

## 'The Poorest He': Exploring the Radicalism of the Revolution (1642-1659)

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Wednesday 27 April 2016  
Loughborough University

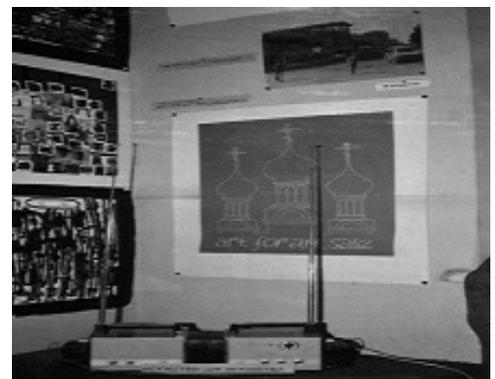


Catie Gill will present this paper which will explore, using a variety of media, some of the key ideas to emerge during the civil wars and the commonwealth period. In particular, radical groups such as the Levellers, Diggers and Quakers will be discussed. I will be exploring contemporary pamphlets, and showing some clips of modern-day adaptations of the speeches of the key figures in these groups. This paper's aim is to begin to profile the radical, egalitarian tenets of the revolutionary period's most interesting debates.

## Exhibition as an Act of Resistance

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Wednesday 18 May 2016  
Loughborough University



A talk by Marina Maximova, PhD researcher PHIR, this presentation will address exhibition strategies developed by unofficial artists in Moscow as a way to resist hegemony of Socialist Realism. It will focus on 'dissident' artists who were forced out of the public sphere and had to go 'underground'. The only opportunity they had to show and discuss their works were in apartment exhibitions. It will also consider how the changes in the social and political climate and closer interactions between the official and unofficial artworlds were reflected in the mode of exhibition making. Through the discussion of selected shows, this presentation will track the changes that happened in the relations between the state, the underground and its viewers.

## Castoriadis Revisited: Questioning the radical imaginary in contemporary art and curatorial practice

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Wednesday 17 June 2015  
Loughborough University



Recent art world interest in political activism has largely lacked any specific articulation of the scope of artistic agency within social and political processes. Revisiting the ideas and writings of Cornelius Castoriadis, founder of the left-wing journal *Socialisme Ou Barbarie* and author of the 'Imaginary Institution of Society' (1975), this symposium aimed to explore the notion of the 'radical imaginary' within the discourses around art, politics and institutions, in the light of current and nascent forms of interaction between art and activist practices. How does the social imaginary relate to practice from a cultural and artistic point of view? Do the arts have an emancipatory social capacity which leads towards the institution of autonomy, as Castoriadis envisioned? How might the notion of the radical imaginary be utilised within the current state of the arts in order to initiate such a process?

Three international keynote speakers - art critic/writer Brian Holmes (based Chicago), artist Brett Bloom (Temporary Services, based Copenhagen) and curator/writer Simon Sheikh (Goldsmiths, London) led a series of panels that reflected on these compelling questions. Proposals were invited for 20-minute papers or presentations to address the notion of the radical and/or social imaginary and contemporary practices.