

Winchester
School of Art

UNIVERSITY OF
Southampton

WUSA
POSTGRADUATE
RESEARCH
CONFERENCE
2013

Winchester School of Art
Postgraduate Research Conference and Exhibition
13 February 2013

The annual Postgraduate Conference and Exhibition at Winchester School of Art provides an opportunity for postgraduates from across the School to present their research in the form of papers and exhibits. As always, we have a fascinating selection of topics covering a range of disciplines, from practice-based Fine Art and Communication Design, through to Advertising Design Management. Those presenting are representative of the international reach of the School, and of the vibrancy of its research, through their innovative approaches to the creation of knowledge, in object, text or digital form.

During the Conference, seven projects will be presented as papers, giving a snapshot of the full range of postgraduate research, from Masters students' major projects to PhD research at various stages of development. The Gallery presentation includes new works by five practice-based PhD students, two of whom will also present conference papers.

These events together provide a means of showcasing individual research and the opportunity to develop collective themes to assist us in the task we have set ourselves, to debate key issues in art, design and media for the 21st Century. I hope you will join us in this celebration of the best of the School's postgraduate work.

Dr Beth Harland
Head of Research Degrees

I would like to thank the postgraduate researchers who have formed the conference committee for their hard work in staging these events: Georgina Williams (Chair), Jane Birkin, Nina Pancheva-Kirkova, Rima Chahrour, Nicky-Athina Polymeri, Monica Chen, Rosa Hu, Jason Kass.

Conference Session:

Wednesday 13 February 2013, 10.15-16.30

Venue:

Lecture Theatre B, East Side, Winchester School of Art

Practice-based projects will be exhibited in The Winchester Gallery throughout the conference week and until the 20th of February 2013. The Gallery is open weekdays 10.00-17.00.

There will be a private view of the exhibition on Wednesday 13 February 16.45-19.00.

programme

Session - morning
Wednesday 13 February
10:15 - 14:00
Lecture Theatre B

10:15 – 10:25	Welcome: Dr Beth Harland, Head of Research Degrees
10:25 – 11:00	Georgina Williams
11:00 – 11:35	Nicky-Athina Polymeri
11:35 – 11:55	Coffee (provided)
11:55 – 12:15	Panita Mahanonda
12:15 – 12:50	Rima Chahrour
12:50 – 14:00	Lunch (not provided)

Session - afternoon
Wednesday 13 February
14:00 - 16:30
Lecture Theatre B

14:00 – 14:35	Jane Birkin
14:35 – 14:55	Ioanna Kanellia
14:55 – 15:15	Coffee (provided)
15:15 – 15:50	Kate Hawkins
15:50 – 16:30	Discussion: Chaired by Dr. Sunil Manghani, Reader in Critical and Cultural Theory
16:45	Private View: The Winchester Gallery

Georgina Williams

Constructing an Alternate Reality: Art, Literature and Philosophy in Propagandist Aesthetics



*Paul Nash,
The Ypres
Salient at
Night, 1918*
© Imperial
War Museum

Propaganda postulates a reality that is calculatedly distorted; as Guy Debord asserts, those who maintain historical myths proliferate illusion for their own ends. This correlates with the propagandist's intention to evince a more meaningful reality attainable through ideological and social changes. T. E. Hulme's assertion that one is 'not concerned with truth, but with success' demonstrates propaganda's protocol of both interpretation and distortion of a future which is attractively advertised to elicit suitable emotional responses from individuals within a mass. The consequent utilisation of visual constructs known to be effective in instigating the required response from within that mass enhance

the conditions of possibility whereby current and alternate realities can be illustrated in propagandist poster art, as well as in a counter-propagandist aesthetic response. Through intertextuality of visual as well as literary and philosophical ideas, this paper examines the ideological construction of both present and future realities and their dependence on visual genealogy, experience and reflection.

DEBORD, G. (1967-1977) *Society of the Spectacle* Trans: unknown, Detroit: Black & Red no. 131

HULME, T. E. (1911) *Political Theory: A Note on the Art of Political Conversion* In: CSENGERI, K. (Ed.) (1994) *The Collected Writings of T E Hulme* Oxford: Clarendon Press 210

Nicky-Athina Polymeri

The Greek Economic Recession and Concert Attendance: a Doctoral Study Presentation



The audience in Greece is considered by numerous heavy metal musicians to be one of the best concert audiences in the world. It is also considered to be a luminous example to avoid when it comes to the country's economic situation. During the recession, and while 74 % of Greeks cut back on entertainment in 2012 – compared to 41% in 2009 – heavy metal concerts bear up well against the cutbacks. The topic of concert attendance has been widely discussed by academics in several disciplines. However, in the emerging landscape of the economic crisis, these projects could not address the issue of how and why heavy metal concerts survive the recession.

Specifically, this study will be looking at the changes that have occurred during the past five years regarding heavy metal concert attendance and perception. The case of the Greek musician Bob Katsionis will be researched, as part of a socio-economic framework. I argue that describing and explaining the practices that take place within the current situation in Greece, the focal point of the conversation on economic instability, can give useful insight for other countries as well. In conclusion, this project, by closely examining the case of Greece, sheds new light in the issue of heavy metal participation in turbulent times.

*Bob Katsionis
live with
Firewind,
photo by
Yannis Dolas*

Panita Mahanonda

Greenpeace: Fans, Followers and Friends



Greenpeace promotes its concerns through attracting mass media attention by polemical protesting techniques, to expose environmental destruction. This allows Greenpeace to generate public discourses. The affordances of web 2.0, such as Facebook, Twitter, YouTube and Pinterest, give Greenpeace a certain degree of control in spreading information. However, the nature of social media challenges the relationship between Greenpeace and its audiences. Web 2.0 has tipped the balance of the development agenda towards individuals and away from big organizations. It allows the power to shift from Greenpeace to the audience, enabling the idea of development generated from 'below'.

This has led to my research questions: 'How does Greenpeace and its audience behave within the new public sphere that includes web 2.0, in addressing environmental issues?' and 'How is development from 'below' (from audience up) generated by web 2.0?'

Using non-participatory online ethnography, I will examine conversations on Greenpeace's Facebook, Twitter, YouTube and Pinterest, focusing on Greenpeace's Detox Campaign from July 2011 to May 2012. Online behavior, such as: like, share, re-tweet and re-post, are observed in relation to conversations within the Detox campaign. It is expected that NGOs are being challenged within social media by their followers and fans.

Rima Chahrour
Playing with God and his Friends



The Other doll, sold today in Lebanon as “Muslim”, is a self-contradictory object that combines various conflicting elements. Although it is presented as Islamic, this doll embodies human figuration which is still prohibited as blasphemous by some groups in current Lebanon. However, dolls display cultural texts and to read them we must first read their setting. Hence, the veiled doll is a starting point to unpack and reflect on the complex layers of our present day beginning from contemporary Lebanon.

Generally, playing with a veiled doll can operate on the assumptions promoted with this doll, however, the playing act can also subvert from ready-made

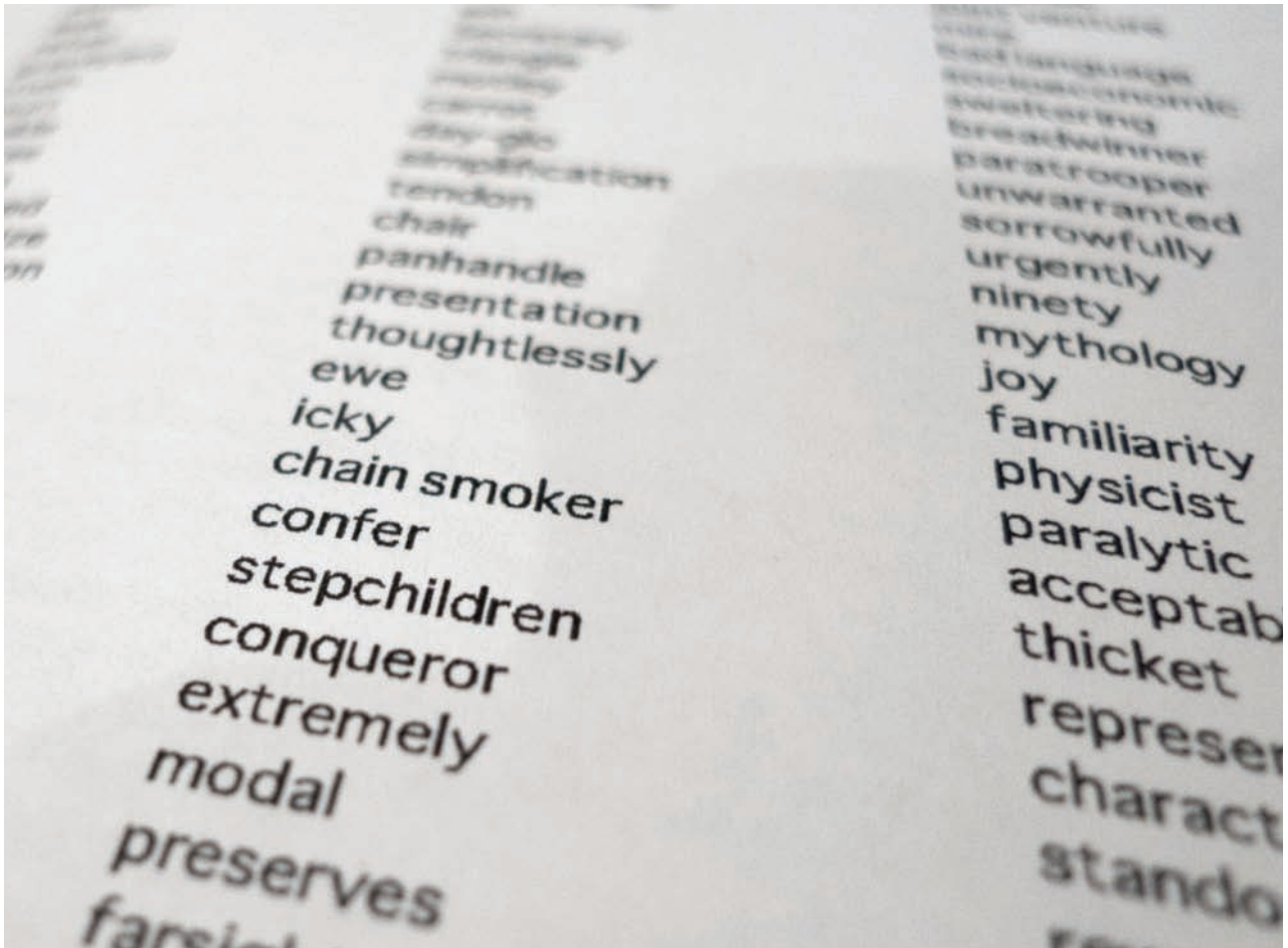
knowledge into different routes which are essentially not marketed with this doll. “Playing with God and his Friends” seeks to demonstrate the intersection between religion and blasphemy in the form of a lecture-performance in collaboration with *Michel Ayoub* as part of *The Freaks* art collective. This performance is part of my practice-based research on the veiled doll as a site for cultural contestation in contemporary Lebanon. God married a doll inside the rooms of culture; this presentation is the announcement of their born Other Spectacle.

*“Revealing”
by The Freaks,
2012*

www.rimachahrour.com
www.thefreaks.net

Jane Birkin

List, Listing



A list is a familiar and somewhat bureaucratic device that has everyday, utilitarian applications, both personal and administrative. A list can be ordered alphabetically, diachronically, numerically, randomly, spatially or taxonomically; or it can be a combination of these. In most cases, it can be easily scanned and read in any order.

According to the dictionary (the ultimate list?), list is synonymous with catalogue, index, inventory, register, roll and schedule. These are all valid organisational and informational devices, but can these cold forms affect, as well as organise and inform? How can the list enhance our understanding of

the object, situation or event to which it relates? Belknap claims, 'Each unit in a list possesses an individual significance but also a specific meaning by virtue of its membership with other units' (2004, p.15); this statement is hard to contest, but it is a concept particularly applicable to the tag list, the archival list and to the archive itself.

My paper will explore the functions of the list as dynamic intermediary, as 'visible form', in relation to the image, the archive, my own practice, and that of others.

BELKNAP, R. (2004) *List: the Uses and Pleasures of Cataloguing: Contract under Classification of Chaos*. New Haven: Yale University Press

unitsofdescription.wordpress.com

Ioanna Kanellia

YouTube & Virality: Viral Video Ads and the Spreading Process



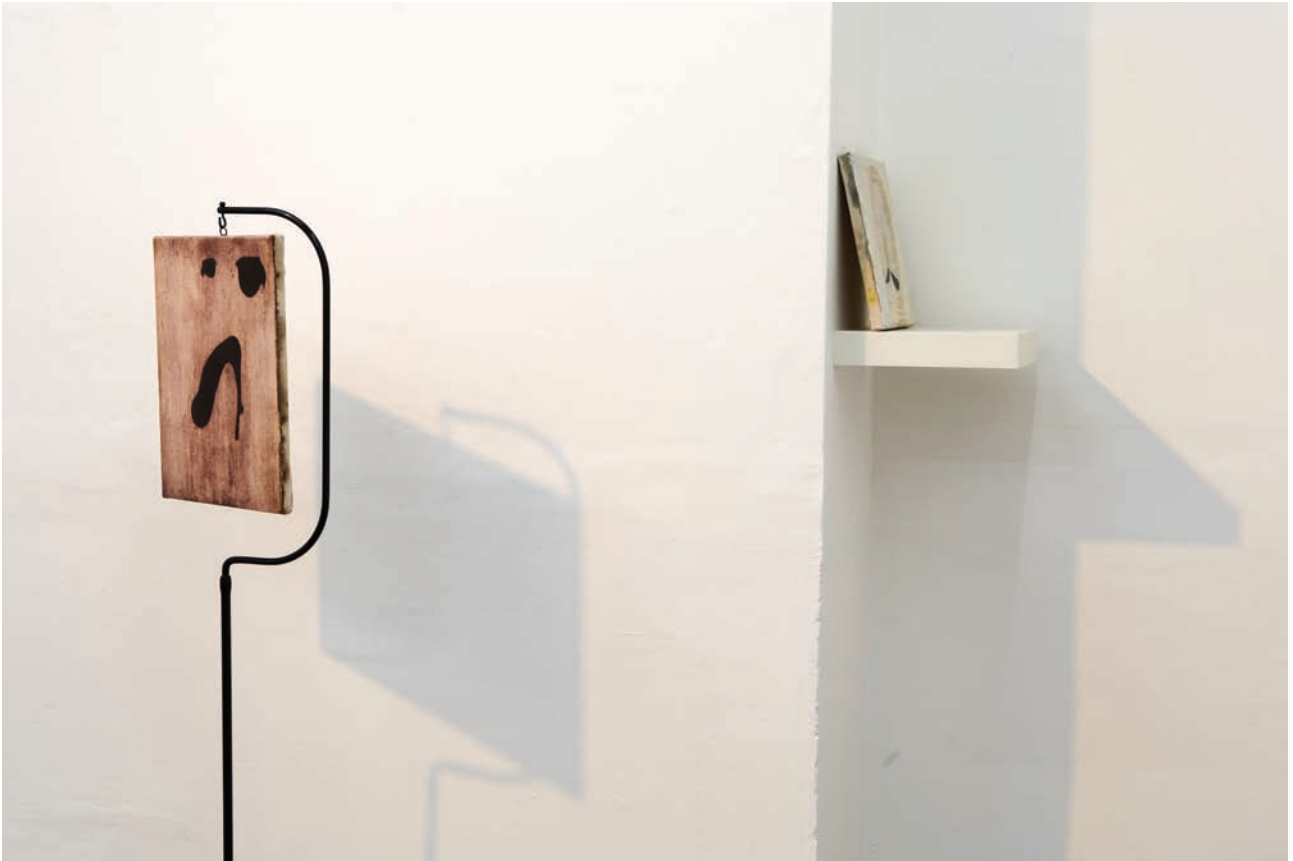
YouTube's viral videos are one of the hottest topics of the last couple of years. Internet users insanely post hundreds of videos on their social profiles. YouTube is one of the main channels for viral content and is even starting to build its own viral culture. Over 4 billion hours of video are watched each month and 100 million people participate in a social action (likes, shares, comments, etc) every week. Being more than a user-generated-content network, YouTube has also become a vital part of today's communication culture. Advertisers, trying to take advantage of YouTube's

tremendous success and the recent viral video trend, use the platform to communicate their commercial messages and motivate the users to engage with their brands.

This paper aims to decode the video-spreading mechanism, analyze how advertisers use YouTube as distribution media for their viral video campaigns, and understand the user's behavior. Questions to be addressed include: How virality works? What makes a video go viral? Why do people watch or share a video? How do consumers react to viral ads?

Kate Hawkins

'Looking Away'¹ from the Stage



'Looking Away' takes its point of departure from Irit Rogoff's 2004 text 'Looking Away: Participations in Visual Culture'. In this text Rogoff describes the performativity embedded in the act of the spectator looking away from the artwork in a gallery context. Her premise is that through the act of 'looking away' we move away from the position of edified viewers and enact an alternative model for cultural participation.

For this paper I will apply this notion of 'looking away' to my studio practice, in effect transferring the concept from spectator to artist. I mean to interrogate the idea of performativity embedded in Rogoff's 'looking away' in relation

to notions of theatricality versus non-theatricality in the studio. Firstly I will consider how the physical action of 'looking away' relates to my own practice and use of source material. Here I will discuss my process in more detail including the often conscious and repeated act of hiding the digital images I employ as source material from view while painting. Then I want to examine how, in a studio context, 'looking away', as well as being part of the physical studio process, can help evade potential theatricality within the artwork, instead encouraging performativity.

¹ 'Looking Away: Participations in Visual Culture' in Ed. G. Butt, *Art After Criticism*, Blackwell: Oxford, 2004.

exhibition

Wednesday 13 February -
Wednesday 20 February
The Winchester Gallery

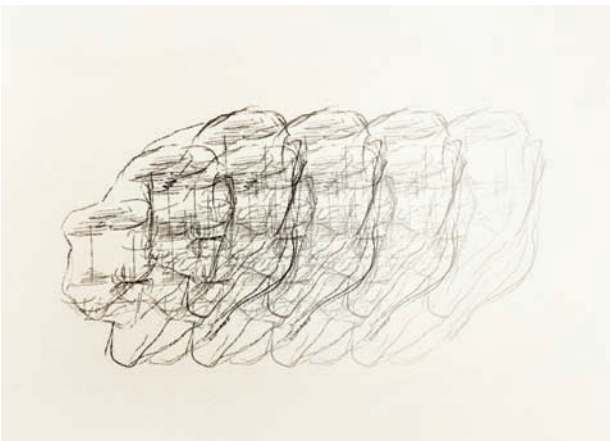
Et in Arcadia Ego (1637) Nicolas Poussin,
Antraquinone-1-Diazonium Chloride (1994)
Damien Hirst, What Won't People Do for
Money! (1625) Adriaen Pietersz. van de Venne,
Young Man with a Book (1860) Martin John-
son Heade, The Fifth Foolish Virgin (1483)
Martin Schongauer, The Senses Have No
Body (2011) Yvonne Jones, It is of Utmost Im-
portance that We Repeat Our Mistakes as a
Reminder to Future Generations of the
Depths of Our Stupidity (2011) Slavs and
Tatars, I decided not to save the world /
Dunyay kurtarmamaya karar verdim (2011)
Mircea Cantor, Harrier (2010) Fiona Banner.

Walter van Rijn

Dispersion as Artists' Strategy

A practice-based PhD research that asks the question: How can the dispersed object enable us to rethink the status of the art object? And can it help us to understand new approaches to the making of art?

Many contemporary artists take advantage of the possibilities a networked society and digital technologies provide. Not only in the domain of art production but also in the domain of distribution. Artists are able to disperse their art effectively, in addition to, or instead of the distribution channels by the art institutions. This research places these self-organising strategies in the context of institutional critique and investigates dispersion as an assault on the status of the object of art. The author subjects a number of situations inside and outside the gallery to dispersal strategies based on symbiotic relationships between the host site and art. The art practice is documented at www.symbiotext.net
Contact: wvr105 at gmail.com



Jason Kass

Untitled

This installation uses viewer's eye movements to generate content, in order to make the act of looking more explicit within art spectatorship. The version displayed in the Winchester Gallery offers proof-of-concept towards a gaze-responsive artwork. Proprietary software, developed within the Centre for Visual Cognition in the University's School of Psychology, uses a webcam to determine where on the screen a single viewer is looking. A Flash-based animation reacts accordingly, displaying imagery specific to the spectator's viewing strategy over time. The installation is part of on-going research that aims to question the artwork as a site of communication between artist and viewer.



Nina Pancheva-Kirkova

Fragments of a Past

The series *Fragments of a Past* looks at the communist past and its interpretations in Bulgaria in an attempt to explore the notion of an overall history and its validity. How we comprehend the past, do we discover it or we construct it? Can we see a whole history or just small fragments of stories that create a 'history'?

The paintings are produced after press photographs from the 1960s and 1970s, images that represent both public and private buildings and spaces. Details from the old photographs are re-created on white background thus placing them in the new, democratic context of interpretation of the past. Fragments of the Communist party's quarter, the National Bank, blocks of flats, monuments and key political buildings expand the searching for structural oppositions that could examine the place of the arts in a past that seems so close and so distant, so discussed and unknown at the same time.

nina.smyart.com



Jane Birkin

Unlimited Vocabulary

A model of dysfunction in itself, *Unlimited Vocabulary* explores the dysfunction of a limited vocabulary, as provided by various metadata schemas and used commonly for the description of images. Whilst facilitating interoperability amongst collections and institutions, schemas are blunt tools of description, hampered by a Spartan narrowness of terms. The piece comprises a vocabulary of more than 20,000 randomised words. Linguistic groupings and orders are formed by the non-order of randomisation; connotations manifest and the notion of list as image inventory comes into play. When printed as a continuous list, the vocabulary is some 300 metres long.

unitsofdescription.wordpress.com



Rima Chahrour

The two artworks displayed in the exhibition reflect on the use of the Other doll as a medium for play and invention.

Playing With God and His Friends

God married a doll inside the rooms of culture. The video presents the couple announcing their born Other Spectacle in a gathering.

Your Mother is a Doll

Every time a money coin is put inside the doll's hole, it litters an identity that is specifically made for the person inserting the coin. This work presents the Other doll pregnant with variables of the deformed Other Spectacle.

www.rimachahrour.com
www.thefreaks.net

colophon

WSA Postgraduate Research Conference
13 February 2013
University of Southampton
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Organised by the Conference Committee:
Georgina Williams (chair)
Beth Harland
Jane Birkin
Nicky-Athina Polymeri
Rima Chahrour
Nina Pancheva-Kirkova
Rosa Hu
Monica Chen
Jason Kass

