

Exhibiting Video – International Conference

Date: 23 – 25 March, 2012

University of Westminster, 309 Regent Street, London, W1B 2UW

In March and April 2012 Ambika P3, the flagship exhibition space at the University of Westminster, will present a major solo exhibition of the influential pioneer of video art, David Hall. The new commission '**1001 TV Sets (End Piece)**' 1972-2012 will involve a spectacular sculpture of 1,001 cathode ray tube TV sets. Each will be tuned to a different analogue station playing randomly until, between April 4 and April 18, the last analogue signals are broadcast from London's Alexandra Palace. To mark the occasion the Centre for Research and Education in Arts and Media (CREAM) of the University of Westminster is convening *Exhibiting Video*, a three-day event considering issues central to the display of video art. Bringing together notable artists, curators and writers the event will provide a forum for a number of related questions:

- On what terms has the rise of video in contemporary arts taken place?
- How do notions of medium specificity and site specificity shape video art work made for exhibition?
- What is the legacy of analogue video technology in the digital age?
- How do our museums and galleries understand video art?

Ambika P3, one of London's largest spaces dedicated to contemporary art and architecture presents a public programme of solo and group exhibitions. In 2011 it exhibited new works by Anthony McCall and hosted the *Deutsche Börse Photography Prize* with works by Thomas Demand, Roe Etheridge, Jim Goldberg and Elad Lassry. This conference follows on last year's successful 'Exhibiting Photography' conference.

There will be four half-day themes:

Curating:

Are the terms upon which video art has become accepted as part of the visual arts flexible and constructive, or have they served to favour particular practices and secure a restrictive canon? What are the current models for curating video art?

Space:

How has the development of media specific spaces such as film and video centres affected the development of the practice? How does the gallery and museum context affect the interpretation and consumption of video art?

Analogue:

The cut off of the analogue signal marks the end of the use of analogue technology in the moving image industries. Conversely there has been a resurgence of the use of analogue technologies by artists in the fields of film, video and photography. How is this relevant to the exhibition of video art?

Media and Context:

The term video art is present from YouTube and the White Cube. While it exists in numerous contexts and multiple format of exhibition can there still be video art specificity? How is that validated in the attitudes of image-makers, critics, theorists and institutions?

Speakers include

David Hall is an artist who has exhibited internationally for over forty years and also made work for broadcast. An Honorary Professor at Dundee University he has taught at numerous institutions including the Royal College of Art, San Francisco Art Institute, and St Martin's and Chelsea Colleges of Art.

Irit Batsry is an American artist working mainly in video installation. She won the Whitney Biennial Bucksbaum Award and was awarded the Guggenheim Foundation Fellowship. In 2007 the Jeu de Paume in Paris organized a retrospective of her videotapes.

Amanda Beech is an artist and writer. She is Co-Director of the research groups Curating Video, www.curatingvideo.com and The Political Currency of Art www.thepoliticalcurrencyofart.org. She is Professor of Fine Art at the University of Kent.

Sean Cubitt is Professor of Global Media and Communications at Winchester School of Art, University of Southampton and Professorial Fellow in Media and Communications at the University of Melbourne. His publications include *Digital Aesthetics*, *The Cinema Effect* and *EcoMedia*.

Solange Oliveira Farkas is a Brazilian curator. She founded the International Contemporary Art Festival Videobrasil and has recently curated *Sophie Calle – Cuide de você* (São Paulo and Salvador, 2009). She was also the director of the Museum of Modern Art of Bahia between 2007–2010.

Stephen Partridge is an artist and Professor of Media Art and Dean of Research at Duncan Of Jordanstone College of Art, the University of Dundee. He established the School of Television at DJCAD in the 1980s. He is the principal investigator on the research project REWIND and REWIND*Italia*.

DEADLINE FOR ABSTRACTS

We welcome proposals for papers of a maximum of 30 minutes addressing any one of the above. Send abstracts of no more than 250 words. They must include the presenter's name, affiliation, email and postal address, together with the title of the paper and a 150-word biographical note on the presenter. Abstracts should be sent to Helen Cohen at photography@westminster.ac.uk and arrive no later than **Wednesday 1 February 2012**.

PROGRAMME AND REGISTRATION

This conference will take place from 4.00pm on Friday 23 March to Sunday 25 March 2012. The fee for registration will be:

Full conference: Standard rate £200. One day rate £110

Full conference: Student rate £90. One day rate £65.

This covers all conference documentation, refreshments, lunch, receptions and administration costs. Registration will open in February 2012.