

paula roush

## Curriculum Vitae (abbreviated)

[www.msdm.org.uk/about](http://www.msdm.org.uk/about)

[www.msdm.org.uk/paularoush](http://www.msdm.org.uk/paularoush)

### Education & Selected Artist in Residencies

2015 Arab Image Foundation, Beirut Lebanon  
2013 ADXTUR, Gois Schist Villages Portugal  
2013 Frans Masereel Centrum, Kasterlee Belgium  
2003 PhD as Work of Art, South London Gallery, London UK  
2001 Post-grad Bauhaus Kolleg, Dessau Germany  
1991 M.Sc. Arts in Therapy, Emporia State University US  
1990 Psicologia Social, Universidade de Lisboa, Lisboa Portugal

### Selected Solo Exhibitions

2024 *Liquid Memories ~To Read With Water*, MIRA Porto Portugal  
2023 *Follow Y/Our River: Leaminal Edges*, Borough Rd Gallery, London UK  
2022 *Liquid Memories ~to read with water*, Borough Rd Gallery, London UK  
2020 *Domenest*, msdm, London UK  
2019 *Paintball Field*, Barreiro Photography Month, The Red Gallery, Barreiro Portugal  
2018 *Evidencing The East End*, msdm, London UK  
2015 *Torn Folded Curled*, Makan Project Space, Beirut Lebanon  
2013 *Queer Paper Gardens*, Museu da Electricidade, Lisbon Portugal  
*Dreaming Through - On & Into The Exotic*, 198 Contemporary Arts+learning, London UK  
2011 *Classop (varied papers)*, Gallery P74, Ljubljana Slovenia + Sput-e-nik the window, Porto Portugal  
2006 *Space Protocol*, Rael Artel Gallery, Parnu Estonia  
2005 *Protest Academy*, Elastic Residence, London UK + Heimat Modern Experimentale 1, Leipzig Germany  
2004 *SOS:OK Save Our Souls:Zero Killings*, Coleman Project Space, London UK  
*Exercise SOS:OK*, Zavod P.A.R.A.S.I.T.E. Gallery P74 Ljubljana Slovenia  
2002 *Out-Sourcing*, INIVA Institute of International Visual Arts, London UK

### Curatorial practice

2023 *Water in the Library*, msdm, London UK  
2015 *House—Studio—Gallery*, msdm London  
2016 *Faz Tu Mesmx- Arte por Instrução*, Sput&Nik The Window Gallery, Porto Portugal  
2013 *Hetero q.b., international video programme*, Museu Nacional de Arte Contemporânea, Lisboa Portugal  
2012 *Off the s(h)elf: the self and subjectivity in the artist's book*, Stockwell Studios, London UK  
*The Ed Show*, The Digital Art Gallery, London UK  
2009 *New Territories/Novos Territórios*, Pavilhão 28 Espaço Expositivo do Centro Hospitalar Psiquiátrico de Lisboa, Lisbon  
2008 *Mundos Locais Local Worlds* Centro Cultural de Lagos, Portugal  
2006 *Welcome Goodbye Adeus Obrigada- Journeys, Dislocations and Imaginary Nations*, Blue Elephant Theatre + Little Portugal, London UK  
2004 *POSTSCRIPT (Part One): Portuguese Live Art in the Age of Scripted Reality*, [SPACE], London UK

### Selected Group Exhibitions

2022 *Museums Without Walls*, Isabel Bader Centre, Kingston Canada  
*Box. Unbox*, Godsbanen Arts Centre, Aarhus Denmark  
2021 *Memoria Liquida*, Casa da Imagem, Vila Nova de Gaia Portugal  
*Trabalhos Líquidos e Jerricans*, Galeria Cozinha FBAP, Porto Portugal  
2020 *Fotografia E Território*, Centro de Estudos em Fotografia de Tomar, Portugal  
*We Stand Together Women's Photographs of Women 1970s-2020*, The Brady Arts Centre London UK 2019  
*Strictly Books...IV Biennial of The Artist's Book*, Fondazione de Monte Uniti di Foggia, Foggia Italy  
*Aproximar-Nos Do Caos*, ACERT Tondela Portugal  
2018 *Activating the Archive*, PH Photographic Museum of Humanity, online  
*Joburg Fringe*, The Art Room + Victoria Yards, Johannesburg South Africa  
*Infinite Multiple*, Carrol Fletcher and Arebite Galleries, London UK  
2017 *Unbound*, Herbert Read Gallery, Canterbury UK  
*Decomposition And Other Large Scale Works*, UN8, London UK  
2016 *Kaleid Editions*, Oslo National Academy of the Arts, Oslo Norway  
2015 *Art In a Bookshell: A Survey of Artists Working with and Inspired by Books*, Milton Gallery, London UK  
2014 *Paradigm Store*, 5 Howick Place, London UK

2013 *Connecting Worlds*, Drawing Room + UBM, London UK  
2012 *Dear Aby Warburg: What Can Be Done With Images? Dealing with Photographic Material*, Museum für Gegenwartskunst Siegen, Siegen Germany  
*Booklive!*, London South Bank University, London UK  
*Born In 1987: The Animated Gif*, The Photographer's Gallery London UK  
2006 *Ear Appeal*, Kunsthalle Exnergasse Austria  
*Global Tour: Art Travel & Beyond*, W139 Amsterdam The Netherlands  
*Public Services*, Pavel House Laafeld Austria and Sparwasser HQ Berlin Germany  
*Tagged*, Space Media Arts/ node, London UK  
*Give (A) Way: The Art of Unconditional Generosity*, Ev+a, Limerick Ireland  
2005 *Disobedience (An Ongoing Archive)*, Play Gallery and Kunstraum Bethanien Berlin Germany  
2004 *Perfectly Placed*, Contemporary Art Society + South London Gallery London UK  
2003 *The Art Of Survival*, Czech Centre London and Prague Biennale 1, National Gallery, Prague Czech Republic

### Teaching

Senior Lecturer, Photography BA (Hons) 2006-present; Thesis supervisor, MA Photography (2011-2017) and MRes Photography (2018). School of Arts and Creative Industries, London South Bank University, London UK.  
2006-2012: Theory Coordinator MA Art and Media Practice, University of Westminster School of Media, Arts and Design, London  
1999-2005: Lecturer: Art in Community Settings, BA in Arts Administration and research supervision on MA Arts Management Programme, Birkbeck College, University of London, London

### Msterclasses/ Workshops

2020 *Torn, Folded, Curled: Orphan Photographs Sourced From the Arab Image Foundation*, The British University in Egypt, Cairo Egypt  
2019 PhotoBookClub Lisboa, IMAGO Photo Festival, Lisbon, Portugal  
*Publishing as Artistic Practice*, Cornwall Media Resource, Redruth UK  
*Torn, Folded, Curled*, The Archive: Visual Culture In The Middle East, Lebanese American University, Byblos Lebanon  
2018 *Post-digital Publishing and Story-telling in the Photobook*, Arts Llibre + ESDA Llotja, Barcelona Spain

2016 *Nothing to Undo*. KHiO National Academy of the Arts Oslo Norway  
*Page-turner*, V&A Academy, National Art Library + Elephant Studios, London UK  
*The Photobook as Artistic Research & Expression*, Unveil'd Photography Festival, Exeter UK  
*Why on Earth Be A Flaneuse When I Can Be a Glaneuse?* Flaneur Project, Carpe Diem, Lisbon Portugal  
2015 - 2017 *Page-turner: Photography, Book and Self-Publishing*, Lisbon Photobook Fair, Lisbon Photographic Archive, Lisbon Portugal  
2014 *Chaos of memories- Surviving archives and the ruins of history according to the found photo foundation*, Order and Collapse: The Lives of Archives University of Gothenburg & Hasselblad Foundation Gothenburg

### Collections

Drawing Room Outset Study Library, London UK; EDP Foundation's Art Collection, Lisbon Portugal; Metropolitan Museum of Art, Thomas J. Watson Library, New York, US, Museum of Modern Art (MOMA) New York, US; National Art Library, Victoria & Albert Museum London UK; School of The Art Institute of Chicago Joan Flasch Artists' Book Collection; John M Flaxman Library Chicago United States; Boston Athenaeum Boston, US; Kandinsky Library, Musée National d'Art Moderne/Centre Pompidou Paris France; Swarthmore College Libraries, Swarthmore US; Virginia Commonwealth University in Qatar VCUQatar; Zürcher Hochschule der Künste - Medien- und Informationszentrum ZHdK MIZ Zurich Switzerland; Oslo National Academy of the Arts The Library, Oslo Norway; The Brooklyn Museum; 100 Flowers Collection for NHS-GGC's new South Glasgow University Hospital and Royal Hospital for Sick Children; Frans Masereel Centrum Collection; Cuming Museum, Art Collection and Local History Library and Archive (Southwark Heritage), London; bookRoom bookworks collection, UCA Library at Farnham, UK P74 Artists' Books Collection, Ljubljana; Photolreland Foundation Collection, Dublin Ireland and several private collections.

### Personal Information

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## Bio

paula roush \*

\*NOTE: \*paula roush artistic name is intentionally written in all lowercase font. Please do not use standard capitalisation.

paula roush lives and works in London. She is a photographer and the founder of msdm (mobile strategies of display and mediation), a house-studio-gallery dedicated to the expanded practice of the artist's book. In her work, she interweaves her own photography with found objects, in a reflection on the integration of artistic and curatorial practices in installation and publishing. The msdm project has been exhibited in art institutions and independent spaces such as Arebyte Gallery, Iniva and Space (London); Herbert Read Gallery (Canterbury); Arab Image Foundation (Beirut); Museu da Electricidade, Museu do Chiado, Museu da Cidade (Lisbon); Bauhaus Foundation (Dessau); Living Art Museum (Reykjavik); P74 Gallery (Ljubljana); Transmediale and Sparwasser (Berlin); EV+A (Limerick); K3 (Zurich); and Kunsthalle Exerngrass (Vienna). She teaches Photography and Self-Publishing Practices at the School of Arts and Creative Industries of London South Bank University.

The Found Photo Foundation—her collection of orphan photographs—is represented in two volumes dedicated to artistic archive work: Dear Aby Warburg, What Can Be Done with Images? Dealing with Photographic Material (Museum für Gegenwartskunst Siegen), and Order and Collapse: The Lives of Archives (Valand Academy / University of Gothenburg/Art and Theory Publishing).

Vive e trabalha em Londres. Fotógrafa e fundadora do projecto msdm [mobile strategies of display and mediation], uma casa-estúdio-galeria dedicada a prática expandida do livro de artista. No seu trabalho, entrelaça a sua própria fotografia com o found object, numa reflexão sobre a integração das práticas artísticas e de curadoria na instalação e na edição. O projeto msdm tem sido exposto em instituições de arte e espaços independentes, incluindo: Arebyte Gallery, Iniva and Space (Londres); Herbert Read Gallery (Canterbury); Arab Image Foundation (Beirute); Museu da Electricidade, Museu do Chiado, Museu da Cidade (Lisboa); Bauhaus Foundation (Dessau); Living Art Museum (Reykjavík); P74 Gallery (Ljubljana); Transmediale and Sparwasser (Berlim); EV+A (Limerick); K3 (Zurich); and Kunsthalle Exerngrass (Vienna). Ensina Práticas Fotográficas e de Auto-Edição na School of Arts and Creative Industries da London South Bank University.

A Found Photo Foundation — a sua coleção de fotografias orfãs — está representada em dois volumes dedicados a trabalhos de arquivo artístico: Dear Aby Warburg, What Can Be Done with Images? Dealing with Photographic Material (Museum für Gegenwartskunst Siegen) e Order and Collapse: The Lives of Archives (Valand Academy /University of Gothenburg/ Art and Theory Publishing).

## Artist's statement

I am an artist and educator based in London, UK. I am interested in inter / trans / post / disciplinary photographic practices and the intersection of artists' publishing with ecologically oriented posthuman feminism.

My main references are bookworks that take wet nature as source / inspiration and cultivate an aesthetic of variation, of process over product, to emphasise mutability over final form. Works that are thematically and formally related to: water, land, the more-than-human that includes sentient plant and animal life. In this conception, fluid publishing offers a model for time, space, and matter in relational flux.

This has led to two main strands of research, encapsulated under the acronym 'msdm,' four letters that synthesize a practice characterised by 'mobile strategies of display & mediation.'

1- msdm house-studio-gallery: research into the affordances of inner-city vacant buildings as creative spaces and as a model for a live/work artist's run space

2- msdm publications: publishing as artistic practice, experimental editorial design, and the book as exhibition space.

The collaborative practice is based on three main activities: publications, exhibitions, and workshops. Projects include: "page-turner" collective photobook pop-up found photo foundation.

I currently teach art photography and photobook publishing in the Photography course at the School of Arts and Creative Industries, London South Bank University. I am a member of the Centre for the Study of the Networked Image [ + ] and a Fellow of the Higher Education Academy [ + ].

## BIBLIOGRAPHY

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- Rob McDonald "All Inked up," Kent's International Artist Book & Print Event, UCA Canterbury & The Brewery Tap, Folkestone, 13 October – 9 November 2017
- Unstable Media, "Unstable Media, constructions and disruptions," Portuguese Small Press Yearbook 2017
- "Launch of infinite multiple, an online platform selling unlimited editions by established and emerging artists," *Artdaily.com*, Aug 11 2017
- Jan Baetens, "A Book, An Endless Love Affair," *Cultural Studies Leuven*, 10 August 2016
- Erica Carter, "Comments on Bus-Spotting + A Story presentation at the launch of *Order and Collapse: The lives of Archives*," Personal email, April 2016
- Meg Beaumont "nothing to undo," *Kaleid Editions, Sunday Reading #004* April 2016
- Marwan El Tibi, "paula roush fait revivre les archives du journal *Al-Yom*," *Al Ayam Magazine*, October 2015
- Hala Tawil "paula roush residency with the Arab Image Foundation," Report to the Arab Image Foundation, Beirut 2015
- Margarida de Carvalho, *A Obra "Faça-você-mesmo": Estética da Participação nas Artes Digitais*, Faculdade das Ciências Sociais e Humanas (Tese de Doutoramento), Lisboa 2015
- 3rd Dimension, "Paradigm Store at Howick Place." *3rd Dimension Magazine*, 23 October 2014
- Pedro Gadanho, "Operacoes SAAL, Alvaro Siza e a Persistencia de São Victor: Falhar, Falhar Novamente, Falhar Melhor," *O Processo SAAL: Arquitectura e Participação 1974—1976*, Fundação de Serralves, Porto 2014
- Luisa Soares de Oliveira "Mulheres fatais e outras que tais/ Fatal women and others as such: A visit to the surrealist museum through collage" *Ipsilon Publico Magazine* 23 August 2013
- Celso Martins "Colagem e Colisao / Collage and collision An artistic collaboration around the dances and counterdances of gender, retrieves collage as a mode of associating images" *Expresso Atual Magazine*, 22 June 2013
- Cristina Duarte "a journal of one's own, a text dedicated to mary, margaret, valentine, alice, paula, maria and all the other women," *Queer Paper Gardens*, Vol. V Fundacao EDP 2013
- João Pinharanda "Undermining the Surrounding World" *Museum of Electricity Lisbon* 2013
- Steve Smith "Contemporary Post-Studio Art Practice and its Institutional Currency, Investigative study with interviews with five U.K based artists, Louise Ashcroft, Claire Blundell Jones, Helene Kazan, Danny Pockets and paula roush," *University of Westminster (Dissertation: MA in Visual Cultures)*, 2013
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- Christina Natlacen "Lieber Aby Warburg, was tun mit Bildern? Vom Umgang mit fotografischem Material, Museum für Gegenwartskunst, Siegen," *Camera Austria* 121, 2013
- Frans Masereel Centre "The memory of stones paula roush General Residency 01.07.2013 – 02.08.2013"
- Alison Dell "Field Report! Frans Masereel Centrum," *printeresting.org*, July 23 2013
- Mairia Evripidou & Jacqui McIntosh "Connecting Worlds" *drawingroom.org.uk/exhibitions/connecting-worlds*
- Joana Amaral Cardoso "Museu do Chiado quer mostrar arte sem o filtro da heterossexualidade (Museu do Chiado wants to show art without the filter of heterosexuality)" *Ipsilon Publico Magazine*, April 9 2013
- Sofia Roque "Hetero q.b.?" *Esquerda, Opinião*, May 11 2013
- João Moço "Uma mostra que permite conhecer o outro," *Diario de Noticias*, May 6 2013
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- Teresa Pizarro "Programa Molduras: Entrevista Emília Tavares e paula roush," *As Artes Plasticas na Antena 2*, April 22 2013
- Bruno Horta "Quem tem medo de ser queer? (Who is afraid of being queer?)" *Timeout*, April 24 2013
- LUSA "Mostra de vídeo no Museu do Chiado aborda feminismo e lesbianism," *Cultura Lisboa* April 9 2013
- Eva Schmidt "Foreword & Acknowledgements," *Dear Aby Warburg, what can be done with images? Dealing with Photographic Material Museum für Gegenwartskunst Siegen*, 2012
- Ludwig Seyfarth "Space for thinking between the images: on the genesis of the 'photographic collection' as an artistic genre," *Dear Aby Warburg, what can be done with images? Dealing with Photographic Material Museum für Gegenwartskunst Siegen*, 2012
- Tanja Verlak "An attempt at exhausting an archive /Found Photo Foundation," *Dear Aby Warburg, what can be done with images? Dealing with Photographic Material Museum für Gegenwartskunst Siegen*
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- Celso Martins "Cultura Emprestada" *Expresso Actual*, 19 Julho 2008
- Jose Marmeleira "Virados ao sul" *I+arte* 50, Julho 2008
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- Timo Arnall "Touch>Bruce Sterling," "How I learned to love RFID" June 2006
- Regine Debatty, "Arphid sound performances in the metro." *we-make-money-not-art.com*. April 2006
- Anthony Alexander "Of RFIDs and Arphids: The logistics of the Future" *Mute magazine*, June 2006
- Armin Medosch "The Spychip Under Your Skin: RFID and the Tagged exhibition" *Space Media Arts*, October 2006
- Rael Artel "Artists In Fieldwork: Anu Vahtra, Jaanus Samma, paula roush, Pilvi Takala." *Maja, Estonian Architectural Review, Landscapes Issue*, May 2006, p 39-43.

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Sara Raza "Art in Security and Security in Art," KISSS Kinship International Strategy on Surveillance and Suppression, 2005

Tadej Pogacar "Public Services" Catalogue Public Services exhibition, PavelHaus, October 2005

Hattie Spires "The Crisis of Interpretation: An Investigation Into The Dynamics of Engagement with Site- Specific Art in the Age Of Squanto." Goldsmiths College (Dissertation, MA In Contemporary Art Theory) September 2004. msdm Stenciled Papers, Date of Issue: January 2005

Louise Garrett, "Infiltrate Estonia: SPACE PROTOCOL" Rael Artel Gallery, Parnu, Estonia 2005

Joanna Callaghan "Go on! Have another one!" True Review, December 2004

Sara Raza "Performance: Strategy And Process in The Work Of Adrian Piper, Lida Abdul, Sussan Dyhim, Reza Aramesh and paula roush." Notes for the Presentation Delivered at Artsadmin November 2004

Zeigam Azizov "POSTSCRIPT (Part One): Portuguese live art in the age of scripted reality" November 2004

Heather Greig-Smith "Operation SOS:OK, Bermondsey," South London. Regeneration & Renewal, 5 November 2004, p8

Annie Kelly "Bermondsey takes the biscuit Former Peek Frean employees back community project," The Guardian, Wednesday October 20, 2004

Will Pavia "Taking the biscuit," Southwark Weekender, 15 Oct 2004

Alice Park "Current perspectives on the role of art in urban development. Do artistic interventions benefit a community?" Art in Community Settings, Birkbeck College, University of London 2004, Published in SOS:OK guide, msdm publications 2004

Jaka Jeleznikar, "interview with paula roush about 'exercise sos:ok' at gallery 74," Mladina, Ljubljana, September- October 2004

Boris Gorupic "paula roush/ B&B" deloskop 9.9-15.9.04

Tadeja Milek "preview segment on exercise sos:ok," Val 202 (Slovenia FM Radio) 06.09.04

Camelia Gupta "Artists' work is perfectly placed," 24 hour museum, Aug 2004

Paul Rhys "Perfectly Placed To Enjoy The Art of The People" ICNetwork Aug 27 2004

Jessica Lack "Perfectly Placed: Preview" The Guardian, August 7 2004

Zeigam Azizov "When Phd Becomes an Art Work..." msdm stencilled papers, published for the exhibition Perfectly Placed, South London Gallery, July 2004

Zeigam Azizov "Memory Factory at Coleman Project Space," Published in SOS:OK guide, msdm publications

Will Pavia "Last week hundreds of people piled into a gallery in Bermondsey," Southwark News June 17 2004

Lucia Marques "A Experiencia da Cidade – Londres – 4 Perfis," Storm magazine May-June 2004

Becky Shaw "The Pernicious Nature of Opposition Chic," The Static Pamphlet, Issue 03. 2004

Louis Armand "Prague Biennale," Artmargins 2003

Sarah Carrington and Sophie Hope "A Revolt at the Door" B+B (Ed.): Art of Survival London Artists Travel to Prague, Poster publication 2003

Sarah Carrington and Sophie Hope, "The Art of Survival: paula roush in Conversation with Ella Gibbs, Alasdair Hopwood, Barry Sykes and Sean Parfitt" Giancarlo Politi (Ed.): Prague Biennale1 Peripheries Become the Center, pp 506-514, Flash Art, Milan, pp 506-515, 2003

Jonah Brucker-Cohen, J. "Report from RAM2: A Joker in the Global Bunker Workshop," NOE-MA Technologie e Societa, 2003

Jan Inge Reilstad "From The White Cube to The Black Box to The Personal Computer and out," in The Grey Wide Open – or How to Reapproach New Media. An Essay on the Postdigital Artscene. Localmotives.com, Kandl, J., "Kampfer fur's Gluck," Kunstverein Ulm 2003

Zeigam Azizov "Brand Ranking: Working in Between Consciousness and Conformity," Out/sourcing, msdm publications 2003

Melanie Keen "Interview Out/sourcing," msdm publications 2003

Celso Martins "Balanco de Actividades Ar.Co – 25 anos a reinventar joalhararia," Expresso April 3 2003

Axel Vogelsang "The Art Audience as User," Central Saint Martins College (PHD Research, Arts & Design) November 2003

Antje Mayer "Discount-Biennale." Kunst & Kultur July 2003

Antje Mayer "Boycott – Prague Biennale I," Kunst & Kultur, July 2003

Eva Schmidt "City Stripping," GAK: Gesellschaft fur Aktuelle Kunst, Bremen 2001

Britta Schatz "City Stripping," Die Tageszeitung, 2001

Regina Bittner "Places Out of Images Urban Detours," Bauhaus Foundation, Dessau

Kai Vockler "Time and Space in Megalopolis," The City Gallery, Prague 2001

Brian Holmes "Le mode de diffusion" PARACHUTE No.98 (Avril, Mai et Juin) 2000

Jennifer Burnham "Women With Attitude" SMART Magazine Issue 3, London 2000

Liz Farrelly "Peckham Calling" Blueprint Magazine July/ August 2000

## Francisco Varela, *The Expanded Practice of the Artist's Book: Immersion in the Artist's Museum*

[excerpts]

[\[full text here\]](#)

The essay developed from a residency by Francisco Varela at msdm, the house-studio gallery founded by paula roush, whose artistic practice presents itself as a unique case study of a live-work method. It is its aim to analyse, contextualize and query the principles that guide this method.

It is an artistic and experiential practice that performs a reinterpretation of the city through collection, research and display of materials as well as an idiosyncratic practice of space making. This is achieved through an immersive practice that results in artefacts and books the artist creates and in the musealisation of the architectural spaces she occupies

First section of the essay explores the “expanded” characteristics of the artist’s book, probing whether this notion is extensible to the activity of space production practiced in her house–studio–gallery, an activity which is unique to and inseparable from her live-work method. These artistic methodologies are clarified within an interdisciplinary framework that includes the concepts of “autoethnography,” “space–time sequence” and “contemporaneity.”

Second section explores the notion of “dispositif,” with the intention to reveal the multiple structuring elements of a live–work practice here called “immersive.”

Third section analyses the “museographic” process inherent to paula’s space, a practice associated to the house–studio–gallery. This live–work–curation method is identified in relation to various museological frameworks that are exercised in that space.

### THE EXPANDED PRACTICE OF THE ARTIST’S BOOK

In this text I reflect on paula’s artistic practice. It is a photographic practice and takes place in different formats (or mediums), including installation and publishing. For the past five years, paula has been developing this practice in spaces that are simultaneously home, studio and gallery. It is pertinent to reflect on this live-work method as it is a singular artistic activity, articulated in a unique way with the making of artist’s books (which interests me particularly, since I am also a “maker” of artist’s books). My intention with this reflection is to contribute to an understanding of the unique characteristics of the artist’s book practice. I am interested in the ways paula’s artwork is in its totality anchored in an expanded practice of the artist’s book.

#### Autoethnography

The field of creation and publication of artists’ books has a past that begins with the artistic vanguards in the early 20th century and had its resurgence and theoretical reformulation from the 1960s onwards. In recent years, the artist’s book has been, for some, the chosen vehicle for expression and exhibition of their work, becoming itself an alternative to

the institutional art gallery. Furthermore, it is almost impossible to assign definite boundaries and characteristics to what is considered an artist’s book; it is rather in the questioning of its limits that emerges an expanded practice that is at the edge (or beyond) its definition as book.

Instead of an activity exclusively focused on the making of artist’s books, paula’s main concern is the immersion in the places where she lives and sources her materials from. These materials are investigated in their context, history, provenance and relationship to the community. As well in relation to the tripartite use she makes of the space, where living space is indistinguishable from studio and exhibition spaces.

This practice and its ethnographic research methodology assume the characteristics of an autoethnography, similar to that outlined by Tony E. Adams, Carolyn Ellis and Stacy Holmes Jones:

Autoethnography is a research method that uses personal experience (“auto”) to describe and interpret (“graphy”) cultural texts, experiences, beliefs, and practices (“ethno”). Autoethnographers believe that personal experience is infused with political/cultural norms and expectations, and they engage in rigorous self reflection—typically referred to as “reflexivity”—in order to identify and interrogate the intersections between the self and social life.

Although the methods of this immersion process vary according to the location of paula’s house–studio–gallery, there is always a simultaneous redefinition of her

identity. The artefacts created as a result of this process—installations and objects—are transient and exist in a state of permanent mutability. Books are created before, during and after the making of these installations, sometimes with the materials used in them and sometimes also integrated into them.

#### About paula roush

To begin with, we shall use paula’s own comments on her approach to clarify her live / work process:

The visual interpretation of space production, from everyday spatial practice to contested spatiality, has been a consistent pursuit of my practice. Over the last five years, the focus has been the artist’s house–studio–gallery, a space defined by its triple purpose of living, creating and curating. Since 2015, I have occupied four different live–work self-contained units, all interim spaces located in South–East areas of London. I transformed them into temporary house–studio–galleries and my photographic practice became an enquiry focused on its intimate spaces and outdoors context, an expanded container for domestic life, artistic production and exhibition–making. These interim spaces, being first and foremost archaeological sites of the contemporary past, provide opportunities to explore a variety of methodologies for photographic practice, including psycho-geography and autoethnography. How to represent the psychic experience of architecture and urban space? Trace the buildings’ past histories, personal and social narratives contained within their walls, memories of industrial labour, ma-



terials and services? Document my presence and involvement in the transition into cultural economies?

My research project into photobook publishing has developed in parallel, each book-work mirroring this probing into the psychic nature of architecture and the poetics of lived space, both interiors and urbanscape. The reading experience is, in each case, an interplay between the architecture of the building and the visual structure of the book.

paula introduces herself as photographer and founder of msdm, a house–studio–gallery for photographic practice. In her works she interweaves her own photography with orphan photographs, found objects and media–archival research to draw links between experiences of contemplative photography and synchronicity in everyday life. The presentation formats include: installation, art publishing, performative installation and curatorial projects. She is a lecturer in art photography and photobook publishing in the School of Arts and Creative Industries at the London South Bank University. Her photobooks include *Nothing to Undo*, *Bus-Spotting+A Story*, *Super-Private* and *Queer Paper Gardens*. They are in public collections, including Victoria & Albert Museum’s National Art Library, London and Metropolitan Museum of Art (MET), New York. They’ve also been recognised by Kassel and Arles photobook awards and Sheffield International Artists’ Books Award.

### **To be a property caretaker**

It is fundamental for the realisation of paula’s life and work, the possibility of occupying large buildings. These are interim spaces available for a limited period of time, and for a hybrid use that combines live–work spaces with exhibition spaces. Their spatial typologies are interchangeable and due to their scale, even after adding

furniture and artwork, they appear empty. This results in the spatial juxtaposition—in a state of permanent mutability—of artefacts related to a triple interconnected experience of: location, recombinant structure of new juxtapositions, lending into itself into new “final” objects. This process reflects the permanent reformulation of her personal identity that takes place through the constant and inseparable flow of life and work.

This *modus operandi* is only possible due to paula’s condition of property caretaker, that is, her ability to occupy real estate properties that are in a transitional period when they are no longer in use and awaiting their reintegration into the real estate market or possible architectural intervention.

### **The expanded field of contemporaneity**

In order to define what we mean by an expanded practice and, by analogy, what can be an expanded book, I use the reflection that Delfim Sardo articulates around Rosalind Krauss’s concept of sculpture in the expanded field:

...sculpture in the 20th century consists of a permanent reworking of the absence, of a body that is no longer there—because it is elsewhere, because it has been metamorphosed, because there is only a hint left of it. In that process, sculpture is expanded; it is expanded so much that it ceases to be itself to become the most difficult artistic genre to define, the most difficult to circumscribe...

We can extrapolate this condition of the metamorphosed object to the artist’s book, only a hint left behind, replacing a body no longer there.

Let’s take the example of *Blackchapel* project. It is a book that incorporates and works

through paula’s personal feelings in relation to the space she occupied in *Whitechapel* from 2015 to 2017. It is a psychogeographic investigation of East London, with literary references to the occult mythology of *Whitechapel* including photographic evidence related to Jack the Ripper’s *Whitechapel* crimes. And it is as well, in my opinion, a projection of her own anxieties regarding the immense deserted space of the building she occupied. Psychogeographic research is complemented with further documentation connected with the planning application for the site and related panoramic vistas of London, sourced from architectural codes of practice. This bookwork is not officially published yet and is still undergoing a reformulation, where different narrative voices are tried out. There is an edition narrated from a personal point of view, in which paula puts herself in the role of the photographer, tracing her experience, including moving into the building and discovering the occult sources; and there is another edition told from an investigative perspective, unfolding in a third person, where her role is that of an editor that organises and sequences the material “reaching her hands.”

All the materials mobilised in this project—her own photographs, artefacts sourced from the building site, literary research and archival material—were used in the exhibition “*Evidencing The East End*,” first installed in the *Stepney Way* warehouse, *Whitechapel*, in 2016, inaugurating the spatial model of the house–studio–gallery. This material has been reconfigured in the current space in *Woolwich*, being distributed in several “clusters” or “constellations,” together with other elements of different provenance, some in the state of “sandwiches.”

I can see in this constant reworking and multiple reconfiguring of materials the metamorphosis that Delfim Sardo identifies

in the field of expanded sculpture, made visible in the ongoing corporeal mutation of the book, becoming thus an expanded practice of the book.

I can also find in this work process, the mutability that allows it to exist beyond a specific time frame. The contamination that results from the aggregation of materials from different sources and contexts (which constitute the “sandwiches of materials”, the installations, the agglomerations and the books) fits in the contemporary condition that Nuno Crespo describes as follows:

Creative and exhibition practices are characterised, according to Bishop, by the effort to trace the physiognomy of the present. This physiognomy is temporal and is characterised by an anachronistic dynamic, that is, the artistic present is a place of contamination that develops in a non–chronological horizon containing the possibility of making multiple crossings, syntheses, collages and junctions. That is why Didi–Huberman, when trying to think art history, proposes an atemporal methodology and, following Warburg, pathological, looking for logics of influences and contaminations and not affiliations or chronologies.

We can also infer that the live–work method used by paula (which I call “immersive”) is similar to the process she uses to make books and the subsequent objects that derive from them, whether constellations of materials or sandwiches. This is Crespo’s “anachronistic condition” where “the artistic present is a place of contamination,” and the visual structure of the work organised according to a logic that is not chronological, but follows other logics. This “immersion” process, and the processes of book construction–deconstruction share the same method. In other words, life and work are “constructed” in a similar way.

## Collections and books

The issue of the similarity between collections and books is a fundamental one to clarify whether the totality of paula's practice is guided by the making of a book. We can infer this from an extract of paula's writing (in this essay) where she states that, "The reading experience is, in each case, an interplay between the architecture of the building and the visual structure of the book." What we need to know is whether, as paula tells us, the experience of "reading" the entire house—studio—gallery and the different "constellations" of materials installed inside it, is similar to the reading of a book and, therefore, the occupation of the building has a visual structure similar to that of a book. To clarify this hypothesis, we use the essay "Books as Collections: Dieter Roth's Artists' Books as Case in Point" by Barbara Bader, identifying the "constellations" of materials existing in the building, either as collections or as books, be they books in the strict sense, be they "sandwiches" or mere agglomerations of materials.

Barbara Bader tells us in her essay that books and collections share more than an affinity in their constitution. A collection is understood as a unit of objects agglomerated systematically and kept in a particular space, whether a box, an office, a room or even an entire building (note taken). She adds that a book consists of a number of pages aggregated within a cover, which together form a conceptual unit.

It appears that there is not a total identification between collection and book. However, as Bader points out, by cognitively isolating or objectifying information from the outside world, both books and collections have the ability to contextualize their content. On the notion

of "another space" or "heterotopia," Bader quoting Foucault, describes them as "places...outside of all places," and concurs with Kate Linker that artists' books provide "an alternative space."

We can find in paula's "sandwiches of materials," that most elements come from a photographic matrix, albeit with different materialities and typologies, including typographic stencils, photographic posters or prints of images from publications and even paula's own photographs printed in large format. Those works share the condition referred by Barbara Bader, of being "another space" that objectifies information and that contains, in all its elements, a common characteristic: its photographic provenance.

But the definitive combination of these two "states"—collections and books—that includes materials as works in progress and materials as works of art being exhibited, is clarified with Bader's invocation of Ulises Carrión's 1978 essay *The New Art of Making Books*, where the commonality between books and collections is attributed to their temporal or spatiotemporal dimension. By defining the pages of a book as "a sequence of spaces," he calls attention to the fact that the act of reading and of turning the pages demands time and, consequently, that the book must be perceived as a "space-time sequence." As we know from experience, moving through time and space—literally or metaphorically—is fundamental to any collection, be it in a gallery or museum, or the more intimate context of a collection of stamps or coins. Both the curator and the book designer have a wide range of strategies to slow down or speed up the narrative, and consequently to influence the beholder's movements and spatiotemporal experiences.

In other words, the "sandwiches of materials," be they installations, agglomerations or books, when inserted in the space of the house—studio—gallery, they all share this condition of being part of a space-time sequence and share with the building a narrative structure. And this, we conclude, provides an experience similar to the reading of a book.

## THE ART OF IMMERSION: COLLECTION, RESEARCH, DISPLAY

Considering the experience of "reading" the whole house—studio—gallery (and the "constellations" of materials installed within) is similar to reading a book, what we aim to investigate in this chapter is whether the occupation of the building—and the totality of paula's method that we call "immersive"—has a visual structure similar to a book.

In this regard, it is adequate to ask the following questions:  
Can paula's entire life and work process be incorporated into one single method?  
Is all her activity and artistic production guided by the same principles?  
Can we find the principles that guide her practice?  
Could her method of living and working be analysed within the theoretical framework developed by Rancière?  
Can we, within this analysis, identify the paradigmatic processes behind its functioning?

## Immersion

As we've seen before, paula's main concern is her immersion in the places where she lives and sources materials from. These materials are investigated in their context, history, provenance and relationship to the community. As well in relationship to the tripartite use she

makes of the site, where living space is indistinguishable from studio and exhibition spaces.

This practice assumes the characteristics of an autoethnography, and although the methods of this immersion process vary according to the location, there is always a simultaneous redefinition of her identity. The artefacts created as a result of this process—installations and objects—are transient, existing in a state of permanent mutability.

Mutability is transparent in paula's spaces because there is no distinction between private and public space, since there is no clear separation between spaces dedicated to daily life and exhibition spaces. Likewise, there is no separation between studio space and exhibition space (as we have already mentioned), therefore it is not clearly distinguishable which materials are in a state of "raw materials" or in a state of "completed works."

Add to this the constant recombination of the exhibited artefacts, whose materials are permanently moved between "collections" (agglomerations of materials or "sandwiches of materials" and personal files) and books, and vice versa.

The analysis of paula's live / work context that I presented previously as "immersion," as well as her guiding principles will now be queried at the light of the theoretical framework assembled by Jacques Rancière in two of his books *The Future of the Image* and *The Emancipated Spectator*, as well as the "Glossary of Technical Terms" written by Gabriel Rockhill, published as an appendix to *The Politics of Aesthetics- The Distribution of the Sensible*.

I will use the work titled *Blackchapel* as



my case study to illustrate the process of immersion I previously analysed in a more general way. Using the concept of “immersion” and this particular example as starting points, I will highlight three key operations of this method—collection, research and display of materials—and investigate whether the notion of “dispositif” advanced by Rancière is suitable to describe these operations and paula’s artistic processes.

## Dispositifs

I propose to analyze here whether paula’s method of immersion and its key operations—identified as i) collection ii) research, and iii) display of materials—may be equated with “dispositifs,” in the sense that Rancière gives them. That is, are these operating processes the same as “dispositifs”?

Perhaps we can equate those three operations—collection, research and display of materials—to the articulation that Rancière, in the words of Rockhill, makes between three things: ways of doing, their respective forms of visibility, and ways of conceptualising both. Following this approach, we will try to equate the three operations of “immersion” to what Rancière calls “a regime of art.”

A medium is not a ‘proper’ means or material. It is a surface of conversion: a surface of equivalence between the different arts’ ways of making; a conceptual space of articulation between these ways of making and forms of visibility and intelligibility determining the way in which they can be viewed and conceived.

It is noted that Rancière attributes an operational sense to “ways of doing” when delimiting the medium’s field of attraction,

he refers to it as a surface of conversion or equivalence between the ways of doing (which we can designate as operations) and the different arts. Rancière articulates these with the forms of visibility (which I identify with “display”), this articulation being determinant to the way different arts can be seen and thought (which I identify with “research”).

We identify, thus, the three key operations of the immersive process with the operations that Rancière lists in his definition of medium. But are these operations identifiable with “dispositifs”? Let us quote Rancière again:

The point is not to counter-pose reality to its appearances. It is to construct different realities, different forms of common sense—that is to say, different spatiotemporal systems, different communities of words and things, form and meanings.

A dispositif is, after all, a “community” of linguistic elements that are objectual, formal and induce ways to perceive, to be affected by and attribute meaning. It seems to me that “dispositifs” are mechanisms that through operations (ways of doing) conceptualise and make visible “new communities” or new spaces “of words and things, shapes and meanings.” In other words, they create new circumstances for the elements and their meanings, which are, after all, what the key operations (“collection,” “research” and “display”) of paula’s operating method (“immersion”) do.

## Museography

I am interested in understanding the extent to which paula’s spatial activity comprises a “museographic program” and whether paula, like a muséographe, executes it as

André Desvallées and François Mairesse define it:

More generally, what we call the “museographic program” encompasses the definition of the contents of the exhibition and its imperatives, as well as the set of functional relationships between the exhibition spaces and the other spaces of the museum. This definition does not imply that museography is limited to the visible aspects of the museum. The muséographe, as a museum professional, takes into account the requirements of the scientific and management program of the collections, and seeks an adequate presentation of the objects selected by the conservator. S/he knows the methods of conservation or inventory of the museum objects. S/he elaborates a scenography based on the contents, proposes a discursive construction that includes complementary mediations that can help understanding, in addition to being concerned with the demands of audiences, mobilizing communication techniques adapted to the good reception of messages.

This possibility of artists being able to constitute their studios into museographic spaces is of particular relevance for its potentials benefits. Artists may dispense with the institutional art circuit, escaping all associated premises and conditions: need for validation, subjection to the mercantilist logic of the art market, exposure to institutional criticism, acceptance of “suggestions” from gallery owners and curators and, finally, loss of control over the conditions of production and exhibition of their work. Short-circuiting all these conditions, by museographing their studios, artists are thus giving their work the institutional (museal) status, transforming their production into musealia, that is,

in a “museum object” that integrates the museological field.

The artists’ total control over the way their work is exhibited, communicated and preserved—three activities that are part of the museographic process—offers original formats and not standardized approaches, perfectly adjusted to artists’ life style, work and identity.

Devallées and Mairesse write: “According to common sense, museography designates the becoming of a museum or, more generally, the transformation of a life centre, which can be a centre of human activity or a natural site, into some kind of museum.”

This is the first issue we face in applying the term “museography” to paula’s exhibition practice, since her spaces are not museums nor are they expected to be. It is also a question of whether paula’s live–work–exhibition process fulfils all the characteristics of the museographic process, as stated by Teresa Azevedo:

As a scientific process, museography “necessarily comprises the set of museum activities: a work of preservation (selection, acquisition, management, conservation), research (and therefore cataloguing) and communication (through exhibition, publications, etc.).

Can we identify in paula’s activity the work of preservation, research and communication inherent to the museographic activity and, if so, in what way do these specific forms function in paula’s artistic practice?

Let us highlight the consequences that the museographic process creates in relation to the objects subject to it. Let’s consider what

Teresa Azevedo writes on this matter:

In fact, any museographic process necessarily implies a change in the status of the museographed object. According to the definition proposed by ICOM as one of the key concepts of museology, museography designates “becoming a museum or, more generally, the transformation of a life centre, which can be a centre of human activity or a natural site, in some type of museum,” characterized by the “extraction, physical and conceptual, of something from its natural or cultural environment of origin ... transforming it ... into a ‘museum object’.” However, museography does not only simply imply “transferring an object to the physical limits of a museum ...”, it also takes place when, through a “change of context and selection process, the “thesaurisation” and presentation operate a change in the status of the object.

Do objects change status within the house–studio–gallery? Is there a change in context? Does the physical and conceptual exclusion of the objects from their origins, transform them into “museum objects”?

The museographic process of artists’ studios, is considered by some an anomalous process, as suggested by Azevedo:

Although the museography of artists’ studios is one of the most obvious types of integration of the studio into the museum, it is far from being a simple and consensual practice. In fact, it raises many questions about the status, role and effective utility of the studio in the museological context (Vincent, 2011); there are several approaches proposed and / or critiqued in the theoretical reflection on this practice,

which in turn contributes to the richness of the discussion on the topic. Barbara Dawson, for example, says that any project of musealisation of artists’ studios tends to reveal the greatest difficulties inherent in their own realisation, which are mainly related to the way in which a private space can be transformed into a public exhibition space: “The studio is a personal artist’s enclave where raw materials, instead of complete works, dominate. How can this be presented?” (Cappock, 2005). Daniel F. Herrmann, in turn, is sceptical about the definitive transposition of an artist’s studio to a museum, even referring that this process is an anomaly.

In fact, paula’s spaces reflect the problematic of transforming a private space into a public space, since in her case there is no clear separation between spaces dedicated to daily life and exhibition spaces, and neither is there a separation between studio space and exhibition space, so it is not clear which materials are “raw materials” or form “complete works.” Add to this the constant recombination of exhibited artefacts, whose materials are constantly moved around between “collections” [agglomerations of materials or “sandwiches of materials,” personal archives (classified by place and date)] and books, and vice versa.

### **The artist’s museum**

The musealisation of paula’s house–studio–gallery can be contextualised by the critique of the contemporary art museum and its functions that emerged in the 1960s. Let’s see what Elisa de Noronha Nascimento says about this:

In the meanwhile, what is perceived as a distinct reaction, typical of this second phase of the contemporary art museum,

are the strategies that many artists have found/find to problematise the museological structures and discourses. Two of these strategies we choose to highlight are: the appropriation of the museological language—the collection, the catalogue, the inventory, the exhibition—and the unveiling of its discursive structures as artistic poetics.

In this consideration of what are the main functions of the museum—collecting, cataloguing, investigating and exhibiting—we can find a theoretical and practical framework for paula’s idiosyncratic and specific activities, translated in exhibitions (which she curates in her space with her own works and those by other artists), in the collections (gleaning of materials from the surrounding vicinity and their organization in material constellations) and, finally, in the inventory and cataloguing of the projects that paula elaborates and makes available on her website. The same is true with her catalogues, with the elaboration and printing of her publications and with the formation of her ad hoc archives.

paula’s house–studio–gallery fits neatly within another type of museum spaces, such as the artist’s museum. Let us refer, again, to Nascimento’s writing :

In this context, two exhibitions stand out: the 5th Kassel Documenta, held in 1972 and curated by Harald Szeemann (1933-2005), where for the first time Szeemann will use the term artist’s museum, referring to the relationship between artistic creation and the principle of museum administration, presenting museum models and fictions such as the Mouse Museum (1965-1977) by Claes Oldenburg (b.1929), the *Bôte-en-valise* (1935-1941) by Marcel Duchamp, and the Museum of Modern

Art, Department of Eagles (1968-1971) by Marcel Broodthaers (1924-1976).

We witness, therefore, in paula’s case, another type of space that presents itself as a museum space, alternative to the modern institutional museum.

On that topic, write Devallées and Mairesse:

The museal establishment is a concrete form of museal institution. We can see that the institution’s contestation, or its pure and simple denial (as in the case of the imaginary museum of Malraux [1947] or the fictional museum of the artist Marcel Broodthaers), does not result in a break with the museal field, insofar as this can be conceived outside the institutional framework (in its strictest sense, the expression “virtual museum”, or potential museum - which exists in essence, but not in fact - accounts for these museal experiences at the margins of the institutional reality).

It is undoubtedly in this typology of spaces that we find paula’s house-studio-gallery and it is in this context that we can argue that her live–work–exhibition space is a museal place.