

Itinerant Objects



Winchester School of Art at
Tate Exchange 5-7 April 2019

Itinerant Objects

Tate Exchange

Level 5 Blavatnik Building

Tate Modern

5-7 April, 12-6pm

Winchester School of Art,

University of Southampton

in collaboration with

Southwest University, China

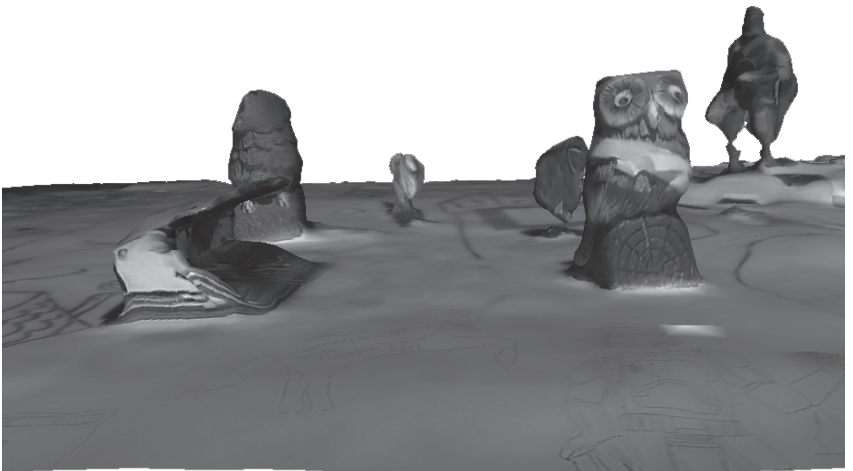
and Trinity Winchester

Associate Programme for
Tate Exchange's theme of

'Movement', 2019

#itinerantobjects

Bring and curate your own objects, and
be part of a collective exploration of
how things move and exchange



Itinerant Objects

Welcome to Itinerant Objects at Tate Exchange. Over three days we invite you to bring, place and move objects upon a journey and to reflect upon where those journeys lead.

In their transformations and exchange objects become new things, take on new meanings, and create new situations. Historically we have traded objects upon the Silk Road, which moved goods on mass, but also gave rise to many individual stories across the world. These routes and stories are today re-envisaged on a large scale with China's One Belt One Road initiative, but also re-considered and re-ordered through countless micro-exchanges and through creative practices.

Itinerant Objects is Winchester School of Art's second project at Tate Exchange. In 2018 the School staged a week-long programme under the title of Building an Art Biennale. Members of the public were invited to engage in a wide range of activities and debates concerned with the production of contemporary art. The project was in association with India's Kochi Biennale and framed around key research conducted by staff in the School's Critical Practices Research Group. The week ended with a curated forum, 'Imagined Biennales', looking ahead to the future of contemporary exhibition making. Taking a similar approach, drawing on the experience of a range of arts-based research, Itinerant Objects invites you to join in with a series of activities led by artists, academics, and students, and to attend a daily tea

ceremony and talks. In responding to Tate's theme this year of movement, and in working collaboratively with digital and manual crafting and drawing, with fashion and textiles, and with a radically open form of curation, we encourage everyone to test, manipulate and assemble constellations of objects across the whole of the Tate Exchange floor. In this way we can share ideas about the stuff that make up our lives.

Sunil Manghani

Deputy Head of School, Director
of Research and Enterprise

Ian Dawson and Daniel Cid

Directors, Critical Practices
Research Group

Winchester School of Art,
University of Southampton

Itinerant Objects presents a range of participatory activities held across the Tate Exchange floor, open to ALL, between 12pm – 6pm each day

Friday 5 – Sunday 7 April – SLIP

Across all three days we encourage you to bring and curate your own objects as part of a participatory artwork, SLIP. Through this collective and continually evolving process we can explore how things move and exchange

Friday 5 April – Moving In

12 – 3.30pm: Join creative workshops led by members of the Trinity Winchester Art Group and staff and students from Winchester School of Art

1pm: 10-minute Talk on Marcel Duchamp's Fountain, given by Alistair Eales and members of the Trinity Winchester Art Group (Natalie Bell Building, Level 4 West)

3.30 – 5.30: Tea ceremony, performed by Neja Tomšič, followed by talks and debate, including dialogue with Caroline Knowles, author of Flip-flop: A Journey Through Globalisation's Backroads

Saturday 6 April – Masai Mara / World of Boro

12 – 3.30pm: A life-size elephant made from recycled denim comes to the floor! Join a world of textile crafting and contribute to the making of a whole new artwork/garment

1pm: 10-minute Talk on Jenny Holzer Artist Room, given by Jane Birkin, University of Southampton (Blavatnik Building Level 4)

3.30 – 5.30: Tea ceremony, performed by Neja Tomšič, followed by talks and debate, including an artist talk with fashion designer Liang Mingyu

Sunday 7 April – Messy Assemblages

12 – 3.30pm: Messy assemblages invites all to enter a 'phygital' nexus. Using 3D scanning and other techniques, experiment with what happens when objects move from the physical to the digital and back again. Join also the Bad Poets to compose written assemblages

1pm: 10-minute Talk, on Ana Lupas' The Solemn Process, given by Paul Reilly, University of Southampton (Blavatnik Building Level 3)

3.30 – 5.30: Tea for Five, tea ceremony and story-telling open to all, performed by Neja Tomšič

MOVING IN

Moving In represents a collaboration between Trinity Winchester and Winchester School of Art. Working collaboratively through a series of creative workshops, members of the Trinity Art Group and postgraduate researchers at Winchester School of Art have devised a range of participatory activities for all to engage in at Tate Exchange as part of the wider Itinerant Objects programme.

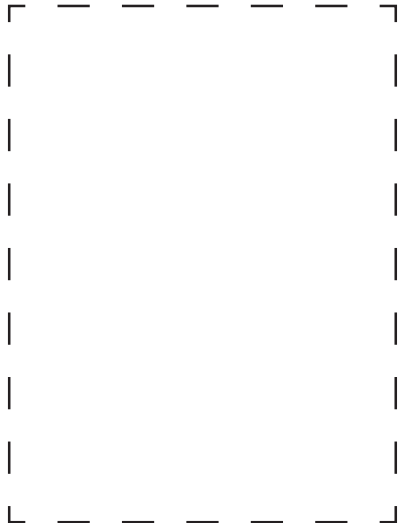
A key theme that emerged during the workshops was making the invisible visible, as well consideration towards a cultural network between all members of community, both local and global, to form as it were a Cultural Silk Road. As presented at Tate Exchange, Moving In comprises of collaborative drawing exercises, wearable cardboard costumes, typography and flights of fancy/performance. Through which we can explore our relationship to objects and their movement. Furthermore, in drawing on the mission of Trinity Winchester, it highlights the value of arts and creativity in the promotion of mental health wellbeing, social inclusion and the environment.

Moving In is coordinated by Alastair Eales at Trinity Winchester and Daniel Cid at Winchester School of Art, University of Southampton. It is the work of members of the Trinity Art Group in collaboration with postgraduate researchers at Winchester School of Art, Ana Čavić (with Renée O'Drobinak, aka Ladies of the Press*), Panagiotis Ferentinos, Eria Nsubuga, Noriko Suzuki-Bosco, and Lucy Woollett.



Alastair Eales is an artist and educator. His art practice revolves around ideas of 'art and community', specifically the exploration of the artist's role within the charity sector and the wider community. Since 2005, he has worked as a free-lance 'Gallery Lecturer' through Southampton City Art Gallery - providing guided tours, lectures, seminars and workshops for universities, schools and other educational organisations. He also works through Hampshire Cultural Trust providing a rolling programme of public art history lectures through various art centres in Hampshire. He also works for Trinity Winchester, a charity that addresses the effects of homelessness and vulnerability, where he established the Trinity Art Group, which provides regular art classes and projects.

Daniel Cid is Associate Professor of Design Studies at Winchester School of Art, University of Southampton. He is conducting a multidisciplinary research project designed to attend the problem of homelessness, made in collaboration with the Arrels Foundation (Barcelona, Spain) and Trinity Winchester charity (Winchester UK). His recent books include Houses of Life (Ariel, 2012) and Barcelona Masala: Narratives and Interactions in Cultural Space (Actar, 2014).



SLIP

SLIP is a specially devised participatory artwork for Itinerant Objects at Tate Exchange. It is a project that comes directly out of the archive, where systems of carbon-copied slips are frequently used to record when and why things are moved, and, importantly, where they are moved to and from.

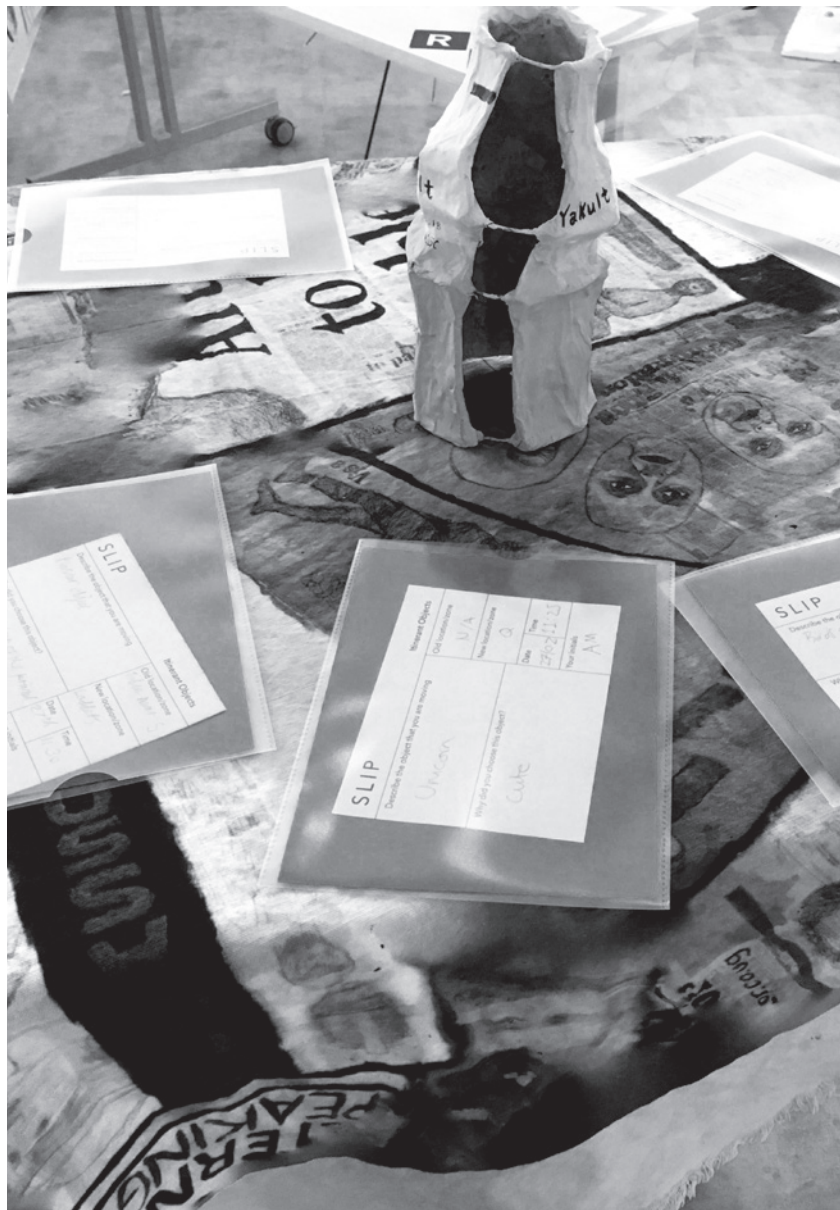
By filling out a slip each time you move an object at Tate Exchange, and placing one copy in the SLIP file box, you will be contributing to a collaboratively produced database that is designed to retrospectively reveal where, when and why the various objects brought into the space have moved and interacted. And, by placing the carbon copy in a bright red pocket you can mark the exact place where the object has been moved from, allowing a live tracking of objects as they shift around the floor of Tate Exchange.

As well as gathering important information on the movement of objects around the space, the project will attempt to reveal that notions of 'memory' and 'trace' are not simply restricted to 'archived' objects themselves, but are equally present in the systems that control them.

SLIP is devised by artist, designer and scholar Jane Birkin. She is a visiting lecturer and postdoctoral research assistant at Winchester School of Art. She also works in Special Collections at the University of Southampton, as exhibition designer and curator. The structures and the performative procedures of the

archive inform both her interdisciplinary practice and her writing. Birkin unfolds the term 'archive' through information management; through the grey literature of descriptions and lists; and through contemporary discourse on art, media culture and conceptual writing. She has exhibited and published widely and she is currently working on an academic monograph, Photography and the Archive: the Administrative Language of the Image, to be published by Routledge in early 2020.





SLIP
Describe the object that you are seeing

Message Objects
Did you receive it? Y/N

Name of the object: Unkown

Why do you choose this object? Cute

Category	U/A
Number of objects	2
Date	2023/11/2
Per made	AM

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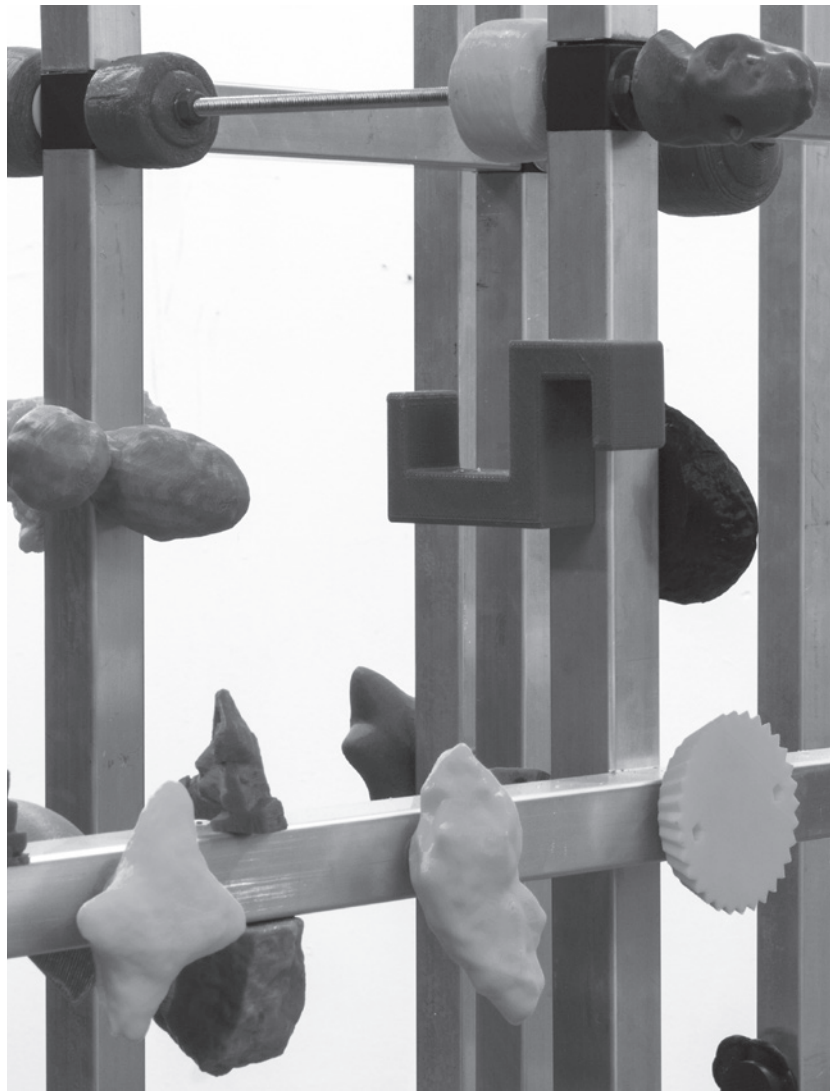
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MESSY ASSEMBLAGES

Messy Assemblages offers an open set of activities and curation to ask what happens when objects move from the physical to the digital. It seeks to explore what we might call the 'phygital' nexus. New data sets create new artefacts and these digital files move, mutate and shift themselves, dispersing, colonising and rematerializing in complex and unforeseen relationships. Introducing scanning processes as a live and performative component, Messy Assemblages seeks to make visible the residues and traces that the process leaves behind.

Messy assemblages is an opening out of Ian Dawson's work ID2.7.1816 (2016-), which was exhibited as part of 'Artist Boss', at New Art Centre, Roche Court, 2016. Combining hundreds of 3D prints, the work is an ever evolving and changing collage. Dawson produces reprinted scans garnered from a variety of sources. Some of which are recognizable, including a 20th Century figurine derived from a Henry Moore sculpture and a British Museum prehistoric carving. Other forms are less familiar, such as parts from Cody Wilson's 3D printed gun and NASA derived scans of meteors. Taken together, the sculpture questions the values of objects, their authenticity and the role authorship plays when object reproduction becomes commonplace.



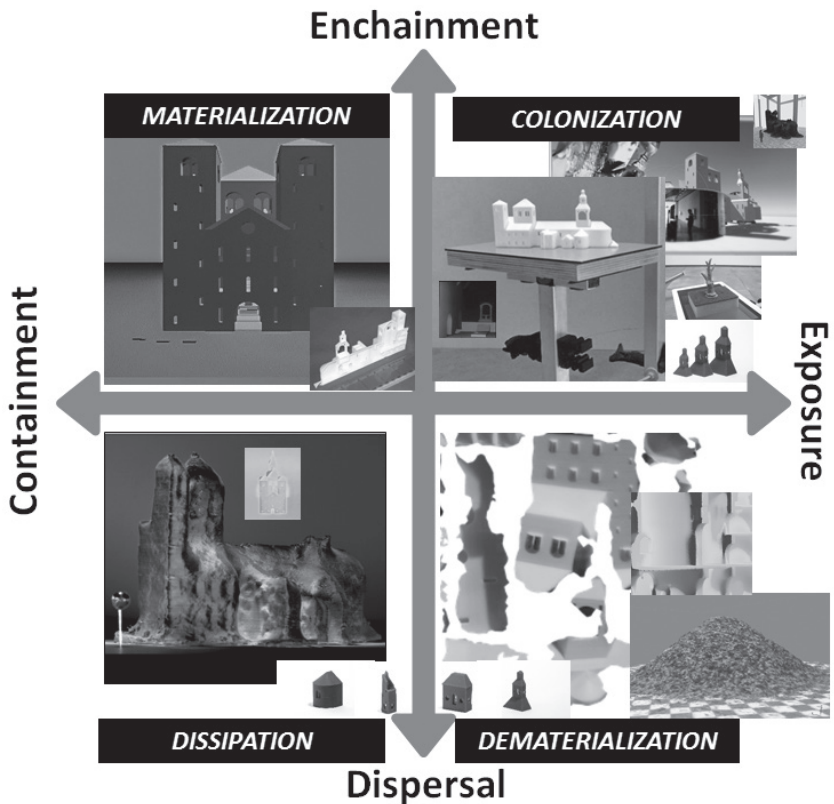
Ian Dawson, ID2.7.1816 (2016-) [detail] mixed media and 3D fused filament prints

Messy Assemblages stems from the long-term collaboration of Ian Dawson, Lecturer in Fine Art at Winchester School of Art, University of Southampton and Paul Reilly, Visiting Senior Research Fellow, Department of Archaeology, University of Southampton.

Ian Dawson has exhibited extensively with solo shows in New York (James Cohan Gallery), London (C&C Gallery) and Paris (Galerie Xippas) and has works in both public and private collections worldwide, including the Chaney Family collection, Goss Michael Collection, and Mickey and Janice Cartin Collection. Recent exhibitions include: 'Artist Boss' New Art Centre, Roche Court, Salisbury, 'Gestures of Resistance' Athens and Annihilation Event, London.

<http://www.iandawsonstudio.com>

Paul Reilly is both a practicing field archaeologist and a pioneer of virtual and creative digital archaeologies. His current research explores ontological transformations that occur when (im)material archaeology enters the digital. He is an honorary life member and former chairman of the Computer Applications and Archaeology organisation (CAA), and also chairs the CAA International Scientific Committee.



Related Reading

Dawson, Ian, and Reilly, Paul. 2019. 'Messy Assemblages, Residuality and Recursion within a Phygital Nexus' *Epoiesen*, <http://dx.doi.org/10.22215/epoiesen/2019.4>

MASAI MARA

Visitors to Tate Exchange are greeted with the scene of a life-sized elephant made of recycled denim upon a steel frame. Masai Mara is the work of Liang Mingyu, a notable fashion designer based in Chongqing, China. The artist spent more than six months meticulously sewing the elephant and baby elephant, each seam and crease telling the hardships of wildlife ecology and the moving of life.

As a strong visual form, Masai Mara promotes reflection and action in the cause of environmental conservation. The mass-production and process of production for the denim jeans – as a global item of fashion – causes alarming environmental pollution and over-consumption. In 2015, Liang Mingyu visited the Masai Mara wildlife refuge in Africa. In response to that experience, whereby she learnt first-hand of the plight of wild animals, the artwork Masai Mara can be seen to cross-over between her sustained practice of clothing design and her long-held concerns for conservation.

Composed through the techniques of the fashion designer, the texture of elephant skin is not only imitative, but also conveys the inheritance and realm of manual labour. The baby in the belly of the mother elephant, made of jeans and red rope, adds to the landscape of life and reproduction. Masai Mara, then, transcends the artist's personal feelings and takes on the responsibility of observing and saving the living environment and fate of human beings and animals.

The presentation of Masai Mara on the Tate Exchange floor is brought into dialogue with creative opportunities to work with remaindered jeans material. Using a technique of mending or patching together materials, known as Boro, participants are able to work with students from Winchester School of Art to create a new artwork or garment. The activity stems from work produced at the School under the direction of Reem Alasadi.

Reem Alasadi is MA Coordinator of MA Textile Design and MA Fashion Design within Winchester School of Art at the University of Southampton. Her creations always have their own unique signature to them, a personality of their own that seems to enhance the wearer. Her expertise in sustainable and ethical design is fundamental to future generations of fashion and textile students.

Liang Mingyu, a fashion designer based in Chongqing, China, is the winner of the 2018 China fashion lifetime achievement award, and in recent years has focused on the theme of ecological and environmental protection.



Liang Mingyu, Masai Mara (2018) stock jeans, cotton rope, thread, pins, steel, 4.6m x 3m x 2.2m

TEA CEREMONY AND DEBATE

A daily tea ceremony is performed across the three days at Tate Exchange, from 3.30pm, followed by guest talks on the Friday and Saturday, and a full-length tea ceremony performance on the Sunday, Tea for Five, devised and performed by Neja Tomšič. Taking the convivial setting of the tea ceremony all participants are welcomed to drink tea, listen to storytelling based upon the historic Silk Road, and to engage in debates about today's global infrastructure for movement and exchange.

Tea for Five is set around five hand painted ceramic tea sets based on traditional Chinese gongfu designs. The work takes the form of a happening, a Chinese tea ceremony, during which Neja Tomšič tells true stories about forgotten episodes in the history of China. As a story of the opium ships unfolds, the tea ritual reveals an understanding of profound consequences of tea and opium trade on the political world today.

Neja Tomšič is a visual artist, poet, and writer whose interdisciplinary practice merges different disciplines and media such as drawing, photography, poetry, performance, and music. By uncovering overlooked and often hidden stories from history, her passion is to rethink dominant historical narratives, researching into particularities, and creating situations where new understandings of the present can be formed. Performative elements in her projects explore possible projections of history into the subjective present of individual visitors.

<http://ne-ja.com/tea-for-five.html>



WHO WE ARE

Trinity Winchester is a Winchester-based charity that addresses the effects of homelessness and vulnerability through specialist practical and emotional support, and proactive prevention, empowering positive change. They help people who are vulnerable to the effects of homelessness, addiction, physical and mental ill health, poverty, social isolation and domestic abuse. Trinity's Art Group was setup by Alistair Eales in 2001. It offers three art sessions a week: a Women's Service art session, an Arty IT session and a drop-in art session. The group members and Winchester School of Art's staff and students have collaborated on a series of preparatory creative workshops for Itinerant Objects.

Southwest University, in Chongqing (China), is a member of the 'Double First University' and '211 Project', receiving support for their development and construction from the Central Government of China. The university covers a broad range of academic disciplines including philosophy, economics, law, pedagogics, literature, history, science, engineering, agriculture and management, as well as key departments for fashion, textile and fine arts.

Tate Exchange is based on the fifth floor of the Blavatnik Building at Tate Modern (London). It is described as a 'place for all to play, create, reflect and question what art can mean to our everyday'. Working with over 60 Associates from the UK and internationally, it offers a platform for all involved to explore how art and society meet. 'Exchange' is central to what Tate Exchange offers, with the Associates representing a wide range of interests, skills and audiences and include arts and culture organisations, charities, universities, healthcare trusts and community groups working within and beyond the arts.

Winchester School of Art (University of Southampton) is one of the UK's leading art and design institutions. With its history going back almost 150 years, the School is an international centre for ideas and innovation, committed to offering high quality education and engaging with broader social projects.

<https://www.southampton.ac.uk/wsa/>

Itinerant Objects devised and presented by Reem Alasadi, Jane Birkin, Andrew Carnie, Daniel Cid, Ian Dawson and Sunil Manghani at Winchester School of Art and Paul Reilly and Andrew Merion Jones in Archaeology, University of Southampton, along with Alistair Eales at Trinity Winchester. The project is in collaboration with postgraduate researchers at Winchester School of Art, Ana Čavić (with Renée O'Drobinak, aka Ladies of the Press*), Panagiotis Ferentinos, Eria Nsubuga, Noriko Suzuki-Bosco, and Lucy Woollett, along with Fashion, Textiles and Fine Art students, including The Bad Poets. Also with support from fellow academics Feng Jie at Southwest University, China and Zhang Rui, College of Culture of Art, Chengdu University of Information Technology, China.

Itinerant Objects is supported by Southwest University, China, and University of Southampton Confucius Institute. It is a research-led project of the Critical Practice Research Group at Winchester School of Art, University of Southampton.

<https://www.southampton.ac.uk/cpwsa/tate-exchange-projects/wsa-tate-exchange-all-projects.page>

Held at Tate Exchange, Tate Modern, 5-7 April 2019

<https://www.tate.org.uk/whats-on/tate-modern/tate-exchange/workshop/itinerant-objects>

