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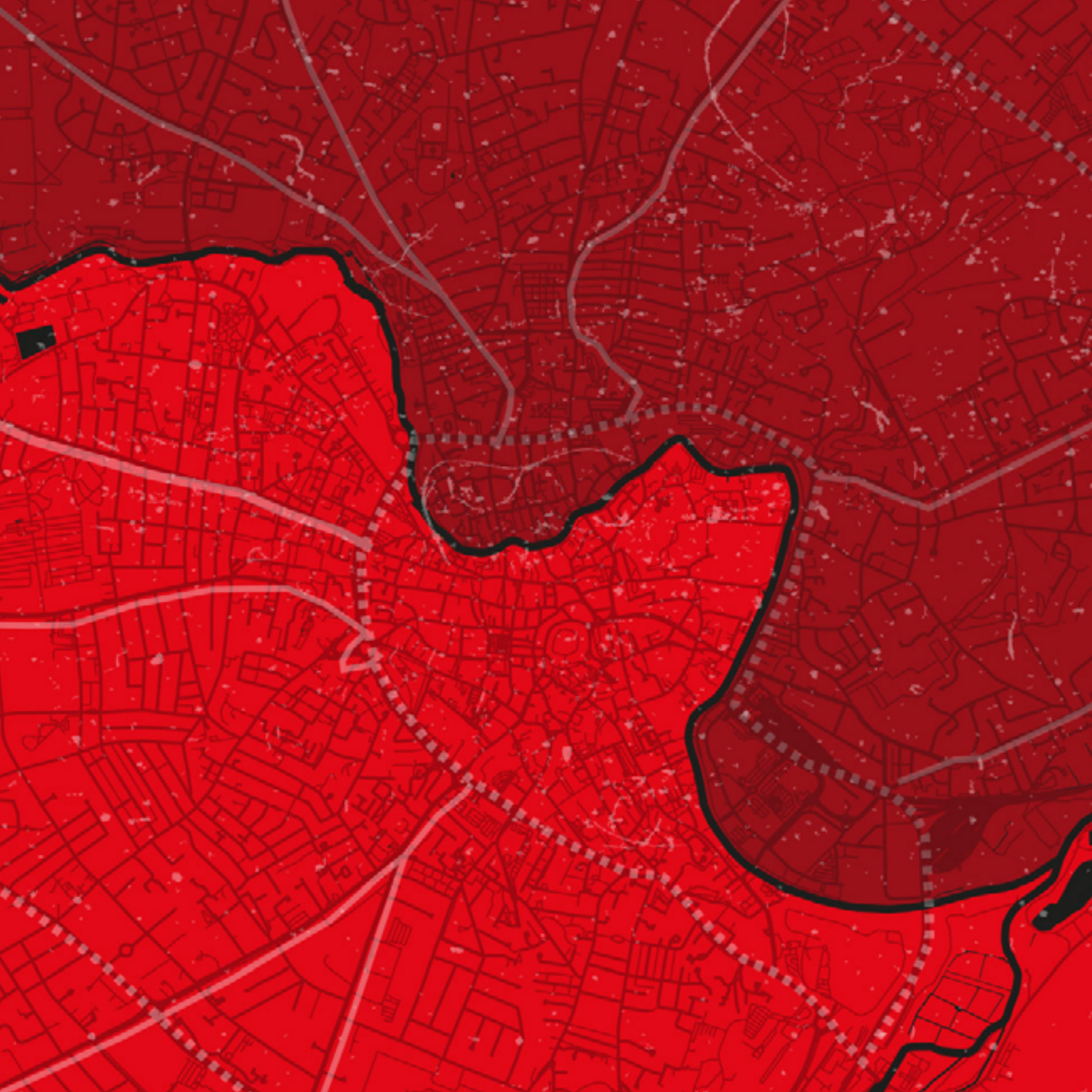
Creative conflict in theory and practice

An International, interdisciplinary conference organised by
the Created and Contested Territories Research Group at
Norwich University of the Arts, Norwich, Norfolk, UK

Friday 23 and Saturday 24 April 2021

**created
& contested
territories**

**conference
booklet**



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Context

Art is frequently depicted by art history, and by history more widely as being possessed of the quality of transcendence or transgression. Over time, many creative practitioners have turned their gaze to varied and disparate manifestations of social division, grappling with issues of diaspora, migration, colonisation, decolonisation collective amnesia, gender, identity, transnationalism and climate change in their practice. This with greater or lesser measures of success.

The new coronavirus pandemic has thrown into sharper relief the shifting ideological and ethical dilemmas brought about by the recent environmental, racial and social mo(ve)ments. In light of these seismic shifts, many creative practitioners have felt compelled to reconsider their place, means of production and distribution, along their role and usefulness to society.

This reconsideration has, in many instances, taken place behind closed doors, in isolation or in archipelagos of unshared understanding. This conference is an attempt to re-connect the creative conscious and conscientious at a time when individual practice can seem insignificant in the context of what some have described as a global scientific and political headwind. The conference looks at shared experiences of the contested in a changed world, and in doing so, it addresses some of the fundamental, if not existential, questions facing creative production and interpretation against a backdrop of uncertainty and a future in flux.

The conference seeks to air thoughts from artists, designers, architects, historians and film makers whose work contests ideas and practices that have been accepted or taken for granted, or the work of practitioners who are calling for new modes of creative production and/or new frameworks of understanding its own domain; in short, those who are seeking to re-locate themselves and find ways of re-inhabiting the mantle of 'creator'.

Aim

The conference **Contested 'That': Creative conflict in theory and practice** aims to connect with creative practitioners and theorists tackling conflict around or within art practices that might be broadly characterised as dealing with 'that which is contested'.

Strands of interrogation and questions

'Contested,' understood as called to witness, disputed, challenged, argued, opposed, questioned, and created as the result of a contest is the lens suggested by this conference to explore pressing issues that mark past and recent creative ways as contested practices.

The conference seeks contributions that address the three main strands of interrogation, but are not limited to:

1. Contested subject matters and practices with the aim of answering the following questions:

What might constitute controversial subject matter in contemporary creative practice?

When does an artefact become contested and is this synecdochal to the moment that a wider artistic practice become contested?

If a peripheral or contesting practice becomes mainstream, does it lose its credibility/status as a contestant?

Did previous modes of emergent creative production start as always challenging the status quo?

2. Contested approaches and methodologies pertaining to opposed artefacts & buildings.

a) We seek contributions that look at theoretical frameworks of understanding the products of contestation afresh.

b) Case studies of interpretations and modes of reception of artefacts+buildings that have been contested throughout time are welcome.

3. The creator (artist/designer/architect/media practitioner) as the witness of social and political conflicts as well as challenger of the status quo.

a) We seek contributions that interrogate ways of being in the world in conflict situations (war, engaged in political, environmental, and racial causes)

b) The creator as contender in controversial art/architectural 'contests' or competitions.

The conference seeks contributions in the format of scholarly papers, artefacts and performances to create a dialogue between scholars (theorists, art and architectural historians) and artists, designers, and architects to share their expertise and unique perspectives on what constitutes a contested creative practice in the third decade of 21st century.

23.04.21

11:00 - 12:30
**Art Activism and
Legitimacy Struggles**
Chair: Iuliana Gavril, NUA

11:00 - 11:30

CARLOS GARRIDO CASTELLANO
UNIVERSITY COLLEGE CORK, IRELAND

Planning as Form. Remapping Creative Utility and
Subversiveness

11:30 - 11:45 Q&A

11:45 - 12:15

VICTORIA D. ALEXANDER
GOLDSMITHS, UNIVERSITY OF LONDON, UK

Contestation and Legitimacy Struggles in Outsider Art

12:15 - 12:30 Q&A

12:30 - 13:30

LUNCH

13:30 - 15:15
Creative Conflict in Practice
Chair: Suzie Hanna, NUA

13:30 -13:50

CARL ROWE
NORWICH UNIVERSITY OF THE ARTS, UK

Stick ‘em up: Contested Practices of Disseminating Posters,
Flyers and Placards

13:50 - 14:10

ROSS TREVAIL
FALMOUTH UNIVERSITY & NORWICH UNIVERSITY OF THE ARTS, UK

‘You’ve Changed’: A Working-Class Experience of Art

14:10 -14:25
PANEL DISCUSSION AND Q&A

14:25 - 14:45

LUCY LYONS
THE MARGATE SCHOOL (ESADHaR), UK

Drawing in Contested Spaces:
Death, Art and Medicine

14:45 -15:05

NEIL POWELL
NORWICH UNIVERSITY OF THE ARTS, UK

Contesting Culture: The Works of Claudio Parmiggiani, Ian
Hamilton Finlay and Hans-Peter Feldmann

15:05 - 15:20
PANEL DISCUSSION AND Q&A

15:20 - 15:35

BREAK

15:35 - 16:05
Artist Talk: Oscar Murillo
Chair: Neil Powell, NUA

15:35 - 16:05

OSCAR MURILLO:
Ethics and Aesthetics

16:05 - 16:20 Q&A

16:20 - 16:35

CONCLUDING REMARKS
by Suzie Hanna, NUA

Oscar Murillo

Artist Talk: Ethics and Aesthetics



Oscar Murillo. Photo by Julian Valderrama, September 2020
Courtesy the Artist and David Zwirner

Oscar Murillo, born in Colombia and based in various locations, is known for an inventive and itinerant practice that encompasses paintings, works on paper, sculptures, installations, actions, live events, collaborative projects, and videos. Taken as a whole, his body of work demonstrates a sustained emphasis on the notion of cultural exchange and the multiple ways in which ideas, languages, and even everyday items are displaced, circulated, and increasingly intermingled. Murillo's work conveys a nuanced understanding of the specific conditions of globalization and its attendant state of flux, while maintaining the universality of human experience.

Murillo earned his B.F.A. from the University of Westminster, London in 2007, followed by his M.F.A. from Royal College of Art, London in 2012, and is one of the Turner Prize 2019 collective winner. The four Turner Prize 2019 nominees explored migration, torture, patriarchy and civil rights, and requested competition's judges to give equal credit to all relevant subjects in art and society in a collective statement 'in the name of coomality, multiplicity and solidarity.'

Art Activism and Legitimacy Struggles

CARLOS GARRIDO CASTELLANO
UNIVERSITY COLLEGE CORK, IRELAND

**Planning as Form. Remapping Creative
Utility and Subversiveness**

VICTORIA D. ALEXANDER
GOLDSMITHS, UNIVERSITY OF LONDON, UK

**Contestation and Legitimacy Struggles
in Outsider Art**

Carlos Garrido Castellano

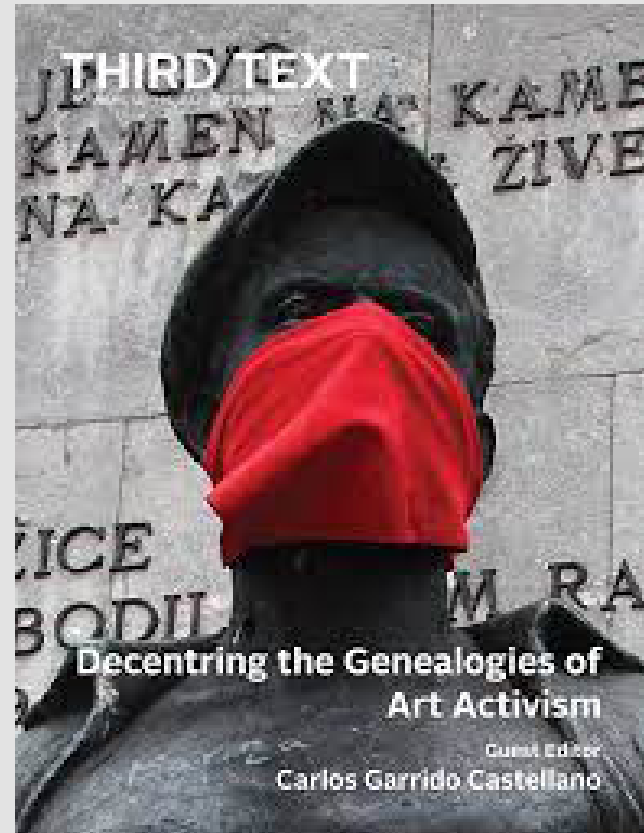
UNIVERSITY COLLEGE CORK, IRELAND



Being (reclining beaver), 2014. Video still. © Christy Gast, Courtesy of the artist and the Kadist Foundation.



SUNY cover, Carlos Garrido Castellano
State University of New York Press, 2021



Third Text cover, 2020, Carlos Garrido Castellano

Planning as Form. Remapping Creative Utility and Subversiveness

The talk intends to claim cultural planning as a subversive enterprise that brings together praxis and thinking. Borrowing from C.L.R. James, Fred Moten, Sylvia Wynter and Edwidge Danticat, I analyse art activism as a fertile ground for understanding the current situation as part of a longer crisis that by no means starts in 2020. In times of endless online meetings and delayed biennials and cultural programming, planning seems to be a timely way of recovering cultural creativity as a contested site. In so doing, my aim is to undo the association between planning and the understanding of creativity under neoliberal conditions, an understanding that allocates professional vulnerability and precarises the personal and the affective. My second objective is to examine the politics of visibility and opacity in present day's cultural activism. I argue that subversive creativity nowadays rests upon a delicate balance between the right to be visible and (following Glissant) the right to opacity. By analysing this balance, I seek to position art activism as a powerful tool of creative conflict set against the criminalization of activism, the manufacturing of truth and the increasing enclosure of (online and offline) public spaces.

Dr Carlos Garrido Castellano is Lecturer of Spanish, Portuguese and Latin American Studies at University College Cork. He is author of *Beyond Representation in Contemporary Caribbean Art: Space, Politics, and the Public Sphere* (2019) and *Art Activism for an Anticolonial Future* (forthcoming in 2021 by SUNY Press) as well as of several monographs and edited volumes in Portuguese and Spanish. He is currently finishing his third monograph in English, *Literary Fictions of the Contemporary Art System*, which will be published by Routledge in 2022. He is also preparing two special issues for *Art Journal* and *Interventions: International Journal of Postcolonial Studies*, as well as an edited book on curating and coloniality in the Iberian context (forthcoming Wales University Press 2021). In 2019, he edited *Textos para uma história da arte socialmente comprometida*, the first reader on art activism and socially engaged art published in Portugal, which included collaborations by Claire Bishop, Diana Taylor, Grant Kester, Gregory Sholette or Suzanne Lacy. He is contributing editor of *Field: A Journal of Socially Engaged Art Criticism* and has edited guest issues at *Third Text*, *Centro Journal* (CUNY) or *Interlitteraria*. Carlos Garrido has been guest reviewer in more than twenty academic journals and guest lecturer and researcher in academic and artistic centres of Indonesia, India, Mexico, Colombia, Cuba, Uganda, Hong Kong, Macau, Serbia and the United States. At University College Cork he is coordinator of the BA in Portuguese Studies, convenor of the MA in Global Languages and Cultures and co-organiser of the MA in Global Gallery Studies. He organises the *Conversations on Curating Series* in partnership with the Glucksman Museum (<http://www.glucksman.org/projects/conversations>).

Victoria D. Alexander

GOLDSMITHS, UNIVERSITY OF LONDON, THE UK



Louise Dahl-Wolfe, *William Edmonson at work*, 1937. Silver gelatine, 20 x 21 cm, Smithsonian American Art Museum. (Image: Wikimedia Commons.)

Contestation and Legitimacy Struggles in Outsider Art

This talk develops a scholarly understanding of legitimation and legitimacy struggles in artistic fields. Conflict and disagreement occur in legitimation processes; however, scholars tend to emphasise consensus-building over contestation. Based on research with Anne Bowler (University of Delaware, USA), I discuss ongoing contestation within the field of Outsider Art.

Outsider art is defined as work by artists who produce outside established art worlds and who come from disadvantaged social worlds. In particular, we look at the career and posthumous placing of artist William Edmondson (1874–1951). Edmondson was the first Black American to receive a solo show at the Museum of Modern Art, in 1937, a period characterized by an interest in folk art as a form of so-called ‘primitivism’, that is, as evidence of the ‘atavistic’ roots of an authentic American modernism. At the time, stylistic characteristics of his folk art were equated to those of modernist art. Although largely neglected in the decades that followed, Edmondson and his work gained reinvigorated attention with the rise of the field of Outsider art in the 1970s.

Edmondson is currently claimed by collectors and dealers in the field of Outsider art, scholars who place his oeuvre and artistic practice within the African Diaspora and, more broadly, as an artist whose work can be viewed through the lens of aesthetic modernism. While there is no evidence that Edmondson was attempting to challenge social norms, his work (and that of other Outsider artists) has been interpreted as presenting challenges to the dominant, canonic white male paradigm of art. Indeed, Edmonson’s case brings up challenging issues around ‘race’, disadvantage, and the social construction of aesthetic values and categories.

Dr Victoria D. Alexander (AB, Princeton; AM, PhD, Stanford) is Professor of Sociology and Arts Management at Goldsmiths, University of London. She has studied art museums, arts policy, arts management, sociology of the arts, neighbourhoods, and user-generated reviews of cultural attractions. She is author of *Sociology of the Arts* (2003; 2020) and *Museums and Money* (1996), co-author of *Art and the State* (2005), and co-editor of the multi-volume *Art and the Challenge of Markets* (2018), alongside numerous articles. She is Goldsmiths’ lead on the EU H2020-funded project UNCHARTED: Understanding, Capturing and Fostering the Societal Value of Culture.

Creative Conflict in Practice

CARL ROWE

NORWICH UNIVERSITY OF THE ARTS, UK

Stick 'em up:
Contested Practices of Disseminating
Posters, Flyers and Placards

ROSS TREVAIL

FALMOUTH UNIVERSITY & NORWICH
UNIVERSITY OF THE ARTS, UK

'You've Changed': A Working-Class
Experience of Art

LUCY LYONS

THE MARGATE SCHOOL (ESADHaR), UK

Drawing in Contested Spaces:
Death, Art and Medicine

NEIL POWELL

NORWICH UNIVERSITY OF THE ARTS, UK

The works of Claudio Parmiggiani, Ian
Hamilton Finlay and Hans-Peter Feldmann

Carl Rowe

NORWICH UNIVERSITY OF THE ARTS, UK



Carl Rowe, *Face Revolution*, 2012 © Carl Rowe



Carl Rowe, *Speed Up*, 2017 © Carl Rowe



Carl Rowe, *Bad Stock*, 2006 © Carl Rowe

Stick 'em up: The Contested Practices of Disseminating Posters, Flyers and Placards

With connotations of stand-offs, the phrase 'stick 'em up' suggests dusty lawless one-horse towns with tumble weed and cracked church bells. There'll be a few posters barely pasted to walls, flapping in the wind, proclaiming bounties for felons, cures for ills and prospects of wealth. 'Stick 'em up' can also be taken literally – stick [the posters] up, on the wall. In this sense, we might be a Chartist sticking a pamphlet to a back street brick wall in 19C Manchester, or a student pinning a protest poster up in their bedsit. Perhaps the object is not physical, no glue or pins required to stick it up, instead pinned or posted in a social-media app.

This paper will look specifically at the impact of the publicly posted/pasted poster, flyer and bill. It will investigate the rupture between private and public space, the authorised voices of establishment and the un-authorised proclamations of the illegal fly-poster. The paper will combine aspects of the history of printing machinery with the dissemination of information, ultimately arriving at the resurgence of popularity for the low-tech placard which we have witnessed being deployed at gatherings for climate action, socio-political issues and pandemic-related public outpourings.

Carl Rowe is Associate Professor in Fine Art and course leader of BA (Hons) Fine art at Norwich University of the Arts. He studied Fine Art at Manchester Polytechnic, graduating with an MA in 1985 and is an artist member and studio holder at OUTPOST in Norwich as well as a member of the Printmakers Council. Rowe has an international profile as both an artist and an academic. His work has been exhibited widely in the UK as well as in Germany, Spain, Portugal, Ireland, Italy, Canada, US, Estonia, Japan, Malaysia and Egypt. In addition to studio production he has also worked on public art including billboards, print portfolios and hospital art. In 2018, Rowe was commissioned by Hospital Rooms to make work for Woodlands Mental Health Unit at Ipswich Hospital and is currently engaged in a new project with Hospital Rooms.

Ross Trevail

NORWICH UNIVERSITY OF THE ARTS, UK



Ross Trevail, *You've Changed*, 2020 © Ross Trevail

‘You’ve Changed’: Inter-Generational Class Changes

The paper, centred on autobiographical work titled ‘You’ve Changed’ (2020), investigates changes in class distinction within three-generations of men within the artist’s family; his father, himself and his new son, via photography. Through utilising materials associated with labour to construct objects and sets, alongside portraits and self-portraits, the work looks back to reconsider contrasting experiences, that of growing up in a working-class home, and the artist’s current experience in academia and creative arts. It also questions how the artist’s son’s experience will differ again through these changes in educational and cultural capital. The artist questions the ethical implications of representing his father and his son within a framework of participatory art and whether their physical involvement reinforces a hierarchy of authorship.

‘You’ve Changed’ questions how personal experience and knowledge acquired via education and exposure to the arts are valued/devalued and how a gained importance is then disseminated through various channels including art forms and popular culture. Central to this investigation is whether a critical analysis of a lived experience is seen to hold more value than the experience itself. Is it only in the act of analysis, reflection and contextualisation that experience is transformed into something worthy and is this added value system excluding certain groups through the culture of display? Why does knowledge of the arts hold more ‘life’ capital than that of sports, for example, and how does this impact upon an individual’s perceived cultural and educational capital? By investigating the implication of ‘added-value’ experience within the viewing of, and engagement with, artworks beyond a specialist, and by implication, privileged audience, the paper echoes some of Clare Bishop’s thoughts on participatory art and the class politics of spectatorship.

Ross Trevail is a part-time Photography Lecturer at Norwich University of the Arts and currently completing an MA in Photography at Falmouth University. Trevail gained a 1st class honours in Fashion Photography from London College of Fashion, UAL, in 2008. He has worked for editorial and advertising clients including; Oh Comely, Topman, Domino Records and Jocks & Nerds. He has been exhibited by The Print Space, Museum of London, and Museum of Club Culture.

Lucy Lyons

THE MARGATE SCHOOL, L'ÉCOLE SUPÉRIEURE D'ART
& DESIGN LE HAVRE-ROUEN, UK



Lucy Lyons, *Drawing Parallels*
2, 2014-15 © Lucy Lyons



Lucy Lyons, *Drawing Parallels Workshop*
Specimen 4, 2014-15 © Lucy Lyons



Lucy Lyons, *Drawing Parallels Workshop*
Specimen 9, 2014-15 © Lucy Lyons

Drawing in Contested Spaces: Death, Art and Medicine

Since the 2004 Human Tissue Act, artists have nearly disappeared entirely from medical spaces occupied by medical professionals and students, such as the operating theatre, the dissection room, and the medical specimen museum. Yet, a small group of artists are privileged to occasionally share these spaces where scientific research and medical education are undertaken. How and why do they occupy these spaces and should they be there? The paper attempts to answer these questions by drawing on the research project titled “Drawing Parallels” which examined the role of drawing as a tool to investigate material that had been regarded as too ‘difficult’ for medical museums to display: foetal and neonatal specimens. These are often hidden away or, worse, destroyed.

As certain specimens are deemed to be unseeable by some and curiosities by others, a delicate battle continues negotiating these conflicting disciplines, spaces and objects. Does this justify hiding them away or destroying them? Can drawing them, allow them to be seen, and appreciated? These specimens exist in a state of flux and represent the displaced and hidden. Once part of the whole body, they have been removed from one context and placed into the medical museum, itself seen by many as an otherworldly place. Each of them is unique. If seen as inappropriate or unnecessary, these specimens are destroyed and can never be replaced. The paper argues that positing drawing as a research tool justifies creative interventions into these contested sites. Using historical examples alongside specific case studies, I will explore the balance between revealing useful new insights, presenting encounters with the unfamiliar and shocking clearly, and the need to remain respectful to human remains.

Dr Lucy Lyons is a tutor in drawing for the MA Fine Art at the Margate School (ESADHaR) and lead tutor in SSC Anatomy and Art at UCL Medical School. She studied Fine Art at the City and Guilds of London Art School, graduating with an MA in 2000 and received a doctorate from Sheffield Hallam University with a thesis ‘Delineating Disease: A system for investigating Fibrodysplasia Ossificans Progressiva’ in 2009. She is a member of the Medical Artists’ Association of Great Britain and RMIP (State Registered Accreditation of Medical Illustration Practitioners). Lyons engages in “slow looking.” Her work is predominantly based within the field of medicine and investigates the blurred spaces in between. She reveals encounters with both the shocking and the overlooked. She sees drawing as an intervention and as an experiential activity that builds relationships allowing us to understand phenomena. Her work has been exhibited widely in the UK as well as in Denmark, Portugal, France and Canada.

Neil Powell

NORWICH UNIVERSITY OF THE ARTS, UK



Claudio Parmiggiani, *Untitled*, 2005
© Courtesy the artist/Simon Lee Gallery



Hans-Peter Feldmann, *Untitled Seascapes*, 2018
© The artist



Ian Hamilton Finlay, *Apollon Terroriste*, 1995
© Estate of the artist/David Nolan Gallery

The works of Claudio Parmiggiani, Ian Hamilton Finlay and Hans-Peter Feldmann

The paper addresses the question of ‘when does an artefact become contested’ by examining the use fragments, or vestigial components to imply a greater physical totality or metaphysical collision with other objects or locations that are incongruous or anachronistic. It draws primarily on works by the artists Claudio Parmiggiani (1943-), Ian Hamilton Finlay (1925-2006) and Hans-Peter Feldmann (1941-). The argument advanced here is that these artists use a collision of classical references with the contemporary to contest the dominant or populist narratives of history, colonialism and power as posited by the developed western world and the cyclical revisionism of art history. Key relationships between parts and the whole and ideas of completeness and audience completion are interrogated. The paper also questions the viability of deciphering art-significance by interpolating the componential or by making aesthetic prognoses based on the visually symptomatic.

In Feldmann’s work, we are attracted by a taxonomic aesthetic where viewer expectations are confounded by a *Gestaltunglich* disruption of the perceptual field, where the lack of anticipated or ‘desirable’ aesthetic finessing imposed by the artist is replaced by IKEA/Argos-like expose of the mechanics of sorting. Finlay and Parmiggiani deploy fragments of classical statuary in radically different ways; Finlay seemingly deplores the loss of the mythological poetic (as a concrete poet), using context, landscape and location to evoke past terrors, whilst Parmiggiani revels in the fiery, and sometimes apocalyptic corruption of busts and heads as a portent and metaphor for the precariousness of the human condition.

Neil Powell is Emeritus Professor in Art and Design Education, former Pro Vice-Chancellor (Academic) at Norwich University of the Arts (NUA), and the first champion of CACTus research theme group. Recently appointed as an Ambassador for the Terzo Paradiso (Fondazione Pistoletto ONLUS), his focus is on promoting creativity and change in accordance with the United Nations Strategic Development Goals and the Cittadelarte’s Geographies of Change. Alongside his roles as a curator, artist and senior academic, he is known for his work with public and private sector creative arts bodies. A former Henry Moore Scholar, his practice has been influenced by his encounters with artists, teachers and curators including Phillip King, Jannis Kounellis, Helen Chadwick, Ian Hamilton Finlay, Claudio Parmiggiani, Richard Deacon, Karsten Schubert, Eduardo Paolozzi, Art & Language and Roger Ackling. Since 2014 he has contributed a monthly column on arts and culture for *Wall Street International*, is a guest columnist for *Arts and Museum Magazine*.

24.04.21

9:30 - 10:00

MINNA VALJAKKA
UNIVERSITY OF HELSINKI, FINLAND

Contesting and Gendering Civic Futures Through Urban Creativity

10:00 - 10:15 Q&A

10:15 -12:15
The Architectural Object, City, the National Style and Heritage in Contestation
Chair: Desmond Brett, NUA

10:15 - 10:25

MARCO SOSA AND LINA AHMAD
COLLEGE OF ARTS AND CREATIVE ENTERPRISES, ZAYED UNIVERSITY, ABU DHABI

<reative <on<ept: Recording, Storing and Representation of Architectural Heritage in the United Arab Emirates

10:25 - 10:45

ANTIGONI PATSALOU
PATEL TAYLOR ARCHITECTS IN LONDON & NORWICH UNIVERSITY OF THE ARTS, UK

Everychild’s Land: The Tale of the Divided Nicosia

10:45 - 11:00
PANEL DISCUSSION AND Q & A

11:00 - 11:20 BREAK

11:20 - 11:40

IULIANA GAVRIL
NORWICH UNIVERSITY OF THE ARTS, UK

Hagia Sophia as a Site of Contestation

11:40 - 12:00

RAYMOND QUEK
NORWICH UNIVERSITY OF THE ARTS, UK

Nationalism & Architecture Revisited

12:00 – 12:15
PANEL DISCUSSION AND Q&A

12:15 - 12:45

PAUL LOWE
UNIVERSITY OF THE ARTS LONDON, UK

The Art of Testimony

12.45 - 13.00 Q&A

13:00 - 13:15

CONCLUDING REMARKS
by Carl Rowe, NUA

Minna Valjakka

UNIVERSITY OF HELSINKI, FINLAND



Faith47, Harvest, a community mural project with lightning. Cape Town 2015. © Minna Valjakka



Herakut's street art workshop in a refugee asylum in Potsdam, Germany 2016. © Herakut



The Martians, Llama with an oxygen tank, a handmade paste-up. Hong Kong 2013. © Minna Valjakka

Contesting and Gendering Civic Futures Through Urban Creativity

Artistic and creative practices worldwide by and for women in public spaces are questioning the prevailing perceptions of urban planning, role of art in public spaces and participatory citizenship. Given that art history and feminist urban studies have demonstrated how these fields are traditionally bound by gendered norms that lead to the marginalization of women, the gendered examination of urban creativity with an interdisciplinary approach offers new theoretical and methodological paths of inquiry. Critical examinations of gendered power relations and their contestation in reshaping the spatio-aesthetic dynamics in urban public spaces provide illuminating insights into how women artists, activists, and urbanites are building towards societal equity and inclusiveness across cultural contexts. A multilayered gendered analysis of the interrelatedness of female agency and feminine aesthetics in renegotiating the use of urban public spaces reveals that women's aspirations are not limited to gender issues. Rather, the growing variety of urban creativity has provided innovative possibilities for women to make their presence and visions known in and for cities. I posit that even if feminine signifiers or feminist aspirations might not be a dominating strategy in translocal urban creativity, women protagonists are not only articulating alternative readings on gendered publicness of spaces and/or art, but also reconstructing new ways of understanding women's right to cities.

Dr Minna Valjakka is Senior Lecturer of Art History in the University of Helsinki, Finland. Her current leave of absence allows her to concentrate on a new research project, *Shades of Green*, as Research Fellow of the Academy of Finland. Through an interdisciplinary and comparative approach bridging Art Studies and Urban Studies, she examines urban creativity as a response to the distinctive trajectories of environmental issues, geopolitical circumstances, developments in arts and cultural policies, and translocal mediations. Dr. Valjakka has published extensively, including journal articles in *Nuart Journal*; *Cultural Studies*; *City, Culture and Society*; *Urban Design International*; and *China Information*.

The Architectural Object, City, the National Style and Heritage in Contestation

MARCO SOSA AND LINA AHMAD

COLLEGE OF ARTS AND CREATIVE ENTERPRISES,
ZAYED UNIVERSITY, ABU DHABI

**creative concept: Recording, Storing and
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Marco Sosa & Lina Ahmad

COLLEGE OF ARTS AND CREATIVE ENTERPRISES, ZAYED UNIVERSITY, ABU DHABI



Lina Ahmad and Marco Sosa, *Al Qubaisi House*, Al Ain, UAE, 2021. © Lina Ahmad and Marco Sosa

Creative Concept: Recording, Storing and Representation of Architectural Heritage in the United Arab Emirates

In the past ten years humanity have witnessed a resurgence of virtual and augmented reality attempting to create an alternative digital existence to the material world as we know it. Although it is a long way before physical reality is replaced completely, there has been great leaps towards changing technical, attitude and perception advances that are flowing with the tide towards a full or partial ephemeral experience of space, objects, events or exhibitions. The Covid-19 international pandemic brought new restrictions to the way we perceive, cohabit and experience space. The restrictions and the subsequent national lockdowns have encouraged designers and curators to investigate other forms and avenues of representation.

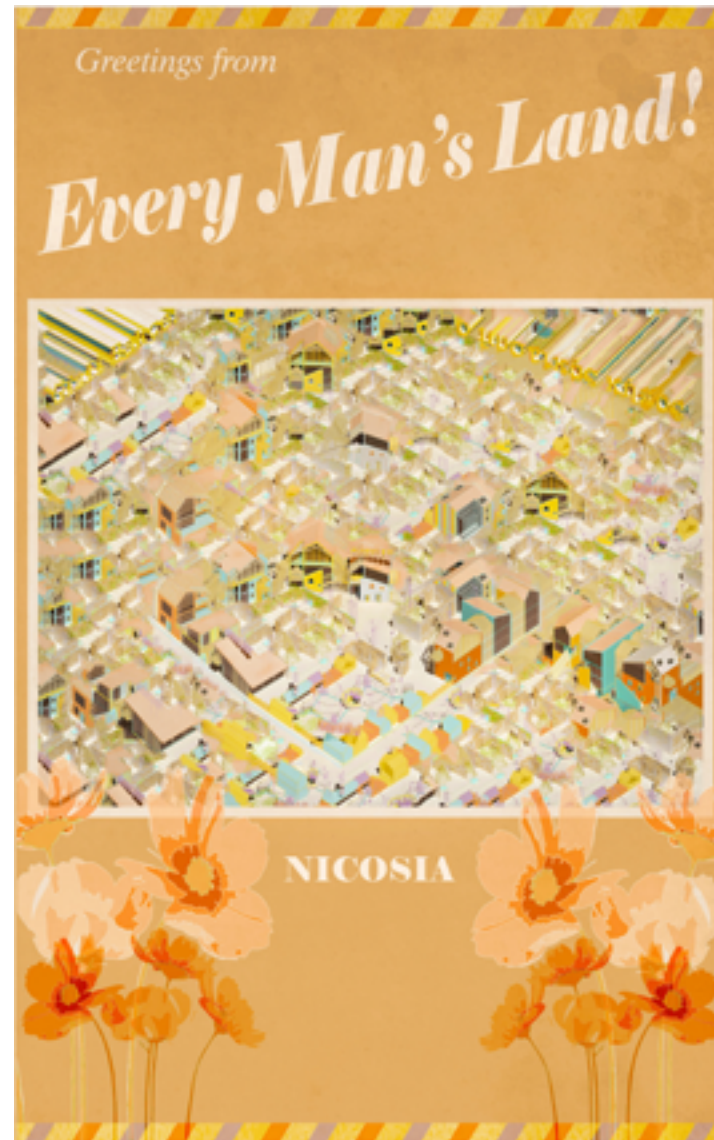
The proposed paper is an expression of a possibility of experiential inhabitation by VR and even application of digital design within an existing site using cloud point technology and virtual modelling. This is the architecture of rapid representation and changing habitat. What are the consequences or advantages of such a proposal? The proposed is viewed through a phenomenological study using photography and a film created and edited by the authors using 3D point-cloud scanning technology to capture the essence of a building known as Al Qubaisi House in the city of Al Ain. The building is an early example of concrete construction in the United Arab Emirates dating back to the 1950s. A 70-year old building in the context of Europe might be seen as relatively ‘new’, but in the context of the UAE, it pre-dates the discovery of oil and the development of the Uber modern cities such as Dubai, Sharjah, and Abu Dhabi. The questions raised are about space, time, materiality and the poetry that weaves in questions about the physical presence of history as we embrace a virtual future and conflicted realities.

Lina Ahmad is Assistant Chair at the College of Arts and Creative Enterprises, Zayed University, Abu Dhabi. Ahmad holds a MArch from the Architectural Association, London and has over 10 years of professional experience. Ahmad's work has been extensively exhibited, including at the National Pavilion UAE Venice Biennale 2014 and 2019.

Marco Sosa is an Architect and Chair of Design at the College of Arts and Creative Enterprises, Zayed University, Abu Dhabi. Sosa has published a photography book of the oldest functional mosque in the UAE. In 2014, Marco was appointed Head of Design for the National Pavilion UAE at the Venice Architecture Biennale.

Antigoni Patsalou

PATEL TAYLOR ARCHITECTS, LONDON & NORWICH UNIVERSITY OF THE ARTS, UK



Antigoni Patsalou, *Every Man's Land-UN Buffer Zone*, 2016 © Antigoni Patsalou

Everychild's Land: The Tale of the Divided Nicosia

Focusing on everyday life of urban heritage in divided cities, the paper addresses the quotidian life of an important thoroughfare (Ledras/Lokmaci Street) in the city of Nicosia, Cyprus, through architectural responses to conflict and subjective personal experience of children. In particular, it pays attention to the need of a divided city's inhabitants to communicate and experience the everyday life of the "other side." Informed by the author's dual perspectives, as a child growing up in a divided city and as an architectural designer, the paper presents tentative design propositions that critique the totalising and repairing design methodology currently in practice.

Inspired by Aldo van Eyck's temporary adaptation of abandoned urban sites as spaces of play, the paper discusses author's design proposals for the UN Buffer Zone, which runs through the middle of the city. It advocates a design process in which citizens can form a space of their own and establish a subjective "sense of place." The auto-ethnographic approach of the paper triangulates itself against a rich body of literature, seeking to flesh out a critical and personal position that is shaped by the author's childhood experience of the divided city and the architectural education of an expat. In revisiting Nicosia through the eyes of a child, by giving a voice to divided city's inhabitants, the paper develops an alternative methodology for approaching abandoned and contested territories within post-conflict cities.

Antigoni Patsalou (BA Hons, March, PG Dip, ARB) is a Cypriot Architect, holding a First Class Honours degree from De Montfort University Leicester. She is also a graduate of the University of Liverpool and University of Greenwich. Following her MArch studies, she has been working for Patel Taylor Architects in London, while she is also a hourly paid lecturer in Architecture at Norwich University of the Arts.

Iuliana Gavril

NORWICH UNIVERSITY OF THE ARTS, UK



Iuliana Gavril in collaboration with Aaron Prothroe, *Hagia Sophia - singulariter in mundo*, 1, 4, 7, digital collage, 2021, © Iuliana Gavril

Hagia Sophia as a Site of Contestation

With Friday prayers resumed on 24 July 2020 in Hagia Sophia in Istanbul, the monument known in architectural history for its three lives as a Byzantine cathedral (Hagia Sophia), Ottoman mosque (Ayasofia Camii), and Turkish museum (Ayasofia Müzesi) has once again become a site of contestation. The building we are familiar with today is the architectural product of a long list of contentious actions and contested interpretations since the sixth century when the building was more widely known as the Great Church/*Megale Ekklesia*. In the centuries that followed, Hagia Sophia came to witness religious and political contestation as the embodiment of the Byzantine religious and imperial powers, conflicts between the Latin West and the Greek East that translated in pillage and temporal takeover. With the dwindling of the Byzantine empire, Hagia Sophia became integral part of a contested territory that ultimately turned the building into a trophy and symbol of Ottoman conquest. The nineteenth-century renovations contributed greatly to the making of Hagia Sophia as a touristic attraction. The building was caught in the secular reforms of Kemal Atatürk, and thus become an icon of modernisation in Turkey.

The aim of the paper is to revisit crucial moments from the long history of Hagia Sophia as a building that make better sense when read as narratives of contestation, arguing that contestation is inherent in objects of cultural collision. I use the term 'contested' in all possible meanings: called to witness (from the original meaning in Latin), opposed, fought over, questioning the status quo, and created as the result of a contest, meanings that all seem applicable to Hagia Sophia. I will particularly pay attention to the key players in the 2020 contestation and its fluid boundaries, moving swiftly between juridical, religion, political, cultural heritage domains, but also moving back and forth through history. I intentionally use the unglamorous term of building throughout the text because its alternatives (piece of architecture or monument) are terms with their own discursive history and, therefore, not free of contestation. The paper will be accompanied by digital posters that capture key moments of contestation.

Dr Iuliana Gavril is a Senior Lecturer in Architecture, Cultural Context coordinator on the BA Architecture Course, and *Created and Contested Territories* research group champion. She has been a Visiting Professor at the Polytechnic University of Milan. Iuliana's interdisciplinary research interests lie between writing about architecture as an alternative architectural practice to design and Late Antique and Medieval architectural histories and theories. She has received her DPhil from the University of Sussex, with a thesis on the Byzantine monument of Hagia Sophia as an 'archi-text' for contemplation. Iuliana is a member of the *European Network of Architectural Histories*, and has been a general editor of its journal *Architectural Histories* (2014-2018). As part of the NUA Created and Contested Territory research group, Iuliana focuses on architectural narratives of contestation.



Raymond Quek

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Nationalism & Architecture Revisited

In 2010, a major conference, titled *Nationalism and Architecture*, was convened. As a first of its kind on the relationship between nationalism and architecture, it attracted scholars from the world over. At the conference, a North American scholar of international repute with Jewish ancestry presented in his keynote lecture observations of architecture in Jerusalem, and immediately attracted very vociferous ire and scorn from other scholars who identified as Jewish from the global Jewish diaspora and from Israel. The attack was not about the scholarship but about ‘Jewishness’ and the possession of requisite level of said personification to have any capability to be credibly discerning on the subject. The incident perhaps responded to and foreshadowed an awkward gap in the scholarship field, which up to that time and at most of the conference followed a much more objective view of Nationalism in the vein of Gellner, Hobsbawm et al. It was not by design that the ethno-nationalism of Anthony Smith was ignored by most scholars as openly subjective, but that it was seen to be too personal and far too sociological or anthropological to be actually professionally relevant to the visual arts. In the last decade since, we cannot now ignore this given the ethno-nationalist lean across disparate global politics, and how the spectre of the Hitler-Speer nationalism in architecture is or was re-invoked in various government attempts to politicise architecture. There have been many cases from Brazil to Malaysia.

In January 2021, Biden revoked Trump’s classical architecture mandate. Trump has his record of real estate development is not by any stretch of the imagination known to be a classicist, but the mandate certainly reflected a large ethno-nationalistic desire to reflect civic architecture through Palladian typology that Biden’s revocation has only suppressed. The author revisits the push-pull relationship between nationalism and architecture in this paper, and reviews the key territories and concerns of scholarship in this field.

Raymond Quek is Professor of Architecture and Course Leader of BA Architecture course at Norwich University of the Arts. He is a published scholar, a registered architect and a career educator. He has been Head of School at institutions in the UK, Australia and has lectured internationally. He founded the AAE, and continues to be invested in Higher Education’s relationship to Architecture. He is currently working on a manuscript on the work of “Keys & Dowdeswell, Landmark Architects in the Straits Settlements & Federated States 1920 – 34.”

Paul Lowe

UNIVERSITY OF THE ARTS LONDON, UK



Adela Jušić *Snajperist/The Sniper* (2007)



Vladimir Miladinović *Disturbed soil/Uznemirena tla*



Mladen Miljanović
“I Serve Art”, 20/10/2006 – 14/07/2007
Photo documentation of the performance
Ex-military base “Vrbas”, Banja Luka, BiH

The Art of Testimony

The conflict that broke up the Former Yugoslavia was notable for how culture and art played a role in the resistance to oppression, violence, and ethno-nationalism during the 90s particularly during the siege of Sarajevo where artists responded to the aggression by continuing to create work that dealt with their lived experience of the conflict.

My paper will explore how the war impacted on the lives and artistic practices of the generation that experienced the war as children, and who have explored the resonances of the conflict across the region in their subsequent artistic practices, including Adela Jušić, Vladimir Miladinović and Mladen Miljanović.

Dr Paul Lowe is a Reader in Documentary Photography at the London College of Communication, University of the Arts, London, UK. Paul is an award-winning photographer, educator and researcher, whose work is represented by VII Photos, and who has been published in Time, Newsweek, Life, The Sunday Times Magazine, The Observer and The Independent amongst others. His book, *Bosnians*, documenting 10 years of the war and post war situation in Bosnia, was published in April 2005 by Saqi books. His research interest focuses on the photography of conflict, and he has contributed chapters to the books *Picturing Atrocity: Photography in Crisis* (Reaktion, 2012) and *Photography and Conflict*. His most recent books include *Reporting the siege of Sarajevo* co-authored with Kenneth Morisson, *A Chronology of Photography* published by Thames and Hudson, and *Understanding Photojournalism*, co-authored with Dr. Jenny Good, published by Bloomsbury Academic Press.

About the Organisers

NUA Created and Contested Territories Research Group engages in research in conflict and contested subjects and practices in art and architecture with a view to engaging a range of audience and results in debates, artefacts, exhibitions, and conferences/symposia. The recent project undertaken by the research group is *Territory: The Exhibition in a Box* (previously presented at Lust and the Apple Gallery in Midlothian, the UK, CLB in Berlin, Germany, Nottingham Contemporary, the UK, Wright Gallery at Texas A&M University, USA, and scheduled for display at the Memorial to the Victims of Communism and of the Resistance, Sighetu Marmăției, Romania).

Organisation Committee

Dr Iuliana Gavril

Prof. Neil Powell

Conference Committee (Selection of Proposals)

Dr Iuliana Gavril

Prof. Neil Powell

Prof. Suzie Hanna

Prof. Carl Rowe

Desmond Brett

Dr Nic Maffei