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FOLDS IN TIME

Artists’ Responses to the Temporal and the Uncanny
Folds in Time is Supported by:

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FOLDS IN TIME
–
Artists’ Responses to the Temporal and the Uncanny

Day Conference
Saturday 4th July 2015
9.30am - 5.00pm
–
Exhibition: The Festival of the Unconscious
27 June 2015 - 4 October 2015
–
The Freud Museum
20 Maresfield Gardens
London NW3 5SX
tel: +44 (0)20 7435 2002
fax: +44 (0)20 7431 5452

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

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<th>Time</th>
<th>Event</th>
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<tr>
<td>09.30</td>
<td>Registration + Refreshments</td>
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<tr>
<td>10.00</td>
<td>Welcome from Director of Freud Museum <a href="#">Carol Siegel</a></td>
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<tr>
<td>10.20</td>
<td>Keynote: <a href="#">Dr Patricia Allmer</a> — Shadowdance — The Mobile Uncanny</td>
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<tr>
<td>11.00</td>
<td>Refreshments</td>
</tr>
<tr>
<td>11.30</td>
<td>Artists in conversation 1: <a href="#">Brass Art and Rebecca Fortnum</a></td>
</tr>
<tr>
<td>12.10</td>
<td>Introduction <a href="#">Rachel Anderson</a> and screening of <a href="#">Yes, These Eyes are the Windows</a> (2014) by <a href="#">Saskia Olde Wolbers</a></td>
</tr>
<tr>
<td>12.45</td>
<td>Panel Questions</td>
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<td>13.00</td>
<td>Lunch</td>
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There is free entry to The Festival of the Unconscious at the Freud Museum for all conference attendees.

### Afternoon Session

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>14.15</td>
<td>Keynote: <a href="#">Dr Alison Rowley</a> — Uncanny Returns and the Power of Laughter: Sarah Lucas at the Freud Museum</td>
</tr>
<tr>
<td>14.55</td>
<td>Artists in conversation 2: <a href="#">Daniel Silver and Rachel Withers</a></td>
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<tr>
<td>15.35</td>
<td>Refreshments</td>
</tr>
<tr>
<td>16.05</td>
<td>Artists in conversation 3: <a href="#">Lindsay Seers and Pavel Pyš</a></td>
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<tr>
<td>16.45</td>
<td>Panel Questions</td>
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</tbody>
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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 Goghs’ 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.

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 Zabludowicz 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.


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


**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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