

again: on repetition – an informal symposium on repetition in practice

Organised by Marianne Holm Hansen to extend the book '100 things not worth repetition: on repetition', (LemonMelon, 2011). Funded by Arts Council England
Saturday 26th November 2011, 6 – 9.30pm

Programme

Part one

1. **Repeat after me (common words and phrases)** - Marianne Holm Hansen (Screening)
 2. **REPETITION LECTURES** - David Berridge
 1. **Moments of Repetition** - Jill Townsley
- Discussion

10 minutes break

Part two

3. **move//mark//trace//erase** - Deborah Harty
 1. **Repeat Repeat: Returns of Performance** - Eirini Katsaki
 2. **Will & Max** - Hyun Jin Cho (Screening, excerpt)
- Discussion

10 minutes break

Part three

4. **and then he goes to Berlin...** - Rupert Hartley
 5. **Repeatedly avoiding repetition: (visual) poems and propositions** - John Hall
 2. **Cannibal Forks** - Alana Jelinek
- Discussion

9.30 *End (space remains open until 10pm+ for more discussion and drinks)*

Dagmar Radmacher will be knitting, throughout the evening, to the title of '**I don't, I don't**'

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Biographies

Marianne Holm Hansen's practice spans drawing, photography, video, independent studio practice, research, conversation and collaboration. She is interested in how the world is formed and organised through established habits and methodologies, and, in turn, how this informs our understanding of who we are [and can be] where. In 2007 she initiated a series of projects to examine the effect and affects of assuming repetition as a method for progression. Her recent book, '100 things not worth repeating: on repetition' (LemonMelon, 2011), as well as this symposium, are both part of the project.

www.criticalm.org

David Berridge is a writer who lives in London. He curates VerySmallKitchen. His book LEMONADE is published by LemonMelon. REPETITION LECTURES is one of a series of texts and talks towards an exhibition at The Wild Pansy Press Project Space, Leeds, in February 2012. He is currently writer and reader in residence at X Marks The Bökship.

www.verysmallkitchen.com

Jill Townsley is an artist whose work is inherently repetitive, not as an endlessly repeating subject or object but repetition embedded within the process of at production. She studied Sculpture at the Royal Collage of Art and has a practice based PhD in Fine Art from the University of Liverpool, for which she received a Gladstone Fellowship from the University of Chester. She has exhibited nationally and internationally, most recently in the exhibition 'Compulsive, Obsessive, Repetitive' at Towner Contemporary in Eastbourne, 2011. Other exhibitions include 'Second Lives – Remixing the Ordinary', at the Museum of Art and Design in New York and a solo exhibition at the Nunnery Gallery, London. Her work has been reviewed in the art journal 'Artfractures' and appeared in various press articles including the New York Times. Future exhibitions include a solo exhibition at the Project 4 Gallery in Washington DC, USA.

www.jilltownsley.com

Deborah Harty is a practising artist and researcher, with a PhD in Drawing from Loughborough University, and a Lecturer in Drawing at Nottingham Trent University. Deborah's ongoing research utilises drawing practice and theory to research aspects of phenomenology, perception and experience. Deborah is a director of TRACEY, Loughborough University's online journal of drawing and visualisation research. Her three-year long research project 'drawing *is* phenomenology' will be launched within its Project Space in 2011.

www.lboro.ac.uk/departments/sota/tracey/index.html

Eirini Katsaki writes and performs. Her work, which is about and from the body, explores the thrill and wonder of eroticism, of discovering, through physicality of movement and repetitive storytelling, that, ultimately, what we want is to want.

www.eirinikatsaki.com

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Hyun Jin Cho has been making animation and live video since 2006 while working as an archivist and translator. She is currently completing the documentary ‘English Village’, a commission by the Gyeonggi Creation Centre, Korea. Her latest exhibition The Moving Image Translation Service Agency, at Sarubia Project Space, Seoul, explored the relationship between art practice and the artist statement that operates in multiple languages. This fall she returned to school to study Social Anthropology at UCL, London.

www.hyunjinchoco.com

Rupert Hartley’s practice seeks to interrogate the spatial languages that operate in the built environment. By responding to different sites and locations he employs various media to consider and question notions of territory, place, materiality and spatial production. His presentation will explore mapping and film discussing ideas relating to repetition and the urban environment. As part of the event Rupert will also be installing works from his ‘mental objects’ series developed as part of Studio Notes 2011, an ongoing web log showing documentation of his studio practice.

<http://ruperthartley.blogspot.com/>

John Hall is a poet, teacher and essayist, whose poetry is both page-based and visual. He taught extensively at Dartington College of Arts before it became part of University College Falmouth. His ‘Else Here: selected poems’ was published in 1999 by Etruscan Books and recent publications include ‘Thirteen Ways of Talking about Performance Writing’, ‘The Week’s Bad Groan and Couldn’t You?’ and, most recently, ‘Interscriptions’, a collaboration with poet and painter, Peter Hughes. ‘Artifice & Candour’, an exhibition of visual pieces was shown in Plymouth in 2009. Many of John’s essays pay close attention to individual poems and poets; others respond to an opening or re-framing of a field of writing encouraged by the term ‘performance writing’.

www.johnhallpoet.org.uk

Alana Jelinek originally trained as a painter and now makes work from a variety of media including performance, the internet, novel-writing and collaborative work, as well as painting. In 2008 she was awarded a doctorate from Oxford Brookes in ‘Art as a Democratic Act: the interplay of content and context of contemporary art’ and is currently doing a post-doctoral fellowship with the Museum of Archaeology & Anthropology, University of Cambridge, where ‘Tall Stories: Cannibal Forks’ was initiated as an intervention into the current anthropology displays.

www.alanajelinek.com

Dagmar Radmacher is essentially a storyteller. Emotions, in particular those of obsession and failure, as well as often domestic spaces are the inspiration. Different modes of repetition are the vocabulary. Her work manifests through drawing, stitching, crochet or knitting. Slowness, self-limitation and inefficiency are important aspects of her practice and her working techniques are deliberately boring and potentially trance inducing if repeated at length.

Dagmar studied at Middlesex University, followed by an MA from Royal College of Art, London. Her work has shown across Europe as exhibitions, installations, performances and talks.

<http://www.myspace.com/dagmarradmacher>