



mead
gallery

Photography, Film and Provisionality Trapped Inside the Image

A one day discussion event, organised to coincide with the
Mead Gallery exhibition:

Gerard Byrne: 1/125 of a second

Thu 10 March 2016, 11am – 4pm
(Registration from 10.30am)

Helen Martin Studio, Warwick Arts Centre
University of Warwick, Coventry, CV4 7AL

Tickets £12 (£6)

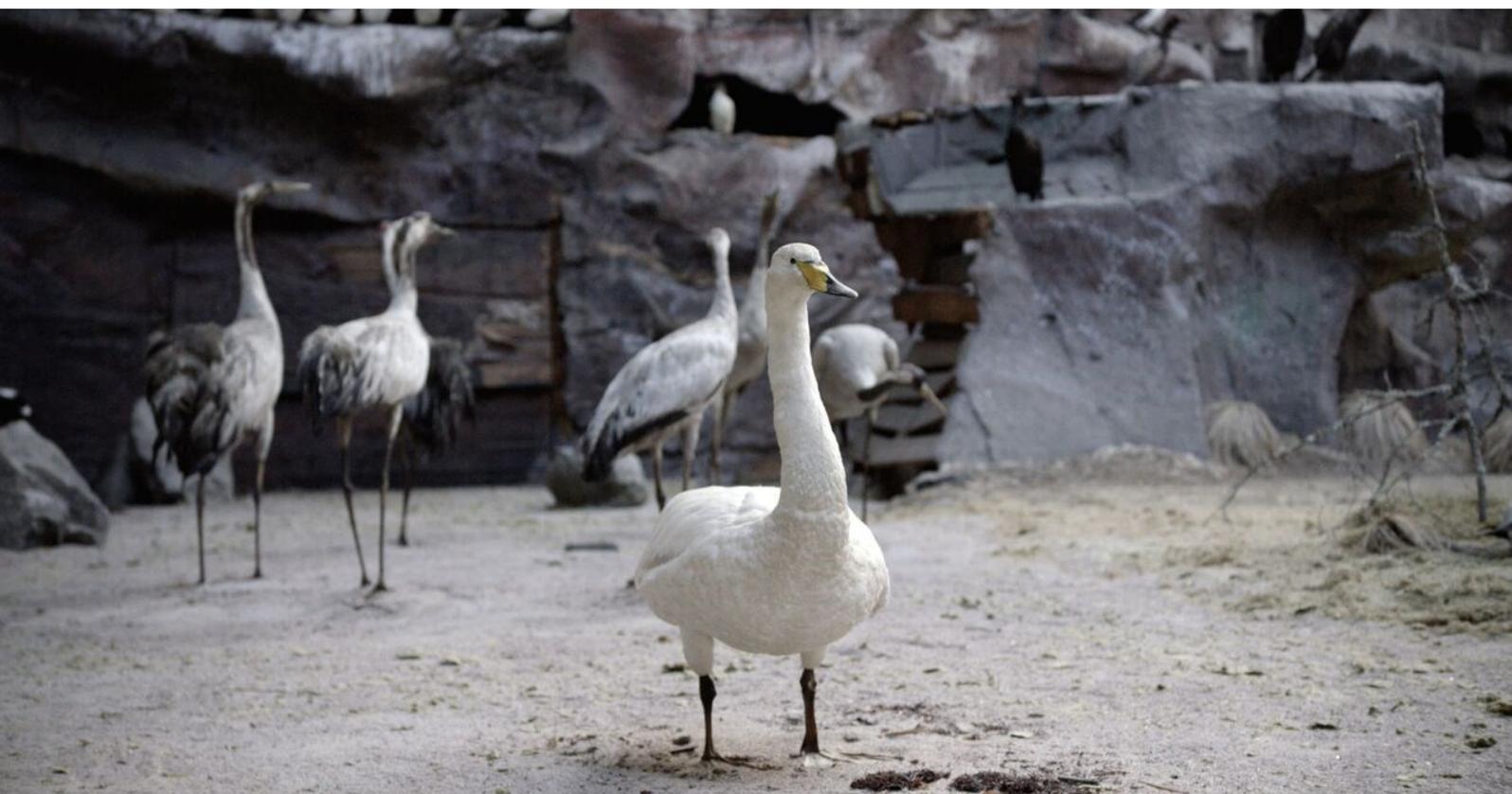
Photography, Film and Provisionality

Trapped Inside the Image

Renowned for his films installations which re-enact conversations from specific historic moments, Irish artist Gerard Byrne works with photography, video, and live art to explore the way we understand the present through revisiting the past.

The exhibition, *Gerard Byrne: 1/125 of a second* (Mead Gallery, 16 Jan—12 Mar 2016) is centred around the world-premiere of a new film by the artist made in, and about, the Biologiska Museet in Stockholm: the first natural history museum to use a large-scale diorama. The 19th century diorama is often described as proto-photographic or proto-cinematic. The Biologiska Museet enabled people to experience the fantasy of the Nordic wilderness within the confines of a city and at a time when photography and moving images were still in their infancy. Here the diorama is explored as an image both fixed in the time of its making and existing in the present. The film stages a confrontation between the photographic and that which it has supplanted, and in doing so invokes current developments towards a post-photographic reality.

Chaired by Stella Bruzzi, *Photography, Film and Provisionality: Trapped Inside the Image* brings together an international panel of academics from Warwick and Monash Universities, as well as guest speakers, to discuss the current position of the photographic image in contemporary art and the notion of the artwork as duration-based in relation to Gerard Byrne's exhibition.



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Programme

10.30-11.00	Registration and coffees
11.00	Stella Bruzzi: <i>Introductions</i>
11.10	Michael Pigott: <i>Photography and Taxidermy – Preserving the Moment</i>
11.30	Daniel Palmer: <i>Before and After Photography: The Diorama and the Digital</i>
11.50	Michael Pigott and Daniel Palmer: discussion and questions
12.10	Maria Muhle: <i>Re-enacting Art History, between duration and historiography</i>
13.00	LUNCH*
14.00	Nicolas Whybrow: <i>Brecht and Reiterations</i>
14.20	Stuart Grant: <i>The Philosophy of Performance</i>
14.40	Nicolas Whybrow and Stuart Grant: discussion and questions
15.00	Plenary
15.30	Maria Muhle & Gerard Byrne: interview
16.00	CLOSE / Option of Exhibition Tour followed by teas and coffees

* Please note that lunch is not provided as part of the ticket price.

For details of places to eat and drink, go to:

<http://www.warwickartscentre.co.uk/visit/eating-and-drinking/>

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Contributors

Stella Bruzzi (Chair)

Stella Bruzzi is Professor of Film and Television at the University of Warwick. Her research interests include documentary film and television. In 2011 she was awarded a Leverhulme Major Research Fellowship, *Approximation: Documentary, History and Staging Reality*, and she is currently writing a monograph linked to that project, due for publication by Routledge in 2016/17.

Gerard Byrne

Gerard Byrne represented Ireland at the 52nd Venice Biennale. He has also participated in dOCUMENTA 13, Kassel (2012); the 54th Venice Biennale (2011); Sydney Biennial (2008); and the Istanbul Biennale (2003). Solo exhibitions of the artist's work have included Kunstmuseum St. Gallen, St. Gallen (2014); The Whitechapel Gallery, London (2013); IMMA, Dublin (2011); and Milton Keynes Gallery (2011).

Stuart Grant

Stuart Grant is Senior Lecturer in the Centre for Theatre and Performance at Monash University. His main theoretical research interest is performance philosophy, particularly phenomenology. His primary practice research is site-specific performance. Stuart Grant is founder of the Urban Water Performance Group, Director of the Performance Research Unit and Coordinator of the Graduate Program in Theatre, Performance and Music.

Maria Muhle

Maria Muhle is Professor of Philosophy and Aesthetic Theory at the Academy of Fine Arts in Munich and co-founder of August Verlag Berlin a publishing house at the crossroads of philosophy, politics and art. She has a specialist interest in media and mimesis and political aesthetics and has written extensively about contemporary art, re-enactment and the relation between art and historiography.

Daniel Palmer

Daniel Palmer is a writer and Associate Professor in Art History and Theory at Monash University, and worked previously as a curator at the Centre for Contemporary Photography in Melbourne. Palmer's research focuses on the history of photography and its digital manifestations. His books include *The Culture of Photography in Public Space* with Anne Marsh and Melissa Miles (Intellect, 2015), *Digital Light* with Sean Cubitt and Nathaniel Tkacz (Open Humanities Press, 2015) and the forthcoming *Photography and Collaboration: From Conceptual Art to Crowdsourcing* (Bloomsbury, 2016).

Michael Pigott

Michael Pigott is Associate Professor for Video Art and Digital Media at the University of Warwick and author of *Joseph Cornell Versus Cinema* (Bloomsbury, 2015). Michael Pigott has a research interest in the temporality of moving image works and is also co-investigator on *The Projection Project*, a project funded by the Arts and Humanities Research Council, which investigates the cinema projectionist's role following the switch of most cinemas to digital projection as well as the contemporary expansion of projected images outside of the cinema.

Nicolas Whybrow

Nicolas Whybrow is Reader in Theatre and Performance Studies and Chair of the School of Theatre, Performance and Cultural Policy Studies at the University of Warwick. His research interests revolve around performance's relationship with the city and he is the author of *Art and the City* (2011), as well as editor of the collection *Performing Cities* (2014). An earlier research interest was in the radical 20th century theatre-maker Bertolt Brecht, above all in terms of the residual currency of his ideas after the fall of the Berlin Wall. He explores this theme in his book *Street Scenes: Brecht, Benjamin and Berlin* (2005) via a site-specific engagement on foot with the 'Brechtian Estate' in Berlin.



Photography, Film and Provisionality: Trapped Inside the Image has been supported by the Monash-Warwick Alliance. Images of the Biologiska Museet provided courtesy Gerard Byrne © 2015.