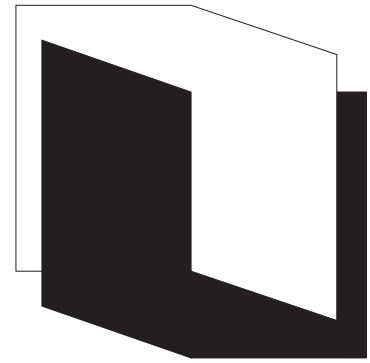


## The Small Press Project 2019

### Visions of Protest: Blake the March

Slade Research Centre, Gower Street, UCL  
Friday 8th March – Sunday 10th March



Small Press Project 04 is organised by:

Liz Lawes, Liz Lawes, Art Librarian at UCL Library & UCL Small Press Collections

Lesley Sharpe, Holding Page & Teaching Fellow, Slade School of Fine Art

Sarah Pickering Artist & Senior Teaching Fellow, Slade School of Fine Art

Egidiya Ćiricaite, Post Graduate Research, Slade School of Fine Art

David Blackmore, Honorary Research Associate, Slade School of Fine Art

Using the research theme Visions of Protest, the Small Press Project 04 (SPP04), hosted by the Slade School of Fine Art, UCL, provided a forum to examine contemporary Small Press Publications in relation to their historical context, and to explore the medium as an autonomous art form; a way to disseminate, promote, share and distribute artwork; and as a container of ideas.

The Small Press Project is inspired by UCL Special Collections' extensive Small Press Collections of radical independent publications. It contextualises the phenomenon of twentieth century experimental print culture in terms of the current political and cultural climate. The UCL collection was established in 1964 at a time when individuals had unprecedented access to self-publishing technologies and utilised the distributive potential of the print format to create international networks and enable collaborative relationships across disciplines. As such, the Small Press Collections are a uniquely interdisciplinary resource which highlight and document the individual's potential for disruptive thinking, political and cultural protest, and transcultural collaboration; all radical shifts in twentieth century politics, culture and literature are illuminated by the study of small press print material.

This year's programme of workshops, performances, screenings and talks built on previous 'Small Press events' and used this year's theme as a critical lens through to focus on the connections that exist between the democracy of print, their aesthetics and the autonomy of artists' books and publishing. The project was formed through collaborations and interdisciplinary practices, involving non-academic institutions and the public, which offered significant opportunities for public engagement and knowledge exchange.

In the run up to the event, workshops and drop in sessions including visits to the Mayday Rooms – an archive, resource and safe haven for social movements, experimental and marginal cultures and their histories. The British Library to see publications and printed protest material from the Solidarity movement in 1970's-80's Poland, in the run up to the event generated a great deal of interest, and there was ongoing student involvement in shaping the outcome of the publications and the event itself. A visit to the Museum of London archives to see the Brian Haw collection of protest material

from his occupation of Parliament Square, followed by a visit to Parliament Square, to the site of Brain Haw's camp to hear the site specific audio work 'And there was Brian' by artist Guy Atkins who hosted the trip.



Installation shot of the Small Press Project Exhibition 2019



Installation shot of Christopher Kirubi presenting at the Small Press Project Symposium 2019

SPP04 Visions of Protest / Blake The March included an exhibition of items from UCL Special Collections illustrating various aspects of protest in print form.

From the Small Press Collection were a number of radical protest journals dating from the beginning of the twentieth century including: *The Philistine*, a Periodical of Protest (1895-1915), early issues of *Time Out* and *Private Eye*, feminist magazine *Off our Backs*: a women's liberation bi-weekly, and a selection of other titles from countercultural movements (political, ecological, and visual) of the 1960s and 70s. Also included was a special display of *Resurgence* magazine, a 1960s UK peace magazine which has been described as the artistic and spiritual voice of the green movement in Great Britain, featuring an eclectic mixture of political comment, experimental literature and avant-garde visual work.

From UCL Records and Archives we also exhibited two Slade signing in books: the first, dated from 1892, revealing the signature of Constance Gore-Booth, Irish politician, revolutionary, nationalist, and suffragette, and a second more recent signing in book defaced by students in protest at the traditional distinction between 'ladies' and 'gentlemen'.

In addition, a section of the exhibition was devoted to flyposted images taken from a range of protest publications from the Small Press Collections.

Purpose built listening booths allowed audiences to hear sound works by Slade staff and students and audio material from the Special Collection, and a collection of protest songs from Kieren Reid's archive.





Currency Defacing Workshop



Installation shot of the Special Collections display



Listening Booth: Protest Songs from Kieren Reid's Collection

## Film Screening Programme

Monday 4th March

2pm Born in Flames (1983) 1 hr 19 mins

Tuesday 5th March

2PM Die Weber (The Weavers) (1927) 1hr 33mins

Wednesday 6th March

2PM The Battle of Orgreave (2001) 1 hr

Thursday 7th March

2pm The Loneliness of a Long Distance Runner (1962) 1hr 44mins

Friday 8th March

2pm OCTOBER Thompson & Craighead (2011) 14mins

Saturday 9th March

11AM Persepolis (2007) 1hr 36mins

2pm OCTOBER Thompson & Craighead (2011) 14mins

## Friday 8th March 2019

### Symposium

**Karen Di Franco - The Found Community of Carolee Schneemann**

This presentation will explore several iterations of the text *Parts of a Body House* by Carolee Schneemann, published between 1968-72, and featured within serial journals of poetry and experimental writing, Schneemann's own artist book, and an anthology on 'Fantastic Architecture'. Within its instructional structure, the text *Parts of a Body House* directs the reader towards subversive acts, to investigate a particular physical dematerialisation — as a dispersed network within a socio/political body. The textual framework is speculative of the material conditions of immediacy; the house operates as an interconnected organism and is symbiotic with those inside it.

The interaction of Schneemann as a contributor to small press publications and as a writer extends James Harding's characteristic of a found community, located within the collage aesthetics of kinetic theatre — Schneemann's term for her group performance works that employed strategies of indeterminacy. By examining the text within each originary format we will explore the contexts in which Schneemann's work operated, and its place within articulations of artist's publishing.



**Karen Di Franco** is a curator and doctoral researcher with Tate Britain and Reading University researching embodied iteration in artists' publishing. She has produced digital translations of the archives of institutions and individuals including Book Works, Spike Island and Eddie Chambers. With Irene Revell she co-curated the exhibition project **ORGASMIC STREAMING ORGANIC GARDENING ELECTROCULTURE** at Chelsea Space and LUX, London (April-May 2018).

**Jim Pennington** is a printer, publisher and independent scholar. In 1970, he founded the small press, Aloes Books, which published works by writers such as Kathy Acker, William Burroughs and Jeff Nuttall. In 2014, Jim bought and refurbished a 'couple' of Gestetners and has been using them to re-examine the mechanics of analogue technology.

Jim Hosted a Gestetner Mimeograph workshop after his presentation at the end of the symposium for everyone present to participate in, to make prints and understand how the technology influenced the artists and poets who used it in the 1970's.



Jim Pennington leading a mimeograph workshop during the Evening Reception at the Small Press Project

**Christopher Kirubi** is a London-based poet and artist who uses images, objects and text to negotiate the limits of sexuality, 'Togetherness' looks at the different qualities of personal, professional and political relationships that have informed, enabled and inhibited recent moments in their work and life as an artist.

Shama Khanna is an independent curator, writer and educator born in Nairobi and brought up and based in London. Currently Khanna curates Flatness and the artists' moving image series, Non-Linear, searching out works which contain, "collaborative processes and erotic sensibilities in place of mounting egos, overpowering criticality and fantasy futures". Khanna teaches on the MA Experimental Film course at Kingston University, the Curating Contemporary Art MA programme at the Royal College of Art and across the BA & MA courses at Chelsea College, University of the Arts, London. Recent texts have been published by NANG, Art Monthly, The White Review, LUX, Documenta 14 and Aorist, co-edited with 7 other writers. Khanna is a Trustee of not/no.w.here cooperative, an Arts Adviser for Jerwood Arts and a writer-in-residence across Afterall and Shades of Noir. To date, screening and discussion events relating to Flatness and Non-Linear have taken place at international venues including: Kurzfilmtage Oberhausen; Chisenhale Gallery and Auto Italia in London; Palais de Tokyo in Paris; Moderna Museet, Malmö; LIMA, Amsterdam; Western Front, Vancouver; Microscope, New York; Rupert, Vilnius; LUX Scotland and CCA, Glasgow and warehouse, Berlin.



Installation shot of Shama Khanna presenting at the Small Press Project Symposium 2019



David Blackmore is a European artist, educator and Honorary Research Associate with the Slade School of Fine Art

The Women of Colour Index Reading Group was set up in October 2016 by artists, Samia Malik, Michelle Williams Gamaker and Rehana Zaman. The reading group meets on a monthly basis to discuss work within the Women of Colour Index (WOCI); a unique collection of slides and papers collated by artist Rita Keegan that chart the emergence of Women of Colour artists during the 'critical decades' of the 1980s and 1990s. Reading group sessions aim to improve the visibility of women of colour artists whilst using material in the archive to generate discussion, thought and practice around current social and political concerns. All people of all backgrounds, genders, sexualities, religions and race are welcome.

SWAP is an artist run, not-for-profit initiative that operates with zero public funding and was created by London based artist Robin Tarbet. As a DIY project it is sustained by swapping art objects with time and services, and deliberately puts all emphasis of value within the collective artworks rather than their potential monetary value. SWAP Editions and associated artworks are not for sale - but a limited number are available to swap.



Installation shot of SWAP Editions BREX:KIT presenting at the Small Press Project Symposium 2019

Benedict Drew works across video, sculpture and music, creating large-scale multimedia installations which comment on the effects of socio-political and environmental issues. Drew studied at the Slade School of Art, London and also composes and performs music. For Art Night 2017 on 1 July, Drew turns his installation into a musical score, collaborating with experimental musicians on a live, durational and climactic improvisation on the stage which forms part of the installation.



## Performance Schedule

Saturday 10th and Sunday 11th March 2019



Bo Choy, Slade School MA student: a performance consisting of four performers wearing masks of known political figures, performing mourning gestures to a sound track.



Ruby Woe, Slade School MA student: A performative response to The Basketball Article by Bernadette Mayer and Anne Waldam.



Mataio Austin Dean, Slade School BA student: Mataio performed two different works, the first a protest song and the second a reading of every person who has died in conflicts where the UK government has had an involvement in the last 10 years.

Taylor Doyle, Slade School MA student: a performance inspired by historical military aerobics, and dance to address current extreme political anxiety between polarised groups.



David Blackmore introducing Mataio Austin Dean at the SPP performance programme 2019



Banners Made and Performed in the Quad, UCL at the Small Press Project Symposium 2019