

Programme Structure

Artist-led workshops

Artist-led workshops provide the *Constellations* artists with different perspectives on issues of socio-political significance. Workshops are shaped based on the individual practices of the workshop leaders and are devised in line with alternative pedagogical methods. Workshops may include short presentations aimed at familiarising participating *Constellations* artists with the practitioner's work, as well as activities, exercises, and discussions among group members addressing some of the questions at the core of the programme: how can artistic practices negotiate, amplify and critique socio-political issues? How does socially engaged work critically address notions of authorship and collaboration? What constitutes public space (both online and offline)? How can collaborative networks come together and operate?

Self-led workshops

Self-led workshops are aimed at giving the *Constellations* artists time and space to learn about each other's practices and to develop collaborative methodologies within the group and the ability to self-organise.

As part of the self-led sessions, the group will be given budget and curatorial support to collectively devise and produce two outcomes:

During Part 1 of the programme (July – October 2020) the group will develop a 'working together toolkit' designed to help the group devise collective decision-making methodologies and share skills and knowledge that would help them co-author projects and self-organise. The toolkit will respond to a brief developed by UP Projects and Flat Time House in collaboration with artist Beverley Bennett.

Part 2 of the programme (November 2020– February 2021) will be self-led with the support of Flat Time House and UP Projects as the group works towards a public outcome. Subject to social distancing restrictions being lifted, the final public event will take place at Flat Time House in January 2021 (exact date to be confirmed) using the context of Flat Time House and the Artist Placement Group as points of departure. A brief for this event will be

presented to the group in November 2020. If social distancing restrictions are extended, the online resources of UP Projects and Flat Time House will be available for the public outcome.

About the workshop leaders

Beverley Bennett

Beverley Bennett is an artist-filmmaker and *Constellations* alumna. Her practice revolves around the perpetual possibilities of drawing, performance, and collaborative experiments with sound. Beverley completed her MA in Fine Art from Middlesex University in 2009 and is currently a studio holder at Kingsgate Workshop and Trust. She has also delivered talks and lectures at some of Britain's most influential galleries and arts universities. Beverley's work has been shown nationally and internationally; venues include the CinemaAfrica Film Festival, Stockholm (2018), Encounters Short Film Festival, Bristol (2017), Wysing Art Centre, Cambridgeshire (2017) Spike Island (2017), New Art Exchange, Nottingham (2016), National Gallery of Jamaica, Kingston (2016), Bluecoat, Liverpool (2010).

Larisa Blazic

Larisa Blazic is a London based digital artisan, educator and feminist hacker with practice ranging from net.art to Free/Libre/Open Source Software art and design. Over the last 20 years she explored a range of emerging technologies and their impact on online publishing, moving image in public space, collective creativity and participation. She recently completed Data Union Fork: tools for data strike, as part of prestigious S+T+ARTS Residency programme. Larisa's work has been shown nationally at venues such as Phoenix Theatre, Leicester (2008), Novas Gallery, London (2008), VINEspace, London (2007), Dana Library and Research Centre, London (2004) and ICA (2002).

Languid Hands

Languid Hands is an artistic and curatorial collaboration between DJ, filmmaker and curator Rabz Lansiquot and writer, facilitator and live art practitioner Imani Robinson. Their collaboration began in 2015, through their work with the collective sorryoufeeluncomfortable (SYFU) and have recently been awarded the curatorial fellowship at Cubitt in London. Their practice is informed by ongoing explorations in Black and queer studies, Black creative

practice, Black liberatory praxis and queer methodologies. Languid Hands have exhibited internationally in public programming at venues; Stroom Den Haag, Netherlands (2019), Narrative Projects, London (2019), Copeland Gallery, London (2018), Many Studios, Glasgow International Festival (2018).

Srećko Horvat

Srećko Horvat is a Croatian philosopher, author and political activist. The German weekly Der Freitag called him as "one of the most exciting voices of his generation" and he has been described as a "fiery voice of dissent in the Post-Yugoslav landscape". Together with former Greek Finance Minister Yanis Varoufakis, Horvat is the co-founder of The Democracy in Europe Movement 2025, or DiEM25, a pan-European political movement launched in 2016. His writing has appeared in The Guardian, Al Jazeera, Der Spiegel, Jacobin, Newsweek and The New York Times and has written numerous books which have been published in 15 different languages.

Stine Marie Jacobsen

Stine Marie Jacobsen is a conceptual artist living and working in Copenhagen and Berlin. Stine's practice gives participants a collaborative and dialogical space to decode violence and law both individually and collectively through participatory means with such themes as language, gender, anonymity and psychology. She graduated from the Royal Danish Academy of Fine Arts with an MFA in 2009 and was awarded an innovative educational grant from Node curatorial studies, Berlin in 2015. Some of her notable solo shows have been at Nikolaj Contemporary Art Center, Copenhagen, (2018), Flat Time House, London, (2018), Galerie Wedding, Berlin (2016), Overgaden Institute of Contemporary Art, Copenhagen (2015), Galway Arts Center, Ireland (2014), District Kunst- und Kulturförderung, Berlin (2014), Künstlerhaus Bethanien, Berlin (2012).

Paul Purgas

Paul Purgas is an artist and musician working with sound, performance and installation. Originally trained as an architect he has presented projects with Serpentine, Tate, Kettle's Yard and Spike Island. His written output includes essays for the Unsound:Undead collection published by Urbanomic/MIT Press and contributions to the critical journal Audimat. Recent curatorial work has been the Open Sound programme for Outpost and guest curating Wysing Arts

Centre's annual festival. He is one half of the electronic music project Emptyset working with electroacoustic and computer music, broadcasting and spatialised sound, presenting commissions with the Architecture Foundation, David Roberts Art Foundation and Tate Britain's Performing Architecture programme and performances including Sonic Acts, Wien Modern and Transmediale.