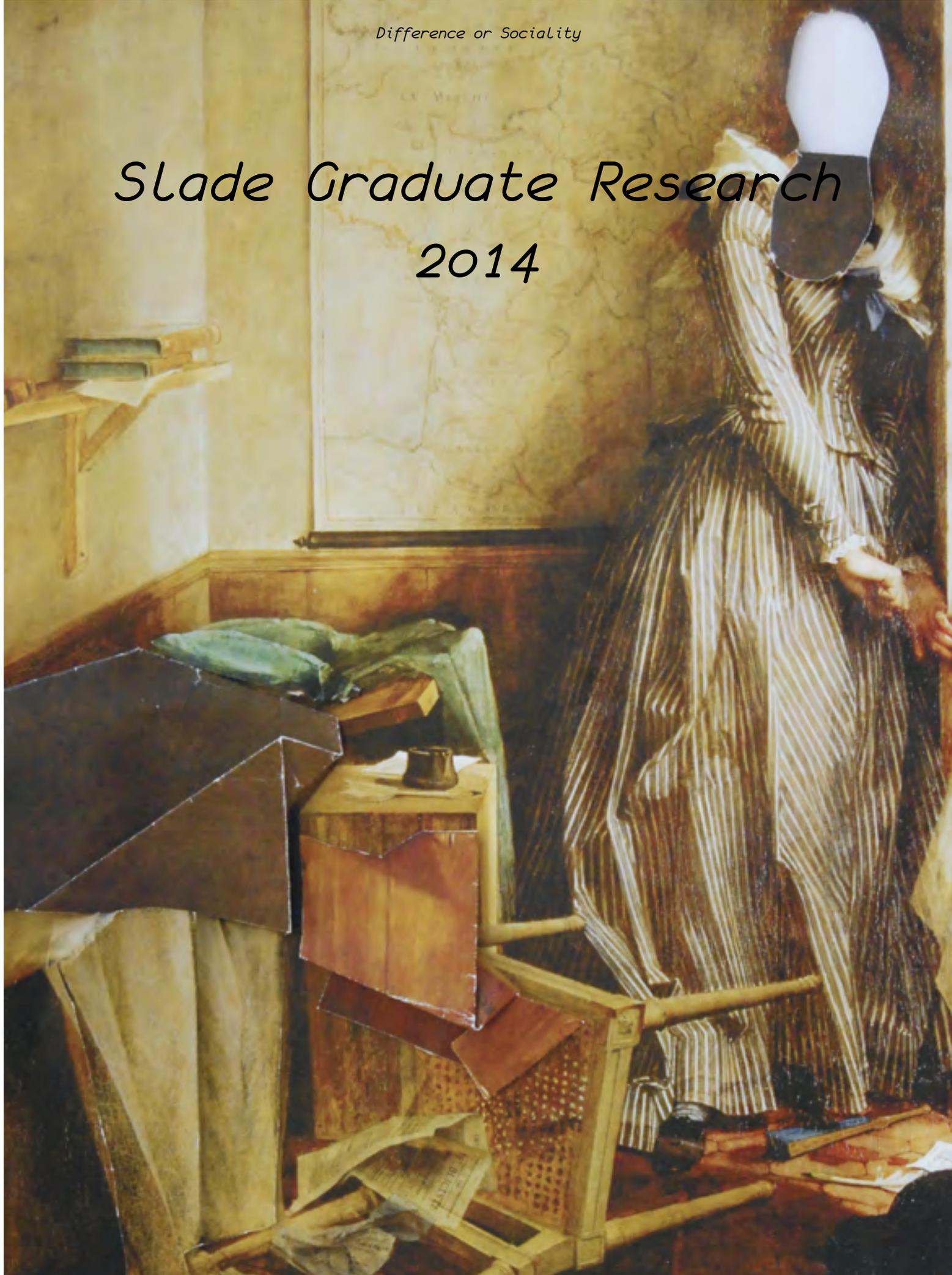


Difference or Sociality

Slade Graduate Research 2014



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Adam Debenski-Bowden

Nuno Direitinho

Amy Feneck

Helena Hunter

Charlie Richardson

Cheryl Simmons

Shen Xin

Milou van deer Maaden

foreward

Difference or Sociality was a student led research project centred around the text 'Difference or Sociality' by Scott Lash, written in 1996 for symposium at the Jan Van Eyck Academie called 'Towards a theory of the image'.

This text was given to a number of students in Fine Art Media by tutor Klaas Hoek in response to seeing our work, and became a clear point of reference and connection between our practices. The text 'Difference or Sociality' begins with an analysis of Marshall McLuhan's 'the medium is the message' as a way to rethink the politics of how images are received by the viewer and discusses the potential of the politics of representation moving away from 'difference' and towards 'sociality'.

We organised a week of research at The Slade Research Centre, developing existing and new works that touched on and related to ideas within this text. On the last day of our research week we organised a crit with other students from our department, Klaas Hoek, Joy Sleeman and invited writer and art historian Tom Snow to contribute to the discussion.

Adam Debenski-Bowden

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Posted: 2013-04-14, 11:45PM BST

Young guy looking to be used as slave, not sex, just chores/exploited - m4m - 25 (London)

Okay, it's unusual, but I am not looking for sex, so please do not ask - I do want to be used/exploited as a slave. Made to clean/do chores, perhaps used as a footstool, or subjugated, something to get your frustrations out on, or just generally controlled. I'm a good worker and I understand my place in life. I identify with being inferior to other young guys - that said you wouldn't know this of me if you met me normally. I'm fairly middle class, job, goodlooking etc. But inside I know I'm a loser and I'd like to explore finding someone to help me explore that more and exploit/make use of that side of me. Please message me a face pic if you want a response, I will send mine. Please only sane and serious replies. I'm based in central London and I have a car so can drive anywhere pretty much.

- Location: London
- it's NOT ok to contact this poster with services or other commercial interests

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★ **A Chair for Your Back - m4m - 28 (London)**



So you can feel my weight on your back

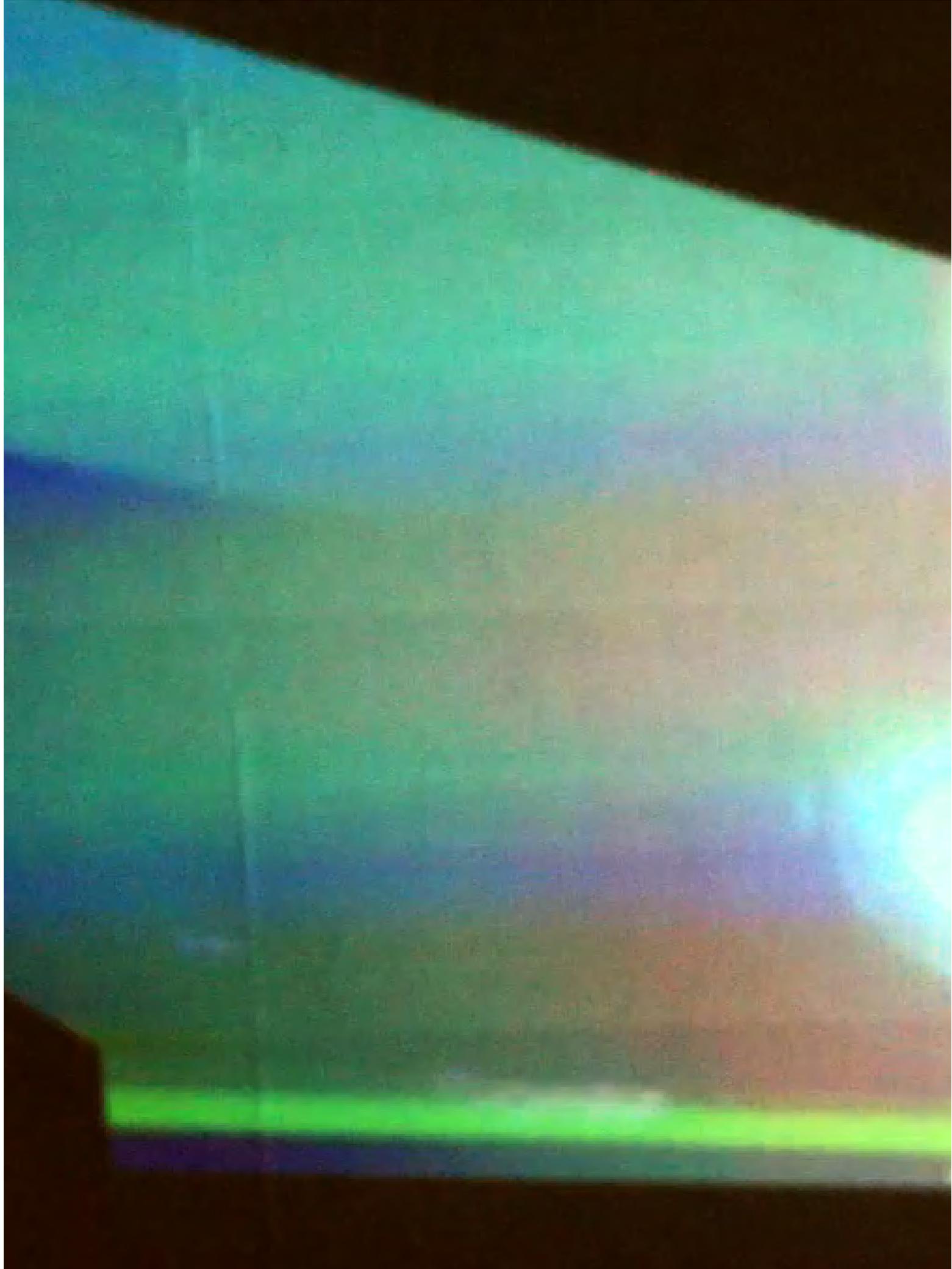
But also, so that I don't have to touch you

- Location: London
- do NOT contact me with unsolicited services or offers

Nuno Direitinho

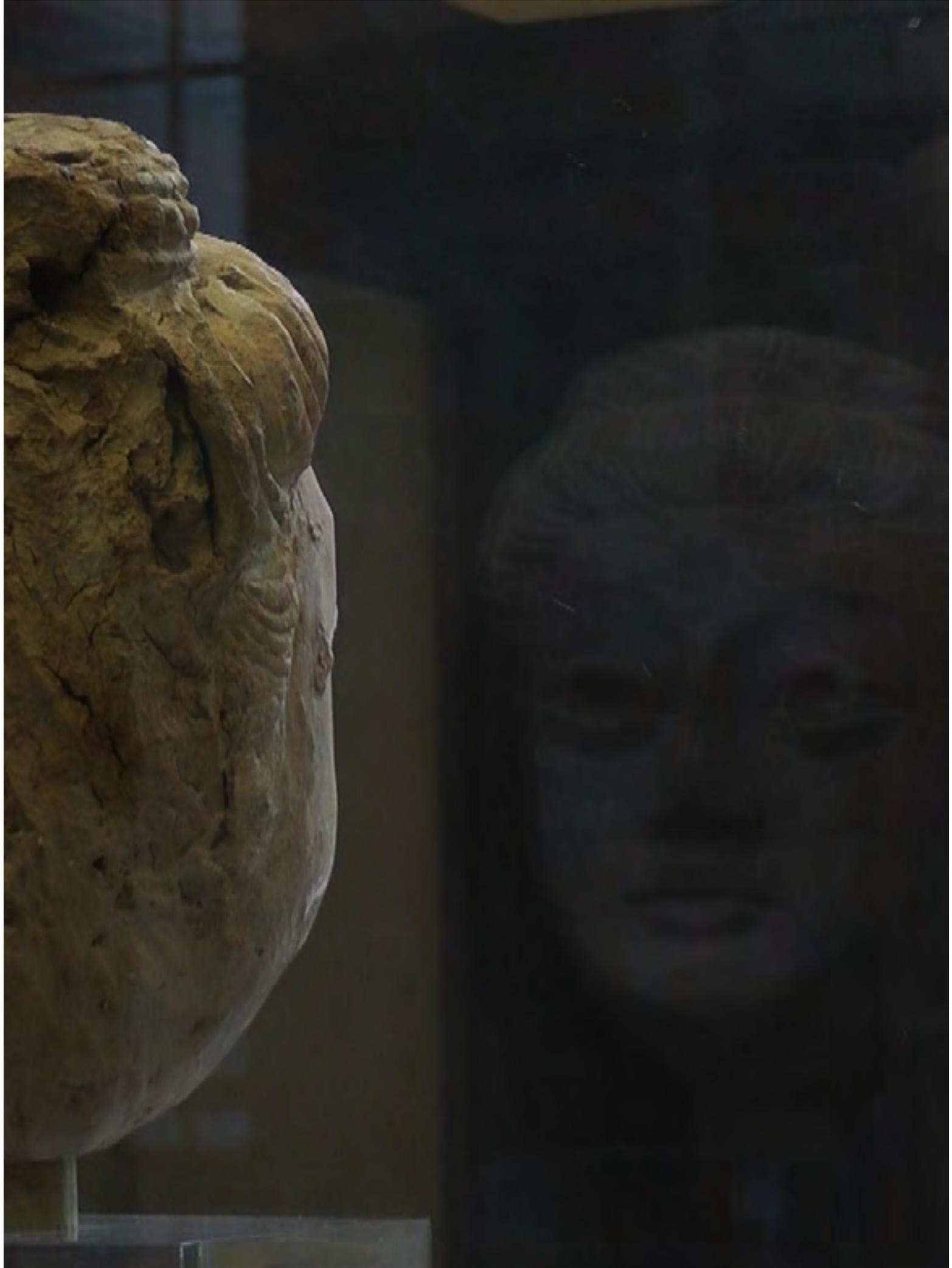
Frequent interruptions investigates closed systems. The research for this work consists of an installation relying on two cameras and two projectors filming and projecting against each other. The system goes into a long feedback loop flashing erratically in the darkened space, changing consistency and rhythm whenever it is interrupted by the audience walking into the space.!

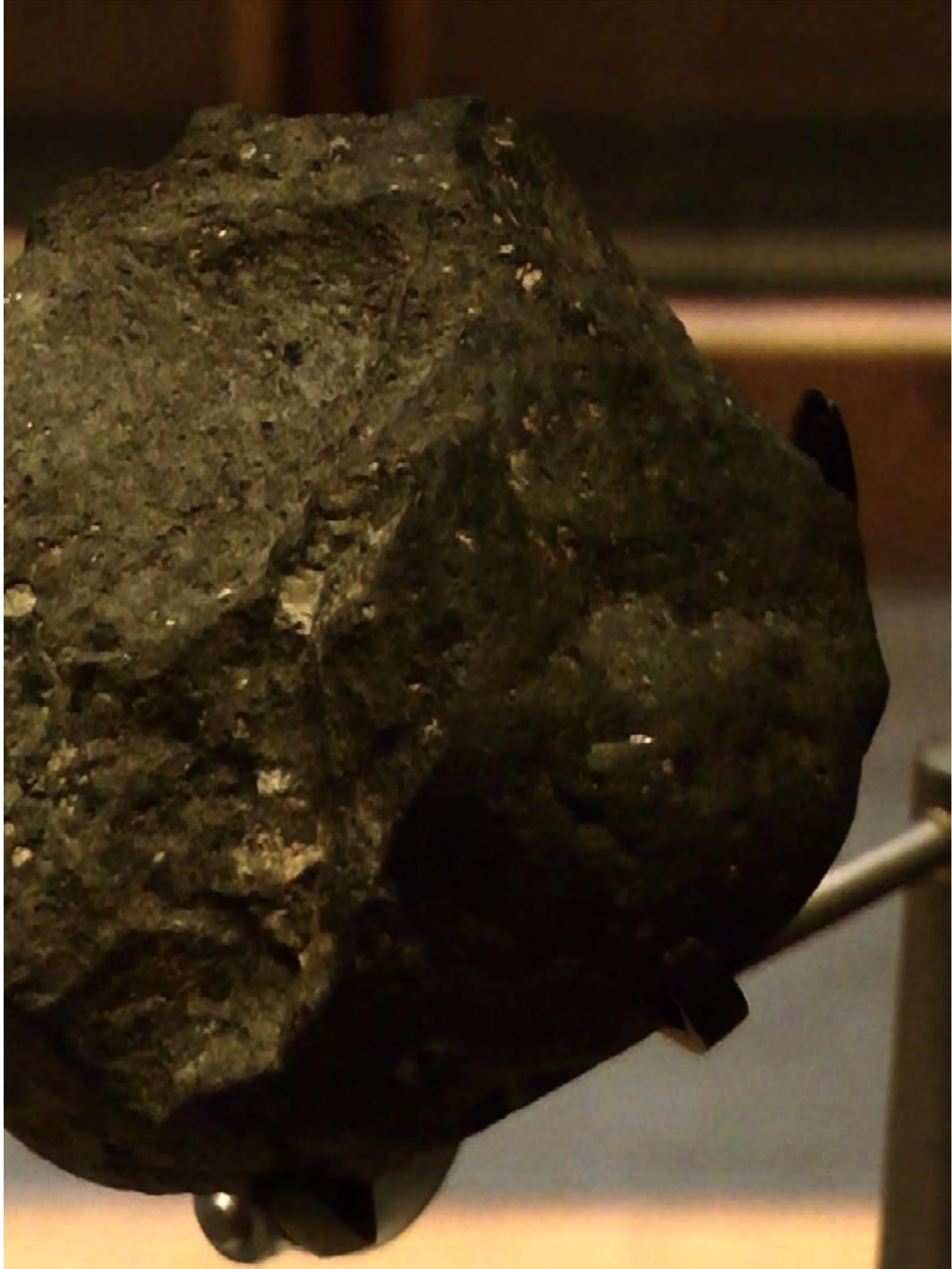




Amy Feneck

Excerpts of audio from a Channel 4 television documentary made in 1985 about the riots at Broadwater Farm Estate in Tottenham, North London, are cut with specific objects in the British Museum, in which unintended human faces are found by the camera as it studies each artefact. The objects are anthropomorphised, as they become talking heads for the voices in the documentary.





Helena Hunter

My work addresses cultural issues relating to spectatorship, the politics of the body and the formation of desire.

White Wall is a live performance. A performer wearing a red sequin dress and high heels attempts to connect physically with a white wall in the gallery space. She tries a variety of approaches: playing sensual music, dancing, touching, kissing, and petting but the wall remains unresponsive, cold and impenetrable. She finally resorts to whipping the wall, marking the white surface with black stripes. The work explores the relationship between the body, the gallery, the idea of production and gestures towards the fetishisation of the white wall space.

Each Way consists of two silent video projections depicting children training and animals fighting. The films focus on the physical contact between the human and animal bodies and highlight the intimacy, force and vulnerability in the interactions.





Charlie Richardson

Reckless Challenge is a short video set in the artist's family living room. Father and son engage in armchair politics while mother silently paints watercolours indifferent to the swings of themes. The dialogue that develops, incited by the TV, is opinionated, recognisable and slightly disturbing. Football and war sit side by side. The screen and space are explored, collaged and produce a detailed vignette of a Saturday-night-in at home. This work took its inspiration from the many uses of football analogies in Scott Lash's text and his critique of media and levels of signification. It is his use of popular culture to illustrate deeper issues that reminded me of the armchair politics and philosophy shared in the living room.





Cheryl Simmons

Crime and Punishment is a collage series that explores the myths around the historical figure of Jean Paul Marat and the events surrounding his assassination during the French Revolution.

With my collage work I am interested in the manipulative and violent qualities of simple gestures such as folds and cuts, which can be used to censor information from the viewer. This practice is reflected upon and developed further through my video works, which merge fact and fiction together in order to distort the viewer's reading and interpretation of historical events.



violence extrême, il parvient à la représenter. De même, le tableau de Van Gogh *La Ronde des prisonniers*, de 1890, que nous n'avons pas réussi à obtenir, comme vous le savez, est ce que je connais de plus fort pour exprimer la misère carcérale. L'écrivain qui, peut-être, la rend le mieux est Oscar Wilde, depuis la prison de Reading, dans *De profundis*. C'est une prouesse de Jean Clair d'avoir réussi à réunir tant d'œuvres majeures. Et je n'imagine pas que cette exposition ne parvienne pas à intéresser le public.

Quelle est l'œuvre qui vous a le plus marqué ?

Le Dernier Jour d'un condamné, de Victor Hugo, est un coup de génie. Ce livre, publié en 1829 et qui fit scandale, consacre l'avènement du criminel sur la scène littéraire. On ne sait pas ce que celui-ci a fait, mais on est avec lui dans la cellule, on s'identifie au criminel, qui, pour la première fois dans la littérature, prend la parole. Mais ce qui m'a fasciné dans cette exposition, c'est de voir à quel point la femme est présente : comme victime d'abord. Puis comme criminelle, celle qui fait horreur à l'homme parce qu'elle incarne alors la négation de la mère : au lieu de te donner la vie, je te donne la mort. La vamp, la femme criminelle, est d'ailleurs un thème largement exploité par les expressionnistes allemands. Il y a aussi la pire expression de la femme : la sorcière. Et le moment où il y a ce que l'on pourrait appeler un rétablissement, c'est quand la femme est la justicière. L'exposition montre bien l'obsession dont Charlotte Corday a été l'objet. Tout le monde connaît cet épisode, mais il est stupéfiant de voir la place qu'a occupée dans l'iconographie, de David à Edouard Munch, le meurtre de Marat, c'est-à-dire le meurtre d'un régicide par une sorte de vierge justicière.

Quand on lit les formidables interventions de Jean Jaurès, Maurice Barrès et Aristide Briand lors du débat sur l'abolition de la peine de mort, à l'Assemblée nationale, en 1908, on a l'impression que tous les arguments sont déjà posés, avec aussi, il faut le souligner, une maîtrise exceptionnelle de l'art oratoire.

Victor Hugo, bien avant, avait déjà exposé tous les arguments susceptibles d'être utiles au débat. Cette exposition lui donne d'ailleurs la place qui lui revient, comme écrivain et aussi comme artiste, notamment quand il dessine cette tête de guillotiné dans *L'Echafaud*, qui est stupéfiante. Quant aux fameux débats de 1908, on avait encore à cette époque l'amour de l'éloquence, qui a un peu déserté le Parlement de la V^e République.

On a beaucoup salué le vôtre, celui du 17 septembre 1981, sur l'abolition de la peine de mort à l'Assemblée nationale.

La Mort de Marat,
par l'atelier de Jacques-Louis
David, vers 1793, musée
des Beaux-Arts de Reims.



Je ne considère pas mon discours à l'Assemblée nationale comme un discours parlementaire. Pour l'anecdote, je vous dirai que pour que certains ne puissent pas dire qu'il avait été écrit par des conseillers, j'ai déposé la première mouture du manuscrit, que j'avais rédigé chez Paul Guimard pendant l'été précédent, aux Archives nationales. Je retiens aussi une image. J'ai conservé une photographie où Philippe Séguin, qui, bien qu'appartenant à l'opposition de l'époque, a voté pour l'abolition, et moi-même tombons dans les bras l'un de l'autre après le vote. Nous avons l'air d'un éléphant et d'un écureuil...

Vous teniez absolument à ce qu'une guillotine soit présente dans l'exposition.

On ne pouvait pas faire une exposition sur « Crime et châtiment » sans représenter la guillotine, qui hante littéralement la peinture, la littérature, et qui est aussi si présente dans les journaux populaires, les fameux « canards » du XIX^e siècle. Mais la retrouver n'a pas été facile. En octobre 1981, à la prison de Fresnes, le ●●●

Shen Xin

1989-2014 is a manipulated photograph of an iconic political image. It has its roots in the journey that the original image has travelled, and it exists to document the discussions around the surplus/shortage of the icon. Through disembodiment of the iconic, the work attempts to bring back the specificity of the image, and the specificity of individual versus military in different contexts. It is an ongoing project that would take the form of online image, installation, and other approaches.





Milou van deer Maaden

The works presented investigate the relationship between identification, intimacy and the way in which the Dutch colonial violence occurring in Indonesia (1946-1949) is recollected and represented. By looking at Scott Lash's text 'Difference or Sociality' I was trying to think through, by bringing the works together, what his call for 'Sociality' could mean in relation to the way in which the works and the history they are responding to are represented.



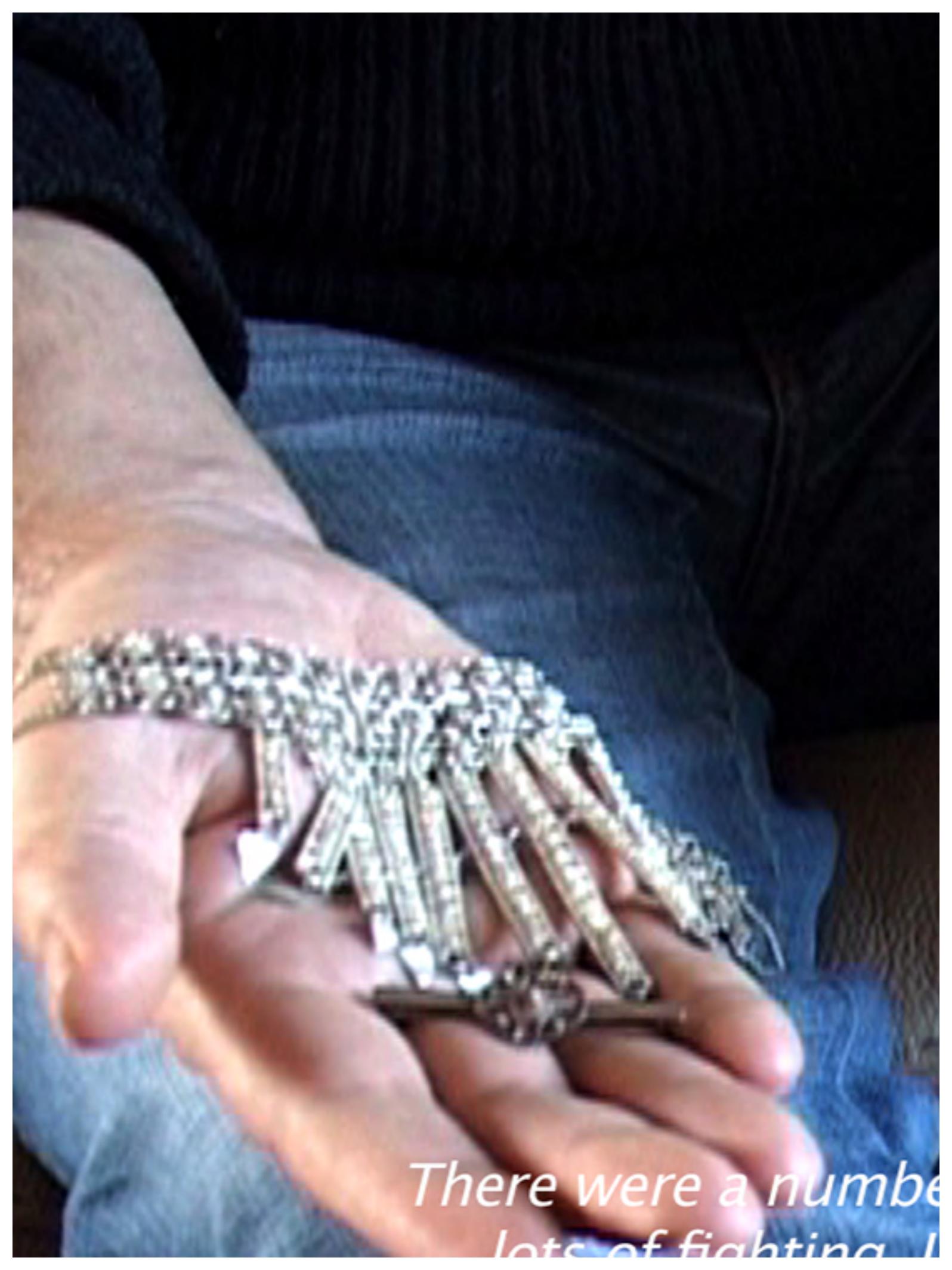
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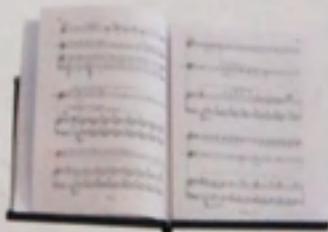


1946/1969/2012

(Recollection)



*There were a number
lots of fighting I*



Slade Press
Slade School of Fine Art UCL, London, 2014

978-0-903305-16-7

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Design & editing: MJC, Slade Press
Cover image: Cheryl Simmons