for the front of Secession building in Vienna, 2014. Ashery's solo exhibition *Animal with a Language* at waterside contemporary, London, is touring to Campagne-Premiere, Berlin in 2015. Ashery is a lecturer in the Art Department in Goldsmiths and a Visiting Professor at the Painting Department at the RCA.

Bestiary. Being an English Version of the Bodleian Library, Oxford M.S. Bodley 764 With All the Original Miniatures Reproduced in Facsimile. Translated and introduced by Richard Barber. Woodbridge: The Boydell Press, 1999

Teejay H., Angry Hotel, 2014



The video contains shows angry queer South Koreans, dressed up as soldiers, sending a skype-like direct video letter to the West, and to the people in the U.K., about their oppressed, frustrated, and agitated feelings towards western dominance in globalized LGBTQ* world. 15 minutes. 1 HD video Projection on stainless steel urinal. 1 TV monitor.

Teejay's practice slips inside and outside of my reality of living as a Korean queer individual in the West and escaping into my imagined queer realm, creating a passive aggressive atmosphere and relationship with the audience. With the imbalance of power in mind, my recent works are fueled by political victimhood and this is translated physically through creating my own artist military.

**Charles Mortimer, *Some Queer Animals and Why*.
London: Guilford Press, 1947**

Olga Raciborska, *Predator and the fish*
80 × 120 cm, oil on canvas, 2009



Olga Raciborska, *Dinosaur 2*
200 × 160 cm, oil on canvas, 2012



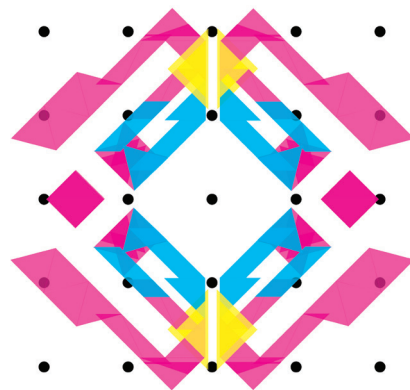
Olga Raciborska, *Man with an Octopus*
80 × 120 cm, oil on canvas, 2010



Olga Raciborska is a painter. Her practice is overtly subjective and intuitive. She works with found images of all kinds, anchoring her work in everyday life. She transforms the source image into something that is unknown even to herself but viscerally hers. It is a fragmented whole, where each fragment originated from elsewhere. The sources could be news, a film still, piece of literature, a photo taken by her or someone else. It is crucial in her painterly practice not to fix it within a conceptual frame, but to secure a space for it to be developed freely in time. The work is neither abstract nor figurative but both.

Olga Raciborska lives and works in Berlin. She was born in Wrocław, Poland in 1983. She completed her masters degree in Warsaw In Fine Arts specializing in painting with a minor in drawing. Later on she acquired a second masters degree in London. She is predominantly a painter but also works with performance and collaborated on curatorial projects. Further information: www.raciborska.com

Regner Ramos, *Scrollers: Impressions on Grindr*, 2014/Ongoing



'Scrollers' is the first out of three sets of avatars that was designed for this doctoral research on how three GPS-based apps—Grindr, Mappiness & Waze—are creating new subjectivities and spatiotemporal relationships. The 20 printed images—each measuring 10cm × 10cm—in the exhibition work in unison with the dissertation's theories on how Grindr is changing the use of urban spaces and moulding new identities. Resonating with cyberfeminist theories, these visual impressions are the final step of the empirical research, where 20 interviews with anonymous Grindr users were conducted. The Grindr Guys were asked a series of questions based on three categories: how they *use* the app, how it has affected their sense of *location* and their construction of space, and how they craft and shape their *identity* on a digital forum.

Regner Ramos received his Bachelors in Environmental Design and his Masters in Architecture from the University of Puerto Rico's School of Architecture. He is currently a final year PhD Candidate at The Bartlett School of Architecture - UCL. His doctoral dissertation, 'Embodiments, Identities and Reconfigurations of Urban Spaces Via GPS Apps', focuses on the triadic relationship between bodies, space and technology and roots itself in cyberfeminist discourse. Regner Ramos is the Editor-in-Chief of The Bartlett School of Architecture's newest magazine, LOBBY. He's also an Associate Lecturer at Central Saint Martins and London College of Communication and a contributing writer for Glass Magazine.

Matthew Smith, London Toilets, 2014



Audio recordings of the sound of various public toilets flushing within London's main railway stations. Seven minutes, eleven seconds.

Originally I saw this project as a reaction to certain forms of production and dissemination within the art world, with which I did not associate myself. Hanging out in public toilets and recording flushing noises seemed like dropping out or skiving off; which I still think is an interesting position. Most people, however, read the work in terms of the history of cottaging: the public toilet as a location for illicit gay sex. They have a point. The project is ongoing, and, as yet, my position is unclear. I think what keeps me interested is the possibility that resisting certain definitions of labour might have an erotic charge all of its own.

Matthew Smith, b.1976 Burton on Trent, lives and works in London. Previous exhibitions include White Columns, New York, Studio Voltaire, London, and Castello di Rivoli, Turin.

Jenkin van Zyl, MonsterFoley Treatments Pts 1 & 2 (from Liquid Gold Act 3), 2014



Consists of 2 channel film, Disco lighting rig and discarded prosthetics which combine to document the preparatory foley sound performances for the exhibition 'Liquid Gold: Act 3' at Dig.

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Co-producers

Ben Campkin is Director of the UCL Urban Laboratory, Senior Lecturer in Architectural History and Theory at the Bartlett School of Architecture, and a member of UCL's LGBTQ Equalities Advisory Group.

Justin Hunt is a producer at I'm With You and NBR, Lecturer in Dance at the University of Lincoln and Adjunct Professor of Sexuality Studies at Syracuse University, London.

Dean Veal is Learning and Access Officer, UCL Grant Museum of Zoology.

Photographer

Christa Holka is a freelance photographer based in London. She specialises in live art/artists and art events, artist portraits, reportage, exhibitions documentation, stills photography for film and television, behind-the-scenes for fashion and film, and events photography.

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