

SPECTACULAR EVIDENCE

Spectacular Evidence: Theatres of the Observed Mind,
10.30am – 6pm, Friday 24 March 2017
Artsadmin, Toynbee Studios, 28 Commercial Street, London E1 6AB

A one-day symposium, **Spectacular Evidence**, will include presentations, performances, screenings and talks from the fields of visual art, medicine and critical theory.

Drawing upon histories of madness and its exhibition, and considering how it has been staged as cultural performance, this event will consider behaviours and 'performances' exchanged between viewer and physician in relation to patient.

SCHEDULE *

- 10.30 – 11.00 Registration
11.00 – 11.15 Dr Zoë Mendelson: introduction to proceedings
- SESSION 1: MADNESS AND AESTHETIC SPECTACLE**
- 11.15 – 12.15 Zoe Beloff, *Charming Augustine*
12.15 – 12.35 Prof Anna Harpin, *Can you see what I mean? Gaze, Feeling and Power in Three Portraits of Psychiatric Care*
12.35 – 12.45 Audience Questions
12.45 – 13.15 Florence Peake, *Inter-penetrating waves of energy constellating in time and space*
- 13.15 – 14.15 Break for lunch
- SESSION 2: CASE STUDIES/STUDIES OF CASES**
- 14.15 – 14.35 Dr Michelle Williams-Gamaker, *The House is a Body: Biological Architecture*
14.35 – 14.50 Eddy Dreadnought, *Fish*
14.50 – 15.10 Sal Anderson, *Gone Mad*
15.10 – 15.30 Dr Caterina Albano, *The Trauma Scene*
15.30 – 15.40 Audience Questions
- 15.40 – 16.00 Break for coffee
- SESSION 3: MADNESS, SPACE AND OBJECT**
- 16.05 – 16.35 Dr Zoë Mendelson, *Clutter Image Rating*
16.40 – 17.00 Dr Monika Ankele, *Bedside scenes: On the scenography and performativity of the sickbed*

- 17.00 – 17.20 Dr Joanne Morra, *Acting Out: An Intimate Encounter Between Louise Bourgeois and Melanie Klein*
- 17.20 – 17.30 Audience Questions
- 17.30 – 18.00 Rosemary Cronin, *Three Dusty Springfields Having a Food Fight*
- 18.00 – 19.00 Drinks in ArtsAdmin Café (one free drink per person with ticket)

* Please note that timings may be subject to change on the day

Convened by Dr Zoë Mendelson and presented by Camberwell, Chelsea, Wimbledon Graduate School Public Programme at Toynbee Studios.

Programme Notes

Dr Caterina Albano, Reader in Visual Culture and Science

Central Saint Martins, UAL

The Trauma Scene

Léonce Perret's 1912 silent film *The Mystery of the Rocks of Kador* is set in a consulting room and deals with the film-screening of a *mise-en-scène* of a traumatic episode organised by a psychoanalyst to treat his amnesiac patient. The story is reminiscent of Sigmund Freud's or Pierre Janet's famous case studies and the theorisation within psychoanalysis and psychology of the 'trauma scene', as a site of repetition, re-enactment and projection. This early film also references the early twentieth-century use of film in the study of altered states of mind, including hysteria, memory loss and trauma. By drawing on the history of cinema and dynamic psychiatry, this paper examines the cultural construction of trauma as performative. Critical is a consideration of the historical role played by the moving image in the definition of trauma and trauma memories and its implications in today's understanding of Post-traumatic stress disorder and its cultural inflections.

Caterina Albano is a Reader in Visual Culture at Central Saint Martins, University of the Arts London. She curates, lectures and publishes in the fields of art, cultural history and cultural theory, in particular emotion and affect, memory and consciousness; and on the theory of curating. She is the author of *Memory, Forgetting and the Moving Image* (Palgrave MacMillan, 2016) and *Fear and Art in the Contemporary World* (Reaktion Books, 2012). Her curatorial work includes the exhibitions *Psychoanalysis: The Unconscious in Everyday Life* (Science Museum, London, 2009-10).

Sal Anderson, Reader in Interdisciplinary Science-Art Film

London College of Communication, UAL

Gone Mad

Through a cinematic journey into the subjective, the presentation anatomises film's capacity to both reveal and enhance mechanisms of power in the patient-doctor relationship.

The arc of the presentation, from neurological condition to reflection on psychosis, begins with Edmond Landolt's report of a patient with alexia: Because his patient cannot read what he knows are words, 'He thinks that he has "gone Mad."' This *cris de coeur* lies at the core of the presentation's journey into neurological madness and the medical profession's polarised response. The method of analysis - the medium of film - is itself scrutinised. Film language, exposed as complicit, mimics, redefines and embellishes behavioural mechanisms of the dynamics of power. Exposition of classic *mise-en-scène* reveals and enhances the power imbalance and its impact on self-perception in and outside the medical context.

The authorial power of film as artistic medium is exposed in the measure of its seductive potential to articulate the experience of 'the inner', the vulnerable, the disempowered. From the undeciphered world of someone with visual agnosia to an effacement of self through the experience of epilepsy, the presentation sets the scene for dissecting concepts of point of view and the creation of subjective alliances.

A boy cannot recognise a knife he catches, a prostrate woman is stared down at like a lunatic: the juxtaposition of viewer and viewed, within the frame and in the audience, exposes a formula for dominance, of the rational over the subjective, and challenges where power resides.

An oral presentation is accompanied by film clips including films directed and or produced by presenter Sal Anderson, made in collaboration with neuroscientists and psychiatrists.

Sal Anderson is a science-trained drama and documentary filmmaker whose Wellcome Trust Arts Award films include collaborations with neuropsychiatrists and psychiatrists on visual agnosia and epilepsy. Films directed by Sal have been shown in international festivals including Toronto, Chicago and Rotterdam and as part of the best short films of 2006 screened by the British Council at the Cannes Film Festival.

Dr Monika Ankele, Research Fellow

International Research Center for Cultural Studies, Vienna

Bedside scenes: On the scenography and performativity of the sickbed

The starting point of my lecture will be the introduction of bed rest (*Bettbehandlung*) in mental hospitals at the beginning of the 20th century that went along with a fundamental modification of psychiatric wards as a therapeutic space. In that course the sickbed shifted from a mostly unnoted object to an important agent to whom actions were transferred and where psychiatric discourses and concepts were put into practice. Bed rest meant that patients had to stay in bed for weeks and months, placed in large wards with others. Based on the articulation of lying in bed and being ill, this practice should provoke a process of subjectivation. The introduction of bed rest effected not only the 'performances' that were acted out in the relationship between patients, attendants and physicians, but also the 'performances' of patients regarding their relationship to the bed that became a place of being, a material of doing, an object of appropriation. Be it that patients were hiding themselves under the blanket, using the bed as a place for hoarding things, creating objects made from the bed-related textiles or that they were just closing their eyes, dedicating themselves to their daydreams or delusions. In her lecture Monika Ankele will give an insight to specific bedside scenes that the specific scenography of bed rest brought forth.

Dr Monika Ankele studied history in Graz, Vienna and Berlin and did her doctorate on the Prinzhorn Collection, focusing on ego-documents from female psychiatric patients. She worked as an art educator and was part of the feminist artist collective *Schwestern Brüll*. Since 2012 she has been a scientific researcher at the Department of History and Ethics of Medicine in Hamburg and working on the DFG-funded project *Bed and Bath: Objects and spaces of therapeutic acting in psychiatry of the 19th and 20th century*. At the moment she holds a research fellowship at the International Research Center for Cultural Studies in Vienna. Her current research interests are focusing on material cultures of psychiatry.

Zoe Beloff, Artist

Queens College CUNY

Charming Augustine

The film, *Charming Augustine*, is inspired by series of photographs and texts on hysteria published by the great insane asylum in Paris in the 1880's under the title of the *Iconographie photographique de la Salpêtrière*. It is an experimental narrative based on the case of a young patient, Augustine. At fifteen she was admitted to the hospital suffering from hysterical paralysis. The doctors were captivated by her frequent hysterical attacks. They appeared extraordinarily theatrical and photogenic. She became the star, the "Sarah Bernhardt" of the asylum. Yet at the same time she was deeply disturbed. She had visions and heard voices. She hallucinated.

The film explores connections between attempts to document her mental states and the prehistory of narrative film. The role of the motion studies by Marey and Muybridge in the birth of cinema is well known. However, while they attempted to study the mechanics of the body, the doctors at the Salpêtrière, working with similar cameras, aimed to unlock the secrets of their patients' minds.

Beloff wishes to show how patients like Augustine supplied the psychic drive that would come to flower in the works of D.W. Griffith. Thus the language of the film changes; at first it is simply a medical document, then it becomes an indication of Augustine's interior perception, her hallucinations. Finally, she becomes "disenchanted" both in the contemporary sense of that word and in its original meaning of being awakened from a magnetic sleep or hypnotic trance.

To conjure up a time just prior to the invention of cinema the film is shot in a stereoscopic format to suggest a different direction that cinema might have taken had it been invented in the 1880's. Ultimately, what Beloff wishes to convey is a fragile, spectral, 'what if'... a moment in time when the moving image was on the brink of existence in a form not yet standardised.

Zoe Beloff is an artist working in film, installation and drawing. Her work focuses on drawing new time lines between past and present to help us think against the grain of reactionary ideology. She is currently producing an exhibition "Emotions go to Work" about the commodification of affect and the Internet of Things. Zoe's work has been featured in international exhibitions and screenings. Venues include The Whitney Museum, Site Santa Fe, the MHKA museum in Antwerp, the Pompidou Center in Paris and Freud's Dream Museum in St Petersburg. She is a Professor at Queens College CUNY.

Rosemary Cronin, Artist and Associate Lecturer

Chelsea College of Arts, UAL

Three Dusty Springfields Having a Food Fight

Three Dusty Springfields Having a Food Fight stages an anarchic celebration of queer frustration against patriarchy.

This is a performative comeback to uncovering that Dusty Springfield's response to coping with the pressures, and often madness, of being a popstar and icon, was to have food fights. This

happened from childhood, throughout Dusty's adult life. One particular incident took place in a revolving restaurant in Los Angeles, where Springfield orchestrated a food fight - in front of her manager at the time - akin to a cathartic performance using regression at the apex of release and resolution.

On another level, Springfield's food fights could be seen to have had an erotic charge. Dusty Springfield's public selfhood was challenged by concealment of her homosexuality, explaining 'the silence and secrecy she extended over much of her life, and her self-loathing'. One glance at her chin should have revealed all — but the Sixties was not a fraction as liberated and swinging as people now assume. The food fights may have been moments of madness that punctuated a phallogocentric, pressurised music career.

Rosemary Cronin is an artist, writer and lecturer with a research-based practice focusing on gender, psychoanalysis, subcultures and subversion; currently researching the matchgirl strike and contemporary female burnout. The work is realised through performance, print and sculpture. Cronin has exhibited at South London Gallery, ICA London, National Portrait Gallery and The Wallace Collection. In 2016 her film 'Reverie' was selected by the Solomon R Guggenheim Museum, as part of the 'Under the Same Sun' screenings at the South London Gallery. Cronin was also awarded the Lifeboat Award by UAL.

Eddy Dreadnought, Artist and ex NHS community psychiatrist

Fish

'Forced grasping is very common in dementia. The doctor offers his hand to the patient and naturally the patient shakes it. Then he explains that on all future occasions when the doctor offers his hand he should not touch it. After this he talks to the patient for a few minutes and then offers his hand. If forced grasping is present the patient shakes the examiners hand again. Every time he holds my hand a bit longer. Talking to him now his brain silted and hardened defaults to questioning: how are you sleeping are you in pain are you eating do you like the carers did you see the football I feign an interest in for you?

I continue to ask questions because I always have. Even in my perennial artist statement, 'my work aims to raise questions, but open questions posed in a poetic way'. As though I was interviewing life itself, forever. Posing the questions that were never answered as a child. I try to self-disclose but he's not interested and seeing this I stumble and losing heart I stop'.

Up until 10 years ago **Eddy Dreadnought** was an NHS community psychiatrist. Now he is a contemporary artist working in Sheffield. Eddy's work uses performance, drawing, writing, video and significant research. It aims to raise questions, but open questions posed in a poetic way. It is preoccupied with horizontal structure, as opposed to the hierarchical vertical.

Professor Anna Harpin, Associate Professor of Theatre and Performance

University of Warwick

Can you see what I mean? Gaze, Feeling, and Power in Three Portraits of Psychiatric Care

How have artists captured and communicated psychiatric spaces and patient experiences? And what types of evidence can we gather from their work to help forge more creative and humane alternatives current care practices? This paper will expose recurrent themes of spectacular cruelty and harm across three art works – Frederick Wiseman’s *Titicut Follies* (1967), Joe Penhall’s *Blue/Orange* (2000), and the Vacuum Cleaner’s *Ship of Fools* (2010). All three artists question how one looks at madness and mad folk. They ask what it means to care, what constitutes a community, and how far the political capacity to be properly seen and heard is conditioned through interlocking, authoritative discourses. This paper will sketch the ways in which the works politically engage with the apparent legibility of madness and will argue that, through aesthetic means, the three attempt to redistribute the locus of knowledge about madness, widen the aperture of perceptual realities, and decentre the question of where to ‘put’ madness. In their aesthetic interrogations of spectacle, care and harm, they provoke new and vital considerations as to what a hospitable community of support might actually feel like.

Anna Harpin is Associate Professor of Theatre and Performance at the University of Warwick. Her primary research area is the cultural history of madness and trauma. She has recently published a book, with Juliet Foster, entitled *Performance, Madness, Psychiatry: Isolated Acts*, a chapter on Broadmoor Hospital in the Edinburgh Companion to the Critical Medical Humanities, and is completing a monograph called, *Disordered: Madness and Cultural Representation*. Alongside her academic work Anna is a theatre maker with her company, Idiot Child. The company will be touring a new work about fear and anxiety entitled, *What if the plane falls out of the sky?* in May and June 2017.

Dr Zoë Mendelson, Artist and Pathway Leader for BA Fine Art, Painting

Wimbledon College of Arts, UAL

Clutter Image Rating

This performance lecture and accompanying set suggests hoarding – and the cultural construction of disorder - as collagist. A live work emerges, which reflects on the borders of psychopathological attachments to ‘stuff’; psychologies inherent to accumulation; and conscious and unconscious spaces occupied by both object and analysis.

Zoë Mendelson is an artist and writer. She is Pathway Leader for BA Fine Art, Painting at Wimbledon College of Arts, where she co-curates the network *paintingresearch* with Geraint Evans. Her work incorporates animation, collage, drawing, installation, performance and fiction writing. Using collation as a methodological framework Zoë creates networks between psychoanalytic theory, psychotherapeutic practice, spatial theory, fine art and critical practice. Her PhD, at Central Saint Martins, was titled ‘Psychologies and Spaces of Accumulation: The hoard as collagist methodology (and other stories)’. This research locates and spatialises systematised archiving alongside seemingly pathological object relations, and includes relationships drawn between urban space and wellness. Zoë’s research engages disorder as a culturally produced phenomenon, in parallel to its clinical counterpart, suggesting its value to knowledge production within Fine Art and critical theory. Her work has been widely

exhibited internationally (from Chapter, Cardiff to the Fondation Cartier pour l'Art Contemporain, Paris) and she regularly speaks and performs at conferences and symposia including Barbican Centre (2015) and the Sainsbury Centre for Visual Art (2015).

Dr Joanne Morra, Reader in Art History and Theory

Central Saint Martins, UAL

Acting Out: An Intimate Encounter Between Louise Bourgeois and Melanie Klein

Many affective psychic processes take place within the consulting room – for instance, transference, counter-transference, working-through, and acting out. Can these processes be aligned with the forms of affect that we experience when engaging with a work of art or encountering a contemporary art exhibition? Are these processes that we experience within the consulting room or within the gallery analogous in any way? How much does the affective experience of being in analysis become embodied in artworks that deal with one's psychoanalytic treatment? What happens if we encounter art within a context that is psychoanalytic? What can psychoanalysis offer us in our engagement with a work of art, and what can an artwork teach us about what takes place in the consulting room. By considering a single photograph from the Freud Museum London archive, and one of their contemporary art exhibitions dedicated to Louise Bourgeois, this talk will engage with these questions.

Joanne Morra is Reader in Art History and Theory at Central Saint Martins, UAL. She runs The Doctoral Platform at CSM, and is Founding Principal Editor of *Journal of Visual Culture*. Joanne has published widely on modern and contemporary art in, for instance, *New Formations*, *Art History*, *Journal of Modern Art*, *What is Research in the Visual Arts* (eds. Holly & Smith). Recent activities include the exhibition *Saying It* (Freud Museum London, 2012), *Intimacy Unguarded: Autobiography, Biography, Memoir* (with Talbot, 2013 -), *50 Years of Art and Objecthood* (with Green, JVC, Sage, 2017). Her book *Inside the Freud Museums: History, Memory and Site-Responsive Art* with I.B. Tauris will be out later this year.

Florence Peake, Artist and Choreographer

Inter-penetrating waves of energy constellating in time and space

Peake combines material from performance work *Swell the thickening surface of*, and new research *Inter-penetrating waves of energy constellating in time and space*, to play between different expressions of catharsis and merging of psychic and energetic transmission between bodies and Psyche. *Swell the thickening surface of* takes a single action of shaking to see how its reading can be stretched. A gesture associated with psychosis and other heightened mental/emotional/ecstatic states of being is pushed to see how liquid its reading can be. Peake's new research develops this gesture into sounding and the merging of psyches. *Inter-penetrating waves of energy constellating in time and space* is looking at penetration from a vibrational and energetic perspective. This encompasses sexual penetration but more focused on energetic penetration. She has been investigating with dancers how bodies penetrate space and simultaneously space penetrates bodies, the merging of spaces, flesh, substance and how we become porous with our environments. The idea of transference of energy is explored through vocal sounding and touch movement. For this presentation she will show performative demonstrations and invite participatory exchanges with the audience.

Florence Peake is a London-based artist and choreographer. With extensive training in dance and a background in painting, her performance practice combines a variety of media—from drawing to sculpture—in relation to the moving body. Site and audience, live and recorded text, wit and humour are key to her work. Her interdisciplinary projects, made both independently and collaboratively, have been exhibited and performed nationally and internationally since 1995 in New York, San Francisco, Seattle, Prague, Sweden and Latvia. Peake's work has also been commissioned and shown at venues such as the National Portrait Gallery (2008), Yorkshire Sculpture Park (2012), Baltic Centre for Contemporary Art (2013) and Hayward Gallery (2014), Somerset house (2015), Serpentine gallery (2016).

Dr Michelle Williams Gamaker, Visual Artist and Filmmaker. Lecturer, BA Fine Art
Goldsmiths College, University of London

The House is a Body: Biological Architecture

Michelle Williams Gamaker will present a performance using props to produce a series of containers for the content of her lecture, which discusses Brazilian artist Lygia Clark (1920-1988). Clark's work migrated from the gallery to the therapeutic context, requiring the living body to activate it. Extricating herself from the role of artist, Clark proposed alternative functions for art experience to operate as an intimate mode of social exchange. She underwent psychoanalysis and referenced the work of Melanie Klein, D. W. Winnicott and Wilfred Bion; like these analysts Clark helped her clients return from isolated, non-engaging states to a world in which they can utilise their creative capacity. Williams Gamaker's performance reflects Bion's assertion that the successful analyst becomes the 'container' for the patient's content. In so doing, like Clark, her actions move beyond our contemporary notions of the performance artist, towards the artist as a catalyst to enable participants' intangible experiences to be articulated.

Michelle Williams Gamaker is a visual artist and filmmaker. Current projects include *The Fruit is There to be Eaten*, *Brown Queertopia* and the feature films *The Imperial and Violet Culbo*, featuring brown protagonists to address the historical sidelining of such characters. For over 11 years, with Mieke Bal (Cinema Suitcase) she completed several films and installations exploring migratory aesthetics, mental health and gender ideology. Since 2009, with artist Julia Kouneski she has explored the psychotherapeutic work of Lygia Clark. She completed PhD in Fine Art at Goldsmiths College (2012), where she now works as a Lecturer in BA Fine Art.

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About Camberwell, Chelsea, Wimbledon Public Programme

The Camberwell, Chelsea, Wimbledon Graduate School Public Programme provides a public platform for the ambitious research activity taking place within our three colleges. We invite staff to submit event proposals on an annual basis. Successful applicants are given financial support, production support from the Programme Coordinator and administrative support from the Graduate School team. In this way, we give opportunities for staff to develop and showcase their research, and encourage debate and exchange of ideas with our internal and external communities. A key aspect of the programme is that student engagement is built into each event to facilitate the integration of research into teaching.

A **Reading Group and workshop** will take place, on 19 April at Wimbledon College of Arts, engaging students in discussion and in the production of an animation in response to this event.

Reading material includes:

An excerpt from Siri Hustvedt's novel *The Shaking Woman* (2011, Sceptre); An excerpt from Georges Didi-Huberman's *Invention of Hysteria* (2004, MIT Press); Rosalyn Deutsche's 'Agoraphobia' in *Evictions: Art and Spatial Politics* (1998, MIT Press)

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