

05 · 06 · 17

MAYDAY ROOMS

RETHINKING INTERACTION



- 10.30 Coffee
- 11.00 Introduction (Emmanuelle Waeckerle  
& James Trafford)
- Michael Hampton
- 11.30 Session One:  
Introduction (James Trafford)
- Diann Bauer
- Nick Thoburn
- Luke Pendrell
- Discussion
- 13.30 Lunch (Mayday Rooms Kitchen)
- 14.30 Session Two:  
Introduction (Emmanuelle Waeckerele)
- Nick Thurston
- Eva Verhoeven
- Alessandro Ludovico
- Discussion
- 17.00 Round-up of the day (Inigo Wilkins)
- Closing Remarks
- 17.30 Wine (Mayday Rooms Roof Terrace)

Rethinking Interaction  
Mayday Rooms  
5th June 2017

Discussion participants

Danny Aldred  
Ami Clarke  
Arnaud Desjardin  
Peter Fifield  
Lynda Fitzwater  
Lee Holden  
Mark Hudson  
Matt Johnston  
Adam Knight  
Antony Luvera  
Kaja Marczewska  
Mason Terrill  
Manuel Vason  
Inigo Wilkins

Introduction

Emmanuelle Waeckerle

Emmanuelle Waeckerle is a Reader in Photography and relational practices at UCA Farnham and lead academic of bookRoom. Through her continuing commitment to both education and practice based research she fosters and nurtures new enquiry across and between Publishing, Photography and Performance art in academic and non academic contexts. Her interest lies in the (pre and post digital) parallel histories and practices of the artists' book and the photobook and in publishing as a critical and collaborative venture. Her works and performances explore language and the related issues of place and identity, reading and the limitations of translation and the poetics of survival and resistance. Reading (story of O) was published by Uniformbooks in 2015, Ode (owed) to O double cd will be released in July 2017 by Wandelweiser label.

James Trafford

James Trafford is a Senior Lecturer, Contextual and Theoretical Studies at UCA Epsom. He has a monograph published at the end of November 2016, which discusses interactional approaches to reasoning, and which builds upon numerous articles related to the subject. His current work deals with the social and political aspects of interaction more specifically, and he has recently written papers on dialogue, power, and social reasoning, and is working on a monograph called Reason and Power, as well as a co-authored volume on Design and Democracy (with Luke Pendrell).

Michael Hampton

Talking Sculpture: A vernacular model of dissent qua reportage

Description

A brief presentation that uses the so-called talking statues of Rome as a working model for collective critical thought. These vernacular public sites are recalled and rolled out anew, social fissures where interactivity is performed by channelling unofficial, risqué voices through mute stone figures, who in the process become re-energised by their function as emissaries; the sculptural go-betweens of power relations. Focusing primarily on the oral transmission of ideas at Mayday, this presentation will serve both as a topic taster and speculative 'thesis', which will examine possible methodologies for consigning to print informal group discussion, ie publication after the event.

Bio

Michael Hampton is a freelance writer and theorist based in London, with a special interest in artist's publishing. He writes regularly for Art Monthly, and his revisionist history Unshelfmarked: Reconceiving the artists' book was published by uniformbooks.com in 2015

- Diann Bauer    Keywords: Productive alienation, collaborative practices, role of art
- Description    I will very briefly give an overview two collaborations I am involved with, both of which I see as part my artistic practice; Laboria Cuboniks (Xenofeminsim) and A.S.T. (details of both included in my bio). I will go on to speak about how the alienation avowed in XF is close to the process by which an artwork is made. I would like to question if the thinking involved in making an art work, the drive to see/hear something, is different in kind to the thinking involved in the cognition or comprehension of an art work (either as a maker or a viewer). The propensity for oscillation between kinds of thinking can serve as a model that may be useful beyond artistic production especially in an age where the 'knowing that' and the 'knowing how' are both equally important as well as mutable. I will be proposing these ideas as open questions.
- Bio              Diann Bauer is an artist and writer based in London. She studied both art and architecture at the Cooper Union in NY and Goldsmiths in London. Much of her current work is collaborative and interdisciplinary, projects include:
- Laboria Cuboniks, a working group redefining a feminism adequate to a global 21st century with whom she wrote and published Xenofeminism, A Politics for Alienation in 2015. ([laboriacuboniks.net](http://laboriacuboniks.net)). As a development of this, she is currently working on a series of lectures and videos that further develop the idea of alienation as a productive force for both understanding and remaking the human.
  - AST (the Alliance of the Southern Triangle <http://a-s-t.co/#Home>) a collaboration with 2 architects and a curator in Miami developing interdisciplinary projects that address global climate change, cities, real-estate development, taxation, insurance schemes, terraforming, statecraft and art. The work takes a range of forms including painting, sculptural and architectural work as well as video installations that explore how speculative art and design can develop thought appropriate to current geospatial, political, urban, ecological and cultural realities. They recently completed works for Tamawuj, Sharjah Bienalle 13 curated by Christine Tohme and Memory Lab at the History Miami Museum.
- Bauer has screened and exhibited internationally at Tate Britain, The Showroom, London, Deste Foundation, Athens, The New Museum, and Socrates sculpture park, New York. She has taught and lectured widely at universities and cultural institutions including: Cornell University, Yale University and Cooper Union (US), HKW (Germany), DAI (Netherlands), Ashkal Alwan (Lebanon), The Tate and the ICA London.
- Nick Thoburn    Keywords: Communist publishing; anti-racist publishing; post-digital publishing
- Description    I'll present a paper titled 'Tweet, Book, Riot: Communist Post-Digital Publishing against Race'. It will take up a post-digital question of the interplay between two different mediums as this occurs in the particular case of a printed book comprised exclusively of Tweets, a book titled The 2015 Baltimore Uprising: A Teen Epistolary. The paper will focus in particular on how certain problematics in communist and anti-racist publishing are articulated in the media forms of this book.
- Bio              Nick Thoburn is senior lecturer in sociology at the University of Manchester. He's the author of Anti-Book: On the Art and Politics of Radical Publishing (Minnesota, 2016) and Deleuze, Marx and Politics (Routledge, 2003). He co-edited Objects and Materials (Routledge, 2013) and Deleuze and Politics (EUP, 2008) and is on the editorial board of New Formations.
- Luke Pendrell    Keywords: The politics of boredom; spectral media; ghosts; repetition; banality; rage
- Deescription    The early euphoria and hyperbole, the online utopias "Cyberspace here it comes" or the dystopic sci-fi inversions were it would seem to say the least over stated, replaced instead by the sprawling banal mall culture of social media; cat memes, selfies and 'fake' news. Likers or haters: Is that all there was to cyberspace?  
[...]

Luke Pendrell

Description

(cont.)

[...]

We have become bored and angry ghosts, omnipresent, omniscient, so it would seem, yet dislocated, trapped, trapped by the sheer mundanity of it all, trapped by the micro tasks we must perform daily, hourly, on trains, on buses, as we eat, before we sleep, when we wake. This is not a neo-luddite anti tech rant, the technology is astonishing, it's what we're doing with it that beggars belief.

Bio

Luke Pendrell is an artist and writer whose work explores the interstices of science, technology and the supernatural. Graduating from the RCA in 2004, he is currently based in the Visual Communications Research Department at the University of Brighton. His work has been exhibited internationally including shows and installations at; The ICA and The Barbican in London, The Salle de Legion d'honneur in Paris and most recently at The Museum of Moving Image in New York. He has also had work published with Book Works and Urbanomic. Recent Exhibitions: Superluminal, Open Sky Project Hong Kong, May 2016; Bad Infinity 2.0, Xero Kline & Coma, April 2016; Speculative Tate, Tate Britain, May 2015; Antirom, Digital Archeology, The Barbican, Sept 2014.

Nick Thurston Keywords: Publishing, grey literature, literary criticism, reading

Description How can we conceptualise the work of publishing as an increasingly significant form of in-mediate literary-artistic praxis, one which synthesises a different mix of interacting processes, inputs and people every time? And how can we read such acts of publishing comparatively in a way that could allow us to get some critical purchase on both their general qualities and specific differences?

Bio Nick Thurston (b.1982, UK) is a writer and editor who makes artworks. He is the author or co-author of several books and editor of many more -- most recently, *Somebody's Got To Do It* (Ridinghouse, 2017). Recent and forthcoming exhibitions include 'Reading as Art' at Bury Museum & Sculpture Centre (2016), 'Reading Matters' at Printed Matter (New York, 2016) and 'Hate Library' at Foksal Gallery (Warsaw, 2017). Since 2006 he has been co-editor of the publishing collective, Information As Material, with whom he was Writer in Residence at the Whitechapel Gallery (London, 2011-12). In 2014 he was Artist in Residence at the Irish Museum of Modern Art (Dublin) and in 2016 he was Visiting Research Fellow in Contemporary Writing at the University of Pennsylvania (Philadelphia). He teaches at the University of Leeds.

Eva Verhoeven Keywords: Anthropocene, Post-human-centered Design, Critical Design as a Tactic

Description The Anthropocene Working Group, made up of geologists, climate scientists and ecologists has proposed to call a new epoch: The Anthropocene, which is defined by and begins when human activities start to have a significant global impact on Earth's ecosystems to the extent where human activity is altering geology, causing severe climate change and threatening biodiversity. In this context it becomes important to ask about the role of design as one such human activity - as well as how design practice can embrace pluralism and design for biological as well as cultural diversity. This anthropocentric epoch, which is built on the belief that the human species is the most significant and central species, has also defined design practice and while we have moved from user-centred to human-centred design, in the context of the above it is now important to consider the development of post-human centred design.

Bio Eva is an artist, designer, researcher and the Programme Director for the Interaction & Visual Communication Programme at the London College of Communication. She is interested in the consequences of technological developments and its relays into society and culture - and questions the role and responsibilities creative practitioners can take. She holds a Masters degree in Interactive Media: Critical Theory and Practise from Goldsmiths College and was awarded her PhD in Digital Creative Practice from Wimbledon School of Art/University of Surrey in 2009. Eva has co-organised a number of events and conferences, for example speculative life-coding events at the Píksel Festival (for free/libre & open audiovisual software, hardware and art) in Bergen, Norway. She has exhibited and presented her work and research nationally and internationally (Los Angeles, New York, Istanbul, Norway and the Victoria & Albert Museum, London). Together with Luke Pendrell and Ben Branagan, she published *Doggerland*, a small-scale independent publication of a bastard archaeology of damaged, unwanted and unverifiable artefacts. She was also a co-organiser of London's first Maker Faire at LCC in July 2013 and chaired a panel on the Politics of Making at the V&A. Eva is currently exploring the scope of post-human-centred design and a renewed interest in the materiality of the digital within the context of the anthropocene.

Alessandro Ludovico Talk description t.b.c

Bio Dr. Alessandro Ludovico is Associate Professor in Art, Design and Media at the Winchester School of Art. He is a media theorist, editor and artist, and completed a PhD by Published Work in English and Media at the Anglia Ruskin University in Cambridge. His publications include the monographs *Post-Digital Print*, *The Mutation of Publishing Since 1894*.

Inigo Wilkins Inigo Wilkins took his masters in Sonic Culture at the University of East London, and completed his doctorate in Cultural Studies at Goldsmiths, University of London in 2016. The title of his thesis was 'Irreversible Noise: The Rationalization of Randomness and the Fetishization of Indeterminacy', which he is now working on for a forthcoming publication by Urbanomic. He is a co-director of Glass Bead. Publications include 'Interfacey McInterface Face' Litteraria Pragensia 2017; 'The Sharpest Point of Sensation is Pointless' in a booklet accompanying an LP by musician Eric Frye entitled 'On Small Differences in Sensation', 2016; 'Destructive Destruction: An Ecological Study of High Frequency Trading' first published in Mute magazine, 2013. An extended version of 'Destructive Destruction' published in HFT Review, February 2013, in the Journal of Sustainable Finance and Investment, January 2014, and in 'Plants, Androids and Operators: A Post-Media Handbook' published by PML Books, 2014; and 'Catalyzing Dissent' published in Mute magazine, December 2012.



- bookRoom bookRoom is a conceptual space and research venture within the School of Fine Art and Photography at University for the Creative Arts, engaged with a number of interrelated activities; post graduate research, talks and conferences, exhibitions, a collection and publishing - the book is alive! (2013) – CODE X (2015), RISE with your class not from it (2016). [www.thebookRoom.net](http://www.thebookRoom.net)
- MayDay Rooms MayDay Rooms is an educational charity founded as a safe haven for historical material linked to social movements, experimental culture and the radical expression of marginalised figures and groups. It was set up to safeguard historical material and connect it with contemporary struggle. Its home, the Birmingham Daily Post's former London office at 88 Fleet Street, was refurbished over 2012-13 to facilitate collective gatherings and allow fluid connections between users of the building, its archives, and various digital platforms for dissemination. It offers communal spaces – a reading room, a meeting and screening room and a canteen – where this material can be explored and researched, to activate its potential in relation to current struggles and informal research. MDR's growing collections challenge the widespread assault on collective memory and historical continuity by countering those prevalent narratives of historical inevitability and political pessimism. Working in a broad range of media, from printed documents to film and ephemera, the core work of MDR is to activate and socialise this material in a number of linked processes – primarily collaborative education, digitisation and online distribution. MDR aims always to make historical material open to question and criticism; as much as this material contests the present, it still needs to be challenged by it. <http://maydayrooms.org>