



Performance & Un_ertain_y

ICA, London,
Saturday 4th March 11-5 pm

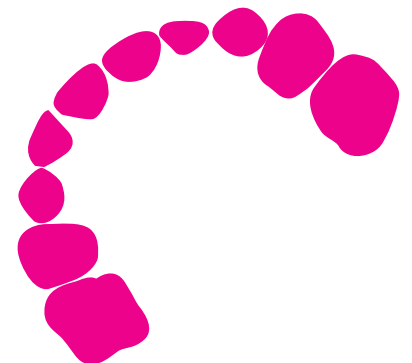
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Programme:

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| 11.00 | Welcome & Introduction |
| 11.10 | Hayley Newman 'The difficulty of now' |
| 12.00 | Harold Offeh in conversation with Sonia Boyce |
| 1.00 – 2.00 Lunch | Lunch The ICA Cafe and Bar is open. |
| 2.00 | Nathalie Anguezomo Mba Bikoro Artist's Talk |
| 2.40 | Vito Acconci 'Open Book' 1974, Video, 10.09 min, courtesy of Electronic Arts Intermix, New York. |
| 2.55 | Kiff Bamford 'Opening Uncertainty' |
| 3.25 | Break |
| 3.45 | Irit Rogoff Title tbc. |
| 4.15 | Plenary |
| 6.00 | A Performance by Nathalie Anguezomo Mba Bikoro will take place in the Studio (ticketed separately) |
| | # uncertaintyandperformance |
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Position of Teeth -
not to be printed



Artists' Biographies

Vito Acconci

The influential, provocative and often radical art-making practices of Vito Acconci have evolved from writing through conceptual art, bodyworks, performance, film, video, multimedia installation, sculpture, design and architecture. In the 1970s, he produced a remarkable body of conceptual, performance-based film and video works, in which he engages in an intensive psychodramatic dialogue between artist and viewer, body and self, public and private, subject and object. Acconci lives and works in Brooklyn, New York.

Kiff Bamford

Kiff Bamford is an artist, writer and Senior Lecturer in the School of Art, Architecture and Design at Leeds Beckett University. His concerns relate to the history and documentation of Performance Art and the issue of writing about, with, and in response to such work. The thought and writings of French philosopher Jean-François Lyotard have been an ongoing source of provocation, and were a dominant voice in his PhD research, undertaken at the University of Manchester. Publications include the monograph *Lyotard and the 'figural' in Performance, Art and Writing* (Continuum 2012, Bloomsbury 2014); chapters in *Rereading Jean-François Lyotard* (Ashgate, 2013), *Traversals of Affect: On J-F Lyotard* (Bloomsbury, 2016), *Acinemas: Lyotard and Film* (University of Edinburgh Press, forthcoming 2017) and articles in *Performance Research and Parrhesia*. His study of the life and work of Jean-François Lyotard is forthcoming in the series 'Critical Lives' with Reaktion Books (2017).

Nathalie Anguezomo Mba Bikoro

Nathalie Anguezomo Mba Bikoro is an interdisciplinary artist originally from Gabon and now based in Berlin, whose works develop projects between communities and collecting fractured narratives for social change through identity, memory, dialogue, history and multi-lingualisms. She investigates the creolisation of identities which comment on the fractured senses of the human condition, its constructions and interrogates counter-historical narratives of speculative futures, their landscapes and of the geopolitical imaginary. Nathalie Anguezomo Mba Bikoro is the director of the DNA Center in Gabon and the curator of LAB Encounter Biennale, Senegal. Her works have been exhibited in the Dakar Biennale (2012), the National Museum of African Art – Smithsonian Institute, Washington DC (2013). Tiwani Contemporary, London (2012), and the Institute, Washington DC (2013) and in the Pan African Galleries, Bilbao (2014).

Sonia Boyce

Sonia Boyce (b. 1962) is a British born artist who lives and works in London. She studied Fine Art at East Ham College and Stourbridge College of Art & Design (1979-1983). At the heart of Boyce's work are questions about the production and reception of unexpected gestures, with an underlying interest in the intersection of personal and political subjectivities. Since the 1990s she has been working with the improvised actions of others to create multi-media artworks. Boyce is Professor of Fine Art at Middlesex University, Chair of Black Art and Design at the University of the Arts London and is the Principal Investigator for a 3-year AHRC-funded project 'Black Artists and Modernism'. In 2016, she was elected a Royal Academician and she is a recipient of a Paul Hamlyn Foundation award for artists. Recent exhibitions include: *Afuera! Art in Public Spaces*, Centro Cultural España Cordoba, Argentina (2010); *The Impossible Community*, Moscow Museum of Modern Art (2011); *8+8 Contemporary International Video Art*, 53 Art Museum, Quanzhou (2011); *Play! Recapturing the Radical Imagination*, Göteborg International Biennial of Contemporary Art 7 (2013); *Sonia Boyce: Scat – Sound and Collaboration*, Rivington Place, London (2013); *Speaking in Tongues*, CCA-Glasgow (2014); *S/N: Signal to Noise*, Whitney Museum of Modern Art/The Kitchen, New York (2015); *Liberties – 40 Years Since the Sex Discrimination Act*, Collyer Bristow Gallery, London (2015); *All the World's Futures*, 56th Venice Biennale (2015); and *Paper Tiger Whisky Soap Theatre* (Dada Nice), Villa Arson, Nice (2016).

Hayley Newman

Hayley Newman was born in Guildford, Surrey and lives in London. She has been making performance work for over 20 years. Hayley Newman's broad ranging work explores humour, subjectivity, documentary practices and fiction. She creates performances, interventions, music and texts and has made work in nightclubs, shops, on trains and marches as well as for the concert hall or gallery.

Her practice incorporates a range of media including photography, video, textiles and sound. In 2011 she declared herself self-appointed artist-in-residence in the City of London and wrote the novella *Common* which drew together the social, economic and ecological crises.

She often works in collaboration, most recently with eco-electro girl-band The Gluts who took their musical *Café Carbon* to the Copenhagen Climate Summit in 2009, and the art/activist group *Liberate Tate*. Newman lives and works in London and is represented by Matt's Gallery. She is Reader of Fine Art and tutor on the doctoral programme at the Slade School of Fine Art, UCL.

Harold Offeh

Harold Offeh was born in Accra, Ghana in 1977 and grew up in London, UK. He is interested in the space created by the inhabiting or embodying of history. His work encompasses performance, social practice, video and photography, often using humour as a means to confront the viewer with aspects of contemporary culture and history. He studied at the University of Brighton and the Royal College of Art, London. Harold's current project 'Covers' sees the artist embody images from popular culture in a series of attempts to transform music album covers from the 1970s and '80s by black divas. He continues to work in a number of diverse and situational contexts. He has shown widely both in the UK and abroad, including Studio Museum Harlem, USA, 2013-14; Tate Britain and Tate Learning, 2014-16; Abrons Arts Center, USA 2015, and is studying a practice-based PhD at Leeds Beckett University, where he is Senior Lecturer in Fine Art.

Irit Rogoff

Irit Rogoff is a writer, educator, curator and organiser. She is Professor of Visual Culture at Goldsmiths, University of London, a department she founded in 2002. Rogoff works at the meeting ground between contemporary practices, politics and philosophy. Her current work is on new practices of knowledge production and their impact on modes of research, under the title of *"The Way We Work Now"* (forthcoming). As part of the collective freethought Rogoff was one of the artistic directors of the Norwegian Triennial *"The Bergen Assembly"* September, 2016.

Performance and Uncertainty

A hesitation, a mode of doubt, permeates the temporal experience of much contemporary performance, whether clothed in the rhetoric of liveness or consciously mining the archive. This symposium brings together artists and writers to question the role of re-performance, to confront collective assumptions about authenticity and the changing role of the artist's body.

Interweaving questions of politics, narrative and fiction, participants include: Sonia Boyce, Hayley Newman, Nathalie Anguezomo Mba Bikoro, Prof. Irit Rogoff, Harold Offeh and Kiff Bamford. A video work by Vito Acconci will also be screened.

The symposium has been programmed by Kiff Bamford and Harold Offeh from the School of Art, Architecture and Design at Leeds Beckett University. Organised by Kiff Bamford, Naomi Colhoun, Harold Offeh, Simon Morris, Vicky Sharples and Zara Worth. With thanks to Astrid Korpelaar at the ICA.

The symposium is supported by Leeds Beckett University
in association with the ICA in London.



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Insert and teethmark concept by Vicky
Sharples and Zara Worth, PhD candidates at
Leeds Beckett University

Design and Direction Field

Photo: Blow out
Connotations — Performance Images 1994-
1998, 1998. Hayley Newman
Photo: Casey Orr