

Plague of Diagrams

Contributors' Biographies

David Burrows is an artist and writer teaching at the Slade School of Fine Art, University College London. As well as exhibiting independently in the UK and internationally, since 2005 he has worked with Simon O'Sullivan and others to produce the collaboration *Plastique Fantastique*. Recent exhibitions, screenings, performances and presentations include: *Urb-Fux Glitter Addiction*, Wysing Art Centre (2015); *Noise and the possibility of a future*, Goethe Institute Los Angeles (2015); *The Birmingham Show*, Eastside Projects Birmingham (2015); *Schizo-Culture: Cracks in the Street*, SPACE London (2104); *Weber Woche*, Stroom Den Haag (2104); *In outer space there is no painting and sculpture*, Summerhall Gallery Edinburgh (2014). Recent published writing include *The Sinthome/Z-Point Relation or Art as Non-Schizoanalysis* (with Simon O'Sullivan) in *Deleuze and the Schizoanalysis of Visual Art*, Bloomsbury Publishing (2014). In 2002 he was awarded a Paul Hamlyn Visual Arts Award and in 2003 he was awarded an Arts Council of England International Fellowship and exhibition, in collaboration with DJ Simpson, at Artspace Sydney Australia.

By *becoming* a stylus, **Rachel Cattle** hesitantly foregrounds the sidelined, the gaps and the background, exploring and reinventing the practices of the overlooked (often women) utilizing her voice, text, drawing, print, objects, video and radio. Recent and forthcoming activity includes *The Yellow Book* on Resonance FM, *Artist Self-Publishers' Fair*, ICA, *Activating the Archives*, Banner Repeater and Hackney Archives, *Project*, Maureen Paley, *Gaming Gaming*, New Shelter Plan, Copenhagen, *Black Hole Hums B-Flat*, Barbican Art Gallery, and *Ffooaamm*, national touring show of artist records. She has a collaborative practice with Steve Richards as The Central Polytechnic and is a member of experimental noise group BxNT. She is currently working on an AHRC funded PhD at the Contemporary Art Research Centre, Kingston University.

Neil Chapman is an artist and writer. His work explores material textual practices, questions concerning visibility in art and writing, collaborative method and the histories of these themes. His book *Diagrams for Seriality* is published by Copy Press (2014).

Ami Clarke is an artist and founder of Banner Repeater: a reading room with a public Archive of Artists' Publishing, and project space; opening up an experimental space for others, on a working train station platform at Hackney Downs station, London. Ideas that come of publishing, distribution, and dissemination: how the performance of language increasingly impacts upon daily life, are shared in her practice as an artist and inform the working remit of Banner Repeater. The collapse of diagrams has informed her working practice and the Banner Repeater programme since 2009. She has recently exhibited/curated works at Museo Del Chopo, Mexico City, Hayward Gallery, London, Ithuba Gallery with Cuss Group SA (British Council connect ZA, Johannesburg), David Roberts Arts Foundation, Camden Arts Centre and at a solo exhibition in Tokyo, Japan. She continues to commission new artists/writers works through the Banner Repeater platform, and several publishing imprints: Banner Repeater paperbacks, Banner Repeater publishing, and the UN-PUBLISH series. She teaches across the UK with a focus on Publishing, Distribution and Dissemination: post-digital art production and publishing.

Richard Cochrane is a writer, educator and musician. In his previous career he wrote software for derivatives trading floors in the City, mostly as a Vice President at Goldman Sachs. He is a founder of the Fine Art Maths Centre at Central Saint Martins and of the programme of maths courses in the humanities department at City Lit. With Robert Kingham he has written and performed work in intellectual history for the Museum of London, the Barbican Centre and others. His latest book is *The Secret Life of Equations*, forthcoming from Hamlyn.

Jenna Collins works across media making visible a relationship between the administrative and the libidinal, appropriating formats and rules for the causes of intoxication and delinquency. Recent activity includes a group residency at the Baltic Arts Centre in Sweden and the Barbican Pit Theatre; radio broadcasts on Radiophrenia at the CCA Glasgow and Helicotrema Audio Festival, Milan; performances in collaboration with Paul Carr at the Camden Arts Centre and Modern Art Oxford; and screenings at Catalyst Arts, Belfast, and the Arbeit Gallery, London. She is currently working on a Fine Art PhD at Kingston University (AHRC).

Andrew Conio is a video maker and writer publishing on a range of subjects including philosophy, architecture, artist's film, language, creativity and painting, editor of the forthcoming volume *Occupy: a People Yet to Come*,

Open Humanities Press. In 2012 Andrew published "Picasso in Palestine: A Diagram", in *A Prior*, which investigated how socially transformative artworks might be conceived diagrammatically. Andrew is currently Director of Programs: Fine art and Event and Experience Design at the School of Music and Fine Art, University of Kent.

John Cussans is an artist, writer and independent researcher with a background in graphic design and illustration whose practice crosses video, text, image-making and cultural history. While completing a doctorate on Georges Bataille and Video Nasties in the mid 90's his work began to explore relationships between psychoanalytic theory, occult technology and parapsychology. In 2001 he co-founded The Bughouse (with Randy Lee Cutler) an international artistic collaboration inspired by the works of the science fiction writer Philip K. Dick and in 2007 he co-founded (with Dean Kenning) The Free School in a New Dark Age, a no-cost, arts education initiative that became active in the student protest movement between 2010 and 2012. Since 2009 he has been involved with the Ghetto Biennale in Port-au-Prince, Haiti, working with the Haitian video collective Tele Geto. His book about representations of Haiti and Vodou in western popular culture - *Undead Uprising: Haiti, Horror and the Zombie Complex* – will be published in 2016 by Strange Attractor Press. He is currently Graduate Art Research Leader at the Ruskin School of Art.

Benedict Drew is an artist who produces film, music and performances. Recent exhibitions include *Heads May Roll* Matt's Gallery, London; *The Persuaders'*, SASA Gallery Adelaide, Australia; *Zero Hour Petrified*, Ilam Campus Gallery, School of Fine Arts University of Canterbury, New Zealand. He has frequently collaborated with a diverse mix of artists and musicians including Emma Hart, has made many radio works for Resonance FM and in 2012 he was lead artist for Chisenhale Gallery's Propeller Project and a LUX Associate Artist. In 2012 he was shortlisted for the Jarman award.

Nikolaus Gansterer is internationally active in performances, exhibitions and lectures. As an artist and performer, he is deeply interested in the links between drawing, thinking and action. In his artistic research, he focuses on mapping processes emerging out of cultural and scientific networks, unfolding their immanent structures of interconnectedness. By rejecting a strict differentiation of these two areas, and through a consequent recombination of methods and settings from both fields, he arrives at distinct lines of connection and division, questioning the imaginary threshold between nature and culture, art and philosophy. His fascination with the complex character of diagrammatic figures has led to the publication of *Drawing a Hypothesis* (Springer Wien/New York, 2011) on the ontology of shapes of visualizations and on the development of the diagrammatic perspective and its use in contemporary art, science and theory.

English Heretic is a longstanding and wide-ranging project by writer, musician and multimedia artist **Andy Sharp** that explores the occulture of the country. Under this moniker Sharp has produced over a dozen releases and publications. He has also lectured and talked on the various threads arising from the creative research undertaken by English Heretic. English Heretic also performs across the UK.

Central to the work of English Heretic is the overlaying of occultism, particularly through the lens of British magician Kenneth Grant, with the spaces of fiction described by writers such as JG Ballard. The long considered aim of this synthesis has been to map what can be construed as a modern *qliphoth*. The Hebrew Kabbalah posits that holiness is haloed by impure husks known as the *qliphoth*. English Heretic has sought to observe particular landscapes and buildings attended to by their tragic histories as renderings of this *qliphoth*. Violence and nostalgia is used as the incense with which to evoke an often ludic rendering of the *qliphoth*, mediated via horror film and pop culture.

Joey Holder mixes elements of biology, nanotechnology and natural history against computer program interfaces, screen savers and measuring devices. Working across trans-media platforms her work operates through an ongoing state of transformation, constantly morphing and inhabiting different realms. Holder was a recent finalist for the Converse/Dazed Emerging Artist Award (2013); included in *Vestige: The Future is Here*, Design Museum, London (2013) and *Multinatural Histories*, Harvard Museum of Natural History, Massachusetts, USA (2013). Recent solo exhibitions include *HYDROZOAN* at The Royal Standard as part of the Liverpool Biennial programme (2014) and *BioSTAT*. at Project Native Informant, London (2015). She was artist-in-residence at Wysing Art Centre.

Dean Kenning is an artist and writer. His artworks include kinetic sculpture, sound, video, animation, collage, diagrams, text-based work and live performance. Some works are concerned with a non-contemplative aesthetic of material compulsion, B-movie horror and idiocy, whilst others are directly communicative, concerned with

political subject matter or used in pedagogical situations. He is interested in this combination of cognitive recognition (communication and humour) and non-recognition (strangeness) as a dialectical method of production and thinking, and how it relates to the question of specific artistic function. Recent works include *Building the Fetish* (Unannounced Acts of Publicness), *The Sleepwalkers* (Enclave) and (with the Capital Drawing Group) *CAPITAL* (Xero, Kline & Coma and BAK). Recent writings include 'Thinking Through Art: The Social Body Mind Maps' and 'What Schools Can Offer Art: Towards and Avant-Gardist Conception of Gallery Education'. Kenning is currently Research Fellow in Fine Art at Kingston University, and also teaches on the BA Fine Art and MRes Art & Philosophy courses at Central St Martins.

Christoph Leuder has been practicing and researching architecture and urban design for nearly 20 years. He has also taught and lectured at various institutions in Germany, Switzerland and the UK including the University of Stuttgart, the ETH Zürich, Canterbury School of Architecture and the Deutsche Architektur Museum. Lueder was project leader for Behnisch & Partners of an urban masterplan and housing development in Ingolstadt, which was completed in 1997. In 1998, he won a competition for the new University Library in Magdeburg, Germany with the architectural practice of Auer + Weber + Architekten; he then became project leader for the subsequent commission, which was completed in 2003. He also led a project team for a housing development in Anting New Town, Shanghai, China. Publications include a co-authored a report on urbanism "Schlieren/ZH, Dynamische Instrumente für die Peripherie", with M. Angelil and colleagues at the ETH Zürich (2005). Lueder has also been a contributor to various architectural journals. More recently, a related interest in Diagrammatology has resulted in articles such as 'Thinking between diagram and image: the ergonomics of abstraction and imitation', published in *Architectural Research Quarterly*, 15 (1), 2011.

Stine Nielsen Ljungdalh's practice is centred on installation, photography and printmaking and includes the use of film, projection, maps, written documents and architectural fragments. Previous exhibitions have taken the form of fictional archives, rooms full of evidence material indicating the existence of the imaginary zone. Future work is likely to expand to involve the use of moving image, projected shadows, photographic prints and the development of archival installations.

I have constructed a fictive world called 'the Zone' in which the methodology is an active element in answering the questions raised. 'The Zone' acts simultaneously as a framework, currently established as a network of interlinked websites. The fictional societies that I have already created include 'The Hunting Society': a conservative hermetic society in contrast to the 'Fourth Hour Group', a feminist, internet-based federation, run by a group called 'Cow Girls International'. My artwork is to be seen as props in 'the Zone'. Likewise, my practice is not concerned with a linear timeframe, but with allowing for a disjointed and disrupted recall. The meta-method can be seen in the way the artwork constantly refers back into itself, as a device within metafiction and in Kierkegaard's non-method.

Adelheid Mers engages with individuals and organizations to locate and visualize subtle discourses, ecologies, and epistemes, creating diagrams in the process that are both poetic and analytic, intended to engender further dialogue, but also play and action. Diagrams are often distributed freely in poster and flyer format. A tenured professor of cultural policy at The School of the Art Institute of Chicago, Mers has a keen understanding of cultural processes on a larger scale. Over many years of teaching, particularly through participation in studio critique and both thesis and studio advising, she has honed facilitation techniques that are brought into play in her art practice. Her work is presented nationally and internationally, at conferences and exhibitions. She has curated exhibitions, published essays on pedagogy, arts administration and art-based research and has edited a book, *Useful Pictures*. Honors include grants from the German Academic Exchange Service, the British Council, NEA and Illinois Arts Council.

Mike Nelson's work has centred on the transformation of narrative structure to spatial structure, and on the objects placed within them, immersing the viewer and agitating their perception of these environments. The narratives employed by the artist are not teleological, but multi-layered, and often fractured to the extent that they could be described as a semblance of 'atmospheres', put together to give a sense of meaning. The more discrete sculptural works are informed by this practice, often relying on their ambiguity to fade in and out of focus, as a sculpture or thing of meaning, and back to the very objects or material from which they are made. By working in this way the more overtly political aspects of the early works have become less didactic, allowing for an ambiguity of meaning, both in the way that they are experienced and understood. This has led to the possibility of the viewer being coerced into a state where the understandings of the varied structures of their existence, both

conscious and sub-conscious, are made tangible. His work is represented by 303 Gallery, New York; Galleria Franco Noero, Turin; Matt's Gallery, London; and neugerriemschneider, Berlin.

Paul O'Kane completed his PhD in History at Goldsmiths College, 2009 London writing on a theme of 'Hesitation' and concerned with the possibility of writing history. He is a member of AICA (International Association of Critics of Art) and publishes regularly in *Third Text*, *Art Monthly*, and other leading art journals. He publishes numerous catalogue essays and a weekly Blog ('750wordsaweek') commenting on art in London. Paul O'Kane teaches Fine Art, Art history, and Critical Studies, at Central St Martins, Chelsea, SOAS and other leading colleges. Both his teaching and his visual art practice are focused upon the possibilities of narrative as influenced by a history of image technologies. In 2010 he exhibited his film *Carousel* (2002) at Jerwood Space London and his most recent exhibition *Cheolsan* (2014) at University of Leeds, mixed video, photography and text to intimately explore a teenage experience set at the turning of the year, in Seoul, South Korea.

David Osbaldeston's work takes the form of installation, posters, and drawing, which evolve out of a continuing engagement with cut and paste culture. His work often occurs in sequences and deals with the appearance of things by exploring properties that examine the framework of language in which our sense of reality is held.

Plastique Fantastique is a collaboration between David Burrows and Simon O'Sullivan and others including Alex Marzeta, Vanessa Page and Harriet Skully. The collaboration is an investigation of the relations between aesthetics, politics, the sacred and popular culture conducted through the production of objects and installations, performances, texts and comics. The group has performed and exhibited widely in the UK and abroad, including: *Diagram of Glitter Addiction*, performance, Wysing Art Centre (2015); *Weber Woche*, Stroom, Den Haag Netherlands (2014); *Exploit.zzxjoanw.Gen*, Collective Gallery Edinburgh (2014).

Patricia Reed is an artist and writer. Exhibitions have included those at the Witte de With (NL); Haus der Kulturen der Welt (DE); Württembergische Kunstverein (DE); Audain Gallery (CA); and 0047 (NO), amongst others. As a writer she has contributed to several books and periodicals including: *Dea Ex Machina*; *Mould Magazine*; #ACCELERATE - The Accelerationist Reader; *The Psychopathologies of Cognitive Capitalism Vol. II*; *Intangible Economies*; *Cognitive Architecture*; and *Fillip*. Lectures have included those at ICA (UK); ICI (DE); Schinkel Pavillon (DE); Gertrude Contemporary (AU); The Institute of Modern Art (AU); The Future Summit (CA); Tate Britain (UK, Speculative Tate); University of Westminster (UK); Artists Space (US); MIT (US); and The Winter School Middle East (KW). She is part of the Laboria Cuboniks xenofeminist working group.

John Russell was a founder member of the London-based art group BANK (1990-2000) and as part of that collective practice was responsible for the production of a series of exhibitions and artworks throughout the 1990s. Since 2000 he has worked both independently and collaboratively to produce paintings, films, large-scale digital images, publications and curatorial projects, at venues in the UK, Europe and the US. In addition, he has edited and designed three books, *Frozen Tears 1-3*, (ARTicle Press, 2003-2007) and written for publications such as *Frieze*, *eflux* and *Mute Magazine*. Forthcoming projects include a solo show at Bridget Donahue Gallery, New York, Nov/Dec and the *Lofoten International Art Festival in August–September* (both 2015).

Erica Scourti was born in Athens, Greece and now lives in London. Her work in text, video and performance has been shown recently at FACT, HEK Basel, The Photographers' Gallery, Hayward Gallery, Munich Kunstverein, Museum of Contemporary Art, Athens, Banner Repeater and The Royal Standard. She has presented performances and talks at South London Gallery, Transmediale, ICA London, the Irish Museum of Modern Art, DRAF and Southbank Centre. She recently completed a residency at The White Building, London and will be in residence at Wysing Arts Centre in autumn 2015.

Kamini Vellodi is an artist, writer and researcher in modern European philosophy, with a specific interest in the philosophy of Giles Deleuze. Her current research explores the potentials of this philosophy for a critical reappraisal of key methodological problems in the history of art. This subject formed the basis of her PhD, "Tintoretto's Difference. Deleuze, Diagrammatics and the Problem of Art History", completed at the *Centre for Research in Modern European Philosophy* (CRMEP), Middlesex University in 2012. Articles include 'Diagrammatic Thought: Two Forms of Constructivism in C.S. Peirce and Gilles Deleuze' in *Parrhesia*, Spring 2014

Martin Westwood's current practice explores the relationship between the prosthetics of mnemo-technologies and temporality. Through themes of anachronism, calculation, supplement and noise this relation was recently explored in three symposia titled 'Headstone to Hard Drive' at Central Saint Martins, London and the British School in Rome (2015). Westwood's exhibition practice since the late 1990's has incorporated assemblages of

vernacular commerce and bureaucracy, allegorising the materials, forms and images of exchange economies in sculptural and pictorial works.

Gillian Wylde makes performative work for video, page and installation. Central to her work is a critical engagement with new technologies and the mediated. 'Material things or stuff' in relation to the video camera, processes of appropriation and post-production are constants through most of the work like perhaps a savage smell or hairy logic.

Carey Young's work centres on the growing influence of corporations and the legal sphere on individual and collective subjectivity, which she explores using a variety of media including photography, text, video and performance. Solo exhibitions include: Migros Museum, Zurich (2013), the touring show *Memento Park*, Eastside Projects, Birmingham, Cornerhouse, Manchester and MIMA, Middlesborough (2010-2011); *Contracting Universe*, Paula Cooper Gallery, New York (2010); *Speech Acts*, Contemporary Art Museum, St Louis (2009) and *Counter Offer*, The Power Plant, Toronto (2009). A monograph on her work was published by JRP | Ringier in 2013.

