



Led by Giulia Damiani, Ash
Reid and Erica Scourti.

Stir and Disturb

This Art Research Seminar comprised three presentations/discussions around feminism and affect, archive, activism, labour, collectivity, technology and storytelling.

The first segment 'Between the Cave and the Cosmos: A Place for a Feminist Prophetic Gesture' included contributions by writers **Giulia Damiani and Daniela Cascella**.

Their individual presentations showed the serendipitous overlaps between their research, in a way enacting an unpredictable 'call and response'. Damiani and Cascella's shared trajectory is invested in the tension between different places, times and languages/cultures.

Abstracts:

The cave of the Cumaean prophetess near Naples is a tunnel to a place that is engraved deep down in the earth's memory. It is a crack where the dead and the living, the undocumented and history, can feel each other. Giulia Damiani's presentation draws on the work and archive of the feminist group Le Nemesiache, who inhabited the cave with their actions in the 1970s and 1980s. The group introduced the 'psycho-fable' as their method: the presentation discusses how this was a consciousness-raising process to claim ways to approach the land anew and simultaneously to imagine other forgotten pasts and unpredictable futures. It was a specific approach to theatre based on the body: women's emotional and intellectual repression would have emerged through the physical, affective and symbolic layers of the body.

Damiani seeks connections between Le Nemesiache's method and its potential appropriation today. In particular, their evocation of a future determined by women's imagination opens up a space for new prophecies from the present. In the end prophecy emerges as a powerful channel of desire and a spur to action, leading to the following questions: how can we imagine a feminist prophetic gesture today? And what critical space can such a gesture engender?

'Nothing As We Need It' by Daniela Cascella.

Nothing As We Need It' is a performance reading prompted by the desire to rewrite John Cage's famous statement, 'I have nothing to say, and I am saying it, and that is poetry, as I need it', as 'We have nothing to say,

and we are saying it, and that is criticism, as we need it': replacing 'poetry' with 'criticism', and 'I' with 'we'.

Layering voice and recordings, I present a number of approaches to writing nothing as criticism: writing when there's apparently nothing to say, after encounters that leave us speechless, or in the absence of safe reference points, as strangers in a language and in a culture; addressing materials deemed impossible to write because untranslated, inaudible, culturally opaque, not immediately recognised, legitimised, or accessible.

Writing nothing as criticism doesn't mean that critical writing is useless: we need it. It calls for different modes of attending to the work, not speaking on its behalf, but speaking with it. It does not depend on the accumulation of sources, exhaustive surveys, or virtuosity: it employs instead what is at hand, even in the scarcity of material, and finds knowledge through other sources: textures, rhythms, silences, sounds. And poetry is never erased.

'We' introduces a collective space beyond I: writing nothing as criticism is enmeshed in conversations, at times silent or inner.

English is my second language, acquired and performed over the years to the point of fluency, yet still ringing strangely in my ears. I propose being a stranger in a language—being close but slightly out of synch—as a condition and metaphor for critical writing that reaches beyond the limits of textual analysis, beyond the Anglophone canon of hybrid writing established these years, and generates a material engagement with the fabric of languages, the translation of cultures, and the transmission of knowledge.

You can listen to Cascella's accompanying sound pieces [here](#) and [here](#).

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An Open-ended Conversation

Erica Scourti and Anja Kirscher

An open-ended conversation between Erica Scourti and artist and filmmaker Anja Kirscher, exploring some of their shared, though divergent, research interests in immersive and embodied technologies, animacy, the cognitive nonconscious and expanded notions of story-telling and self-narration.

Friends with benefits

Ash Reid and Louise Shelley

Ash has invited curator and organiser Louise Shelley to discuss her recent research into worker-led and cooperative structures, in relation to her current public programme at Cubitt Gallery as their 12th Curatorial Fellow. Louise is also a member of the Cinenova working group, a voluntary collective that has continued the distribution work of the feminist film collection since it saw its funding removed in 2001. This session will take a workshop format, where we will explore as group potential routes of crossover between art and organising, and the different ways of practicing collectivity in this context.

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Present in Absence

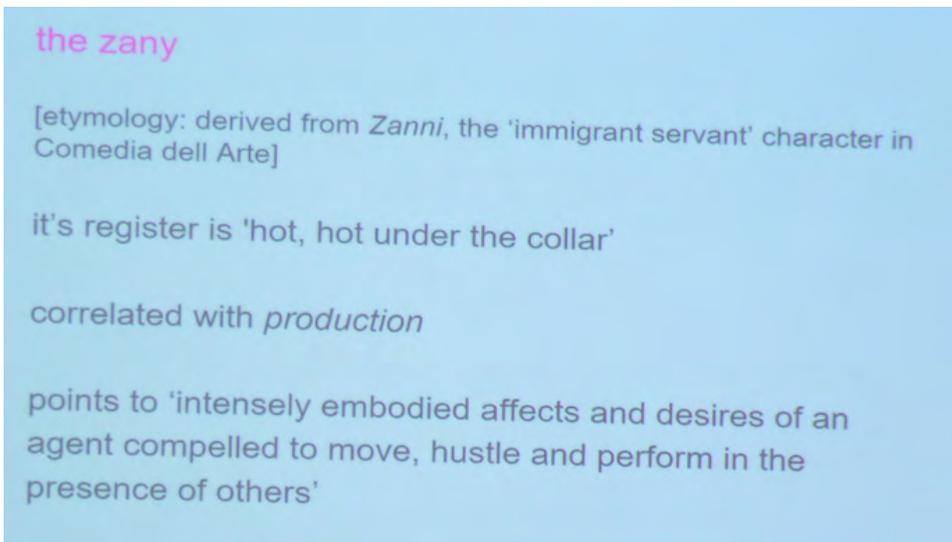
Marlene Haring

I am sorry I am not able to take part in person. I will, nevertheless, contribute something in writing produced during the time of the Flashpoint which will add to the documentation materials.

I would like to reflect on the division of labour, time, care, attachment, modes of thought etc. and how we experience division as conflict, both within ourselves and in society.



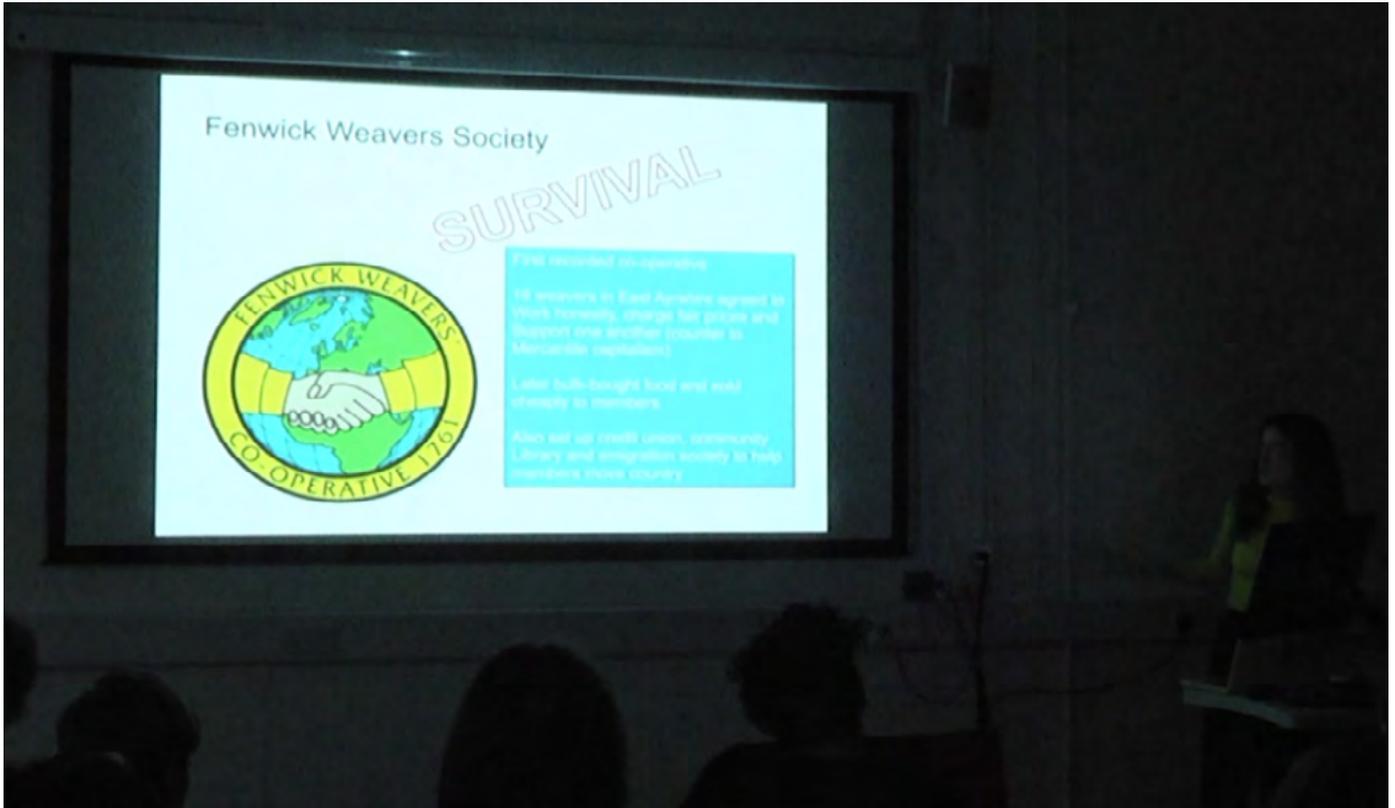
Erica Scourti



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Ash Reid and Louise Shelley



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Cubitt

Cubitt is an artist-led organisation based in Islington, London. Founded by a group of artists in 1991, Cubitt consists of a non-profit gallery, 32 artist studios and a locally-focused education programme. [Find out more about Cubitt >](#)

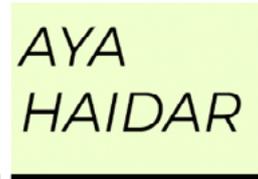
Arts Council

Cubitt is supported by public funding.

Louise Shelley | Helen Nisbet | Morgan Quaintance | Fatima Hellberg | Jamie Stevens | Fiona Parry | Michelle Cotton | Bart van der Heide | Tom Morton | David Bussel | Emily Pethick | Polly Staple | Pre 2000

Louise Shelley

Louise Shelley is the 12th and current fellow at Cubitt. This programme launches on the 25th Oct 2018 with works from Clemence Seilles, Adelita Husni-Bey and Serena Lee.



Giulia Damiani is a writer and researcher at Goldsmiths University in London. She's currently completing her PhD in the Art Department (AHRC scholarship) focusing on the feminist archive of Le Nemesiache in Naples and exploring her writing practice through the lenses of landscape, theatricality and prophecy. She collaborates with performers to create collaborative work out of archival and feminist practices. Her writing has been shared widely in art platforms and magazines including the Barbican Centre (UK), the ICI's upcoming book *Over and Over and Over Again* (Berlin), EROS press and Umbigo (PT). In 2018 she presented her performance 'As encantados entre os incêndios' in São Paulo (Brazil). She teaches in the MFA Curating at Goldsmiths. www.giuliadamiani.eu

Daniela Cascella (Italy/UK) writes through sound, literature, and art. Her work is driven by a longstanding interest in listening, reading, writing, recording. She has published three books that articulate various forms of writing-as-sounding: *Singed* (Equus, 2017), *F.M.R.L.* (Zero Books, 2015), *En Abime* (Zero Books, 2012). She teaches in the MA Sound Arts, LCC / University of the Arts London and was recently awarded a C3RI scholarship to undertake doctoral research at Sheffield Hallam University. She was Assistant Professor in Writing, Bergen Academy of Art and Design and has published and lectured internationally. www.danielacascella.com

Erica Scourti is an artist and writer based in London and Athens. Her work explores biographical writing and bodily inscription in the performance and representation of subjectivity. Recent solo shows include *Chief Complaint* at Almanac, London and *Spill Sections* at StudioRCA (both 2018); group shows include the High Line, New York, Wellcome Collection, Kunsthalle Wien, Hayward Gallery and EMST Athens. Her writing has been published in *Spells: 21st Century Occult Poetry* (Ignota Press, 2018) and *Fiction as Method* (Sterberg, 2017) amongst others. Scourti is guest editor of the *Happy Hypocrite* journal (2019) and was a resident at Rupert, Lithuania, in summer 2019. ericascourti.com

Anja Kirschner's films and installations draw on factual, literary, and pop-cultural sources. They address questions of materiality, digitality, and narrativity, and how these factors contribute to the (de)formation of subjectivity and political agency. She is currently doing a practise-led PhD at the Royal College of Art, London, supervised by Prof. Johnny Golding and Prof. Kerstin Stakemeier. She was the winner of the Jarman Award in 2011 (with David Panos) and recent exhibitions and screenings include: *The Very Impress of the Object*, Calouste Gulbenkian Museum, Lisbon (2017); *Paratoxic Paradoxes*, Benaki Museum, Athens (2017); *Postapocalyptic Realism*, Museum Brandhorst, Munich (2017); the BFI London Film Festival (2016); the Berlinale International Film Festival Berlin (2016) and the

International Film Festival Thessaloniki (2016). For further info see: <http://anjakirschner.com>

Ash Reid's performance-based practice reflects her experiences in support work and organising. Recent projects have looked at cognitive behaviour therapy techniques and role-playing game structures, performed through ongoing communication with others, publicly and in private. Ash was a voluntary member of the Cinenova working group, a feminist film distributor in London, and from 2018 until 2021, she is undertaking research into the collection as an MPhil/PhD candidate at Goldsmiths, University of London.

Louise Shelley is the Cubitt Curatorial Fellow for 2018/19 where she is developing a 15-month public programme working from the structure of Cubitt as an artist-run co-operative. Specifically how can the gallery in this context develop collective ways for working, pedagogy, economies and presentation.

Marlene Haring (b. 1978 in Vienna, lives and works in London) deals with the social construction of places and events. Her work — performance, intervention, installation — reflects and intervenes on the regulations and conventions which govern social relationships and behaviours. It stems from site-specific investigations in which she is both researcher and guinea pig. The social construction of relationships and identities is her material. Her work is performative because: it creates and alters situations. She makes artworks that do what they say, and a bit more. She is currently writing a book from the perspective of sculptures of female bodies in public places, some of them pregnant, who, discovering amazing powers of endurance, communication, memory, the limits of their patience, their sisters and their sisterhood, come down from their pedestals to make some change happen. Documentation of work and CV: marlene-neharing.info

The Mountain of Art Research (MARs) is based in the Department of Art at Goldsmiths College. A bit like a research centre, except it's a mountain, MARs supports and promotes the development of innovative art research across a range of art practices including - but not limited to - studio, curatorial, critical and art-writing, situated, participatory and interdisciplinary practice. Committed to rigorous formal experimentation, maverick conceptual exploration and socially-engaged articulation, MARs emphasises the material 'stuff' of art research as much as its speculative possibilities and political imperative.

As both platform and ethos, the aim of MARs is to challenge received ideas and habits; to promote new ways of thinking and being both in and out of this world. mars.gold.ac.uk