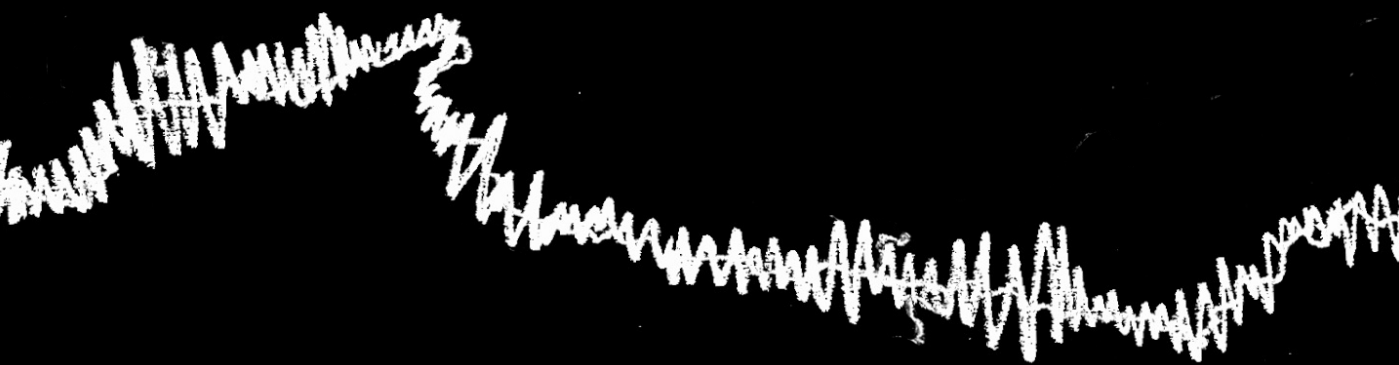


# THIS IS NO LONGER THAT PLACE



A PUBLIC DISCUSSION

Three Workshop events, March 2019,  
held at The Showroom and Tate Britain

A European Cooperation project  
co-funded by Creative Europe and the  
Royal College of Art

## A HANDBOOK on the events

Michaela Crimmin, Reader in Art and Conflict; and Dr. Peter Oakley, Reader in Material Culture, Royal College of Art, UK

for 4Cs: From Conflict to Conviviality through Creativity and Culture, A European Cooperation project co-funded by Creative Europe seeking to understand how training and education in art and culture can constitute powerful resources to address the issue of conflict, as well as to envision creative ways in which to deal with conflictual phenomena. Partners include Universidade Católica Portuguesa; Tensta Konsthall; SAVVY Contemporary; Fundació Antoni Tàpies; Museet for Samtidskunst; Ecole Nationale Supérieure des Arts Décoratifs; Royal College of Art; and Nida Art Colony of Vilnius Academy of Arts.

[www.4cs-conflict-conviviality.eu/project](http://www.4cs-conflict-conviviality.eu/project)



Co-funded by the  
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of the European Union

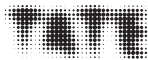


4Cs - From Conflict to Conviviality  
through Creativity and Culture



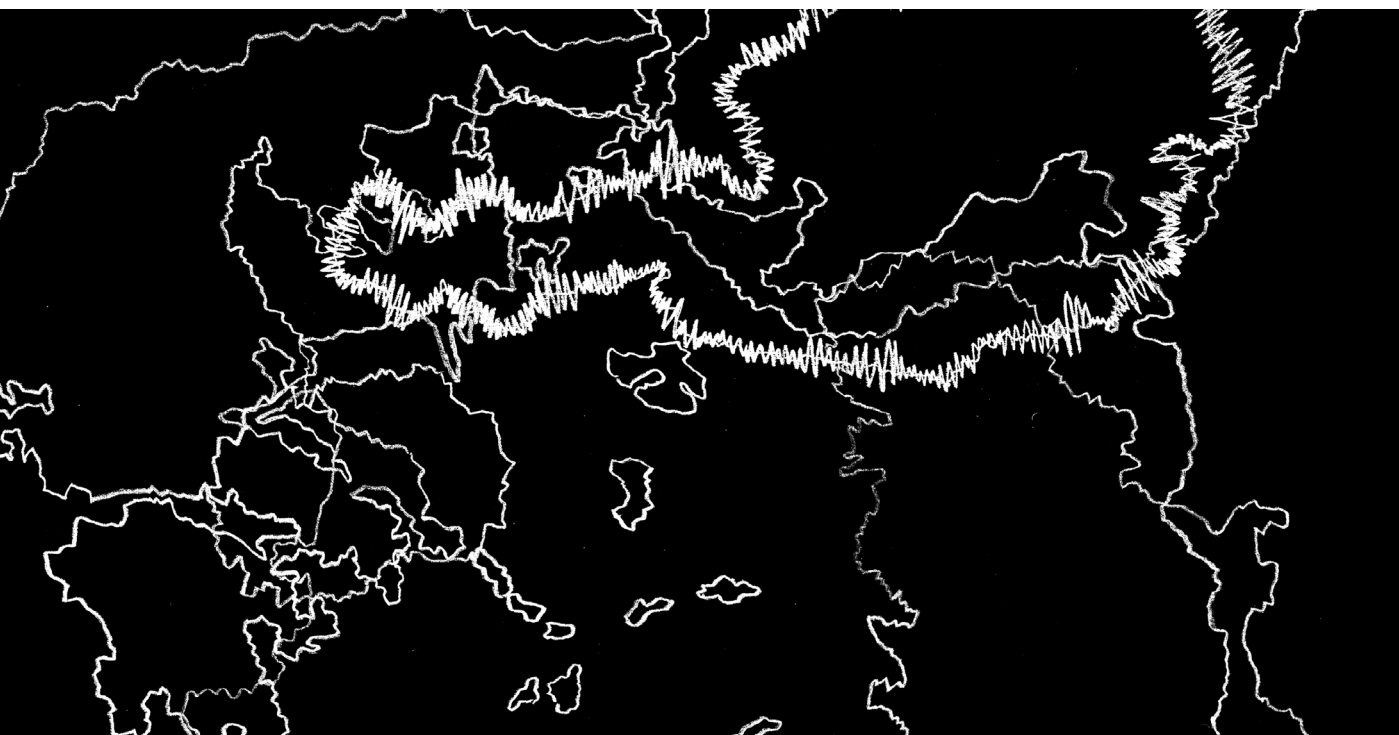
**Royal College of Art**  
Postgraduate Art & Design

**THE  
SHOW  
ROOM**



culture+conflict

Oliver Ressler  
*Emergency Turned Upside-Down,*  
Film still, 2016, © Oliver Ressler



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**ACKNOWLEDGMENTS**

# 1.0 SUMMARY

The Royal College of Art's (RCA) workshop for the 4Cs project: *This Is No Longer That Place: A Public Discussion*, was a sequence of three interlinked events that took place from Tuesday 5 March to Thursday 8 March 2019. The workshop was timed to coincide with the anticipated date of the UK's secession from the EU, colloquially known as Brexit, though political events actually deferred this to 2020. The Brexit Referendum had brought many of the issues key to 4Cs into the political spotlight. These included re-assertions of the primacy of national identities and national government; heated disputes over the desirability of migrants; questioning of the European Project and the EU's core value of the free movement of people; and rising antagonism towards migrant individuals and communities. This meant through their scope and timing the workshops were engaging with issues at the heart of the UK's ongoing political debate.

The workshop took place at two venues: The Showroom in north-west London, a gallery situated in a district of relative deprivation and home to many migrant families; and Tate Britain, which holds the national collection of British, modern and contemporary art. Both organisations host a programme of public events to enhance appreciation of art and encourage debate.

The content of the workshop was developed by a working group, utilising material generated through an initial student project: *Conditions of Entry*. This was delivered at the RCA as part of the Curating Contemporary Art MA programme by Dr. Ben Cranfield, the Course Tutor; with Michaela Crimmin, the 4Cs UK Artistic Director and Curator; and Noor Abuarafteh, the 4Cs UK Artist in Residence. The sessions involved artists, curators, venue directors and academics with an international professional profile and an interest in exploring aspects of 4Cs topics through their practice. The events included screenings; presentations; a performance; and panel sessions and discussion with audience members contributing. The sessions benefitted from the willingness of the workshop partners to make their venues available and provide staffing support, the commitment of the speakers, and the engagement of a diverse audience whose challenging questions, combined with goodwill, meant the sessions felt charged without becoming confrontational. All the sessions were very well attended. In order to ensure dissemination to wider audiences than could be accommodated in the venues, the events were audio recorded and videoed, with material subsequently made available through the RCA and 4Cs websites.

## 2.0 TIMING AND POLITICAL CONTEXT

The three workshops were intentionally programmed to take place in the final few weeks before the UK's anticipated secession from the EU in March 2019. This was three years after the 2016 EU membership Referendum, which resulted in a victory for the 'Leave' campaign, though only by a narrow margin. During the run up to the Referendum, UK citizens increasingly self-identified as 'Remainers' and 'Brexiters'. This new binary contrast cut across traditional left-wing and right-wing political affiliations and compromised key aspects of long-standing political party ideologies. The new politics even extended into, and increasingly disrupted, the functioning of the UK's Parliament. Prior to the Referendum of 2016, the then Prime Minister David Cameron had outlined the changes he aimed to bring about in overall EU policy. These changes would have reasserted the pre-eminence of the EU's constituent nation-states. Practical aspects included additional immigration controls, especially for citizens of new member states; new powers for national parliaments collectively to veto proposed EU laws; and a lessening of the influence of the European Court of Human Rights on national police forces and courts. At an ideological level Cameron proposed abandoning the fundamental EU aspiration of "ever closer union". His failure to secure meaningful support for this new direction from the rest of the EU's political elite led to the UK's Referendum on continued EU membership.

The Referendum debate reactivated historic fault lines between and within the UK constituent nations. Supposedly forgotten regional animosities resurfaced and moribund geopolitical borders were revitalised or gained a new relevance. The majority of Scottish voters supported continued EU membership; the Scottish Nationalist Party declared the result would inevitably lead to the dissolution of the Union. The Referendum results also demonstrated the continued existence of a political North/South divide. This was typically explained as a consequence of London, and its immediate hinterland in the Southeast, disproportionately benefitting economically from EU membership, whilst the country's more peripheral Northeast, Northwest and Midlands were all 'left behind' (along with the Southwest and Wales, regions that similarly expressed more support for leaving the EU).

The fragile peace in Northern Ireland also came under strain, as the ongoing *de facto* dissolution of the border between Northern Ireland and the Republic of Ireland (due to the UK's and Republic's common EU membership) came under threat. Northern Ireland's

Unionist politicians balked at the only practical alternative to re-hardening the province's geopolitical border with the rest of Ireland: constructing new trading barriers between Northern Ireland and the rest of the UK.

The Referendum gave legitimacy to public debates that involved sometimes extreme ideological differences towards the desirability of migrancy, the social centrality of cultural, national and regional identities, and the social role and authority of the nation-state. Leave campaigners openly attacked the EU policy of the free movement of people across the block, as well as questioning the validity of the EU ideals of European social integration and common citizenship. This context gave the workshop sessions an added poignancy as well as a very particular urgency.

Image © Kathrin Böhm



## 3.0 OBJECTIVES

- 3.1 Identify the barriers that are preventing a more equitable and peaceful society. We focused on art as the means of exploring these barriers, drawing on the current political situation in the UK following the 2016 Referendum and the ensuing hostilities. It was also necessary to consider the reasons behind the growing divisions and potential ramifications for the UK in relation to mainland Europe, specifically around the subjects of migration and displacement.
- 3.2 Bring together creators of exceptional projects and enable the exchange of information between artists and curators whose work has contributed to the subject area. Drawing on different perspectives and approaches, the workshop sought views as to whether art has the capacity to enable greater understanding and tolerance between people who are divided by differing ideologies. We used the work shown to assess the value art can bring to the subject of conflict as distinct and complementary contributions to those from other sectors.
- 3.3 Inspire a new generation of cultural agents by providing the opportunity for a cohort of postgraduate curating students to become involved and supported in exploring artists' engagement with the challenges of 21st century conflict. This entailed providing them, together with a wider cohort of undergraduate and postgraduate students, access to the workshop events and the opportunity to contribute to the discourse, in order that they might confidently make further contributions to this subject in the future.
- 3.4 Reach new audiences including people with direct experience of conflict but not part of the art sector, and art professionals not necessarily engaged with the subject of conflict and conciliation. To encourage this, the events were to be open and free for all to attend.
- 3.5 Disseminate the content of the workshop events to a wide audience.



## 4.0 THE THREE WORKSHOPS

### 4.1 THE WORKSHOP VENUES

The first two of the three events were held at The Showroom in North West London. For over thirty years The Showroom has been commissioning and producing art and discourse, challenging assumptions of what art can be and do across a wide range of audiences, including art professionals and the local community. Through their *Communal Knowledge* programme, the gallery has developed long-term relationships with community groups and individuals in their local area. The Showroom has always played a role in developing discourse around contemporary art practices, and the organisation now convenes and delivers around fifty public events a year, almost all of which are free to access.

The third event was held at Tate Britain. Tate is a leading global institution, holding the national collection of British art as well as an outstanding collection of modern and contemporary international art, attracting around 8 million visitors a year to its four museums. The institution's headline aim is to engage a broad audience in considering the nature of art and its value to the world. This remit includes the encouragement of deep scholarship and stimulating an ongoing inquiry into the positive contribution that art plays in society through a 'Learning Programme' that holds public events on social and cultural current issues.

The Showroom prior  
to the event  
© Arturo Bandinelli



## 4.2 OPENING EVENT AT THE SHOWROOM, TUESDAY 5 MARCH 2019

The opening event began with a screening of 'The Tempest Society' by French Moroccan artist **Bouchra Khalili**,<sup>1</sup> originally commissioned as a video installation for Documenta 14 in 2017.<sup>2</sup> The workshop provided one of the few opportunities to see the work in the UK. Its content provided exemplary material for both the initial discussion and the events that followed later in the week. This session also served as the launch for Bouchra Khalili's book of the same name, presented by its publisher, Book Works.<sup>3</sup> The volume is a collection of interviews and essays, together with rare archival material relating to the Paris-based 1970s agit-prop theatre group 'Al Assifa', and its legacy.

The film is described by Bouchra Khalili as a hypothesis addressing inequality and racism in Europe combined with an exposition on the possibility of mobilisation and defiance. Khalili uses the film and book to present a raft of connected subjects, including the creation and destruction of nation-states, the European economic crisis, contemporary migration and the conditions of immigrant workers and refugees, as well as asserting the potential for politicised art today. This provided more than ample material for the ensuing conversation between Bouchra Khalili and Elvira Dyangani Ose (Director of The Showroom), which was then opened up to the audience for comments and questions.

1 – Bouchra Khalili  
[www.bouchrakhalili.com](http://www.bouchrakhalili.com)

2 – documenta 14  
[www.documenta14.de/en/artists/13565/bouchra-khalili](http://www.documenta14.de/en/artists/13565/bouchra-khalili)

3 – Book Works  
[www.bookworks.org.uk/node/1958](http://www.bookworks.org.uk/node/1958)

Bouchra Khalili and  
Elvira Dyangani Ose  
© Arturo Bandinelli



#### 4.3 ONE DAY EVENT AT THE SHOWROOM, THURSDAY 7 MARCH 2019

The first event was followed by a one-day workshop, which offered the opportunity to further explore the issues and questions raised. **Elvira Dyangani Ose** and **Michaela Crimmin** (RCA) gave introductory talks that set this session's context and framed the key issues and questions.

**Dr. Yaiza Hernández Velázquez**, then lecturer at Central Saint Martins, University of the Arts (now at Goldsmiths, University of London), chaired the morning session on 'Global citizenship, socio-politics and the arts'. Her research centres on artistic and para-artistic institutional models that prefigure, support or represent radical social change.

**Gurminder Bhambra**, Professor of Postcolonial and Decolonial Studies in the Department of International Relations at the University of Sussex, delivered the opening keynote. In this she spoke to the experiences of first, second and third generation UK migrants, including her own viewpoint, as a way of addressing the legacy of colonialism, citizenship, nationalism, and national sovereignty in post-Referendum UK.

**Oliver Ressler** expanded on these issues from the perspective of an artist and filmmaker drawing on projects he has brought to public space, particularly in his native Austria during recent times of heightened political tension. These projects focused on democracy, and migration, with Ressler implicitly suggesting forms of resistance and social alternatives through his work.

**Daniela Ortiz**, a Peruvian Barcelona-based artist, showed a selection of her projects, including work sited in the gallery and the public domain. Through these pieces she has explored nationality, racialisation, social class and gender. She talked about embedded structures of colonial, patriarchal and capitalist power. Her particular emphasis was on the European migratory control system, its links to colonialism and the legal structures created and deployed by institutions. As Professor Bhambra had done, she referenced her own, sometimes violent, experiences as being seen and treated as an 'outsider'. The three presentations, all with overlapping but distinct approaches, generated an animated exchange between the participants, the Chair, and the wider audience. These, as well as the presentations themselves, were captured in commissioned videos.

The afternoon was divided into two parts, the first focusing on 'Art, art institutions and frameworks of representation', chaired by **Elvira Dyangani Ose**. This session took a contemporary gallery in San Sebastián as a single case study, presented in order to discuss how an organisation has engaged with the workshop's issues from both institutional and curatorial perspectives. Tabakalera fosters an open environment where everyone is invited to participate in questioning, reflecting on and seeking answers to societal challenges.

**Natasha Marie Llorens**, a French American curator and writer based in Algiers and Paris, discussed *L'Intrus* (the intruder), an exhibition she programmed at Tabakalera. This work engaged with the subject of Jean-Luc Nancy's book of the same name and explored the notions of 'stranger' and the inter-dependency that exists between stranger and host: "*Europe is in the middle of a migrant crisis that is testing the limits of its universalism along with its ability to see humanity in all human beings.*"<sup>5</sup>

**Ane Rodríguez Armendariz**, the then Cultural Director of Tabakalera, talked about an educational project the organisation had undertaken with young migrants who are often targeted by the police. She explained that for them, endeavouring to find a place in Catalan life is an ongoing struggle. How does a gallery work with groups like this constructively, when perhaps the attention should rather be turned onto the xenophobia and racism in the local community?

**Alicia Chillida Amezttoy**, a curator based in Spain, was the third speaker. She showed images from an exhibition, giving everyone the opportunity to see examples of a wide range of artists' work. The discussion continued to have the migrant crisis, inequality, lack of access, and the need for resistance, at its centre. To respond constructively, as Tabakalera is trying to do, is at heart a political challenge at a national level, and at a local activist and humanitarian level. It is about education, housing and other everyday pressures and expectations. It also demands an effort on the part of artists, curators, and critics including more discussion on the aesthetics of representation. How to represent migrants on equal terms?

The final session of the day was chaired by **Michaela Crimmin** and given to 'Making sense of culture and identity politics in the context of Brexit'. London-based German artist **Kathrin Böhm** began with a semi performance, using her artwork pinned to the gallery wall, in order to raise issues about art in relation to activism. Then she talked about 'Company Drinks', one of the projects she has initiated, which is based in Barking & Dagenham, a district where the pro-Brexit vote had been unusually high for London. In the UK fruit picking is almost all now done by migrant workers, but Böhm has drawn on the history of East Londoners travelling to Kent to pick hops, annually inviting local London residents to pick, process and produce drinks as a cross-cultural activity. Böhm describes the work as 'art in the shape of a drinks company', run by its participants. **Dámaso Randulfe**, a Spanish artist and architect based in London, focused on a series he had co-edited, *The Migrant Journal*.<sup>6</sup> This six-issue publication explores the circulation of people, goods, and information across the world and their impact on contemporary life. The aim is to counter prejudice and change how we think about migrants and migration. Each issue is filled with the work of artists, journalists, academics, designers, architects, philosophers, activists and

5 – *L'Intrus* at Tabakalera  
[www.tabakalera.eu/en/lintrus-stranger-exhibition-natasha-marie-llorens](http://www.tabakalera.eu/en/lintrus-stranger-exhibition-natasha-marie-llorens)

citizens. The conversation between these last two participants was rapidly joined by all the preceding members and then by the wider audience, some of whom commented on a perceived lack of diversity among the participants. This in turn took the exchange back into the subject of the rights of representation, to personal stories from people attending, and to a discussion on the multiple heritages of so many people present.

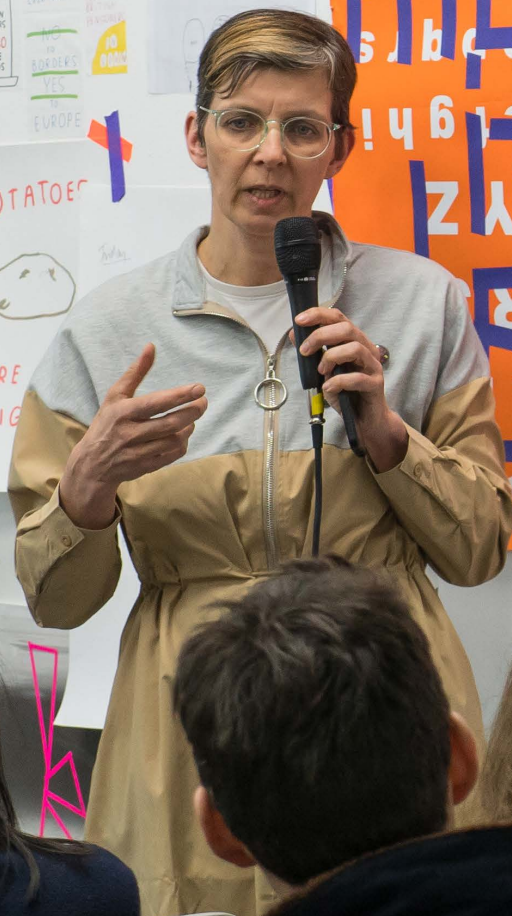
## ASSOCIATED RESOURCES

- 1 A 35-minute film by Arturo Bandinelli covers the second and the final events. This is available at [www.vimeo.com/352662009](http://www.vimeo.com/352662009) and on the 4Cs and RCA websites. At Bouchra Khalili's request, the first evening was not recorded.
- 2 See appendix 2 for links to the complete talks by Professor Gurminder Bhambra, Oliver Ressler, Daniela Ortiz, Natasha Marie Llorens, and Kathrin Böhm. Each film includes a conversation between the participants, and comments and questions from the audience.
- 3 An entire audio recording is available on request to Michaela Crimmin ([michaela.crimmin@rca.ac.uk](mailto:michaela.crimmin@rca.ac.uk)).
- 4 Appendix 4 is a reprint of an article published in Art Monthly authored by Dr. Elisa Adami, at the time a postgraduate student at the RCA, in which she expands on issues discussed by the event participants.

Ane Rodríguez Armendariz, Natasha Marie Llorens, Alicia Chillida Amezttoy,  
© Arturo Bandinelli







For 60 years the EU has been the foundation of peace between European neighbours. After centuries of bloodshed.

Say you're in a room with 10 people. Europe will send it at European values. It's not about 'same old' but about pulling through together.

Register to vote before 7th June

1954  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
HICK  
ABCD

Knowledge is power but it doesn't mean you are right

The Eco Nomadic School - however irregular and geographically dispersed it was - always managed to get an open line and avoid prescriptive hierarchies. It was driven by curiosity on all sides, from the experience and locally social and economic. Why would anyone come all this way? What's happening here? What can we learn and what can we give back? To call "what can we learn here?" give back? To call "what can we learn here?" give back? To call "what can we learn here?" give back?

Knowledge is power. It's something that is understood by everyone. But knowledge is also sometimes static, often dynamic, relevant and forgotten, well educated or warily communicated, spoken in a different language or applied in unfamiliar settings.

The process, were spaces extremely mixed in terms of the different kinds of knowledge they represented. From officially accredited, assistance to locally acclaimed all-rounders, and the school format allowed the members of knowledge which often wouldn't meet, in some respect. The Eco Nomadic School valued all of these types of knowledge, and allowed them to be to be appreciated and linked to each other.

This is very different to the experience of being threatened by knowledge. I grew up with the term "the studied ones" (the students), those who went to university and came back with different views and different language. The fear of incoming or imposed knowledge being used to determine the future of communities, or to overturn local decision of course, valid. But at the same time, viewing other people's knowledge first and foremost with suspicion is limiting.

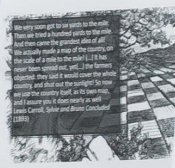
Recent populist debates and opinions made horrendous use of a divisive assumption about knowledge on the one hand, common sense in the opposing direction leading up both to Brexit and Trump; specialist opinion was ridiculed as elitist, liberal and cosmopolitan, whereas the apparently accepted people's opinion suggested a new 'knowing' that would lead us to a better future. To value and nurture knowledge and to diversify it as ever, especially when knowledge is ridiculed and confused with populist opinion.

To negate someone's knowledge, or deny the fact that they know something, is fascist. It is a fact that endless communities have been deprived of being seen as knowledgeable and specialist. This has occurred in particular with the life skills and knowledge of agricultural and working class communities, which scarcely survive in post-agricultural or post-industrial time. Intelligence and learning that has been passed down through generations is getting lost, and has little monetary value within the globalized capitalist dynamics that seem to dominate our individual and collective lives.

These communities are no longer seen by society as holding any knowledge of value, and certainly not of any relevance to the future. Yet the members of these communities are fiercely independent, and have always felt that they know enough to live how they want to live.

The Eco Nomadic School has been a practical and conceptual framework to support a community in becoming aware again of the knowledge they have and hold, and what it might be used for next.

To think you know nothing is awful.  
To be told you know nothing is cruel.  
To think you know something is personal.  
To share what you know is public.  
To use what you know collectively makes culture.



Stephen Wright: Toward a Lexicon of Usership/2014

1:1 Scale

An art and research practice that are oriented towards usership rather than ownership are considered here. The idea is to create a scale of usership that is not based on the idea of ownership, but on the idea of usership. The idea is to create a scale of usership that is not based on the idea of ownership, but on the idea of usership. The idea is to create a scale of usership that is not based on the idea of ownership, but on the idea of usership.

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YOU BELONG HERE



Previous:  
Kathrin Böhm,  
© Arturo Bandinelli

Right:  
Company Drinks: blackcurrant  
gleaning in Essex, © Kathrin Böhm

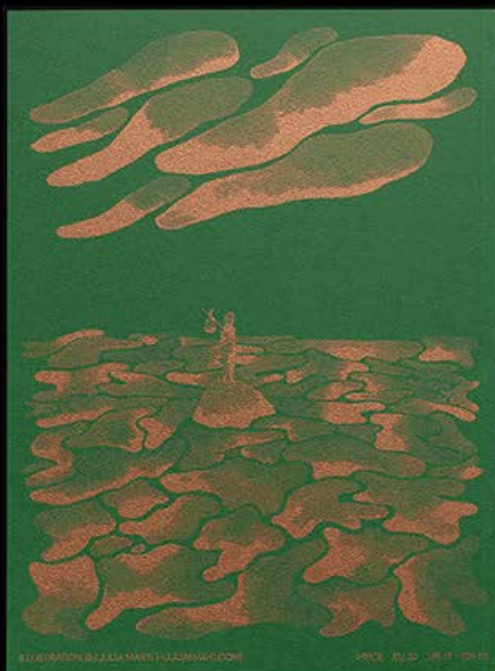
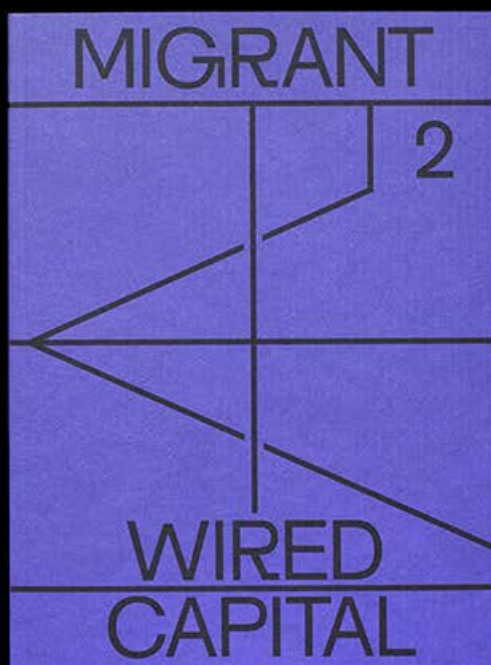
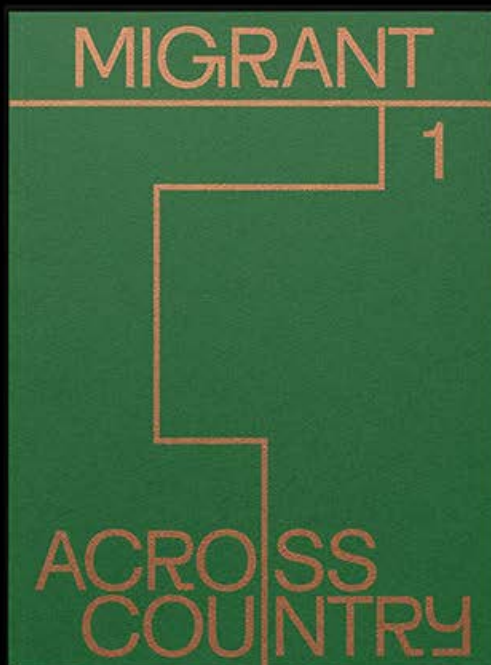


Daniela Ortiz, *Jus Sanguinis*, collage of  
Peruvian passport and medical book  
illustration, 2016, © Daniela Ortiz



Alicia Chillida Ametztoy,  
© Arturo Bandinelli







#### 4.4 FINAL EVENT AT TATE BRITAIN, FRIDAY 8 MARCH 2019

This session, introduced by Tate Programme Curator Dr. **Richard Martin**, was used as an opportunity for Professor Gurinder Bhambra and Oliver Ressler to speak at a more public platform, alongside a second editor of *The Migrant Journal*, the French urbanist and writer **Justinien Tribillon**. Professor Bhambra directed this, her second talk, to the Tate itself, through a critique of *Artist and Empire*, one of Tate Britain's previous exhibitions, which had presented art associated with the British Empire from the 16th century to the present. Oliver Ressler talked about further projects he had initiated, whilst Justinien Tribillon expanded on the work of *The Migrant Journal*. This was followed by a panel conversation chaired by Elvira Dyangani Ose. Due to the larger auditorium at the Tate, this session had the feel of a plenary session, in contrast to the more workshop atmosphere of the events delivered at The Showroom, but this did not diminish the level of engagement from the audience and the speakers.

Across all of the three events there was a call for civic belonging, felt by everyone involved to be severely wanting across contemporary Western culture. Together, the workshops illustrated the range of methodologies, and modes of engagement, being brought by art and artists to a UK divided by Brexit, and an increasingly sectarian Europe facing deepening hostilities and discord.

Richard Martin introducing the event  
at Tate Britain, © Arturo Bandinelli



# 5.0 PROCESS

## 5.1 INITIAL STUDENT PROJECT

Given that the Referendum had exposed a divide between the elder and younger generation – the elder having voted broadly to leave the EU, and the younger voting to remain – one of our headline aims was to involve a new generation of curators in the development of the workshop programme. Michaela Crimmin is on the staff of the RCA's Curating Contemporary Art (CCA) Masters' programme led by Professor Victoria Walsh. This two-year full-time postgraduate course, with a student intake from across the world, is collaborative and interdisciplinary in its exploratory approach to today's global challenges. Senior Tutor Dr. Ben Cranfield heads the Curatorial Thinking strand of the CCA programme and worked with Michaela Crimmin to develop a brief for the thirty-six First Year students. Early in the 2018 Autumn term Michaela Crimmin gave an introductory talk on the intent of 4Cs. The students divided into groups of six and under the title 'Conditions of Entry' were asked to research and develop their response to the many barriers that prevent access. (See **Appendix 5** for the brief). Eight weeks later, at a symposium in November 2018, they presented their research and observations, receiving feedback from Ben Cranfield, Noor Abuarefeh (the artist undertaking the 4Cs UK Residency at the time) and Michaela Crimmin. The resulting presentations were exceptional in the identification of relevant key artists and thinkers, and the range of issues, possibilities, and questions discussed. These revolved around notions of power and hegemonies; truth; hospitality; human rights; decolonisation; representation; the social function of art; institutional racism; border control; the 'foreigner' and otherness; trust; citizenship; integration; national identity; surveillance; authenticity; vulnerability; morality; censorship; resistance; and complicity. Among many references, Jacques Derrida's 'hos(t)ipitality' featured, as did the 2018 Gwangju Biennial 'Imagined Borders', and projects by Jonas Staal and Forensic Architecture.

## 5.2 SELECTION OF PARTNER ORGANISATIONS AND VENUES

As the RCA does not have an established connection with its immediate locality, we made the decision to work in partnership with organisations with strong links with their adjoining communities; and equally to extend the workshop's reach and broader impact by working with organisations with proven international reputations. A number of institutions were considered including the Migration Museum, the Free Word Centre, and Amnesty International. The final decision was to focus on the art sector, and to approach Tate and The Showroom to see if they would be interested in working with the RCA on developing the content, the identification of participants, and the management of the events.

Being the UK's foremost visual art organisation, Tate was an obvious choice. Alongside exhibitions, it has a public programme of events which set out to explore social and cultural issues and the positive contribution that art and museums play in society, inviting diverse audiences to join actively in the exploration.<sup>7</sup> Tate Britain is one of its four venues with over a million visitors a year, the home of British art since the 16th century. As differences deepened with respect to the UK's relationship with Europe following the 2016 Referendum, Tate Britain seemed an obvious venue for a discussion on art in relation to conflict.

The Showroom is situated in North West London, in an area known for its diverse communities from across the Middle East and Africa. The locality has the fourth lowest median household income of all the wards in London, with fifty percent of children living below the poverty line. As such it is not dissimilar to the part of Stockholm where 4Cs partner Tensta Konsthall has its gallery. The Showroom's mission statement on their website reads: 'We commission and produce art and discourse; providing an engaging, collaborative programme that challenges what art can be and do for a wide range of audiences, including arts professionals and the local community'.

7 – Tate Website  
[www.tate.org.uk/about-us/learning-programmes](http://www.tate.org.uk/about-us/learning-programmes)

RCA Curating Contemporary Art  
session, © Richard Haughton



Gurminder Bhambra,  
Tate Britain,  
© Arturo Bandinelli



Audience participants  
at The Showroom,  
© Arturo Bandinelli



### 5.3 IDENTIFICATION OF KEY ISSUES, FORMAT, AND THE SELECTION OF WORKSHOP PARTICIPANTS

A working group was formed, made up of Michaela Crimmin, Elvira Dyangani Ose, Lily Hall, Richard Martin and Luisa Ulyett. Tate Britain and The Showroom generously provided their venues and the extensive engagement of their staff at no cost.

Elvira Dyangani Ose was the lead on developing the programme. Taking the RCA students' work into account, the decision was made to focus the discussion around identity, migration and displacement, and the relationship between art, activism and politics. The ambiguity of the title, 'This Is No Longer That Place: A Public Discussion', was given by Elvira Dyangani Ose to encourage multiple points of entry into the discussion. It was also intended as a prompt for participants to relate the past to the current socio-political context, including Brexit and the UK's relation with the EU.

The plan was to programme a one-day workshop, principally comprising of presentations by, and conversation between, artists and curators. In the event, these ambitions led to the inclusion of a preceding evening, together with an additional plenary event. In order to involve students and to give people in the immediate locality around The Showroom the opportunity to add to the discussion and be open to artists and curators and the wider public, it was decided to make the events accessible on a first-come basis.

A long list of potential participants was shared and discussed in meetings, across emails, and in phone calls over a period of weeks before we settled on ten people who best fulfilled the set criteria. The aim was to have a cultural historian to position the discourse, and to select participants who had a proven track record of interest in the subject area and who had already produced exceptional work. It was felt to be important to include people of different nationalities who would also bring a range of methodologies, perspectives and opinions.

## 5.4 WIDER ENGAGEMENT

Information was sent out on The Showroom, Tate, RCA, and Culture+Conflict websites and social media, together with the 4Cs website and social media. Art Rabbit, Art Licks, Carpe Diem and Eventful listed the events in their online announcements. The workshop programme was emailed for distribution prior to the events, inviting staff and students at Goldsmiths, University of London; Central St Martins, University of the Arts London; Kings College, University of London; the School of Oriental and African Studies, University of London. As mentioned earlier, an article by Elisa Adami was published in the April 2019 Art Monthly issue. The event videos by Arturo Bandinelli were made available on the RCA and 4Cs websites, and continue to be distributed to interested students, artists, curators, and members of the general public.

The Showroom online publicity

The screenshot shows the 'THE SHOW ROOM' website with a yellow background. The navigation bar includes 'What's on About', 'Visit Support', and 'More'. The main content area features the event title 'This Is No Longer That Place: A Public Discussion' with dates for Thursday 7 March 2019 (10.30am-6.30pm at The Showroom) and Friday 8 March 2019 (6.30-8.30pm at Tate Britain). A black and white map of Europe is displayed to the right. Below the event details, there is a paragraph about the event's focus on migration and displacement, followed by a list of speakers including Gurinder K. Bhambra, Kathrin Böhm, Daniela Ortiz, and Oliver Ressler. A section titled 'This is No Longer That Place' describes the event as part of the European Cooperation project 4Cs. At the bottom, logos for 'THE SHOW ROOM', 'Royal College of Art', 'TATE', and 'culture+conflict' are visible, along with social media icons for Twitter, Facebook, and Instagram.

**THE SHOW ROOM**

What's on About Visit Support More

**Event**

**This Is No Longer That Place: A Public Discussion**

Thursday 7 March 2019  
10.30am-6.30pm  
at The Showroom  
Booking information available soon

Friday 8 March 2019  
6.30-8.30pm  
at Tate Britain  
Booking information available soon

To what extent can art affect change when addressing issues of migration, displacement, and access? Join us for a two-day event that explores the capacity of artists and arts institutions to intervene in the current geopolitical climate.

Speakers include Gurinder K. Bhambra, Professor of Postcolonial and Decolonial Studies in the School of Global Studies, University of Sussex; artists Kathrin Böhm, Daniela Ortiz and Oliver Ressler; curators Natasha Marie Llorens and Alicia Chillida; Ana Rodríguez Armendariz, Director of Tabakalera - International Centre for Contemporary Culture, San Sebastián; and editors Justine Tribillon and Dámaso Randuife, Migrant Journal.

*This is No Longer That Place* is part of the European Cooperation project 4Cs: *From Conflict to Conviviality through Creativity and Culture* co-funded by Creative Europe, with UK activities co-funded by the Royal College of Art.

4Cs seeks to understand how training and education in art and culture can constitute powerful resources to address the issue of conflict as well as to envision creative ways in which to deal with conflictual phenomena.

This is a partnership of the Universidade Católica Portuguesa; Tensta Konsthall; SAVVY Contemporary; Fundació Antoni Tàpies; Museet for Samtidskunst; École Nationale Supérieure des Arts Décoratifs; Royal College of Art; and Nida Art Colony of Vilnius Academy of Art.

Image: Oliver Ressler, *Emergency Turned Upside-Down*, film still, 2016

**THE SHOW ROOM** **ROYAL COLLEGE OF ART** **TATE** **culture+conflict**

Twitter Facebook Instagram



# 6.0 REVIEW

## 6.1 KEY SUCCESSES

### **Engaging New Cultural Professionals with Conflict as an Issue and Focus of Inquiry**

A key aspiration was to prepare a new generation of cultural agents to respond to the challenge of 21st century conflicts. The work with RCA students showed that it is very easy to engage the curators and artists of the future. They respond constructively to the reasons why contemporary antagonisms occur, if they are given the freedom to be non-linear and creative in their approaches. Like the artists, the students located solutions by delving into the diverse causes of conflict.

### **Securing effective and mutually supportive working partnerships**

The collaborations between the RCA, The Showroom and Tate as creative and cultural institutions made it possible to benefit from an extended range of experience, knowledge, and wider audiences.

### **Presenting projects that demonstrated diverse and distinct approaches and liberating methodologies**

Contributors to the workshops, including Bouchra Khalili, Oliver Ressler, Daniela Ortiz and Katrin Böhm, all bring their art to public attention through a variety of means, engaging people through provocations or collaborations, in such a way as to lure audiences into considering issues that might otherwise be avoided. These artists' subjects might be contemporary migration and the conditions of immigrant workers and refugees, malfunctioning politics and social institutions, or commercial greed. Each of them presented, in their artworks and projects, sometimes directly, sometimes indirectly, analyses of why conflict occurs and an inherent prompt to act otherwise.

### **Structuring the events to promote conviviality**

The presenters were selected for their exceptional work relating to the issues and questions being raised by 4Cs. Equally, venues were evaluated for their potential to promote conviviality as well as stimulate audience consideration of institutionalised or structural power imbalances. All of these intentions were exceeded. All the presentations were delivered, and discussions conducted, in a spirit of friendship. The questions and comments from the participants, their conversations with the chairs and each other, and with the audience, were probing.

## ISSUES AND LESSONS LEARNT

### Widening the Audience at Workshop Events

To attract a local audience who are not involved with the arts, many of whom do not speak English as their first language and who come from different cultures, requires a careful strategy and dedicated effort. Even if working with a gallery that has made long-term efforts to connect with its immediate 'community', do not assume that an event will necessarily attract an audience outside the art sector. A number of audience members stated that we should have invited people with opposing views, rather than have participants who essentially were in agreement with each other. Ensuring BAME and LGBTQ+ inclusion and representation should be part of the planning process, but in this case these were not directly considered.

### Resource Demands

Delivering the workshops required the allocation of significant resources, including staff time. The most time-consuming aspects were developing partnerships, liaison with participants and partners, writing and agreeing contracts, organising travel and accommodation (including visas), and financial management and reporting. We have learnt it is prudent not to be over ambitious with respect to the number of participant invitations, and for organisers to be fully aware that bringing in participants from other countries can be very costly in terms of visas, flights, and accommodation.

### Visas and Payment Requirements

The implications of visa regulations and national regulations covering payments, both to individuals in the UK and overseas participants, need to be understood by organisers and built into event delivery plans. The project team should be familiar with the demands and restrictions that both these will place on activities, and they need access to specialist expertise to resolve uncertainties. It is also imperative that the team understand how their own institution's financial and HR systems interact with the legislation, including knowledge of new processes being introduced in response to recent or immanent changes. In a project running over several years, the delivery framework identified in the original project proposal may no longer be viable or even legal by the time an activity is being delivered. During the lifetime of the project the team have had to negotiate the following specific issues:

- In the case of international participants that need a visa, the current UK visa application process necessitates a significant lead in time to any event, since there is often a 12-week wait before visa applications from certain countries are even considered. As flight bookings are contingent on when and whether a participant has a visa, by the time one is issued the price of flights can have gone up significantly.



- Payments to participants need to be preceded by an institutional registration process. This includes Right to Work checks and involves the production, viewing and recording of a valid passport as evidence for this, in line with national employment regulations. These all have to be completed prior to the activity commencing.
- By 2019, certain payment conventions, such as *per deum* payments or artists' fees, were no longer accepted as valid claims by the RCA's Finance department, due to changes in UK Inland Revenue guidance and immanent regulatory changes. The necessary recategorisation of payments for such services have had significant impact and knock-on effects on the RCA's 4Cs budget category allocations. Due to these changes it is possible that the RCA may not be able to recoup some of the costs of the workshop that were originally identified as claimable in the 4Cs award.

Daniela Ortiz, Oliver Ressler,  
Yaiza Hernández Velázquez,  
© Arturo Bandinelli



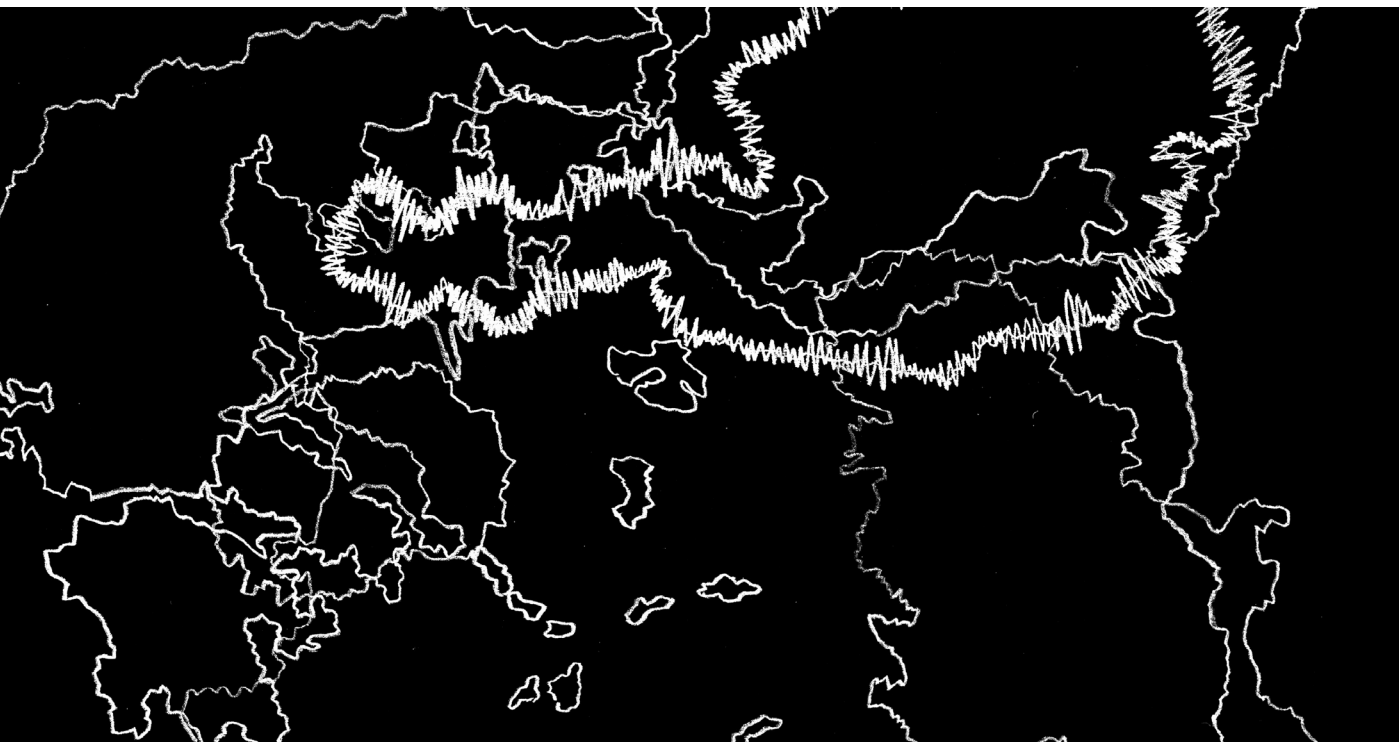
# APPENDIX 1

## WORKSHOP PROGRAMME

THIS IS NO LONGER THAT PLACE:  
A PUBLIC DISCUSSION

3 WORKSHOP EVENTS, MARCH 2019,  
HELD AT THE SHOWROOM AND TATE BRITAIN

Oliver Ressler  
*Emergency Turned Upside-Down*,  
Film still, 2016, © Oliver Ressler



EVENT ONE  
5 MARCH 2019  
THE SHOWROOM

6.30 – 8.30pm      A screening of **Bouchra Khalili's** film *The Tempest Society*, the launch of her new artist's book of the same name, followed by a conversation between the artist and **Elvira Dyanani Ose**

EVENT TWO  
7 MARCH 2019  
THE SHOWROOM

PART 1  
GLOBAL CITIZENSHIP, SOCIO-POLITICS AND THE ARTS

10.30 – 10.40am	<b>Introduction</b> , Elvira Dyangani Ose, Director, The Showroom and Michaela Crimmin, Reader in Art and Conflict, Royal College of Art; co-director, Culture+Conflict
10.40 – 10.45am	<b>Chair's introductions:</b> Yaiza Hernandez Velazquez, Central Saint Martins, with research focused on art institutions understood in a broad sense as sites of political import
10.45 – 11.30am	<b>Gurminder Bhambra</b> Professor Postcolonial and Decolonial Studies, School of Global Studies, University of Sussex. Author of <i>Connected Sociologies</i> ; and <i>Rethinking Modernity: Postcolonialism and the Sociological Imagination</i>
11.30am – 1pm	<b>Oliver Ressler, Daniela Ortiz</b> Oliver Ressler is an artist who produces installations, projects in public space, and films on issues including democracy, migration, forms of resistance and social alternatives. Daniela Ortiz is an artist generating visual narratives to critically understand structures of colonial, patriarchal and capitalist power
1 – 2.15pm	<b>Lunch</b>

**PART 2**  
**ART, ART INSTITUTIONS AND FRAMEWORKS**  
**OF REPRESENTATION**

2.15 – 4.15pm

**Chair:**  
**Elvira Dyangani Ose**

**Natasha Marie Llorens**

Curator and writer, with current projects including *Children of Violence*, a cycle of exhibitions, texts and symposia devoted to the representation of violence in contemporary art

**Ane Rodríguez Armendariz**

Cultural Director, Tabakalera, Spain, programming international residencies, commissions, and bringing special attention to education programmes

**Alicia Chillida Amezttoy**

Curator working in both public and private space, including *Bestea Naiz/El Otro soy yo. Migraciones políticas y poéticas [The Other is me. Political and poetic migrations]*

4.15 – 4.30pm

**Tea Break**

**PART 3**  
**MAKING SENSE OF CULTURE AND IDENTITY POLITICS**  
**IN THE CONTEXT OF BREXIT**

4.30 – 6.30pm

**Chair:**  
**Michaela Crimmin**

**Dámaso Randulfe**

Artist, architect, and co-editor of *Migrant Journal*, a 6-issue publication exploring the circulation of humans, matter, goods and ideas, and their impact

**Kathrin Böhm**

Artist, focusing on the collective making and culturing of public space, both urban and rural, where shared and collectivised everyday practises are foregrounded

**EVENT THREE**  
**8 MARCH 2019**  
**THE CLORE AUDITORIUM, TATE BRITAIN**

6.30 – 8.30pm      The debate features contributions from Professor Gurminder Bhambra, Oliver Ressler, and Justinien Tribillon, co-editor of Migrant Journal. Chaired by Elvira Dyangani Ose

## APPENDIX 2

### LINKS TO EVENT VIDEOS

- 1    EDITED EXTRACTS FROM THE EVENTS  
[www.vimeo.com/352662009](http://www.vimeo.com/352662009)
- 2    PROFESSOR GURMINDER BHAMBRA  
[www.vimeo.com/338825470](http://www.vimeo.com/338825470)
- 3    DANIELA ORTIZ  
[www.vimeo.com/352662308](http://www.vimeo.com/352662308)
- 4    NATASHA MARIE LLORENS  
[www.vimeo.com/339338638](http://www.vimeo.com/339338638)
- 5    KATHRIN BÖHM  
[www.vimeo.com/352662175](http://www.vimeo.com/352662175)
- 6    OLIVER RESSLER  
[www.vimeo.com/339339768](http://www.vimeo.com/339339768)

## APPENDIX 3

### PARTICIPANT BIOGRAPHIES

**Ane Rodríguez Armendariz** is since 2012 Cultural Director of Tabakalera, a former Tobacco Factory in San Sebastian turned into an International Centre for Contemporary Culture. At Tabakalera she has initiated an international residencies programme for artists and curators to encourage research and production; developed international partnerships with a focus on educational programmes; and has commissioned exhibitions with artists including Yto Barrada, Eric Baudelaire, Itziar Okariz, Adrià Julià, Rosa Barba and Maryam Jafri, amongst many others.

Journalist by training, Rodríguez Armendariz has turned to arts management after a brief period working in London in early 2000. She has been part of major art platforms and institutions, such as ARCO, Madrid; MUSAC, Museo de Arte Contemporáneo de Castilla y León; San Sebastian Film Festival and Matadero, Madrid.

[www.tabakalera.eu](http://www.tabakalera.eu)

**Gurminder Bhambra** is Professor of Postcolonial and Decolonial Studies in the School of Global Studies, University of Sussex. Previously she was Professor of Sociology at the University of Warwick and has been Guest Professor of Sociology and History at the Centre for Concurrences in Colonial and Postcolonial Studies at Linnaeus University, Sweden. She is the author of *Connected Sociologies*, and *Rethinking Modernity: Postcolonialism and the Sociological Imagination*, among others. She set up the Global Social Theory website to counter the parochiality of standard perspectives in social theory, and is co-editor of the online social research magazine, *Discover Society*.

[www.gkbhambra.net](http://www.gkbhambra.net)

**Kathrin Böhm's** work focuses on the collective making and culturing of public space, both urban and rural, where shared and collectivised everyday practices are foregrounded as new possible commons, to resist monocultures on all levels. She is a founding member of the international artist group Myvillages, the art and architecture collective Public Works, the art-activism initiative Keep it Complex - Make it Clear and the new Centre for Plausible Economies. She set up Company Drinks, a community drinks enterprise based in Barking and Dagenham in 2014.

She is the co-editor of publications including *Company: Movements, Deals and Drinks*, published by Jap Sam Books, 2014; *International Village Show* published by Jovis, 2016; *Learn to Act* published by aaa/peprav, 2017; *The Rural* published by Whitechapel Gallery and MIT Press, 2019.

[www.andmillionsandmillions.net](http://www.andmillionsandmillions.net)

**Alicia Chillida** is a freelance curator and director based in Spain. She has worked in both public and private art institutions for over thirty years. She served as Head of Contemporary Exhibitions and Curator at the Museo Nacional Centro de Arte Renia Sofia, Madrid, curating site-specific projects in MNCAR's Palacio de Velázquez and Palacio de Cristal, with artists including Ilya Kabakov, David Hammons, Cildo Meireles, Lawrence Weiner and Franz West. In 2002 Chillida was appointed Curator of the Spanish Pavilion at Sao Paulo Biennale with artist Rogelio López Cuenca. In 2004 she became Director at the Centro Atlántico de Arte Moderno, CAAM, in Gran Canaria, Spain, and in 2007 she founded MUSEO INVISIBLE in Barcelona, an alternative museum and independent platform for research and production, from which she continues to operate.

Selected curatorial projects include *Earth Project*, La Alhondiga, Bilbao; *Variations on a Japanese Garden*, in La Casa Encendida, Madrid; *Displacement Strategies* at CGAC, Santiago de Compostela; and *Bestea Naiz/El Otro soy yo. Migraciones políticas y poéticas (The Other is me. Political and poetic migrations)*, in Koldo Mitxelena in San Sebastián, Spain, 2018.



**Michaela Crimmin** is Reader in Art and Conflict at the RCA, and has taught on the Curating Contemporary Art programme, School of Arts and Humanities, for the past 15 years. Currently she is Art Director on the EU-funded four-year programme of work, From Conflict to Conviviality through Creativity and Culture (4Cs), on behalf of the RCA, its UK co-founder and partner. Alongside this she is an independent curator; and co-director of Culture+Conflict (C+C), a not-for-profit agency working to investigate and amplify the role and value of contemporary art produced in response to international conflict. C+C is a 4Cs associate partner. Activities include discursive events, commissions, a scholarship, and residencies. On the teaching staff of Central Saint Martins School of Art, UAL. Previously Head of Arts at the Royal Society of Arts (RSA), a role that included initiating and directing the RSA Arts & Ecology Centre; and the first three works of art on the Fourth Plinth, Trafalgar Square.

[www.rca.ac.uk](http://www.rca.ac.uk)

**Elvira Ose Dyangani** is Director of The Showroom, London and is a Lecturer at the Department of Visual Cultures at Goldsmiths and the Thought Council at the Fondazione Prada where in 2015 she has curated the exhibitions Theaster Gates's *True Value*, Nástio Mosquito's *T.T.T. Temple* and *Temples of Tenacity* and Betye Saar: *Uneasy Dancer*, among others. She was Curator of the eighth edition of the Göteborg International Biennial for Contemporary Art, (GIBCA 2015) and Curator International Art at Tate Modern (2011–2014). Previously Dyanangi Ose served as curator at the Centro Atlántico de Arte Moderno and the Centro Andaluz de Arte Contemporáneo and as Artistic Director of Rencontres Picha, Lubumbashi Biennial (2013).

[www.theshowroom.org](http://www.theshowroom.org)

**Bouchra Khalili** is a Moroccan-born Berlin-based visual artist. Her work in film, installation, photography and printmaking has been shown internationally at exhibitions including documenta 14, the 55th Venice Biennial, the 18th Sydney Biennial, the 10th Sharjah Biennial, the 6th Marrakech Biennial and the 8th Goteborg Biennial. Selected solo exhibitions include *Poets and Witnesses*, Museum of Fine Arts, Boston, 2019; *Blackboard*, Jeu de Paume National Gallery, Paris; *The Tempest Society / Twenty-Two Hours*, Museum Folkwang, Essen; *Bouchra Khalili*, Secession, Vienna, all 2018; *The Mapping Journey Project*, MoMA, New York, 2016; *Bouchra Khalili*, PAMM Miami, 2013–14; *Garden Conversation*, MACBA, Barcelona; and *Foreign Office*, Palais de Tokyo, Paris, both 2015. Khalili has been the recipient of several awards including the Ibsen Awards, 2017; the Abraaj Group Art Prize, 2014; the Sam Art Prize, 2013–15. In 2017–18 she was a fellow at Harvard's Radcliffe Institute for Advanced Study. She was a finalist of the Guggenheim's Hugo Boss Prize 2018 and the Artes Mundi Prize 2018.

A long-time educator, Khalili is currently a Professor of Contemporary Art at Oslo National Art Academy, and a founding member of La Cinémathèque de Tanger, an artists-run non-for-profit organisation promoting film culture in Northern Morocco.

[www.bouchrakhalili.com](http://www.bouchrakhalili.com)

**Natasha Marie Llorens** is a Franco-American independent curator and writer. She is a Curatorial Fellow with the FACE Foundation for French-American Cultural Exchange, 2018–19; a long-term Research Fellow at the American Institute of Maghrib Studies (AMIS), based in Algiers; and a curatorial research fellow at the Centre Nationale des Arts Plastiques in Paris. Current curatorial projects include *Children of Violence*, a cycle of exhibitions, texts and symposia devoted to the representation of violence in contemporary art; and *Waiting for Omar Gatlato*, a survey of contemporary Algerian art scheduled for October 2019 at the Wallach Art Gallery in New York.

A graduate of the MA program at the Center for Curatorial Studies at Bard, Llorens is currently a PhD candidate in Modern and Contemporary Art History at Columbia University. She will be curator in residence at the Jan Van Eyck Academy in 2019 – 20.

[www.nmllorens.website](http://www.nmllorens.website)

**Daniela Ortiz** was born in Cusco, Peru in 1985, and lives and works in Barcelona. Through her work she aims to generate visual narratives in which the concepts of nationality, racialisation, social class and gender are explored in order to critically understand structures of colonial, patriarchal and capitalist power. Her recent projects and research revolve around the European migratory control system, its links to colonialism and the legal structures created by institutions in order to inflict violence towards racialised communities. She has also produced projects about the Peruvian upper class and its exploitative relationship with domestic workers. Recently her artistic practice has turned back towards visual and manual work, developing work in ceramic, collage and in formats such as children books, in order to distance herself from eurocentric conceptual art aesthetics.

Besides her artistic work she is a single mother of a two-year-old child, gives talks and workshops, and participates in various discussions and struggles against the European migratory control system and institutional racism.

[www.daniela-ortiz.com](http://www.daniela-ortiz.com)

**Dámaso Randulfe** is an artist and architect based in London. Spanning writing, image-making and installation, his work has been published, awarded and shown widely, including at the Oslo Architecture Triennale, 2016 and Venice Biennale, 2017. Recent publications include *After Belonging. The Objects, Spaces, and Territories of the Ways We Stay in Transit*, published by Lars Müller, 2016; and he has contributed to *Purple*, *San Rocco* and *Wallpaper* magazines. He currently teaches critical theory at The Cass School of Art, Architecture and Design, London; and has been a guest critic at the University of Westminster and the Architectural Association, London.

Randulfe is an editor at Migrant Journal, a six-issue publication exploring the circulations of humans, non-humans, matter, goods and ideas, and their impact on contemporary life. Recently, the journal was commended as Magazine of the Year and Editor of the Year at the Stack Awards 2018 and shortlisted by the Design Museum for the Beazley Design of the Year, 2018.

[www.migrantjournal.com](http://www.migrantjournal.com)

**Oliver Ressler** was born in Knittelfeld, Austria, and lives and works in Vienna. He produces projects in public space, installations and films focused on issues spanning economics, democracy, migration, global warming, forms of resistance and social alternatives. Ressler's films have been screened as part of social movements, in art institutions and at film festivals internationally.

Ressler won first prize at the Prix Thun for Art and Ethics Award in 2016. He curated *A World Where Many Worlds Fit* for the Taipei Biennale, 2008, an exhibition on the counter-globalisation movement. Co-curated with Gregory Sholette, *It's the Political Economy, Stupid*, has been presented internationally at nine venues since 2011.

Selected solo exhibitions include *We will beg for nothing, we will ask for nothing. We will take, we will occupy*, Centro Andaluz de Arte Contemporaneo – CAAC, Seville, Spain, 2015; *There is not a Flag*, Museo Reina Sofía, Madrid, 2015; *Property is Theft*, MNAC – National Museum of Contemporary Art, Bucharest, Romania; *Who Throws Whom Overboard?*, SALT Galata, Istanbul, Turkey, both 2016; Kieve Biennial 2017; Documenta 14, Kassel, 2017; and *How to Occupy a Shipwreck*, Kunst Haus Wien, Vienna, Austria, 2018.

[www.ressler.at](http://www.ressler.at)

**Justinien Tribillon** is an independent writer, researcher and editor. An urbanist, interested in understanding cities, their social fabric, the way they are governed and designed. Exploring the topic of migration and its impact on space, he is an editor and publisher of *Migrant Journal*, a six-issue publication with Michaela Büsse and Dámaso Randulfe, co-edited and art directed by Isabel Seiffert and Christoph Miler of Offshore Studio. *Migrant Journal* looks at migration with a resolutely interdisciplinary, prejudice-free approach, bringing together artists, philosophers, illustrators, curators, journalists, architects, academics, photographers. It is read and distributed internationally.

He regularly contributes feature articles to *The Guardian*. A researcher at *Theatrum Mundi*, a London-based charity initiated by Richard Sennett to improve our understanding of cities through education and research. He also works with architectural practices and local authorities as a consultant on urban regeneration, local economic development and public engagement.

He teaches urban studies to graduate and postgraduate students at the Bartlett, University College London. A PhD candidate at UCL, where he is researching the socio-spatial divide between Paris central and the Banlieue, relying on an interdisciplinary approach.

[www.migrantjournal.com](http://www.migrantjournal.com)

**Yaiza Hernández Velázquez** is a lecturer at Central Saint Martins-University of the Arts London, where she leads the MRes Art: Exhibition Studies. Her research focuses on art institutions understood in a broad sense as sites of political import. With a background in Fine Art and Visual Culture, she went on to complete a PhD at the Centre for Research in Modern European Philosophy. Before arriving at Central Saint Martins she worked, among other things, as Head of Public Programmes at the Museu d'Art Contemporani de Barcelona (MACBA), director of CENDEAC in Murcia and curator at the Centro Atlántico de Arte Moderno in Las Palmas de Gran Canaria, Spain.

A number of her publications can be viewed via the University of the Arts London research online catalogues.

[www.ualresearchonline.arts.ac.uk](http://www.ualresearchonline.arts.ac.uk)

## APPENDIX 4

### REVIEW OF THE WORKSHOPS

BY ELISA ADAMI

#### ART MONTHLY, APRIL 2019

##### THIS IS NO LONGER THAT PLACE: A PUBLIC DISCUSSION

Twenty-four days before the UK is scheduled to leave the EU, the Showroom and Tate Britain hosted a three-day programme of screenings, presentations and public discussions which used the geopolitical conjuncture of Brexit, as well as the rise of anti-migrant sentiment across Europe, to tackle questions around migration, displacement, access and identity politics. Curated by Elvira Dyangani Ose in partnership with Michaela Crimmin, the event was co-funded by the Royal College of Art and the EU as part of a four-year European cooperation project. Optimistically titled *From Conflict to Conviviality through Culture and Creativity (4C)*, the funding for and framing of the project clearly did not foretell the 2016 Brexit referendum – a historical irony that was not lost on the curators.

A screening of *The Tempest Society*, 2017, by French-Moroccan artist Bouchra Khalili, served as a prelude to the public discussion. The film centres on the legacy of the agit-prop theatre group *Al-Assifa* (Arabic for 'the Tempest'), affiliated with the struggles of Arab migrant workers in France in the 1970s, which is viewed in connection with present economic, political and humanitarian upheavals, specifically the so-called migrant crisis in the Mediterranean and the aftermath of the 2015 Greek bailout referendum. Excavating and constellating these different historical moments of struggle and geopolitical crisis, Khalili's film anticipated the spirit of the event which followed a similarly wide-ranging and multifarious approach.

The title of the event, 'This Is No Longer That Place', was fittingly equivocal in the many different and conflicting meanings that the phrase connotes. On the one hand, it encapsulates the sense of unwelcomeness felt by European migrants on the morning of 24 June 2016 with

the fracturing of the illusion of openness and mobility represented by the idea of a borderless Europe. On the other hand, it appears to mimic the nostalgic and mythified fantasy appealed to by both conservatives and the far right of a once culturally and ethnically homogeneous community transformed beyond all recognition by the intrusion of racialised, mainly non-European migrants. Place, as Stuart Hall would say, is a 'floating signifier', straddled between polarised and equally instrumental views.

Gurminder Bhambra, professor of postcolonial and decolonial studies, set out to deconstruct right-wing rhetoric around 'place' that was bound up with the Leave campaign's prioritising of issues of national sovereignty and control over borders. This narrative, she argued, is premised on the disavowal of Britain's history as a multicultural empire based on racialised hierarchies and relations of dispossession and domination, whose consequences reach through to the present. Bhambra went on to further debunk the liberal image of a cosmopolitan, diverse and tolerant Europe, for European cosmopolitanism is analogously predicated on a disavowal of coloniality. While tearing down internal barriers between nation-states, the EU has simultaneously strengthened its outer borders: immigration laws discriminating against non-Europeans were notably a requirement for entrance in the European Economic Community (EEC) in the mid 1980s. Redressing the convenient gaps of selective memory – including Tate Britain's own failings at dealing with imperial violence in the 2015 exhibition 'Artist and Empire' (Reviews AM393) – Bhambra endeavoured to show the shared histories that produced this place.

Artist Kathrin Böhm, involved in the artist-run pro-Remain campaign 'Keep it complex – make it clear!', presented a pragmatic vision of what may be worth salvaging from the past of this place.

Company Drinks, an art project in the form of a drinks company, revives the east London tradition of 'hop picking' in Kent as a means of reclaiming control over the economy and reorganising memories of collective production. Located in the Borough of Barking and Dagenham, one of the few areas of London to support Brexit, Company Drinks seeks to reactivate a communitarian working-class tradition while at the same time delinking it from the dangerous, ethno-nationalist construct of the 'white working class'.

Other invited speakers shifted the discussion from Brexit to consider issues of citizenship and migration from various national and international perspectives. Austrian artist Oliver Ressler (Interview AM405) speculated on the emancipatory potential of a global citizenship which would not simply replicate the racialised and exploitative hierarchies that structure current border policies. Peruvian, Barcelonabased artist Daniela Ortiz took issue with notions of global citizenship and cosmopolitanism that still operate within the self-effacing paradigm of whiteness, mistaken as non-identitarian and universal. A migrant from a former Spanish colony, Ortiz explores the violence of the bureaucratic and juridical mechanisms that subtend European migration and integration policies, including the recent replacement across the continent of the *jus soli* (right of nationality by soil) with the *jus sanguinis* (right of nationality by blood). According to this legislation, Ortiz's son, although born and raised in Spain, has no right to Spanish nationality – an absurd but widespread predicament.

One of the panels held at the Showroom focused on the city of San Sebastián in the Basque Country as a microcosm of localised art practices aimed at migrants and animated by the intention to not reify their foreignness. Such was the main tenet behind the exhibition 'L'Intrus', inspired by Jean-Luc Nancy's essay of the same name, curated by Natasha Marie Llorens at

Tabakalera, a former tobacco factory converted into the International Centre for Contemporary Culture. Anne Rodrigues Armendariz, director of Tabakalera, recounted the experience of Harrotu Ileak, an educational project addressed particularly to young migrants whose efforts to counter societal biases are often overwritten by the discriminatory practices of coercive state institutions, such as the police. Further, it was noted, educational programmes that target migrants unwittingly reinforce the impression that they are the problem, rather than tackling sentiments of xenophobia and racism among 'local' audiences.

Several times throughout the event both panellists and audience members expressed a sense of frustration at the institutional limitations and reach of artistic and intellectual discourse. As Justinien Tribillon, co-editor of *Migrant* journal put it, in such spaces there is often the impression of preaching to the choir, of speaking only to those who already agree. While questions of access and political ineffectiveness have long plagued the sphere of art, contemporary art institutions, as 'This Is No Longer That Place' highlighted, still provide an important space for approaching complex issues in an open and nonsimplistic manner. The presentations elicited from the audience a sharing of anecdotes of diasporic identities and personal stories of displacement: a reminder that, despite appeals to the monolithic notion of 'the People' from both camps of the Brexit divide, any place can only be understood by considering the diverse and interconnected lives and experiences that give it meaning.

'This Is No Longer That Place: A Public Discussion' took place across the Showroom and Tate Britain, London 5–8 March.

Elisa Adami is a PhD candidate at the Royal College of Art.

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## APPENDIX 5

### RCA CURATING CONTEMPORARY ART MA STUDENTS' BRIEF

'Conditions of Entry' is a symposium for first year CCA students to share a piece of group research into an object, institution or event that raises questions about thresholds, borders, mobility and access from a curatorial perspective. If Curatorial Studies asks us to think beyond the parameters of the work of art to the conditions, situations and juxtapositions that frame an encounter with a work, or the formation of a moment of cultural meaning, then what are the conditions in which people, objects, ideas enter that frame? The seeming contradictions of our contemporary moment – that more and more people have access to forms of transnational exchange through digital technologies and transport and yet borders are protected with increasing ferocity and violence – makes the accessibility of cultural spaces that declare themselves 'open' to a 'public' even more questionable and vital. Is a space without conditions of entry possible or even desirable?

We ask each group to select an object (singular or plural), institution or event/moment that brings a particular set of questions to the topic 'conditions of entry'. Each group will prepare a twenty-minute presentation that locates the research 'object' in relation to a chosen question(s). Presentations will be to the other students and to curator Michaela Crimmin. Ideas and presentations from the symposium will feed into an event to be held at Tate Britain in spring as part of the 4Cs project.

RCA Curating Contemporary Art MA  
[www.rca.ac.uk/schools/school-of-arts-humanities/cca](http://www.rca.ac.uk/schools/school-of-arts-humanities/cca)



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Handwritten text, likely a signature or scribble, appearing in white ink on a black background. The text is written in a cursive, flowing style, possibly containing the word "Sincerely" followed by a name.