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Folds in Time: Artists' Responses to the Temporal and the Uncanny. An international conference, convened by Brass Art in association with the Freud Museum London, as part of the Festival of the Unconscious 2015.

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The background is a bright yellow color with a faint, textured pattern of intersecting lines that create a diamond or cube-like structure, suggesting a folded piece of paper. The text is in a bold, green, sans-serif font.

FOLDS IN TIME

**Artists' Responses
to the Temporal
and the Uncanny**

Folds in Time is Supported by:

The Freud Museum
Edinburgh College of Art,
University of Edinburgh
Manchester School of Art,
Manchester Metropolitan University
University of Huddersfield
University of Salford
The International 3 Gallery

FOLDS IN TIME

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Artists' Responses to the Temporal and the Uncanny

Day Conference

Saturday 4th July 2015

9.30am - 5.00pm

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Exhibition: The Festival of the Unconscious

27 June 2015 - 4 October 2015

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The Freud Museum

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For further information, please visit:

<http://www.freud.org.uk/visit/>

Convened by Brass Art as part of The Festival of the Unconscious. This conference brings together artists, curators and writers to examine the ways artists harness aspects of the uncanny and the unconscious in their navigation of physical and imagined spaces. Built around artists' practices which have responded to the repressed, the unthought or the untold, and which employ fractured, dream-like or metamorphic narratives; the conference will mix keynote addresses with artist-in-conversations.

Conference Programme: 4th July 2015

Morning Session

09.30 – 10.00	Registration + Refreshments
10.00 – 10.15	Welcome from Director of Freud Museum Carol Siegel
10.20 – 11.00	Keynote: Dr Patricia Allmer — Shadowdance — The Mobile Uncanny
11.00 – 11.30	Refreshments
11.30 – 12.10	Artists in conversation 1: Brass Art and Rebecca Fortnum
12.10 – 12.45	Introduction Rachel Anderson and screening of Yes, These Eyes are the Windows (2014) by Saskia Olde Wolbers*
12.45 – 13.00	Panel Questions
13.00 – 14.15	Lunch

There is free entry to **The Festival of the Unconscious** at the Freud Museum for all conference attendees.

Afternoon Session

14.15 – 14.55	Keynote: Dr Alison Rowley — Uncanny Returns and the Power of Laughter: Sarah Lucas at the Freud Museum
14.55 – 15.35	Artists in conversation 2: Daniel Silver and Rachel Withers
15.35 – 16.05	Refreshments
16.05 – 16.45	Artists in conversation 3: Lindsay Seers and Pavel Pyš
16.45 – 17.00	Panel Questions

Yes, These Eyes are the Windows (2014), 18 min HD. Voice over Tom Brooke. Courtesy of Maureen Paley London. Funded by the Art Council England, The Elephant Trust, and the Mondrian Fund. With thanks to Artangel and James Wang and Alice Childs.

Participant Biographies

Patricia Allmer is Chancellor's Fellow at Edinburgh College of Art, University of Edinburgh. A leading scholar of Surrealism, her key publications include *Lee Miller: Photography, Surrealism, and Beyond* (Manchester University Press, 2015, forthcoming) and *René Magritte: Beyond Painting* (MUP, 2009). She is the curator and catalogue editor of the award-winning *Angels of Anarchy: Women Artists and Surrealism* (Manchester Art Gallery, 2009; Prestel), and co-curated *Taking Shots: the Photography of William S. Burroughs* (The Photographers' Gallery, 2014), the accompanying volume of which was published by Prestel. She is currently working on a number of new publication projects on Magritte, and (with Dr John Sears) an exhibition project on 1930s American photography, to be held at The Photographers' Gallery, London.

Rachel Anderson is a producer at Artangel responsible for the development of short and long term collaborative projects between artists and a wide range of communities, groups and individuals. Artangel commissions and produces exceptional projects by outstanding contemporary artists, often given shape by a particular place and time. They can involve journeys to unfamiliar locations, from underground hangars to abandoned libraries. Or sometimes they can offer unfamiliar experiences in more familiar environments – a terraced house, a department store or daytime television. Anderson has produced projects including: Saskia Olde Wolbers' *Yes, these Eyes are the Windows in Vincent Van Gogh's London lodgings*, Ruth Ewan's *Did you kick the foot that kicked you?* involving the co-ordination of 100 musicians along the City of London commuter routes, and *The Museum of Non Participation* by Karen Mirza and Brad Butler, working with collaborators in London and Karachi.

Brass Art is the collaborative practice of Chara Lewis (Manchester School of Art, MMU), Kristin Mojsiewicz (Edinburgh College of Art, UoE) and Anneké Pettican (University of Huddersfield). Exhibitions include: *The Imagining of Things* HAG (2013), *Flights of Fancy* Tatton Park Biennial (2012), *Dark Matters* The Whitworth Art Gallery, Manchester (2011), *Skyscraping* Yorkshire Sculpture Park, (2008), The Jerwood Drawing Prize, London (2008). Selected presentations include: *CHArt Conformity, Process and Deviation* Kings College Festival of the Humanities, London (2014), *Siggraph* Los Angeles (2012); *Technologies of Drawing* European Sculpture Network (2011), *ISEA2010:RUHR* Dortmund, Germany (2010). Brass Art has received numerous awards including: Arts Council England, British Council, Association of Art Historians, Friends of Yorkshire Sculpture Park and AHRC. Brass Art is represented by the International3, Manchester. <http://www.international3.com/artist/brass-art/> <http://www.brassart.org.uk/> <http://www.contemporaryartsociety.org/artist-members/brass-art>

Participant Biographies

Rebecca Fortnum is an artist and Professor of Fine Art at Middlesex University, London. Her publications include: *Contemporary British Women Artists; in their own words*, (I.B.Tauris: 2007), *On Not Knowing; how artists think* (Black Dog, 2013). Fortnum was instrumental in founding the artist-run spaces Cubitt and Gasworks, both in London and is Founding Editor of the *Journal of Contemporary Painting* (Intellect, launched 2014). Fortnum has received awards from organisations including: Pollock-Krasner Foundation, British Council, Arts Council of England, British School in Rome & AHRC. Recent exhibitions include: *The Imagination of Children and Absurd Impositions*, V&A's Museum of Childhood (2011) and *Self Contained*, Freud Museum (2013) with accompanying publication (RGAP, 2013).

Pavel S. Pyš is Exhibitions & Displays Curator at the Henry Moore Institute, Leeds. He holds an MFA in Curating (Goldsmiths College) and MSc Culture & Society (London School of Economics & Political Science). He frequently contributes to *Frieze*, *Mousse* and *ArtReview*, was the winner of the inaugural Zabłudowicz Collection Curatorial Open (2011) and one of the three curators in residence at the *Fondazione Sandretto Re Rebaudengo*, Turin. At the Institute he recently curated *Carol Bove / Carlo Scarpa*, touring to *Museion Bolzano* in Italy and *Museum Dhondt-Dhaenens* in Belgium, and co-curated *The Event Sculpture*. Pyš is currently working on the first posthumous presentation of work and archival material by *Christine Kozlov (1945-2005)*, opening at the Institute in December 2015.

Alison Rowley is Reader in Cultural Theory in the School of Art, Design and Architecture at the University of Huddersfield. Her book *Helen Frankenthaler: Painting History, Writing Painting* was published by I.B.Tauris in 2007. Her writing on contemporary art includes essays on AES+F, Chantal Akerman, Willie Doherty, Eva Hesse, Sarah Lucas and Trinh T. Minh-ha. Her new book *Common Gestures Class Acts: Young British Art in Retrospect* will be published by I.B.Tauris in 2015.

Lindsay Seers works and lives in London and Sheerness-on-Sea. She studied at the Slade School of Fine Art, (BA Hons, Sculpture and Media) and at Goldsmiths College, (MA Fine Art), where she now works as a lecturer on MA Fine Art. Her works are in a number of collections including those of the Tate, Arts Council, Artangel and MONA, Tasmania. She has won several prestigious grants and awards such as: the Sharjah Art Foundation Production Award, UAE; Le Jeu de Paume production award for the Toulouse Festival, France; the Paul Hamlyn Award; the Derek Jarman Award; AHRC Award; a number of Arts Council and British Council Awards, and the Wingate Scholarship from The British School at Rome (2007/8). Seers is represented by Matt's Gallery, London. <http://www.lindsayseers.info>.

Participant Biographies

Daniel Silver studied Sculpture at the Slade School of Fine Art and The Royal College of Art. Recent projects include: Rock Formations, solo exhibition at Frith Street Gallery, London (2015); A Thousand Doors, curated by Whitechapel Gallery and NEON (Gennadius Library) Athens, Greece (2014); Dig, Odeon Site London, curated by Artangel, (2013); Museo Carlo Zauli, Faenza, Italy (2012); Coming Together, Kunsthaus Glarus, Switzerland (2011); Heads, Camden Art Centre, London (2007). Silver is represented by Frith St Gallery, London. http://www.frithstreetgallery.com/shows/view/daniel_silver_rock_ formations.

Saskia Olde Wolbers lives and works in London and lectures at Goldsmith University. Recent solo exhibitions and projects include: Yes, these Eyes are the Windows, Artangel commission, London, (2014); Art Unlimited, Art Basel (2014); Kinemacolor, Museum M Leuven, Leuven, Belgium, (2013); Ota Fine Arts in Tokyo and Singapore, (2013); Maureen Paley, London, (2012); A Shot in the Dark, Secession, Vienna, (2011). Group exhibitions include Kino der Kunst, Munich (2015); Twixt Two Worlds, Whitechapel Gallery, London, (2014); Unmade, Contemporary Art Center, Cincinnati, USA, (2014); Penetrating Surfaces. Apparitions in Digital Space, Österreichisches Filmmuseum, Vienna, (2014); She has received numerous awards including: Beck's Futures Award, The Baloise Prize, The Charlotte Kohler Award, The Prix de Rome Film & video, and is represented by Maureen Paley, London & Stigter van Doesburg, Amsterdam <http://www.maureenpaley.com> / <http://www.stigtervandoesburg.com>.

Rachel Withers holds degrees in Fine Art and Critical Studies, and the History of European Art and Architecture. She teaches at Bath School of Art & Design at Bath Spa University. Her project Roman Signer's Library of Marvels (Fast Version), preliminary findings from her excavation of Swiss artist Roman Signer's book collection, has recently been on show at the Rose Lipman Building in Hackney, London. A frequent contributor to Artforum International, Withers has also written for the Guardian, the New Statesman and other mainstream publications, and contributed to numerous exhibition catalogues and books. In 2007 Dumont Verlag published her illustrated monograph on Signer. She has served on the juries of various national and international art awards. In 1988-9 she was the Freud Museum's first artist-in-residence, a project that led to the staging of her mixed-media installation Real Life at the museum in 1989.

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