



**University of Dundee**

### **Institutional Fieldwork**

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# **Space Assembly: The Cultural Negotiation of Space Science**

**28 & 29 November 2023**

**Squires Cinema & Experimental Studio, Northumbria University, Newcastle**

Institutional Fieldworking: CNoS@10  
Celebrating ten years of The Cultural Negotiation of Science Group

# Space Assembly: The Cultural Negotiation of Space Science

28 & 29 November 2023

Squires Cinema & Experimental Studio  
Northumbria University, Newcastle

In recent years we have witnessed a rapid acceleration in the exploration, commercialisation and militarisation of Space. Scientific advancements in cosmology, supported by remote imaging, have been accompanied by the growing development of commercial satellite communications, space exploration and tourism, as well as an increasing presence of military space technology. But how are these activities - underpinned by techno-scientific development - being processed culturally, critically, creatively and ethically?

*Space Assembly: The Cultural Negotiation of Space Science* is a two-day event hosted by Northumbria University's 'Space' Interdisciplinary Research Theme (IDRT), scheduled as part of the festival programme, *Institutional Fieldworking: CNoS@10*, marking the tenth anniversary of The Cultural Negotiation of Science (CNoS) research group. The event offers an exploration of 1) cultural/civic perspectives on Space Science and how they intersect, influence, challenge and contribute to the work being carried out in techno-scientific fields and 2) new perspectives and methods of working between disciplinary cultures.

## SCHEDULE

### Day 1 Provocations and Perspectives

Tuesday 28 November  
09.00-17.30

Lipman Hub, Ground Floor Lipman Building & Squires Cinema, Ground Floor, Squires Building

Day 1 brings together provocations from national and international speakers across the fields of arts, humanities and sciences to explore the critical, creative, ethical and technical parameters of Space Science, creating an opportunity for public discourse, networking and exchange. Contributors include: Nicola Triscott PhD, Director and CEO of Fact Liverpool and former Director and CEO of Arts Catalyst who has curated projects and written extensively on art and intervention in the stewardship of the planetary commons; Professor Marcos Díaz, Leader of the Space and Planetary Exploration Laboratory at Universidad de Chile; Nahum, Director of the Kosmica Institute who has developed cultural and artistic projects with ESA, NASA, Roscosmos and SpaceX; and Mary Jane Rubenstein, Professor of Religion and Science in Society at Wesleyan University, USA and author of the 2022 book, *Astrotopia: The Dangerous Religion of the Corporate Space Race*. Alongside these provocations will be several short presentations offering perspectives from academics and practitioners working across the arts & humanities and science & engineering.

### Day 2 Ways of Working

Wednesday 29 November  
09.00-17.30

Lipman Hub, Ground Floor Lipman Building, Experimental Studio & Squires Cinema, Ground Floor, Squires Building

Day 2 will comprise workshops held within laboratories and studios that explore methods of interdisciplinary working and exchange. Run by artists and scientists the workshops will create the opportunity to actively explore dialogues from Day 1 via practice. Through a range of approaches, questions such as environmental and social justice in relation to Space will be explored through the lens of high and low tech. Included will be workshops on Trans Planetary Architectures, 'Performing' Space and an Alternative Data Analysis workshop where participants are able to re-think approaches to the data sets that they work within their own disciplinary fields.

## WORKSHOPS

### Workshop 1 Alternative Data Analysis (ADA)

Wednesday 29 November  
09.30-11.00, Experimental Studio,  
Lipman Hub, Lipman Building.

With Dr Laura Harrington (Cultural Negotiation of Science research group, Northumbria University) and Dr Nicolette Barsdorf Liebchen (Bournemouth University).

We live in an era of 'Big Data' where processes of digitisation and datafication are embedded in all realms of existence and activity. As such, multiple ethico-political issues surround the creation and production of data that we use in our lives and in our research.

This round table discussion is an opportunity for people across disciplines to come together to think playfully, expansively, and critically about the data, datasets, media and fieldwork methods that they use. The workshop aims to produce new perspectives to help us think about ideas of global urgency such as ecological precarity or social crisis. As a starting point, artist, Luis Guzmán and scientist, Clare Watt, will each, in turn, analyse their data by focussing on an artefact that resonates with their research, sharing anecdotes and stories from fieldwork, processes, and collaborations. Collectively, we will then ask questions and seek new convergences and threads of thinking through data.

### Workshop 2 Transplanetary Architectures

Wednesday 29 November  
11.30-13.00, Experimental Studio,  
Lipman Hub, Lipman Building

With Luis Guzmán & Blanca Pujals (Cultural Negotiation of Science research group, Northumbria University) Monika Brandic Lipinska & Anne-Sophie Belling (Bio-Futures for Transplanetary Habitats research group, Newcastle University)

This workshop is a collaborative imagining of the future of transplanetary habitation. Using a broad concept of "architecture" this will include all the processes, systems, institutions, resources, technologies, as well as living and non-living entities, in a general dynamic structure. The aims of the workshop are to: 1) Collaboratively imagine and identify possible future transplanetary architectures;

2) Conceive the possible ethical, ecological and social implications of these future "architectures"; 3) Identify the agents that underlie such structures; 4) Engage in a creative process to visualize those elements using AI as a tool for creativity; 5) Collectively reflect on the different outcomes and perspectives that these visions elicit.

### Workshop 3 Performing Space – SPELLS Nahum, Kosmica Institute.

Wednesday 29 November  
14.00-15.30, 027 Squires Building.

Performing Space is a workshop run by Nahum, founder and director of KOSMICA Institute.

The workshop will be based around the experience of, and collective discourse on, the performance *SPELLS* - a show that transports the audience beyond the confines of the performance venue. Through a mix of ambient music, spoken word and trance states, Nahum takes the audience on a journey where the senses awaken, and experience expands, connecting us with the universe via a sonic journey combining astral travelling, ambient music, trance states and words. Here, the audience is invited to explore the possibilities of perception, to connect with all the other existences around us and to think about our place in the cosmos.

KOSMICA is a global institute founded in 2011 with the mission to create a space organisation for critical, cultural and poetic discourses on our relationship with the universe, space activities and their impact here on Earth. It is premised on the belief that all of us have a stake in humanity's actions beyond our planetary home and promotes the unique perspectives that artists, poets, anthropologists, musicians, philosophers and other cultural practitioners can bring to the debates and issues surrounding space activities.

## INFO & CREDITS

Space Assembly is a collaboration between the Cultural Negotiation of Science research group and the Space Interdisciplinary Research Theme (IDRT), and is supported by Northumbria University.

Image credit: Paul Dolan, *Remote Radar Head, North Uist, 2023*.

Poster designed by Foundation Press

Full bios of all speakers and contributors are available at: <https://www.cnosat10.com/space-assembly>

## SPEAKERS AND CONTRIBUTORS

**Nicolette Barsdorf-Liebchen** PhD is a Lecturer in Legal Practice at Bournemouth University. She has a multidisciplinary background which traverses the Law, Arts, Humanities and Sciences.

**Anne-Sophie Belling** and **Monika Brandic Lipinska** are PhD candidates and co-founders of the Bio-Futures for Transplanetary Habitats research group at Newcastle University.

**Annie Carpenter** is a current PhD candidate at Northumbria University working within the CNoS group and is co-director of 'para-lab'.

**Fiona Crisp** is Professor of Contemporary Art at Northumbria University. She is a founder and co-lead of the Cultural Negotiation of Science research group.

**Marcos Díaz** is an Associate Professor in the Faculty of Mathematics and Physical Sciences and Leader of the Space and Planetary Exploration Laboratory at Universidad de Chile.

**Paul Dolan** PhD (Arts, Northumbria University) and **Pete Howson** PhD (Geography & Environmental Science, Northumbria University) work together on collaborative research.

**Luis Guzmán** is PhD candidate at Northumbria University working with the CNoS group focussing on space immersive technologies to extend human sensory capabilities.

**Laura Harrington** PhD is an artist, researcher and CNoS group member operating between the interdisciplinary boundaries of art and the natural sciences.

**Luke Hughes** PhD is Assistant Professor in Aerospace Physiology & Rehabilitation within the Aerospace Medicine and Rehabilitation Laboratory at Northumbria University.

**Kirsty Lindsay** PhD is an Aerospace Physiologist and Specialist Musculoskeletal Physiotherapist and member of the Aerospace Medicine and Rehabilitation Laboratory at Northumbria University.

**Nahum** is an artist, musician and founder-director of the KOSMICA Institute.

**Christopher Newman** is Professor of Space Law and Policy at Northumbria University.

**Blanca Pujals** is an architect, researcher and writer. She is a current PhD candidate working with the CNoS group.

**Jonathan Rae** is a Professor of Space Plasma Physics and leads the Space Inter-Disciplinary Research Theme at Northumbria University.

**Mary-Jane Rubenstein** is Dean of the Social Sciences and Professor of Religion and Science in Society at Wesleyan University, USA.

**Pierangelo Marco Scravaglieri** PhD is a lecturer in the School of Architecture at the University of Sheffield.

**Tom Stallard** is a Professor in the Dept of Mathematics, Physics and Electrical Engineering at Northumbria University.

**Nicola Triscott** PhD is a curator, researcher and writer. She is Director/CEO of FACT, the Centre for Film, Art and Creative Technology, Liverpool.

**Clare Watt** is a Professor of Space Plasma Physics at Northumbria University.



# **Institutional Fieldworking: Workshop and Alternative Data Analysis (ADA) Roundtable**

**Thursday 23 November 2023**

**Experimental Studio, Lipman Hub, Northumbria University, Newcastle**

**Institutional Fieldworking: CNoS@10  
Celebrating ten years of The Cultural Negotiation of Science Group**

# Institutional Fieldworking: Workshop and Alternative Data Analysis (ADA) Roundtable

**Jamie Allen, Feral Practice,  
Kate Randall, Nastassja Simensky,  
Patrick Randolph-Quinney,  
Rob Smith**

**Thursday 23 November 2023**

**Experimental Studio, Lipman Hub  
Northumbria University, Newcastle**

It is unsurprising that in an age of ecological and social precarity there has been an increased awareness of the significance of interdisciplinary integration within academic research. Diverse collaborations and productive exchanges between multiple backgrounds and fields of research are not only addressing common concerns but collectively exploring alternative methods and approaches. For decades conversations between art and other disciplines have developed into formulated interdisciplinary engagements. Similarly, the disciplines of environmental and forensic science are inseparable from interdisciplinary research; recognising the value of multiple perspectives and practices to not only confront critical environmental and climate issues but for new knowledge making and understanding. But what are the approaches that artists have adopted to transfer their practices into an interdisciplinary knowledge-producing milieu and how might a convergence between two inherently interdisciplinary fields – environmental science and artistic practice – afford greater interdisciplinary understandings in relation to ecological thinking?

*Institutional Fieldworking* is a one-day event supported by Northumbria-Sunderland AHRC Centre for Doctoral Training (CDT), that brings artistic research together with multi-disciplinary environmental science research (modern and palaeoenvironments, climate modelling, forensic, anthropology, archaeology and taphonomy).

The daytime will include several workshops that aim to offer an exploration of interdisciplinary working, methods and collaborations within academic and practice-based research. They will also consider how multiple perspectives on fieldwork(ing) activities might intersect creatively and ecologically. An evening *Alternative Data Analysis (ADA) Roundtable* invites several researchers across disciplines to share and analyse their data as an opportunity to explore new convergences and understandings. With a distinct focus on environmental and ecological thought both sessions ask how an exercise in 'institutional fieldworking' might enable equitable practice and space for conceptual collaborative exploration and interdisciplinary exchange.

## WORKSHOPS

**Thursday 23 November  
09.00-17.15**

**Leading through artistic practice, the workshops propose Northumbria University as our 'field.' In this space we will investigate cross-disciplinary research and practice through four workshops and an Alternative Data Analysis (ADA) roundtable, engendering a 'thinking-and-doing together' that aims to generate more than the sum of its parts:**

**Workshop 1  
Rob Smith  
Phytoplankton: micro-scale actants, geomorphic effects**

This workshop will centre around an apparatus that monitors the exchange of carbon dioxide gas between phytoplankton and the participants in the room. This will provide a starting point for discursive activities that consider how these microscopic plants can scale into geomorphic agents, and the processes through which our interrelationships with them can emerge.

**Rob Smith** is an artist and researcher who applies digital tools and material processes to explore new approaches to sited and situated art practices.

**Workshop 2  
Fiona MacDonald (Feral Practice)  
A multi-species campus**

A workshop that engages with the site of Northumbria University and it's more-than human entities to expand relations and converse across different categories of knowledge and understanding.

**Fiona MacDonald** is an artist and researcher who works with human and nonhuman beings as Feral Practice.

**Workshop 3  
Patrick Randolph-Quinney  
the hidden life of bones and stones**

This workshop will focus on exploring some of the materials that fieldworkers use to reconstruct environment and activities of people in the past. Using form and function in both fossils and material culture, the workshop will focus on accessing the embedded properties of bones and stones through hands on tactile exploration of some of the oldest technologies known to humankind, and the production of Palaeolithic rock art.

**Patrick Randolph-Quinney** is a Biological and Forensic Anthropologist and Associate Professor of Forensic Science at Northumbria University.

**Workshop 4  
Nastassja Simensky  
Leaky Transmissions:  
Interdisciplinary methodologies  
between the fields of  
contemporary art, archaeology  
and heritage.**

Drawing on 'transmission' and 'interference' this practical workshop will use sound recording to think beyond artistic tropes of 'excavation' or 'ruin' to reflect on the discipline of archaeology itself, as one of a range of modes of knowledge production that can inform embedded, place-specific, spatial and experimental art practices.

**Nastassja Simensky** is an artist and PhD candidate hosted between Slade and The Institute of Archaeology (UCL).

## ROUNDTABLE

**Thursday 23 November  
18.00-20.00**

**An Alternative Data Analysis (ADA) Roundtable #1 with Jamie Allen and Kate Randall**

We live in an era of 'Big Data' where processes of digitisation and datafication are embedded in all realms of existence and activity. As such, multiple ethico-political issues surround the creation and production of data that we use in our lives and in our research.

This round table discussion is an opportunity for people across disciplines to come together to think playfully, expansively, and critically about the data, datasets, media and fieldwork methods that they use. The workshop aims to produce new perspectives to help us think about ideas of global urgency such as ecological precarity or social crisis.

As a starting point, artist, Jamie Allen and scientist Kate Randall, will each, in turn, analyse their data by focussing on an artefact that resonates with their research, sharing anecdotes and stories from fieldwork, processes, and collaborations.

Collectively, we will then ask questions and seek new convergences and threads of thinking through data.

**Jamie Allen** is an artist-researcher and Senior Researcher at the Critical Media Lab Basel.

**Kate Randall** is a molecular ecologist and Lecturer with the Forensic Science team at Northumbria University.

## INFO & CREDITS

The workshops (09:00-17:15) are aimed at postgraduate and post-doctoral students/researchers with an interest in practice-based research methods. The Alternative Data Analysis (ADA) roundtable (18:00-20:00) is open to all. The workshop is limited to 10 places, ADA is open to all. Events are free but please book for both.

For more information or if wanting to attend please contact:

[laura2.Harrington@northumbria.ac.uk](mailto:laura2.Harrington@northumbria.ac.uk).

Both the workshop and ADA are organised by Laura Harrington, artist and postdoctoral researcher for The Cultural Negotiation of Science (CNoS) within the Department of Arts at Northumbria University. It is scheduled as part of the festival programme *Institutional Fieldworking: CNoS@10*, marking the tenth anniversary of CNoS research group. It builds on Harrington's research interests in the capacity of artistic methods to support new forms of ecological thinking. It also expands on her work with CNoS, involving conversations between artistic practice and environmental forensic research, to support new shared knowledge making practices.

*Institutional Fieldworking* is a collaboration between The Cultural Negotiation of Science (CNoS) research group and the Forensic Science Research Group, within the Department of Applied Sciences at Northumbria University. It is supported by Northumbria University and funded by the Northumbria-Sunderland AHRC Centre for Doctoral Training (CDT) in Art and Design, in which Harrington is an alumna. With thanks to Kate Egan, Fiona Crisp, Christine Borland and Patrick Randolph-Quinney at Northumbria University.

Full bios available at: <https://www.cnosat10.com/institutional-fieldworking>

Image credit: Laura Harrington, *Fieldworking artists' camp*, August 2019 at Moor House Upper-Teesdale National Nature Reserve. Image courtesy the artist.

Poster designed by Foundation Press



# Carrying the Craft: Making Conversations

16, 17, 22, 30 November & 1 December 2023  
Gallery North, Northumbria University, Newcastle

Institutional Fieldworking: CNoS@10  
Celebrating ten years of The Cultural Negotiation of Science Group

# Carrying the Craft: Making Conversations

## Flax Turns

## Grow your own mother –

## Fermenting Stories of Care

## Machining Networks

## Felting (wonderful accidental anti-connections)

## Carrying (home) the Craft

16, 17, 22, 30 November & 1 December 2023  
17.00-19.00

Gallery North,  
Northumbria University, Newcastle

*Carrying the Craft* are informal, beginner-level making sessions, aimed at all staff and students with an interest in practice-based research methods. Each session will be led by a different Cultural Negotiation of Science member; Christine Borland, Louise Mackenzie (two-part session), Alis Oldfield and Laura Harrington - we are by no means skilled artisans, but making rituals and lived knowledge production are the embedded *craft* of our research and practice. The sessions explore craft-based making as a *carrier* for the exchange and generation of knowledge between researchers and practitioners across all disciplinary boundaries.

Four sessions in: flax processing and spinning, felting wool, machine knitting and kombucha fermentation will focus on knowledge passed on through making together, while sharing stories of materials and processes. As the *Carrying the Craft* hub, Gallery North becomes a non-aligned space for cross-disciplinary thinking and research co-creation while our hands are moving and making. All sessions will include drinks and snacks as we work together, outputs of each session will remain in the gallery as conversation points until the end of the CNoS project, on 1st December.

We are indebted to writer Ursula K. Le Guin's *Steering the Craft* (1998) and *The Carrier Bag Theory of Fiction* (1986) for our title, foundational theory and methodology; centring the 'life story' over the 'hero's tale' in a storytelling, practice-based narrative.

## WORKSHOPS

### Workshop 1

Christine Borland:  
Flax Turns

Thursday 16 November  
17.00-19.00

An introduction to processing and hand-spinning flax into linen; open to everyone regardless of familiarity or experience with textiles. Christine will share her experience of growing and processing flax to linen fibre as the basis of recent art projects. Flax, drop spindles, and stick-distaffs will be provided and available to take home when the exhibition closes, along with flax seeds to grow next season. Flax is one of Europe's oldest plant fibres and has both ancient and contemporary medicinal properties. During the 16th century, folklore and symbolism associated with flax became intimately linked to the demonised image of women as witches.

Christine Borland is an artist and Northumbria University Professor

### Workshop 2

Louise Mackenzie:  
Grow your own Mother -  
Fermenting Stories of Care

Part 1 Friday 17 November  
and Part 2 Friday 1 December  
17.00-19.00

*Grow your own Mother* is a two-stage event that focuses on practices of listening to our human relations with microbial communities.

In Part 1, on Friday 17 November, you are invited to drop in to the gallery and share tea with a live symbiotic culture of bacteria and yeast (commonly referred to as a SCOBY, or mother) that has been growing as part of the BioDwelling project at the Hub for Biotechnology in the Built Environment (HBBE) at both Newcastle and Northumbria Universities for the past two years. We invite you to learn how to make the medium necessary to grow your own mother. You will receive instructions and a SCOBY to take home with you.

In Part 2, on Friday 1st Dec, you are invited to return to the gallery, where we will 'birth' the mothers that we have grown over the course of the CNoS@10 event. Join us for a workshop to share the mothers you have grown at home and to discuss what you might want to do with them – eat or drink them, dry them and use them as material - paper, leather, even weaving material).

Louise Mackenzie is an artist and Lecturer in Contemporary Art Practice at Duncan of Jordanstone College of Art and Design.

### Workshop 3

Alis Oldfield:  
Machining Networks

Wednesday 22 November  
17.00-19.00

This workshop will give you a brief introduction to a Brother KH-830 knitting machine. Powered by hand and programmed by a punch-card system, it owes a legacy to the jacquard loom and helped inform the design of early computers. Learn how to cast on and change yarn on a simplified wooden version, before trying out your new skills on the needle bed and carriage of the knitting machine itself. Alis' research is concerned with networks both digital and cultural, infrastructural and metaphorical - machine knitting a 'carrier bag' or container for this idea.

Alis Oldfield is an artist, practice-based PhD candidate at Northumbria University and lecturer at Birmingham City University.

### Workshop 4

Laura Harrington:  
Felting (wonderful accidental  
anti-connections)

Thursday 30 November  
17.00-19.00

This workshop is about shared conversations whilst collectively felting. It is part inspired by the tradition of singing Gaelic 'waulking songs' whilst fulling (waulking) cloth in Scotland and in part also by felting having the capacity to enrich discussions. Felting is a process that requires movement, moisture and animal fibre (wool). Through wetting, agitating and kneading, new forms

accumulate, mat and come into being as microfibrils within the wool mesh together. In the process of felting disparate and contrasting elements interact and relate together in unexpected and open-ended way, leading to something new. Together, as we felt, we will think and talk about friendship, landscapes, processes, artistic practice and the places where things meet.

Laura Harrington is an artist, and CNoS Post-doctoral researcher.

Reflection Event:  
Carrying (home) the Craft

Friday 1 December  
15.00-17.00  
Drop-in, Gallery North

This is an opportunity to pick up work and materials from each session and for reflections over a cuppa.

All are welcome to stay for the closing workshop - *Grow your own Mother* - Part 2, with Louise Mackenzie and Kaajal Modi.

## INFO & CREDITS

*Carrying the Craft* are informal, beginner-level making sessions aimed at staff and students in any department with an interest in sharing practice-based research methods. Each is led by a Cultural Negotiation of Science research group member. Snacks and refreshments are available free during each session.

Each workshop has a strict capacity of 12, booking is essential. To book email:

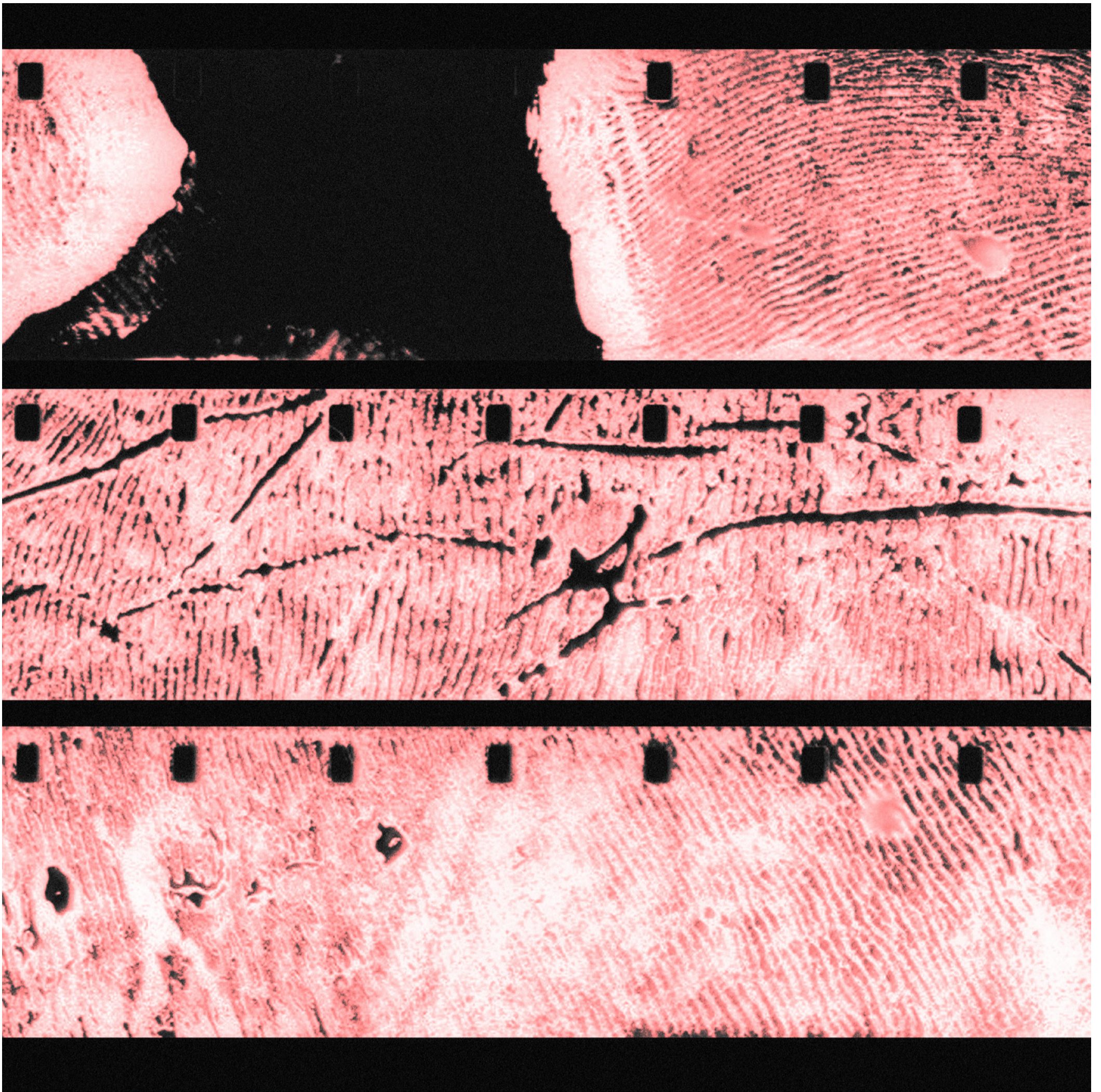
Workshop 1  
christine.borland@northumbria.ac.uk

Workshop 2 (parts 1 & 2)  
louise2.mackenzie@northumbria.ac.uk

Workshop 3  
alis.oldfield@northumbria.ac.uk

Workshop 4  
laura2.harrington@northumbria.ac.uk

Full bios and additional information available at: <https://www.cnosat10.com/institutional-fieldworking>



# Black Box<sup>3</sup> Unboxing

30 November 2023

Experimental Studio, Lipman Hub, Northumbria University, Newcastle

Institutional Fieldworking: CNoS@10  
Celebrating ten years of The Cultural Negotiation of Science Group



# Black Box<sup>3</sup> Unboxing

30 November 2023  
09.00-15.30

Experimental Studio, Lipman Hub,  
Northumbria University, Newcastle

Opening the door on the inner workings of scientific research, *BLACK BOX* is an interdisciplinary cinema project, conceived and curated by Louise Mackenzie, screening film works inspired by and expanding upon scientific themes.

The term *BLACK BOX* comes from systems theory, where an object provides an output that is of interest or use, without the need to understand the internal workings of the object. The curatorial project *BLACK BOX* uses the dark interior space of the cinema to open the box, allowing audiences to step inside and view, through the lens of creative practice, the concepts, themes and ethical relationships at play at the heart of scientific research.

*BLACK BOX* originated in 2019 as a joint project founded by artist Louise Mackenzie and geneticist Kasia Pirog for The Cultural Negotiation of Science and the Institute of Genetic Medicine, Newcastle University. Its first iteration as a pop-up sculptural cinema in the foyer of the Institute for Genetic Medicine in Times Square, Newcastle showcased films by artists and researchers involved in a creative and critical engagement with genetics, alongside films produced by scientists that provide insight into their research. *BLACK BOX* has since been presented at Summerhall Visual Arts as part of Edinburgh Science Festival in 2022.

*BLACK BOX<sup>3</sup>* expands the *BLACK BOX* project concept in relationship with the Department of Applied Sciences at Northumbria University to establish an interdisciplinary film community and introduce the *BLACK BOX<sup>3</sup>* micro-gallery on the 4th floor of Ellison Building.

Following an interdisciplinary working methodology, the *BLACK BOX<sup>3</sup>* programme provides space for artists and scientists to cultivate a working relationship based around shared interests, leading to an annual exhibition and film screening via the *BLACK BOX<sup>3</sup>* gallery.

## SCHEDULE

30 November  
09.00-15.30  
Experimental Studio,  
Lipman Hub

9:00: Arrival and Networking

9:30: Introduction to the *BLACK BOX* concept with Louise Mackenzie, Justin Perry and Katarzyna Pirog

10:00: Short Interdisciplinary Film Screenings;

**Mud Mapping: Michele Allen in conversation with Angela Sherry**

Produced over a four-month period whilst artist in residence with the Hub for Biotechnology in the Built Environment, *Mud Mapping* explores tidal mudflats on the River Tyne, thinking about mud as a habitat, a slow-moving dynamic force in the landscape shaped by tidal flows and interactions with the microbial, animal and human life which live in and around it.

**Working Together: Louise Mackenzie in conversation with Jessica Saville**

Produced over a six-month residency undertaken during lockdown with the Department of Applied Sciences, *Working Together* is a document that traces experiential connections to the origins of materials that we think of as resources, through creative approaches to working with human cells.

11:00: Coffee

11:30: Unboxing Research: An invitation to share your research via 10-minute 'unboxing' talks

12:30: Lunch and Networking

14:00: Joint Working Sessions;

### Interdisciplinary Film Community

For those interested in further developing interdisciplinary relationships following the unboxing talks, this is an opportunity to begin to explore how you might work together in pairs or small groups.

### BLACK BOX<sup>3</sup> Steering Committee

The *BLACK BOX<sup>3</sup>* programme aims to produce a film and exhibition annually for screening via the CNoS online platform and via the *BLACK BOX<sup>3</sup>* gallery. This working session will establish the guiding principles for an interdisciplinary steering committee to fund, manage and oversee this rolling annual programme.

15:30: Close

## INFO & CREDITS

Booking essential, go to:  
[www.cnosat10.com/black-box-3](http://www.cnosat10.com/black-box-3)

*BLACK BOX<sup>3</sup>* is generously supported by the Department of Arts and the Department of Applied Sciences, Northumbria University.

**Dr Louise Mackenzie** is an artist, researcher and Lecturer in Contemporary Art Practice at Duncan of Jordanstone College of Art & Design and is lead artist for *BLACK BOX<sup>3</sup>*.

**Dr Justin Perry** is Professor of Chemistry and Director of Enterprise and Engagement for the Department of Applied Sciences.

**Dr Katarzyna Pirog** is a Senior Lecturer in Musculoskeletal Genetics at Newcastle University.

**Dr Michele Allen** is a photographic artist and researcher based in the North East of England.

**Dr Angela Sherry** is Assistant Professor in Microbial Environments, affiliated with the Hub for Biotechnology in the Built Environment (HBBE), Applied Sciences, Northumbria University.

**Dr Jessica Saville** is a post-doctoral researcher in childhood leukaemia at Northumbria University's Department of Applied Sciences.

Full bios available at:  
<https://www.cnosat10.com/black-box-3>

Image: Image adapted from Vicky Smith, *33 Frames a Foot*, 2013, courtesy of the artist.

Poster designed by Foundation Press



# Advice Bar NU

**16 November - 1 December 2023**  
**Gallery North, Northumbria University, Newcastle**

Institutional Fieldworking: CNoS@10  
Celebrating ten years of The Cultural Negotiation of Science Group

# Advice Bar NU

16 November - 1 December 2023

Gallery North,  
Northumbria University, Newcastle

Within today's knowledge economy what space is there for unprofessional, experiential advice? What benefit can come from an untimed informal sharing of a question found vexing? And how can a simple structure offer a platform for this within a university campus?

This premise is what informs Advice Bar NU, the continuation of an action research performance work that has moved across venues and locations, seeking input from a wide variety of publics in art-based settings.

Advice Bar is a participatory artwork from artist-researcher Jacqueline Donachie, that examines the potential of shared experience. At once a minimalist sculpture and a performance piece, the structure is formed from materials found to hand to create a space for two people to lean-in in conversation. It is an object for a shared experience, taking the interaction required of theatre props and office equipment to facilitate a physical movement. The experiential basis of minimalist sculpture – like Robert Morris's objects for Judson Dance Theatre or Dan Graham's pavilions for viewing, inform the Advice Bar structure. The experience of its participants is dependent on shared common ground, through one-to-one engagement with a stranger at the familiar interface of a bar-like structure.

There are simple rules, one drink (G&T or soft alternative) in exchange for one problem, no money changes hands.

In previous iterations the bar hosted lawyers and voluntary organisations with experience in specific areas to share their knowledge about immigration, benefits, disability, housing, employment, family law and financial law. Responding to the enormous changes to legal aid and the benefits system that have taken place since beginning the project, *Advice Bar* has offered many chances to learn more about our rights. It has also simply hosted conversations between strangers, most often with young people giving advice to gallery attendees of all ages and backgrounds.

For the context of Institutional Fieldwork set within Northumbria University, Advice Bar NU will host lunchtime sessions for discussions at one-to-one level on a range of subjects that connect to the interdisciplinary nature of the CNoS@10 collective identity, and its work with expert cultures.

Themes may include: Research Rejection (share your failures), Interdisciplinary Dating and Young Advice for Old Heads, as well as subject specific sessions advertised daily. Advice Bar NU is open to all as either advisor or advisee.

## SCHEDULE

**16 November 12.00-14.00:**  
Live drop-in information and induction session, all welcome, drop in any time.

**16 November 15.00-17.00**  
**17, 23, 24, 30 November &**  
**1 December 12.00-14.00:**  
Live Advice Bar sessions will run at the above times, free and open to all, just drop in.

## INFO & CREDITS

**Jacqueline Donachie** is an artist and Baxter Fellow in Creative Economies, Duncan of Jordanstone College of Art & Design, Dundee University.

Production on *Advice Bar NU* by Grace Denton, artist and PhD researcher, Northumbria University.

Email Jacqueline or Grace with any questions at the following address:

[advicebarNU@outlook.com](mailto:advicebarNU@outlook.com)

For further information see:  
[www.cnosat10.com/advice-bar](http://www.cnosat10.com/advice-bar)

*Advice Bar NU* is a part of *Institutional Fieldworking: CNoS@10*, a three-week series of exhibitions and events celebrating the tenth anniversary of Northumbria University's Cultural Negotiation of Science Research Group (CNoS).

Image credit: *Advice bar (Expanded for the Times)*, Fruitmarket Gallery, Edinburgh, 2017, courtesy of Jacqueline Donachie.

Poster designed by Foundation Press

Institutional  
fieldworking

CNS @ 10

# **Institutional Fieldworking: Celebrating Ten Years of The Cultural Negotiation of Science Research Group**

16 November - 1 December 2023

Gallery North & Experimental Studio, Northumbria University, Newcastle

# Institutional Fieldworking: Celebrating Ten Years of The Cultural Negotiation of Science Research Group

16 November - 1 December 2023

Gallery North & Experimental Studio  
Northumbria University, Newcastle

*Institutional Fieldworking: CNoS @10* is a three-week series of exhibitions and events celebrating the tenth anniversary of Northumbria University's Cultural Negotiation of Science Research Group (CNoS).

CNoS was inaugurated at the 2013 British Science Festival when three founder members developed the project Extraordinary Renditions for BALTIC Centre for Contemporary Art. This exhibition and networking event set out to explore the compelling questions thrown up when artists negotiate scientific practices; questions that require artists to perform 'extraordinary renditions' across the ethical and political spaces where personal vulnerability and risk-taking is impossible to avoid.

CNoS has grown over the last ten years to bring together artists, academics and research students who engage with expert cultures across a broad spectrum of science and technology, including bio-medical, fundamental and environmental sciences. The 'negotiations' consider the creative, critical and ethical dimensions of working in and with the scientific realm, as a distinct contemporary art practice.

The Institutional Fieldworking programme shares and tests our commitment to supporting innovative, practice-based methods to negotiate and re-vision the relationships between scientific and artistic research in ways that both unsettle and connect. The programme proposes our institution of Northumbria University as the 'field' in which we perform and make manifest examples of critical cross disciplinary research and practice via six 'strands' of activity that embody the authenticity of what it is to work together: *Advice Bar*; *Black Box*<sup>3</sup>; *Carrying the Craft*; *Institutional Fieldworking workshop and Alternative Data Analysis (ADA)* sessions; *Space Assembly*; and a screening programme of CNoS members' films.

## PROGRAMME

### Carrying the Craft: Making Conversations

16, 17, 22, 30 November  
& 1 December 2023  
17.00-19.00  
Gallery North, Northumbria University

*Carrying the Craft* are informal, beginner-level sessions aimed at all staff and students with an interest in practice-based research methods. Each session will be led by a different Cultural Negotiation of Science member; Christine Borland, Louise Mackenzie (two-part session), Alis Oldfield and Laura Harrington - we are by no means skilled artisans, but making rituals and lived knowledge production are the embedded craft of our research and practice. The sessions explore craft-based making as a carrier for the exchange and generation of knowledge between researchers and practitioners across all disciplinary boundaries.

Four sessions in: flax processing and spinning, felting wool, machine knitting and kombucha fermentation will focus on knowledge passed on through making together, while sharing stories of materials and processes. As the *Carrying the Craft* hub, Gallery North becomes the non-aligned space for cross-disciplinary thinking and research co-creation while our hands are moving and making.

Booking essential, go to:  
[www.cnosat10.com/carrying-the-craft](http://www.cnosat10.com/carrying-the-craft)

### Advice Bar NU

16 November - 1 December 2023  
Wednesday - Friday 10.00-17.00  
Gallery North, Northumbria University

Within today's knowledge economy what space is there for unprofessional, experiential advice? What benefit can come from an untimed informal sharing of a question found vexing? And how can a simple structure offer a platform for this within a university campus?

This premise is what informs *Advice Bar NU*, the continuation of an action research performance work that has moved across venues and locations, seeking input from a wide variety of publics in art-based settings.

## SCHEDULE

16 November 12.00-14.00  
Live drop-in information and induction session, all welcome, drop in any time.

16 November 15.00-17.00  
17, 23, 24, 30 November &  
1 December 12.00-14.00  
Live Advice Bar sessions will run at the above times, free and open to all, just drop in.

For more information  
Go to [www.cnosat10.com/advice-bar](http://www.cnosat10.com/advice-bar)

### CNoS@10 Screening Programme

16, 17, 22, 24, 30 November  
& 1 December 2023 10.00-17.00  
30 November 17.00-19.00  
Experimental Studio, Lipman Hub,  
Ground floor Lipman Building.

A film programme of artist moving images, documentary and process-based works from CNoS members. The programme showcases ten years of CNoS activities profiling a range of innovative, cross-disciplinary research and practice of our members.

Featuring films by Siân Bowen, Annie Carpenter, Fiona Crisp, Paul Dolan, Luis Guzmán, Laura Harrington, Helen Knowles, Rona Lee, Louise Mackenzie, Daksha Patel, Blanca Pujals and CNoS.

### Institutional Fieldworking: Workshop and Alternative Data Analysis (ADA) Roundtable

Thursday 23 November 2023  
Experimental Studio, Lipman Hub,  
Ground floor Lipman Building.

*Institutional Fieldworking* is a one-day event supported by Northumbria-Sunderland AHRC Centre for Doctoral Training (CDT), that brings artistic research together with multi-disciplinary environmental science research (modern and palaeoenvironments, climate modelling, forensic, anthropology, archaeology and taphonomy). The daytime will include several workshops that aim to offer an exploration of interdisciplinary working, methods and collaborations within academic and practice-based research. They will also consider how multiple perspectives on fieldwork(ing)

activities might intersect creatively and ecologically.

An evening Alternative Data Analysis (ADA) Roundtable invites several researchers across disciplines to share and analyse their data as an opportunity to explore new convergences and understandings. With a distinct focus on environmental and ecological thought both sessions ask how an exercise in 'institutional fieldworking' might enable equitable practice and space for conceptual collaborative exploration and interdisciplinary exchange.

Booking essential, go to:  
[www.cnosat10.com/institutional-fieldworking](http://www.cnosat10.com/institutional-fieldworking)

### Space Assembly: The Cultural Negotiation of Space Science

28 & 29 November 2023  
09.00-17.30  
Squires Cinema, ground floor Squires Building & Experimental Studio,  
Lipman Hub, Ground floor  
Lipman Building

In recent years we have witnessed a rapid acceleration in the exploration, commercialisation and militarisation of Space. Scientific advancements in cosmology, supported by remote imaging, have been accompanied by the growing development of commercial satellite communications, space exploration and tourism, as well as an increasing presence of military space technology. But how are these activities – underpinned by techno-scientific development – being processed culturally, critically, creatively and ethically?

*Space Assembly: The Cultural Negotiation of Space Science* is a two-day event hosted by Northumbria University's 'Space' Interdisciplinary Research Theme (IDRT), scheduled as part of the festival programme, *Institutional Fieldworking: CNoS@10*, marking the tenth anniversary of The Cultural Negotiation of Science (CNoS) research group. The event offers an exploration of 1) cultural/civic perspectives on Space Science and how they intersect, influence, challenge and contribute to the work being carried out in techno-scientific fields and 2) new perspectives and methods of working between disciplinary cultures.

Booking essential, go to:  
[www.cnosat10.com/space-assembly](http://www.cnosat10.com/space-assembly)

### Black Box<sup>3</sup> Unboxing

30 November 2023  
09.00-15.30  
Experimental Studio, Lipman Hub,  
Ground floor Lipman Building.

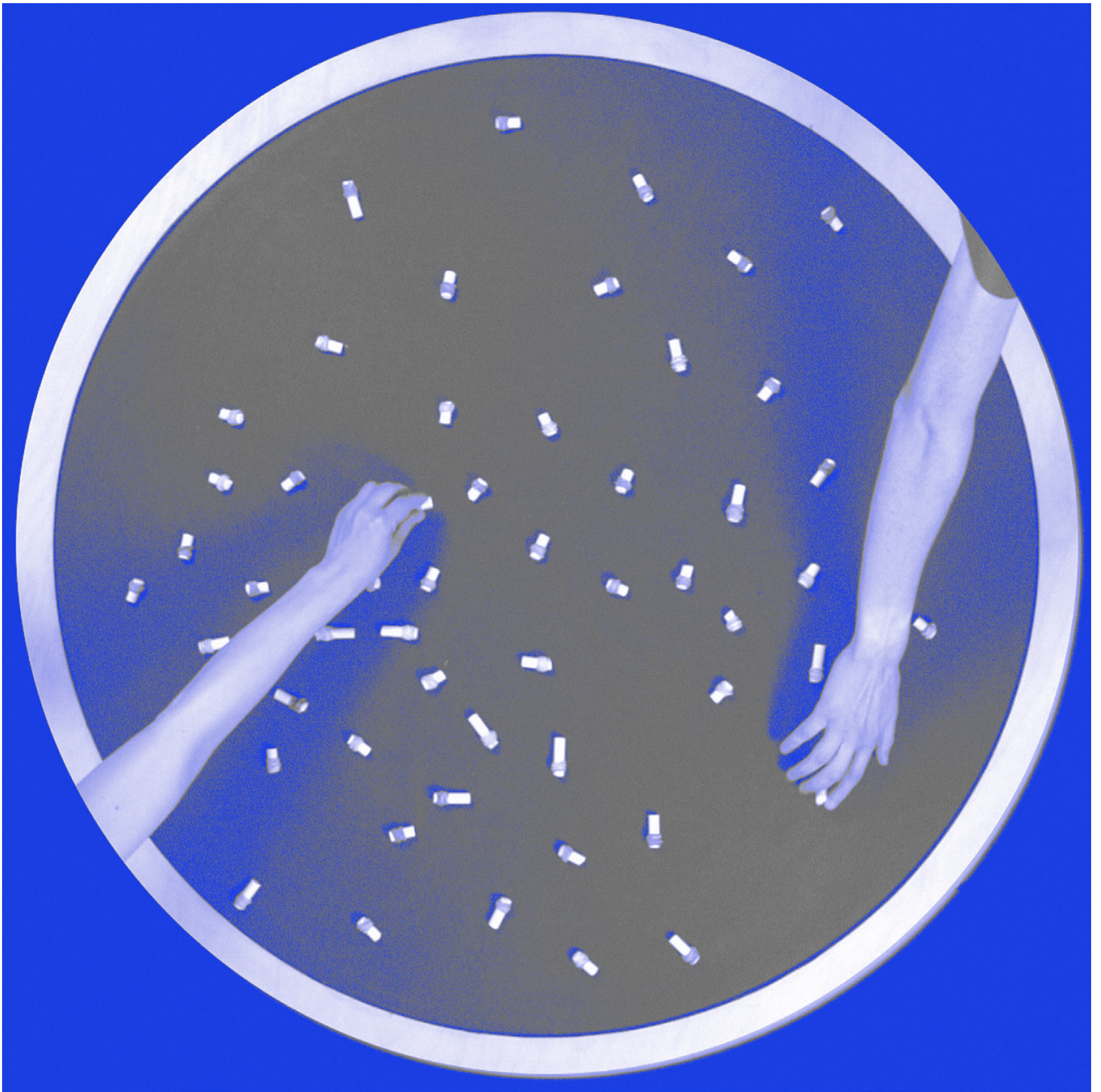
Opening the door on the inner workings of scientific research, *BLACK BOX* is an interdisciplinary cinema project, conceived and curated by Louise Mackenzie, screening film works inspired by and expanding upon scientific themes.

Booking essential, go to:  
[www.cnosat10.com/black-box-3](http://www.cnosat10.com/black-box-3)

## INFO & CREDITS

Full full information visit  
[www.cnosat10.com](http://www.cnosat10.com)

Poster designed by Foundation Press



# CNoS Screening Programme

16, 17, 22, 24, 30 November & 1 December 2023

Experimental Studio, Lipman Hub, Northumbria University, Newcastle

Institutional Fieldworking: CNoS@10  
Celebrating ten years of The Cultural Negotiation of Science Group

# CNoS@10 Screening Programme

16, 17, 22, 24, 30 November  
& 1 December 2023 10.00-17.00  
30 November 17.00-19.00

Experimental Studio, Lipman Hub,  
Ground floor Lipman Building,  
Northumbria University, Newcastle

A film programme of artist moving images, documentary and process-based works from CNoS members. Across five screens, the programme showcases ten years of CNoS activities profiling a range of innovative, cross-disciplinary research and practice of our members.

## PROGRAMME

### SIÂN BOWEN (SCREEN 3)

**Gathered Notes: Re-encounter**  
2019, HD Video. No sound. 14'

**Gathered Notes: Repeat**  
2019, HD Video. No sound. 7'

**Gathered Notes: Retrieve**  
2019, HD Video. No sound. 10'

Gathered Notes are a series of nine video works that resulted from Bowen's artist residency in northern Kerala at the remote Gurukula Botanical Sanctuary, set in the bio-diverse deciduous rainforest and whilst travelling through the mangrove swamps of Kadalundi Reserve.

Made in collaboration with Science Museum, London, plant scientists and taxonomists at the Royal Botanic Garden, Edinburgh and Gurukula Botanic Sanctuary, India.

**Siân Bowen** is an artist and Professor of Drawing, Arts University Bournemouth

### ANNIE CARPENTER (SCREEN 1)

**para-lab: Artists & Scientists in the Woods**  
2023, HD video with sound. 18' 19

In June 2023 para-lab took a group of artists and scientists on an excursion to a forest near Huddersfield, West Yorkshire. The film documents their activities over a 24-hour period. Partnered with Be More Outdoors (Alan Scully and Caitlin Warrior). Funded by Leeds School of Arts research seed funding, Leeds Beckett University.

**Annie Carpenter** is an artist, Lecturer in Fine Art at Leeds Beckett University, PhD researcher at Northumbria University and Co-Director of para-lab.

### FIONA CRISP (SCREEN 4)

**Boulby/Hubble from Material Sight**  
2018/2023, HD Video with sound. 31'

The moving image work, *Boulby/Hubble*, is one of four films that formed part of the installation Material Sight 2018. The film moves from footage of a truck travelling through tunnels deep underneath the bed of the North Sea to a fly-through animation of the famous NASA 'Deep Field' image made by the Hubble Telescope. Made in partnership with Arts Catalyst, Institute of Computational Cosmology, Durham University, European Space Agency and Matt's Gallery, London. Funded by Leverhulme Trust, Arts Council England and Science and Technology Facilities Council.

**Fiona Crisp** is an artist and Professor of Contemporary Art at Northumbria University.

### PAUL DOLAN (SCREEN 5)

**Lithic Orbit**  
2023, Lidar scan, customised software, desktop computer, 90' real time loop, 4096 x 1716

Scotland has become a popular development destination for NewSpace industries to build satellite launch stations, such as North Uist, Hebrides. In *Lithic Orbit*, a 3D scan of the Pobull Fhinn Neolithic stone circle on the island was captured whilst walking around its path in a single continuous motion. This 3D scan is animated into a 90-minute rotation, in synchronization with the time it takes for Low Earth Orbit (LEO) satellites to orbit the earth.

**Dr Paul Dolan** is an artist an Assistant Professor at Northumbria University.

### LUIS GUZMÁN (SCREEN 2)

**Bioarchitecture CosmoEcology**  
2023, HD Video with sound 6'53

*Bioarchitecture CosmoEcology* is a project that aims to challenge the conventional, anthropocentric narratives of space exploration. Hosted by MIT's Space Exploration

Initiative and part of the Sojourner2020 mission aboard the International Space Station, it looks at the symbiotic relationships that exist between living organisms and their environments—both terrestrial and extraterrestrial. Made in partnership with MIT SEI, Xin Liu Curator, Sojourner 2020. Laboratory integration Wendy Pouliot, Logistics assistant David Cohn. Electron Microscopy Alice Fenxia and Joseph Sall (NYU) Editor Diego Estrada, Music Peter Rosenthal.

**Luis Guzmán** is PhD candidate at Northumbria University.

### LAURA HARRINGTON (SCREEN 3 & 4)

**Fieldworking**  
2020, 16mm film transferred to video with sound. 29'19

In *Fieldworking*, six artists, an ecologist and two filmmakers spend five days together in an off-grid location surrounded by moorland and blanket bog. Camping on the former site of an important scientific field station in Moor House-Upper Teesdale National Nature Reserve, they explore ways to exist and work within the context of this remote and 'boggy' location. With Chris Bate, Ludwig Berger, Sarah Bouttell, Luce Choules, Simone Kenyon, Fiona MacDonald (Feral Practice), Lee Patterson and Meredith Root-Bernstein.

Co-commissioned by Tyneside Cinema (Projections) and MIMA (Middlesbrough Institute of Modern Art). Supported using public funding by the National Lottery through Arts Council England. Additional support from Natural England, Northumbria University and The Arts and Humanities Research Council.

**Liveliest of Elements**  
2015, HD video with sound. 20'57

*Liveliest of Elements* is a film about insignificance, fragility, shifting energy and an embedded immersion with place. Set entirely on a bare eroding peatland, the film, through sound and image, curiously observes the landscapes contradictory qualities, from liveliness and decay, bleakness and beauty, fragility and force. The film was developed from an elongated period of research into upland blanket peatlands working alongside physical scientist/geomorphologist Jeff Warburton within the Department of Geography at Durham University.

Commissioned by Invisible Dust and supported using public funding by the National Lottery through Arts Council England. Additional support from The Leverhulme Trust, Durham University, The North Pennines AONB Partnership and Woodhorn Museum.

**Dr Laura Harrington** is an artist and CNoS postdoctoral researcher at Northumbria University.

### HELEN KNOWLES (SCREEN 3)

**The Trial of SuperdebtHunterbot**  
2016, HD Video with sound. 45'

In her project, *The Trial of SuperdebtHunterbot* Knowles asks, can an algorithm be held culpable for its actions in a court of law? Imagining a speculative scenario not too far removed from current practices in technology and finance, Knowles' film was shot at Southwark Crown Court. The SuperdebtHunterbot algorithm was a tangible defendant housed in a transparent computer unit. Knowles collaborated with lawyers, Oana Labontu Radu and Laurie Elks who wrote and presented the prosecution and defence speeches. The judge was played by actor, Mark Frost and the jury was made up of volunteers.

**Helen Knowles** is an artist, curator of the Birth Rites Collection and PhD candidate at Northumbria University.

### RONA LEE (SCREEN 1 & 4)

**AMA**  
2013, HD Video with sound. 10'  
Scientific survey footage of Undersea

Hydrothermal Vents intercut with blind performer reading Braille text of Amant Marine: De Friedrich Nietzsche by French feminist, philosopher and psychoanalyst Luce Irigaray.

In partnership with John Hansard Gallery & National Oceanographic Centre. Sound Tim Olden, Camerawork Editing Lucy Cash, Performer, Anna Cannings

**Conversations in the Sedgwick**  
2023, HD Video with sound. 25'

Recording of live 30 mini field broadcast from the Sedgwick Museum of Earth Sciences, University of Cambridge, Collections Research Centre (a non-public space). This exploratory work considers the archive as a displaced rockscape - responding to the economic, scientific and personal mobilities /energies that formed it.

Made in collaboration with Louise K Wilson, Jean Boyd. In partnership with Sedgwick Museum of Earth Sciences, Rocky Climates Research Network (Lancaster University) and Rocky Futures exhibition T2M conference Konkuk Academy of Mobility Humanities, Seoul.

**Dr Rona Lee** is an artist and former Professor of Contemporary Art, Northumbria University.

### LOUISE MACKENZIE (SCREEN 3 & 4)

**Zone of Inhibition**  
2019, HD Video with sound. 14'03

*Zone of Inhibition* is a short film developed as a result of artist-led performative genetics workshops created in

collaboration with Dr Ana Topf and Dr Stephanie Carr of the Institute of Genetic Medicine, Newcastle and ASCUS Art and Science, Edinburgh. The title refers to the space (generally on a petri dish) in which microbial growth is inhibited by antibiotics. The space is a threshold in which microbes encounter humanity's resistance to them as other.

In partnership with the Cultural Negotiation of Science, Northumbria University, the Institute of Genetic Medicine, Newcastle University and ASCUS Laboratory, Summerhall, Edinburgh.

**Lively Material**  
2018, HD Video with sound. 17'35

*Lively Material* is a short film, presented as a form of a video diary that follows a thought from the mind of the artist into the body of a genetically modified organism, the microbial laboratory workhorse E. coli. The thought is translated by the artist from a spoken phrase into a code that becomes represented as physical material: synthetic DNA, which is then stored within the living bodies of E. coli bacteria.

In partnership with the Cultural Negotiation of Science, Northumbria University, the Institute of Genetic Medicine, Newcastle University and ASCUS Laboratory, Summerhall, Edinburgh.

**Body Shopping**  
2020, HD Video with sound. 52'26

*Body Shopping - Challenging Convention in the Donation and Use of Bodily Materials through Art Practice* was a panel conceived for the conference *Taboo - Transgression - Transcendence in Art and Science* hosted by the University of Applied Arts, Vienna in 2020. This video, shared prior to the panel, comprises collaged excerpts from one-to-one interviews conducted online by artist Louise Mackenzie with fellow artists Tarsh Bates, Isabel Burr-Raty, WhiteFeather Hunter, Charlotte Jarvis, Theresa Schubert, Miriam Simun and Hege Tapio during September and October 2020 as part of Mackenzie's ongoing research.

**Dr Louise Mackenzie** is an artist and Lecturer in Contemporary Art Practice at Duncan of Jordanstone College of Art and Design.

### DAKSHA PATEL (SCREEN 1)

**In Pericula: At Risk**  
2022, HD Video with sound. 6'11

*In Pericula: At Risk* is the outcome of a residency at Kings College, London in Life Science. A performer is filmed inside the Life Science Museum wearing a hybrid costume created from prints of objects preserved and classified in the museum collections such as bones, corals and plants. The costume becomes a canvas for an enactment of the loss of biodiversity.

In partnership with Kings College, London. Supported by Arts Council England.

**Wateriness 1 & 2**  
2021, HD Video with sound. 2'53 and 3'25

Wateriness 1&2 are experimental works filmed at Yorkshire Sculpture Park, merging Lidar scanning and photogrammetry footage captured by drone video. Lidar technologies are typically used to scan rock formations and are not designed to scan water. The films were part of the Liverpool Biennial 2021 research bursary programme. In partnership with Invisible Flock, Liverpool Biennial, a-n and Open Culture.

**Active [Drawing] Matter**  
2019, HD Video with sound. 4'12

The video is the outcome of a residency at the University of Bristol (2019) with Dr. Silke Henkes who is researching Active Matter systems. Active Matter is the patterns of collective movement typically generated by flocks of birds, swarms of bees or the division of cells. Particles suspended within emulsions can also demonstrate active matter movements. In this work, the vibrations from speakers emitting the sound of bees swarming under a circular blackboard, propel chalks into active matter formations.

In partnership with EPSRC; University of Bristol, Applied Mathematics; Dr. Silke Henkes; Dr Jake Langham; Creative Reactions.

**Exeter University Creative Fellowship**  
2023, HD Video with sound. 9'30 (documentary)

A documentary video produced by the Arts & Culture team at University of Exeter, with interview footage of Prof Clare Saunders, Environmental Politics at the ESI (Environmental Sustainability Institute) and Daksha Patel. The video documents Daksha's Creative Fellowship at Exeter Penryn campus, exploring Environmental Justice. The fellowship comprised of international student workshops, trans-disciplinary staff workshops and the creation of an onsite wall drawing.

In partnership with University of Exeter.

**King's College Residency**  
2019, HD Video with sound. 2'41

The video documents a residency in Anatomy and Life Science Museum at King's College, London, where I set up an artist's studio in the corner of the lab and created a series of paper prints from objects in the collections.

In partnership with King's College, London

**King's College Anatomy Workshop**  
2020, HD Video with sound. 3'30

A student workshop in the anatomy labs at King's, a collaboration with Dr Darren Williams, Reader of Developmental Neurobiology.

In partnership with King's College, London

**Misprints**  
2019, HD Video with sound. 7'37

*Misprints* was an interactive event held at Dundee Contemporary Arts in October 2019. It was the culmination of a residency at Dundee University, hosted by Prof Miratul Muqit, who is researching Parkinson's Disease. The project process comprised of a series of patient workshops at Ninewells hospital, a staff workshop at Life Science, and the production of a large series of prints from the artist's drawing at DCA Print. It won The Brian Cox Prize for Public Engagement with Research in 2020.

**Dr Daksha Patel** is an artist and Creative Fellow at University of Exeter.

### BLANCA PUJALS (SCREEN 4)

**A Synthetic Universe: The Unmaking of Microscopic Bonds in Transnational Space. [Trailer Cut].**  
2019, HD Video with sound. 5'37

**Hallucination**  
2019, HD Video with sound. 4'37

**Spyglass**  
2022, HD Video with sound. 33'

**Extremo.files**  
2021, HD Video with sound. 3'4

These four videos are fragments from Pujal's wider project A Synthetic Universe, about the geopolitics and spatial articulations of Particle Physics. Looking at laboratories and experiments – more specifically neutrino detectors, Antarctic scientific bases and the LHC particle collider CERN (The European Organization for Nuclear Research), the project also examines the complex implications of Soft Power within the field of fundamental science.

**Blanca Pujals** is an architect, writer and PhD candidate at Northumbria University.

### CNoS (SCREEN 1)

**WAYS OF WORKING**  
2019, HD video with sound. 12'28

*Ways of Working* was a one-day workshop and evening event, hosted by The Cultural Negotiation of Science (CNoS) fine art research group, Northumbria University in collaboration with the Biochemical Society and Newcastle University's Institute for Creative Arts Practice (NICAP). The workshop presented an opportunity to address questions that are common to the arts, sciences and humanities – around ways of seeing, methods of working, and approaches towards developing interdisciplinary practice. The event was facilitated by Louise Mackenzie, building on her research interests in ethical engagement with the sciences through art practice.

In partnership with the Biochemical Society and Newcastle University's Institute for Creative Arts Practice.

Over the last ten years, CNoS members have been grateful to receive support from the multiple partners, collaborators, networks and funding bodies cited above.

### INFO & CREDITS

Full bios and additional information available at: <https://www.cnosat10.com/screening-programme>

*CNoS@10 Screening Programme* is part of a three-week series of exhibitions and events celebrating the tenth anniversary of Northumbria University's Cultural Negotiation of Science Research Group (CNoS).

Image Credit: Daksha Patel, *Active [Drawing] Matter*, 2019. Image courtesy the artist.

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