Dreams and Guilt. Exhibiting Counter-Narratives
Wednesday 19 July 2023, 10.00-17.00.
Beaconsfield, 22 Newport Street, London SE11 6AY.

Dreams and Guilt. Exhibiting Counter-Narratives invites artist-researchers to share their experiences of surfacing diasporic stories in the UK by installing an artwork and/or making a ten-minute presentation addressing the questions. The symposium asks:

- What drives us in bringing to light repressed histories, often linked to our own place of origin? What are the commonalities and the differences between these silenced voices and the ways we attempt to access them?

- What are the barriers to the public sharing of buried histories and why might a visual art framework and the mechanisms of processual installation be conducive to articulating counter-memories?

Presentations by Jumana Abboud, Sohaila Baluch, Hennie Lee and Iulia Mărăcine, Ioana Marinescu, Bindu Mehra, Roxy Rezvany, Naomi Siderfin, Shino Yanai. A small number of audience tickets are available on Eventbrite that includes a communal lunch.

Dreams and Guilt. Exhibiting Counter-Narratives is convened by Ioana Marinescu and Naomi Siderfin to reflect on respective recent doctoral research at Slade School of Fine Art, in the context of a processual exhibition by Ioana Marinescu with Smaranda Gābudeanu and Iulia Mārācine, commissioned by Beaconsfield, London and co-produced with PETEC, Bucharest, 22 July-12 August 2023. The symposium takes place a few days before *PAST PRESENT. Fragments of Memory: Bucharest–Pompeii–London* opens to the public and contributes to the process of exhibiting.

Counter-memory designates a practice of memory formation that is social and political, one that runs counter to the official histories of governments, mainstream mass media, and the society of the spectacle. Demos, T. J. (2012). *Sites of Collective Counter-Memory*. Available at: http://animateprojectsarchive.org/writing/essays/tj_demos (Accessed: 8 January 2022).
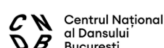
Dreams and Guilt. Exhibiting Counter-Narratives

Wednesday 19 July 2023, 10.00-17.00.

Beaconsfield, 22 Newport Street, London SE11 6AY.

10.30 Welcome (Lower space)

10.35-11.05 Ioana Marinescu (Upper space)

11.10-11.40   Bindu Mehra (Arch and Lower spaces)

11.40-11.55   Break (Lower space)

11.55 -12.25 Sohaila Baluch (Upper Space)

12.30-13.00 Shino Yanai (Lower space)

13.00-14.00 Hennie Lee and Iulia Mărăcine: Food-sharing by Ludic (Lower space)

14.00-14.30 Roxy Rezvany (Lower space

14.35-15.05 Jumana Abboud (Lower space)

15.10-15.40 Naomi Siderfin (Lower space)

15.40-15.50 Tea break

15.55-16.20 PAST PRESENT. Fragments of memory. Bucharest-Pompeii-London performance rehearsal: Ioana Marinescu with Smaranda Găbudeanu and Iulia Mărăcine and collaborators.

16.25 Plenary – Lower space.

Dreams and Guilt. Exhibiting Counter-Narratives
Wednesday 19 July 2023, 10.00-17.00.
Beaconsfield, 22 Newport Street, London SE11 6AY.

Participant Biographies

Jumana Emil Abboud's creative practice engages with endangered heritage, water-lore, and dislocated imaginaries, as traversed through oral, intangible, and collective knowledge. Her drawings, storytelling, workshops, and collaborative processes re-spirit folktales and mythologies as methods of resilience, and as gestures of entitlement. Her work has been presented at Seoul Museum of Art – SeMA, Casco Art Institute: Working for the Commons, Temporary Gallery Cologne, BMW Tate Live, at Biennales in Lyon, Sharjah, Venice, Istanbul, and Sydney; with solo exhibitions at BALTIC Centre for Contemporary Art, Bildmuseum Umea, Khalil Sakakini Cultural Centre, Ramallah, Darat al Funun, Amman, and Locus Athens. More recently, her work was exhibited at Documenta fifteen, Kassel, and Jameel Arts Centre, Dubai. Jumana currently lives and works in Jerusalem and London where she is pursuing her practice-led PhD at Slade School of Fine Art, UCL.

Sohaila Baluch is an interdisciplinary artist with a research-based fine art practice that draws from feminist strategies to unite performance and fibre arts. Her work engages with durational processes that prioritise the notion of gendered and racialized labour to challenge dominant aesthetics and hegemonic discourses. Her research investigates the deliberate erasure of exploitative practices linked to South Asian textile production, labour and trade in British historical narratives and visual representations. Through her feminist interventions, she exposes how this deliberate exclusion marginalises non-white contributions to British history and ruptures sense of belonging within diasporic communities. Sohaila is a PhD Candidate at the Royal College of Art, London, UK and a recipient of the London Arts and Humanities Scholarship. Recent work has been shown at Bishopsgate Institute, Beaconsfield Gallery and Copeland Park Galleries. She is a Globe Artist for the World Reimagined Art Project.

Smaranda Găbudeanu is an interdisciplinary artist and founder of PETEC. Her work reflects her training at Bucharest's National University for Theatre and Film as a puppeteer and at CNDB Academy of Dance and Performance: movement and the body/bodies stand at the core of all her

projects. As an international dancer, performer and choreographer for theatre and film, Găbudeanu has participated in numerous productions staged at the National Centre for Dance and collaborated with a variety of public theatres, independent companies and contemporary art museums. An increasing interest in the visual arts has led her to an MA in the Theory and Practice of Image at CESI, University of Bucharest. https://petec.ro

Trained in performance design (B.A Hons) and Neuroaesthetics (MSc), **Hennie (Haeeun Lee)** is a London-based practitioner & researcher in visual and performing arts, neuroaesthetics and somaesthetics, originally from South Korea. As a co-founder of multidisciplinary arts collective Ludic, she focuses on expanding somatic practices that allows one to acknowledge and unlearn cognitive and behavioural schemata. With Ludic, she has initiated various projects involving participatory workshops, installations and performances in Seoul, Bucharest, London, Den Haag and Gothenburg.

Bindu Mehra is an intermedia artist/researcher currently pursuing a practise-led doctoral research at the Slade School of Fine Arts, University College London. She is currently researching on how video as a medium can be exploited to explore individual and collective memories of traumatic historic events. Using semi-documentary format, she employs poetry, fiction, archival and found footage as methods to unfold memory, trauma, silence, and complicity. Bindu has exhibited in UK, Europe, North America, Asia and Australia and has been featured in numerous national and international publications. Her work has been nominated for Cannes Short Film Festival and short-listed for Documenta14 (Independent project). Bindu lives and works between London, Delhi and Toronto.

Iulia Mărăcine is a performer and co-founder of Ludic Collective, collaborating with visual artists, choreographers, musicians, theatre creators and filmmakers. Within the collective, Mărăcine co-creates and organises participatory performances, audiovisual installations and somatic workshops in art galleries, theatres, and schools. Her work was shown at Battersea Arts Centre, London; 13Festivalen, Gothenburg; KyivDanceResidency, Kiev; Cloud@Danslab, Den Haag; Seoul Dance

Centre; Re-Generators Festival, Iași, RO; Geumgang Nature Art Biennale, South Korea; ARTHUB, WASP, National Dance Centre, The Institute (Bucharest). She performed in venues including Opéra National de Paris, National Museum of Contemporary Art Bucharest, Cărturești Verona, Art Safari Bucharest and Centrul de Interest (Cluj, RO). https://www.facebook.com/ludiccollective/

Ioana Marinescu is an architect and photographer who works with large images in public spaces, with projections and live actions. Her PhD by practice from the Slade School of Fine Art, University College London, focussed on the activation of archival imagery in urban contexts and through the body. Marinescu has delivered numerous lectures and workshops on her doctoral research as well as lecturing at Greenwich and Kingston Universities; with recent exhibitions at Space for Contemporary Art Bucharest, Kunsthalle Exnergasse Vienna, Helsinki Contemporary, Architectural Association London and Swiss Architecture Museum Basel. https://www.ucl.ac.uk/slade/project/ioana-marinescu-writing-the-erased-space

Roxy Rezvany is a BIFA and London Critics Circle nominated British writer-director and producer who has been working in film for over ten years. Her directorial debut, Little Pyongyang (2018), was the recipient of several awards, and premiered internationally in competition at CPH: Dox and locally at Sheffield Doc/Fest. Combining visual art and journalism, it has been named one of the best documentaries available online by Wired and was distributed via The Guardian Documentaries, with a total online audience of over 300k views to date. It has toured locations such as the Museum of Tolerance and IFC Center in the US, and she was interviewed on BBC World News about the film's first-of-its-kind access to the North Korean community in the UK. Her follow up film, Wifi Rider (2020), for which she was awarded a One World Media fellowship, toured galleries with Film London's Art and Moving Image Network's 'Selected 11'. It is about a Palestinian artist living and working in Jordan. In 2020, she was commissioned by the Barbican to make a moving image piece responding to the prompt 'Inside/Out' the result of which was Like A Fish Out Of Water (2020), which screened at the BFI. Her debut scripted films, Honesty (2021) and Photo Booth (2022) have screened in competition at several festivals across the UK including Edinburgh, Cambridge and Leeds. They have continued to deploy an approach rooted in the arts and observation. As a
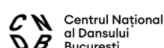
Dreams and Guilt. Exhibiting Counter-Narratives
Wednesday 19 July 2023, 10.00-17.00.
Beaconsfield, 22 Newport Street, London SE11 6AY.

filmmaker, she has also been commissioned to write and direct work for institutions such as BBC Film and American Vogue.

Naomi Siderfin is an artist-curator and co-founding director of the grass roots, artist-led organisation Beaconsfield, with which her personal practice has been closely aligned. The curation of an international programme of visual art projects in this context reinforced her early departure from studio-based painting into a situated and politicised art practice, relying on site and duration to drive it. This has often manifested through BAW – the moniker for Naomi Siderfin and David Crawforth in collaboration as Beaconsfield Art Works. BAW has exhibited in contexts ranging from London's South Bank Centre, Berlin's Hamburger Bahnhoff, Helsinki Festival, a Stavanger oil rig, Athens Biennale, Aldeburgh Music, Alta Museum in the Arctic Circle, to a bus stop on London's Tottenham Court Road. BAW's drive over the years has been to develop Beaconsfield as a unique testbed and primary research vehicle, informing theories of curatorial practice and the praxis of making art; at the same time making its programme easily accessible to all. Naomi was awarded a PhD by Slade School of Fine Art at UCL in 2023 that argued for the role played by tacit knowledge and tactile/visual memory in artist-curating. She is a Fellow of the Higher Education Authority and has taught in art schools around the UK since the 1990s, most recently at Royal College of Art and Slade UCL. Her writing has been published in several anthologies.

Shino Yanai has created performance-based works such as a field recording project involving long-distance running that began in London during the lockdown in March 2020. This project was shown in the 2020 "Arts in COVID-19" at Goethe-Institut Tokyo, as well as in the 2021 at Japan Foundation. She also collaborated with Japanese composer Ken Ikeda for a performance at the 2021 Tokyo Biennale and conducted a solo performance at Yamamoto Keiko Rochaix Gallery in 2022 (part of the Whitechapel Gallery's 'First Thursday'). Her PhD research, which incorporates this project, investigates how noise and improvised music in art can release unconscious trauma, focusing on the historical context of Japanese imperialism. Prior to her journey into contemporary art, Yanai was a classically-trained pianist.