

Imogen Stidworthy

Portfolio

Imogen Stidworthy

In Imogen Stidworthy's (1963, London, UK) work language and the voice are a main preoccupation. She considers their borders, approaching the voice as sculptural, spatial material which we use daily to locate ourselves physically and culturally. With her installations composed of video, audio, print and objects, she raises questions on how we experience and conceive a space where words are unstable, run out, or fail, and what other forms of understanding might emerge in the face of un-readability — in context, for example, of neurological or emotional conditions, linguistic, and cultural differences.

*Stidworthy's work has been exhibited in major exhibitions at a.o. Sozhou Biennale, CN (2016), Imperial War Museum, London, UK (2015), Sao Paulo Bienal (2014), Museum Leeuwarden, NL (2014), Bergen Triennale 2013: Monday Begins on Saturday (2013), Total Museum of Cont. Art, Seoul (2013), Busan Biennial (2012), 52nd October Salon, Belgrade (2011), Documenta 12, Kassel, DE (2007), and solo shows at AKINCI, Amsterdam (2013, 2009, 2005), Matts Gallery London; (2011, 2003), The Arnolfini, Bristol and Kunstpavillon, Innsbruck (2010-11). She has curated two exhibitions addressing the borders of language through art works by many artists, which were shown alongside her own work and other materials such as musical notation and censored books: *In the First Circle*, in collaboration with*

To (1996)

two synchronised 25" SD video sequences, colour, stereo, English spoken

View a clip from *To* online:

<https://vimeo.com/117102359>

Paul Domela, at Fundació Antoni Tàpies, Barcelona (2011-12), and 'Die Lucky Bush' at MuKHA, Antwerp (2008). She has been shortlisted for several awards including the Jarman Award 2011, Becks Futures 2004 and The Northern Art Prize 2008; in 2008 she won the Liverpool Art Prize and in 1996, the Dutch Prix de Rome for Film and Video. Her work is in public and private collections, among others Centre Georges Pompidou, Paris; Dommering Collection, Amsterdam, FRAC Bourgogne, Dijon, MuKHA, Antwerp and Fries Museum, Leeuwarden. Stidworthy is represented by Matts Gallery, London and AKINCI Amsterdam.



The Ground at Suzhou Documents (2016)

Imogen Stidworthy's new installation *The Ground* was commissioned by Roger Buergel for the exhibition *Suzhou Documents*. The work is a three-channel sound and video installation, a second stage in a longer-term project which began with *Balayer - A Map of Sweeping* (Sao Paulo Bienal 2014). Both works involve autistic adults and the people who care for them.

The Ground focuses on three activities: mark-making, sweeping and toying with earth. Entering a sound space of non-verbal languages, it traces different forms of relationship and 'meaningfulness' through how we inhabit physical space, and the patterns and rhythms of non-verbal sound and movement.

The summer of 2016 does see the inauguration of Suzhou Documents, a large-scale exhibition of contemporary art held at several venues within the city of Suzhou, including the Suzhou Art Museum and Suzhou Industrial Park. Jointly curated by Zhang Qing and Roger M. Buergel, Suzhou Documents features 40 international artists and researchers over a period of two months. The aim of Suzhou Documents is to both access China's artistic legacy and to comprehend its environmental and technological challenges through the prism of the ancient city of Suzhou. Located in the Jiangsu province some 80 kilometers from Shanghai, Suzhou belongs to China's most densely populated area.

The Ground (2016)
Installation view at Suzhou Documents
Suzhou Museum of Art, China





Earth 3, video still from *The Ground*, 2016
installation, three synchronised HD video sequences with 3 x stereo sound
15.30 min

The Work v5 at IWM (2015)

The Work v5 seems a remarkably simple exhibition. It consists of a large satellite dish, a stack of glass covered in anti-blast film and a large portrait of the back of a man with a shaven head. There are voices too. Transducers fixed to the objects emits sound through the material rather than through the air, making the objects 'speak'. The Liverpoolian voices are staccato and, at times, stuttering. Two voices are male, Rob and Dave, apparently recollecting battlefield horror; the third is of Lisa, Rob's, wife.

The Work v5 is the latest version of this piece by Imogen Stidworthy featuring the effects of PTSD on former British soldiers and their loved ones. Rob, we are told, suffers trauma from his time serving for the British in the Falklands War in 1982 and his wife, Lisa, must pick up the pieces. Dave, meanwhile, served in Bosnia and Iraq.

The exhibition emphasises to me the fragility of the human brain through the fragmentary voices of trauma. Stidworthy distils and splices the speakers stories to the point of narrative incoherence. The focus of the audience becomes not simply what is said but what is not – and, what cannot be said or explained. The large portrait of Rob's back, physically strong, shaven headed and in a blue top, is redolent of prison and strength. Likewise, the satellite dish and the bomb-proof glass suggest power and, perhaps, sophistication. But, the room is dominated by the scattered, impassioned voices. The work was developed by Stidworthy as part of Loughborough University's Talk/Action Radar project. It started through an

exploration of cognitive interviews with ex-soldiers to draw memories and experiences. In early versions, the piece included narrative from the interviewees about their experiences but Stidworthy chose to pare these down to turn it into a audio-visual exhibit. The results have been exhibited widely, including in the waiting room of Loughborough Railway Station.

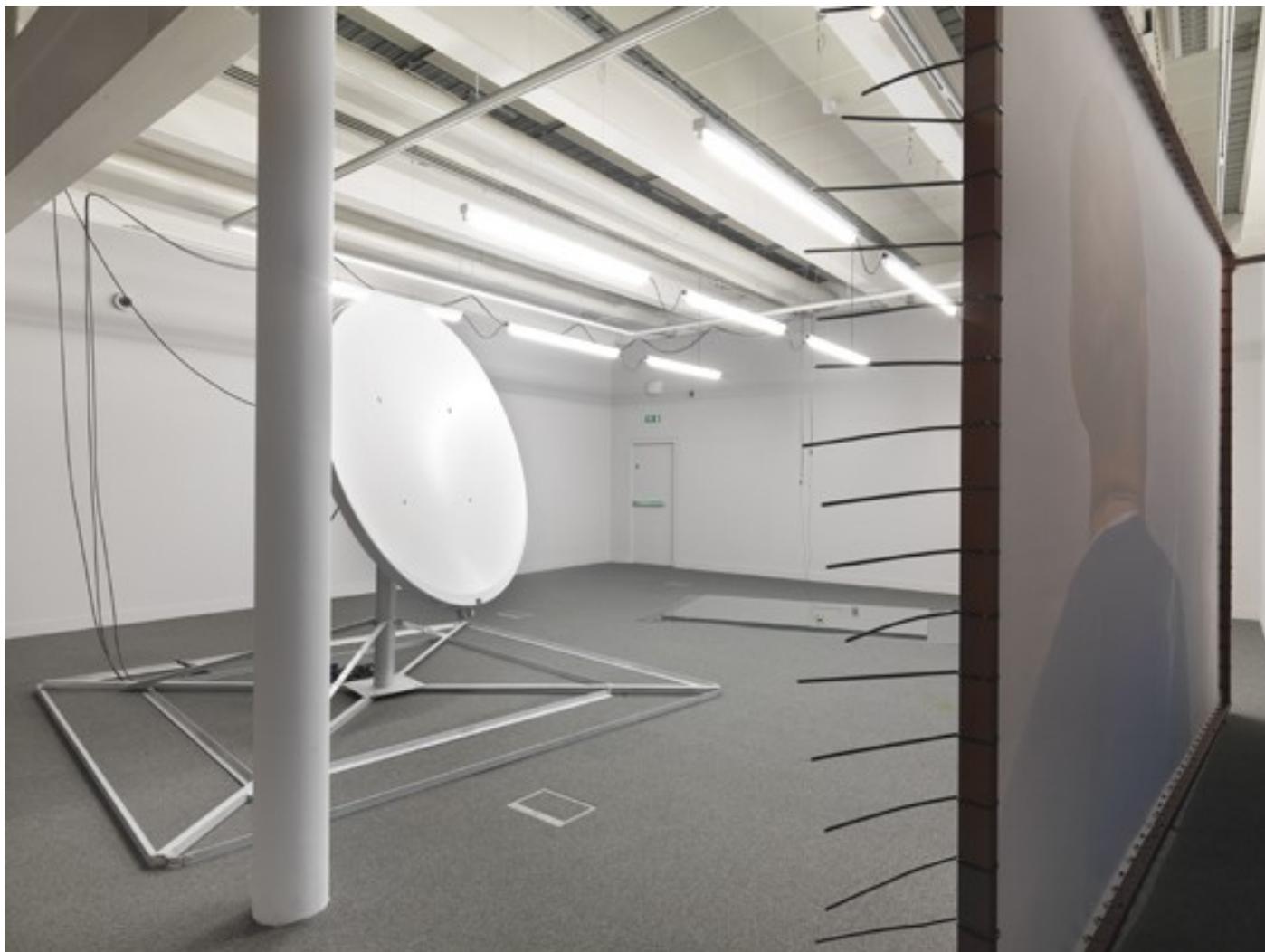
Text: excerpt from IWM.



The Work v5 (2015)
installation view, IWM, London, UK
(photo: Andrew Tunnard)



The Work v5 (2015)
Installation view, IWM, London, UK
(photo: Andrew Tunnard)



The Work v5 (2015)
Installation view, IWM, London, UK
(photo: Andrew Tunnard)

Balayer — A Map of Sweeping (2014)

The video *Balayer — A Map of Sweeping* reflects on the contemporary resonances of an experimental network for living with autistic children which existed between the late '60's and the mid '80's, around the village of Monoblet in the Cevennes (FR). The network was conceived by French educationalist Fernand Deligny as a space of *living with* rather than caring for, outside the institution.

Conditions were rudimentary and improvised; the children carried out tasks with the adults and wandered in the countryside. A daily practice of the adults was to trace the movements of the children in their actions and wandering, following closely at a distance; mapping not in order to analyse or translate the child, but as a tool for concentration. Deligny's ideas and writing evolved with the network, central to which was the importance of neither speaking for the other nor putting oneself in their place. He was particularly interested in the children who could not speak, and through all this work the questions persist: what place has language in relation to those who have none? What happens to our own language in the encounter with a stranger?

Balayer—A Map of Sweeping (2014)

video still, HD video and sound installation, 27'00. French, English and Portuguese spoken. Three synchronised video sequences projected onto two free-standing wooden screens (3.5 x 2m) fitted with acoustically transparent screen cloth; third sequence ('Subtitles') projected on wall onto section of Rosco Supersaturated Ve-lour Black paint. Ambisonic sound on six Genelec 8040 speakers.

Made in collaboration with Gisèle Durand and Jacques Lin.

With the participation of Christoph Berton, Gilou Toche, Malika Boulainseur and the voices of Dominique Hurth and Suely Rolnik.

Ambisonic system developed by Stefan Kazassoglou

Video post-production: Martin Wallace.

Balayer — A Map of Sweeping is an installation with ambi-sonic sound and video (27'00). The work engages in the relation between 'we who speak' (*nous parlons*) and others who do not. Gisèle Durand and her husband Jacques Lin were the first to live and work with Deligny in 1967; they still in Monoblet today with two of the autistic children of the network, Christoph Berton and Gilou Toche — now in their 50's. In the installation two bodies of video are brought together: one filmed during 2014 follows Christoph and Gilou engaging in a contemporary act of tracing, initiated by Gisèle. The other is drawn from raw material filmed by Jacques Lin between 2000 and 2008, showing moments of daily life in and around the house - footage for a film to be made.

Watch *Balayer — A Map of Sweeping* online:

<https://vimeo.com/130920217>





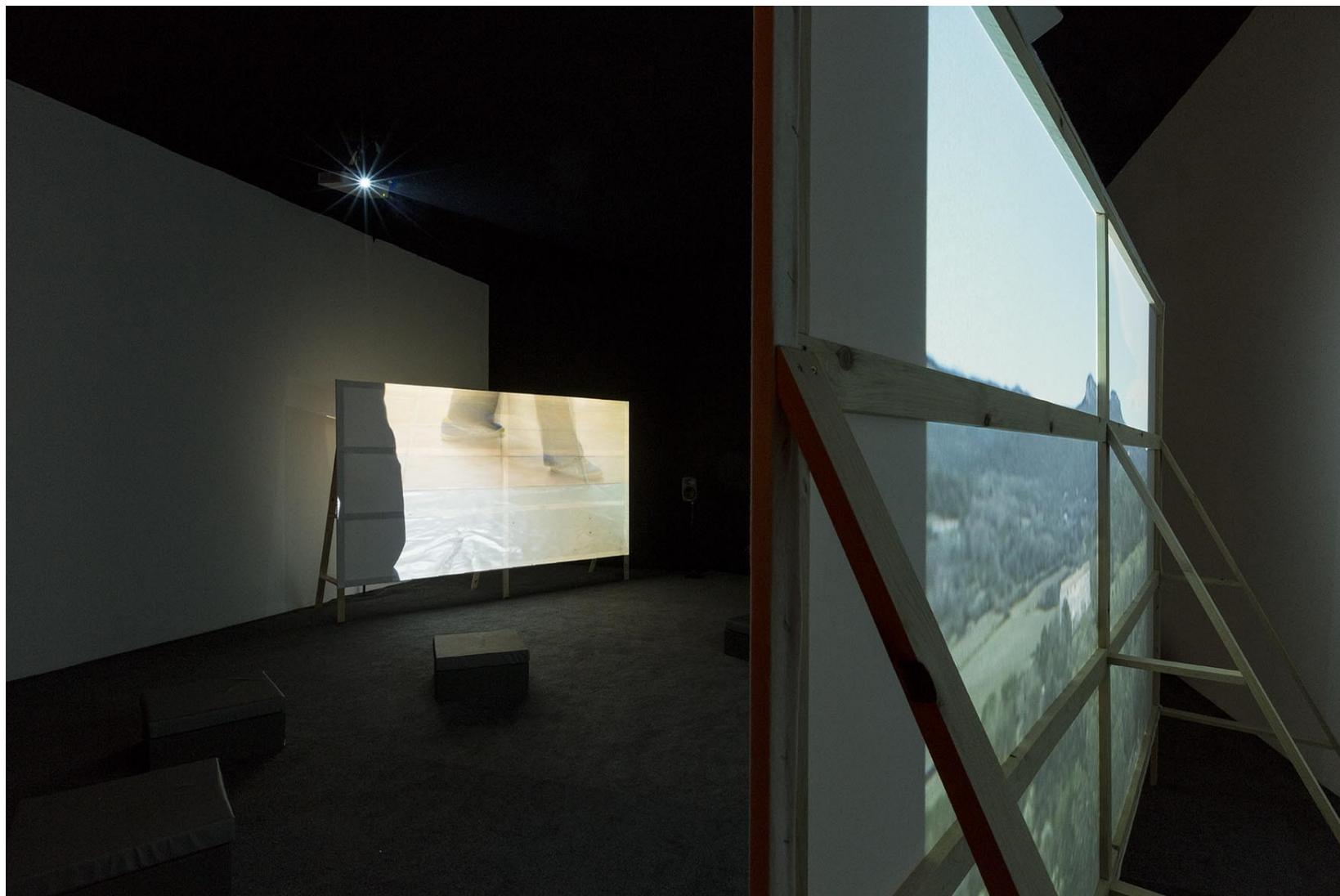
Balayer—A Map of Sweeping (2014)
Installation view, Sao Paulo Bienal 2014



Balayer—A Map of Sweeping (2014)
Installation view, Sao Paulo Bienal 2014



Balayer—A Map of Sweeping (2014)
Installation view, Sao Paulo Bienal 2014



Balayer—A Map of Sweeping (2014)
Installation view, Sao Paulo Bienal 2014

***A Crack in the Light* (2013)**

The installation *A Crack in the Light* investigates the links between the voice, listening, and technologies of control. Voice surveillance and voice encoding are the subject of her this work, part of Imogen Stidworthy's ongoing research, which delves into Soviet dissident Alexander Solzhenitsyn's work at the Marfino *Sharashka* (special research prison) in Moscow, where during the late 1940's and early 1950's inmates worked in small teams to develop vocoder and other voice-related technologies. Solzhenitsyn describes this experience in his novel *In the First Circle* (released 1968), in which inmates are busy atomizing speech sounds into tiny particles, as they develop technologies for analyzing speech and identifying suspects from wiretap recordings. Interweaving historical, fictional and actual elements, Stidworthy triangulates a listening position for a reflection on the contemporary. In the installation, actor Alexei Kolubkov acts out a key scene from the novel (in the role originally played by him in the Russian TV adaptation of the novel, made in 2006) in which he analyses speech sounds recorded in a 'voiceprint', for a group of Stalin's generals. A piece of bread from Solzhenitsyn's last meal in the Soviet Union, before his forced deportation to the West in 1974, turns

A Crack in the Light (2013)

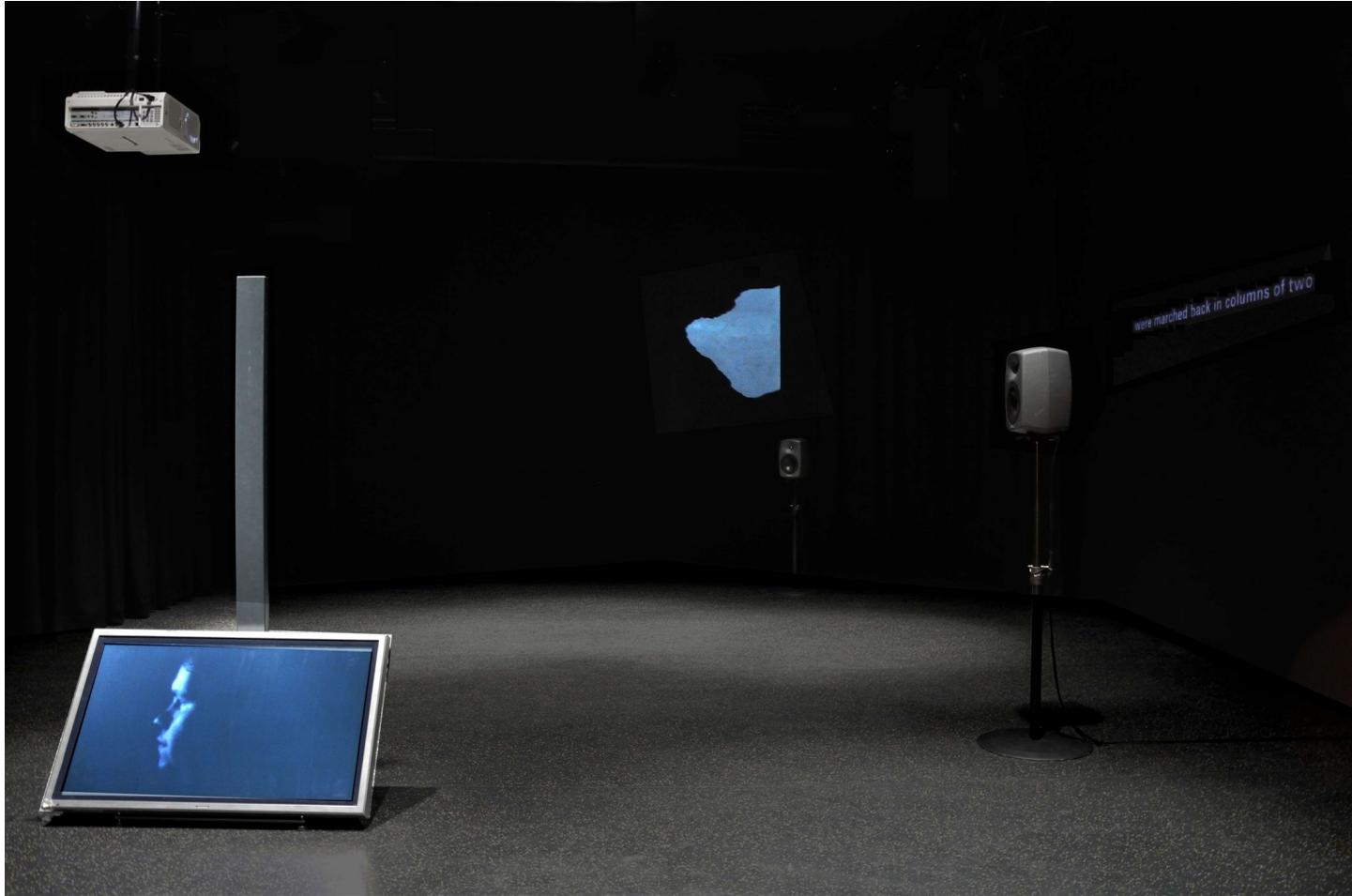
Installation view, 'Monday begins on Sunday,' Bergen Assembly, 2013.

Installation with wooden corridor installed with standard custodial corridor lighting, 2 voice sequences on freestanding Genelec 8040 loudspeakers, Russian spoken; 4 synchronized video sequences, all 10"30: *Scanner* (colour, mono sound on ceiling-mounted focusing panel speaker); *Alexey* (colour, stereo, Russian spoken, English subtitles); *Bread* (3D laser-scan navigation); *Translations* (text sequence, white on black: translations of the voices on freestanding speakers: Natalya Solzhenitsyn and Alexey Kolubkov reading from *In the First Circle*, A. Solzhenitsyn 1968).

into the atomized point-cloud of a 3D laser-scan, while the voice of Natalya Solzhenitsyn narrates an extended passage from her husband's novel.

With:	Alexey Kolubkov as Lev Rubin
Voice-over:	Natalia Solzhenitsyna and Alexey Kolubkov
Camera:	Dina Zhuk, Nicolay Spesivtsev
Assistants:	Nadia Degtyareva, Nick Degtyarev
Research assistant:	Nick Degtyarev
Post-production:	Stefan Kassazoglou
3D laser-scanning:	Cybercom, Moscow
3D laser-scan navigation:	Michael Gallagher, SEP Engineering UK
Video, sound recording/ editing:	Imogen Stidworthy
Filmed at the Rodchenko Moscow School of Photography and Multi-Media.	
Commissioned by Bergen Assembly, 2013.	





A Crack in the Light (2013)

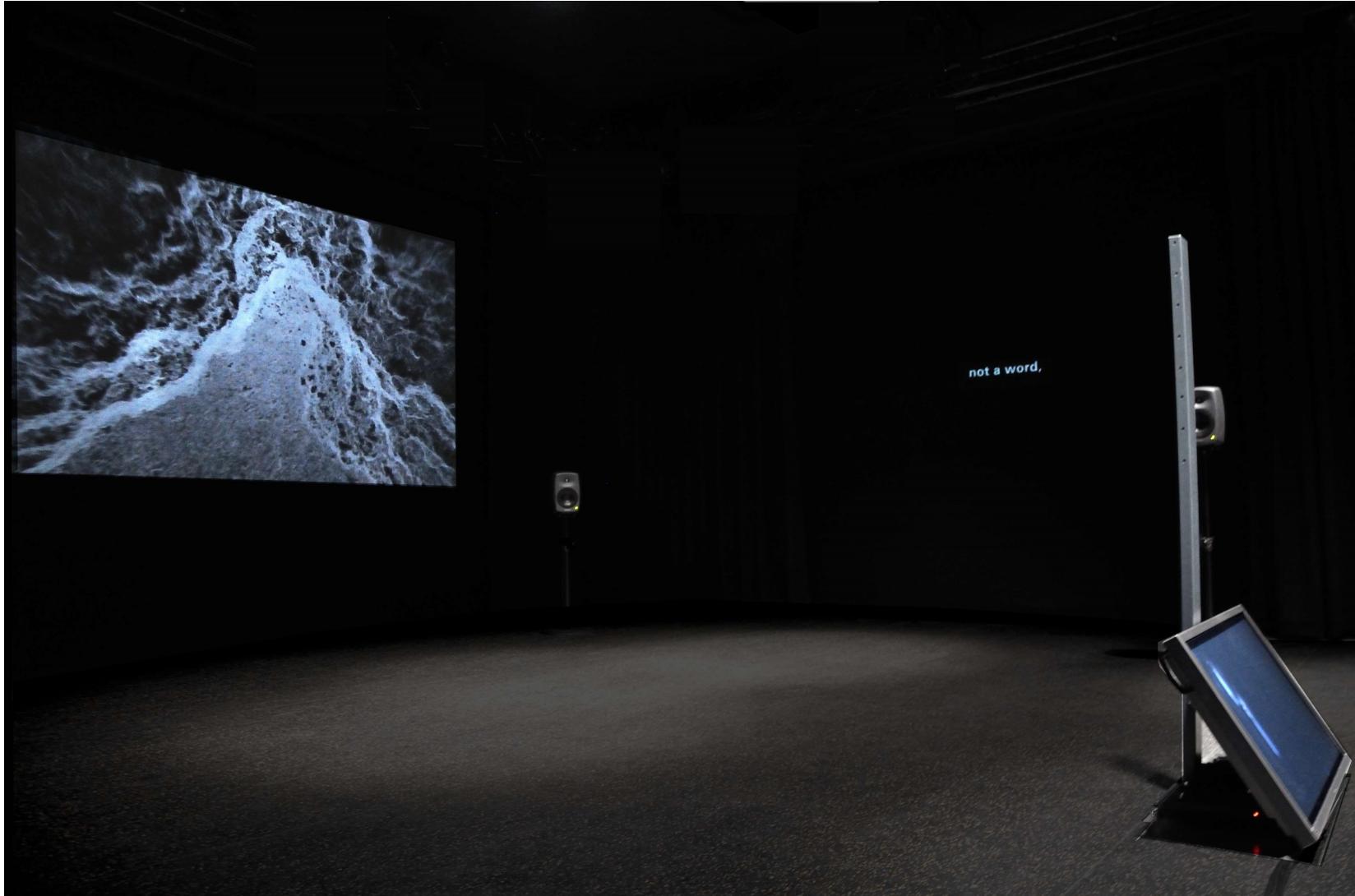
Installation view of *Scanner* (2012), HD video 10'30 (loop), shown on flat-screen monitor resting on deconstructed monitor stand, with mono sound on focusing flat-panel speaker mounted on ceiling. Scan operator at Cybercom, Moscow, observing scanning operation. In background, 3D laser scan navigation of a piece of bread saved by Solzhenitsyn from his last prison meal on Soviet soil before deportation to the West, in 1974.



A Crack in the Light (2013)

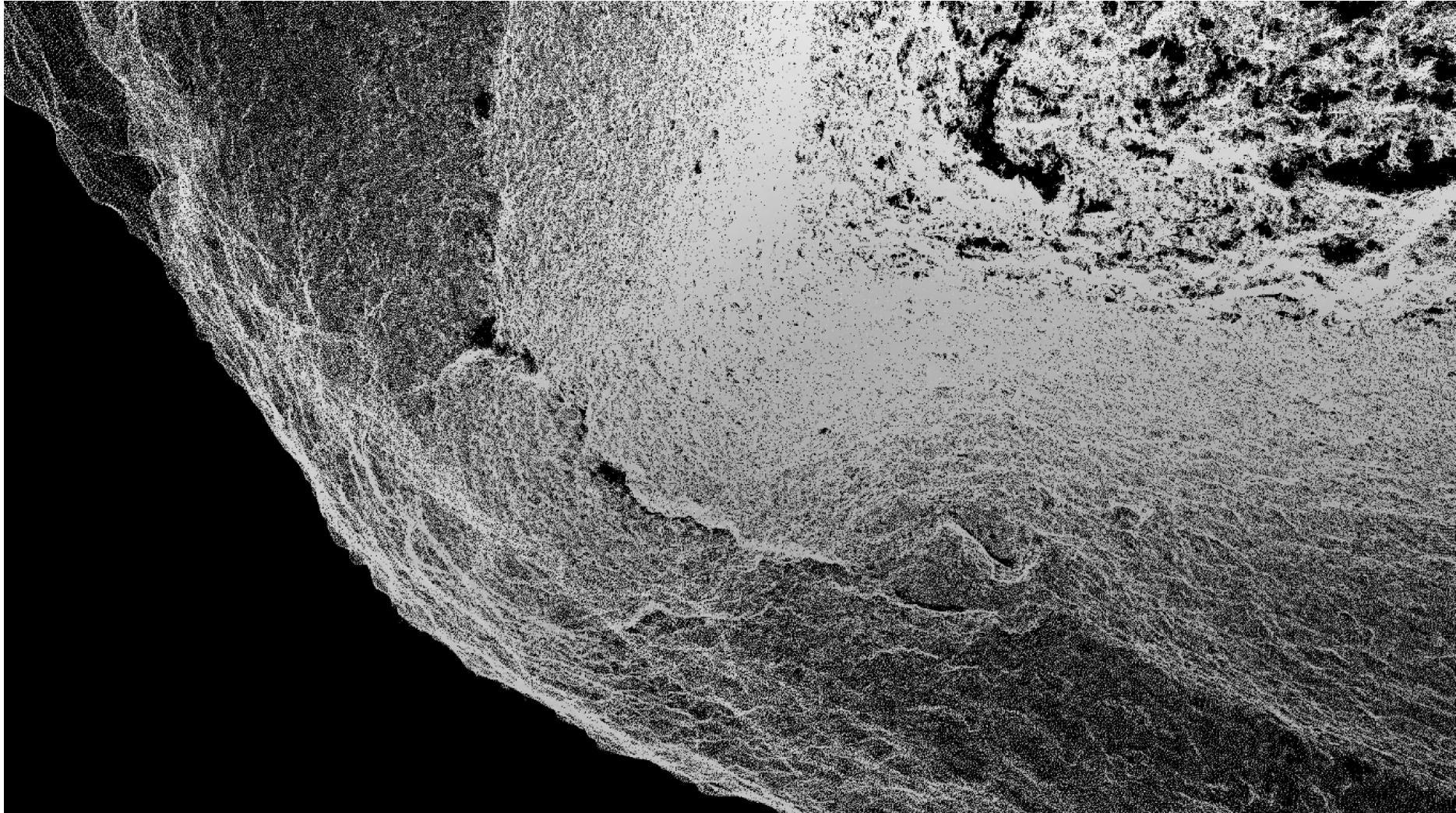
Installation view, 'Monday begins on Sunday,' Bergen Assembly, 2013, translation in English of Russian voice-overs (on Genelec speakers), projected onto black Molton cloth

View a clip from *Translation* online:
<https://vimeo.com/117102358>



A Crack in the Light (2013)
Installation view of *Bread* (2012), 3D laser scan of a piece of rye bread from
the Aleksander Solzhenitsym Archive, Moscow

View clip from *Bread* online:
<https://vimeo.com/117102357>



Bread (2012)
Video still, 3D laser scan of a piece of rye bread from the Aleksander Solzhenitsym Archive, Moscow



Alexey (2012)
Video still, HD video loop

View a clip from *Alexey* online:
<https://vimeo.com/117102356>

(.)

The work **(.)** configures video, sound and structural elements. While the voice permeates this work, listening is its focus, through the figure of Sacha van Loo, a man who works as a wiretap analyst for Antwerp Central Police. Van Loo is also a linguist and a trained interpreter, fluent in several languages and familiar with many accents and dialects. The question of how we are formed and how we are identified as subjects, through our voices and our languages, is addressed in the installation through the image and voice of Van Loo, as well as on the level of technology. The wiretap analyst is seen concentrating on a difficult voice recording; in a circular sound booth, a composition of spatial sound, recorded from his moving body, describes his passage along a busy city street, catching snatches of language from the cloud of different national languages and dialects that he passes through; on a blackout cloth, projected 3D laser-scan sequences track along and literally through the solid fabric of city backstreets.

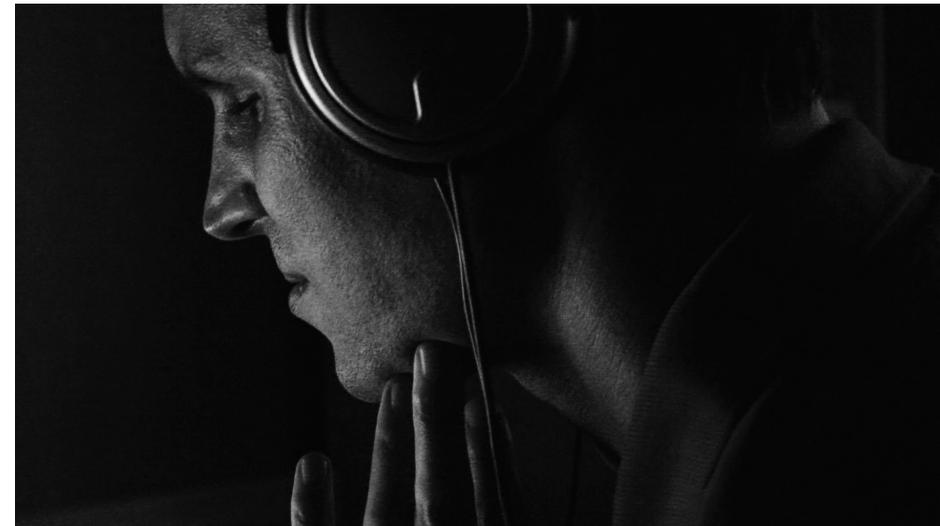
Video sequences shot from behind show him as he moves through the streets, the image here is compromised by the staged removal of each colour that constitutes the RGB image - red, green, blue - rendering a series of three different monochrome sequences. A splinter of fiction enters these different forms of observation, representation and image, through a passage from the novel 'In the First Circle' by Aleksander Solzhenitsyn (1968), which was used as a script for the voice-recording that the wiretap analyst struggles to understand.

Sacha (listening) (2011 - 2012)

Video still, HD video (with 3-channel soundtrack), 6 min. loop

4"30 HD video sequence of 3D laser-scan navigation projected onto blackout cloth hung on wooden screen 260x380cm (screen 1); 5"00 HD video with 3-channel soundtrack projected onto acoustically transparent cloth on wooden screen 298 wide x 168 high x 85cm deep (screen 2) which is fitted with two Genelec 8020 loudspeakers and a flat-panel focusing speaker; 9"00 HD video sequence played on Hantarex RGB 28" cubic monitor - each of the three 3"00 chapters in this sequence has had one colour (red, green, blue) removed - with 4-channel surround-sound audio played in circular listening booth 225cm diameter x 225cm high, lined with white loudspeaker cloth and acoustic foam, fitted with four Genelec 8020 loudspeakers.

With:	Sacha van Loo
Sound:	Johan Vandermaelen
Camera:	Ben de Wandel
Surround editing:	Christian Hildebrand
Sound and video editing and camera:	Imogen Stidworthy
Laser scanning:	SEP Engineering.





(.) (2012)
Installation view, Matts Gallery London, 2012



(.) (2012)

Installation view, Matts Gallery London, 2012

Left: detail, projection of *Sacha (listening)* on acoustically transparent cloth, on wooden screen 298 x 168 x 85cm

Right: installation view with video projection *Scan (tracking)* in background: 3D laser scan navigation, 5"00, HD video projection on black Molton on wooden screen 260 x 380 x 85cm



(.) (2012)
Installation view, Matts Gallery London, 2012
Circular listening booth with 4 channel audio composition 9"00 (3"00 looped), 225 x 225 cm, lined with acoustic insulation and white loudspeaker cloth, incorporating 4 Genelec 8020 loudspeakers



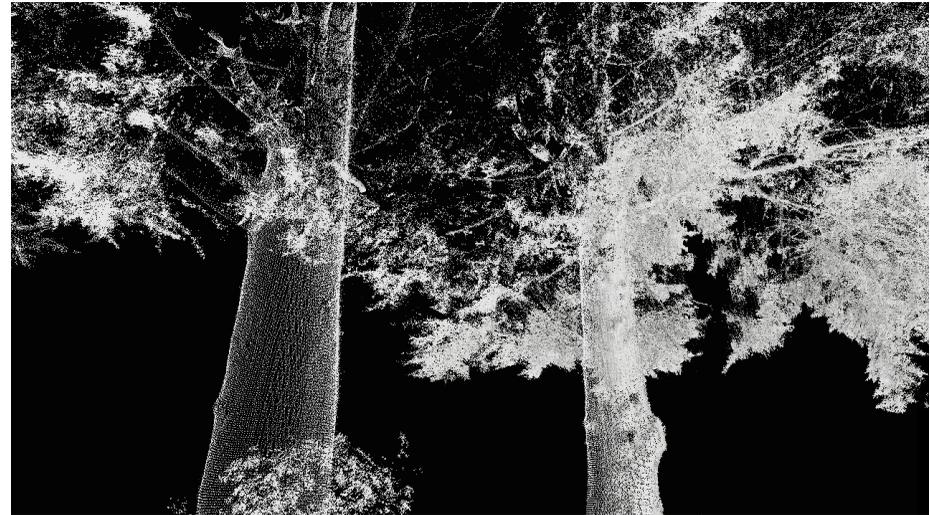
(.) (2012)
Installation view, Matts Gallery London, 2012

Left: detail
Right: 28" cubic monitor with video sequence 9"00 (3 x 3"00, looped)



(.) (2012)

Video stills from sequence *Sacha (street)*, 9"00 sequence in three chapters:
'Red extracted', 'Green extracted' and 'Blue extracted', each 3"00



(.) (2012)
Video stills from *Scan (tracking)*

***Sacha* (2011-12)**

Installation made up of two elements from the larger installation (*.*), *Sacha (listening)* and *Scan (tracking)*. *Sacha* focuses on listening, addressing how we are read and positioned through our voices. Subjective and political implications of the voice are reflected through the figure of Sacha van Loo, a man employed by Antwerp Police to analyse wiretap recordings. Having been blind since birth, for him the world is understood and pictured primarily through sound. He is fluent in seven languages including Romany, Russian, and Arabic, and recognises many different accents and dialects. His acute listening helps him to connect to others with unusual sensitivity, it seems to bring hidden depths to his empathy for and understanding of others. In his job, these powers become part of policing, the legal system, and the bureaucratic process of determining guilt or innocence. Sifting through scraps of language he decodes speech, defines identities and intentions. Secretly entering private conversations and phone lines, his work blurs the borders between private and public space.

In the installation we hear the murmur of Sacha's voice as he struggles to decipher a voice recording, and sorting through files on his computer using a Braille keyboard, and a text-to-speech voice which announces file names and securities in a mechanical (Flemish) female voice. A splinter of fiction enters the scenario in the voice recording he is deciphering, which we have access to only through the occasional words repeated by Sacha as he works on

Sacha (2011-12)

Installation view 'Listening', Hayward Touring exhibition, Baltic 39, Newcastle, 2014

a transcription. This recording is actually a reading in Russian from Solzhenitsin's novel *In the First Circle*. In this book, a group of imprisoned Soviet scientists and linguists have been commanded by Stalin to develop two machines: a voice scrambler to protect Stalin's private phone line, which turns sense into nonsense, and a voice-printing machine which will enable the KGB to identify people through paper print-outs made from covert voice recordings.

View a clip from *Sacha* online:

<https://vimeo.com/107453871>





Sacha (listening) (2011-12)
Installation view, Tapies Foundation, Barcelona, 2012

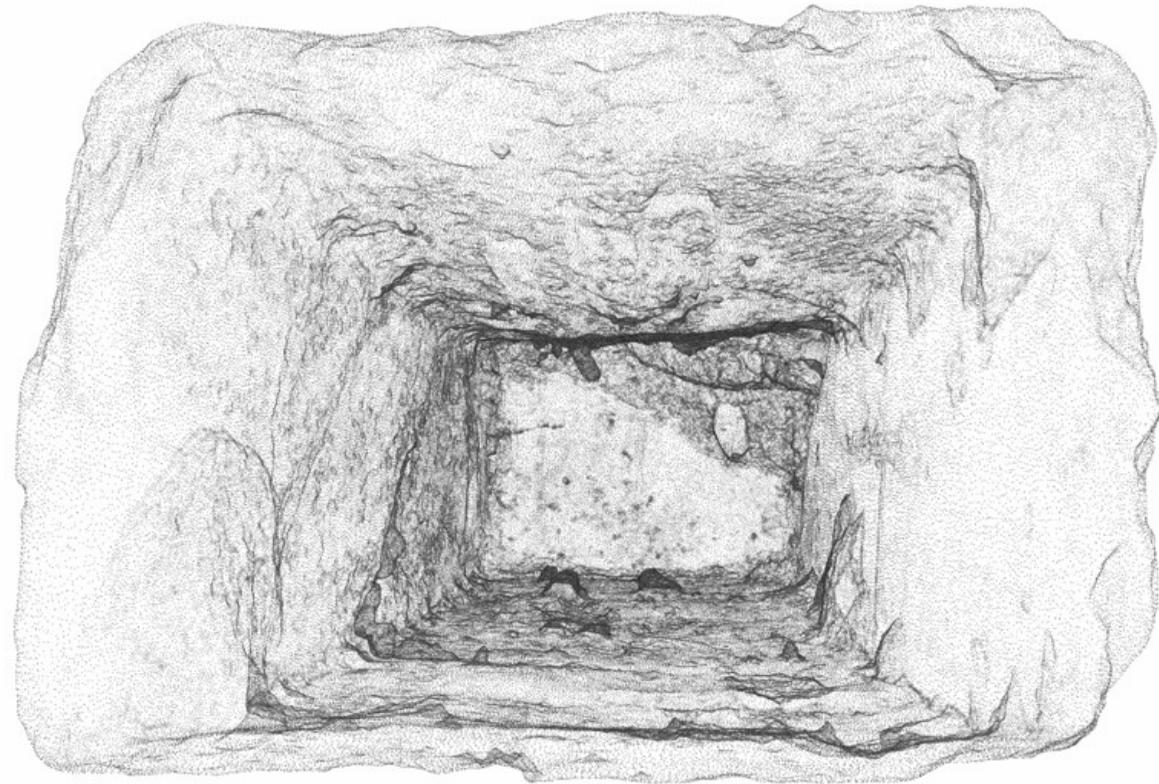


Sacha (2011-12)
Installation view, AKINCI, Amsterdam, 2013

Traumatized Materials (2012)

The use of traumatized material in Imogen Stidworthy's work and research is apparent, stretching from the traces of experience inscribed into physical materials and objects to the voice itself.

One of Stidworthy's *Traumatized Materials* is a 3D laser-scan of a household brick — once a piece of 46 Willard Street, Liverpool — part of one of several current, large-scale demolition sites involving the destruction of nineteenth century workers neighbourhoods, in and around the city.



Traumatized materials: Brick (2012)
Photopolymer print on archival paper



Traumatized Materials: Hole (2013)
Deconstructed lightbox, 50,9 x 100 cm

Speaking in the Voices of Different Gods (2012-2014)

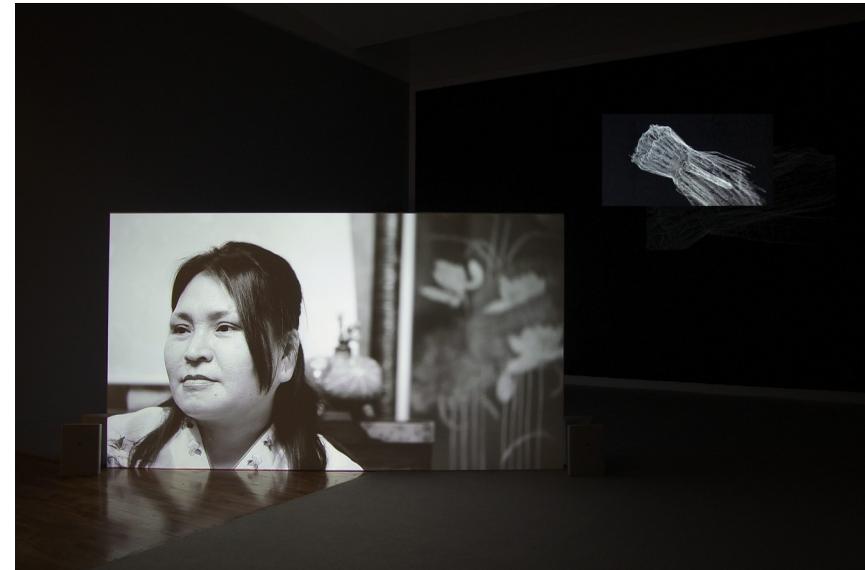
Imogen Stidworthy's *Speaking in the Voices of Different Gods* (Sun-Deok) reconfigures elements from a larger installation made in 2012, commissioned by the Busan Biennale. The work involves a story with formative moments in personal and historical events are intertwined. The installation includes a shamanic straw doll, used to cure diseases, and a 3D laser-scan navigation of the object.

The technological mapping of the object appears to reveal its hidden interior, yet what we see is only the skin of the object, viewed from a virtual inside. This scan echoes the situation in Korea where shamanism and other ancient beliefs are a powerful reference alongside the more contemporary belief-systems of hyper-capitalism and technological progress. Shamans act as mediums, channeling the voices of different gods to speak through them directly to advise their clients. In a video sequence the shaman Sun-Deok remembers traumatic events related to her involvement in pro-democracy protests during the military dictatorship of the 1980's, which led to her losing her voice. The shock of this temporary muteness during her political awakening, prompted a reassessment of her personal and spiritual formation.

Watch a sequence from *Sun-Deok* online:

<https://vimeo.com/111052727>

Speaking in the Voices of Different Gods (2012-2014)
Installation views, Busan Biennial, 2012



Speaking in the Voices of Different Gods

By Roger Buerger (Busan Biennale Catalogue 2012)

As Stidworthy's installation shows us, Korea's hyper-modernity is deeply infused with archaic traits - a condition that is as fascinating as it is scary - and the ambiguous figure of the shaman holds the key to these characteristics. There are over 800,000 officially registered shamans in Korea; most of them women. *Speaking in the Voices of Different Gods* consists of three projections and various objects. Two of the video sequences show female shamans, while the third — a 3D scan - explores two shamanistic objects, a mirror and a straw idol, from the inside out. These objects are also present as physical objects. The shaman from Gimhae (she renounced her name after initiation) was filmed during two divinations. In them, we hear her speaking mainly as a baby girl god with a cute, child-like vocabulary, or (towards the end of the sequence) as an angry and scornful grandfather god. The images were recorded in a "shaman's district", which is a relatively new phenomenon in Korea. Traditionally, shamans were supposed to live apart so that their respective gods would not become jealous of each other.

Stidworthy asked Sun-Deok, the other shaman to recall a Salpuri she had danced at Seoul National University in 1986. It had been done to appease the tormented soul of Park Jong Chul, a student who had been tortured to death at the hands of the police. Sun-Deok's on-screen narrative blends politics with her experience of aphasia (the loss of speech) and personal renewal. The one experience that both shamans share is that of having several voices. They also assume

Speaking in the Voices of Different Gods (2012-2014)
Installation view, Busan Biennial, 2012

different roles — a capacity that probably stems from women's historical obligation to fulfill different, often conflicting roles under patriarchal rule, despite the very limited social space afforded them. The 3D scans appear to explore the inner life of animated objects; the mirror that reflects not the visible world, but the invisible energy of the shaman and the idol onto which the shaman transfers the disease that has befallen a human body. Here, too, the archaic mingles with the hyper-modern. The technological journey through the object's interior is not at all real, as the 3D imagery suggest. The scan merely extrapolates data gleaned from the object's surface.

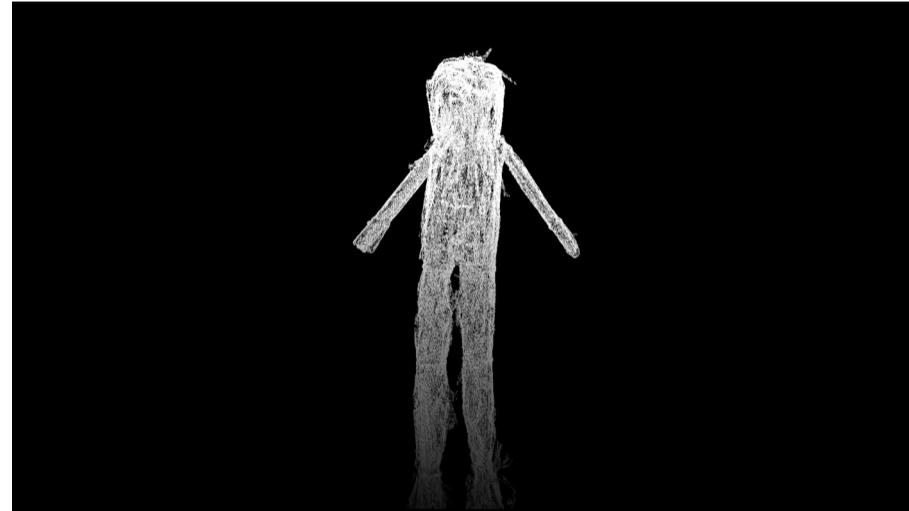
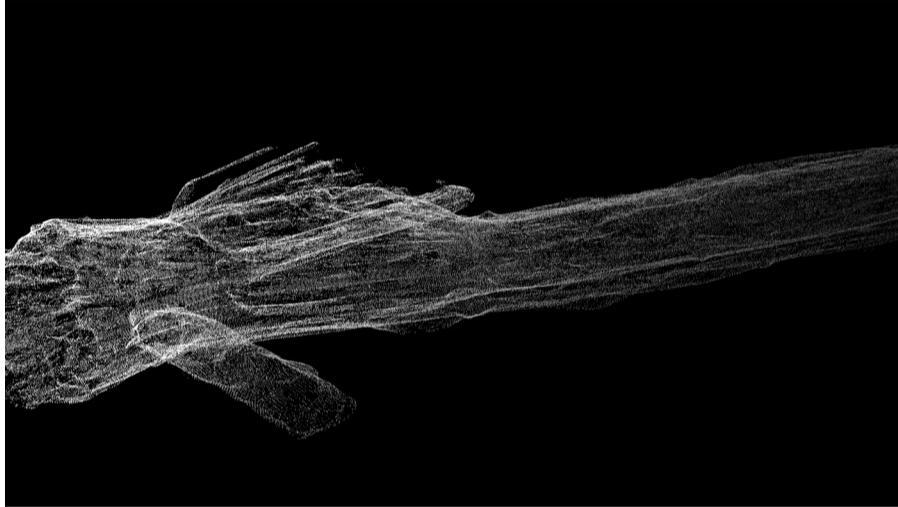




Speaking in the Voices of Different Gods (2012-2014)

Installation view, Busan Biennial, 2012

Floor-based wooden screen 350cm x 196.5cm x 12cm (variable), black molton stretched over wooden batons (entire wall), thirty-nine bronze shamans mirrors (between 11 and 24cm dia.) hung from string, straw idol 34cm x 16.5cm, glass-covered wooden cabinet w.90cm x d.60cm x h.71cm, two spotlights.



Speaking in the Voices of Different Gods: Sun-Deok (2012-2014)

Installation view, Busan Biennial, 2012

Three synchronised video projections: 3D laser-scan navigation through a shaman mirror and a shamanic straw idol: 12"28, 16:9, b/w, silent. Played on 3 synchronised media players, with 2 amplifiers and 4 loudspeakers

View clip here:

<https://vimeo.com/111085623>



Speaking in the Voices of Different Gods: Sun-Deok (2012-2014)
Video stills

Credits	Shaman Sun-deok Jeong Shaman from Gimahae (formerly known as Jayung Kim)
Camera and sound	Imogen Stidworthy, Stone Kim, Caroline Key
Interpretation	Hyunmin Kim, Song-yi Song
Video and audio edit	Imogen Stidworthy
Audio mixing and colour	Stefan K.
Grip:	Junho Park
Coordination and translation	Dong-kyu Kim Hyejin Kim Inseon Kim
Translation	Geunsu Lee
3D laser scan	Sang-churl Park, D-solutions, Seoul
Point Cloud Navigation	Michael Gallagher, SEP Engineering





Speaking in the Voices of Different Gods: Sun-Deok (2012-2014)
Installation view, AKINCI, Amsterdam, 2014
(Photo: Peter Cox)

53° 27' 46.67" N, 2° 59' 10.35" (2010)

In December 2010 a poster showing a 3D architectural laser-scan of a demolition site in the Klondyke Streets, Bootle, near Liverpool (UK), was pasted in six sites in Silwan, East Jerusalem. They would be seen by Palestinians and Israelis, Jewish settlers and tourists alike, to be understood as a gesture of sympathy, or of provocation. Far away from the demolition of Palestinian homes in East Jerusalem, there are currently 40,000 houses earmarked for demolition in Liverpool and the surrounding area, part of a redevelopment programme with its own narratives and social, economic and political history.

The poster brought an image of this remote situation into Silwan, signalling its difference by the inclusion of the postal address and GPS coordinates of one of the terraced houses on the Bootle site, which were printed along one edge. The posters were installed by local partners, two Palestinian artists, following a list of desired locations: an area affected by Israeli demolition ('Everywhere in Silwan is threatened by demolition'), an Israeli settlement ('we can't go near there, we can only post on a road they have to pass through'), an normal Israeli neighbourhood ('The poster might be seen as political, and as Palestinian young men we would be arrested and interrogated'), and an area where tourists are found (the Damascus Gates).

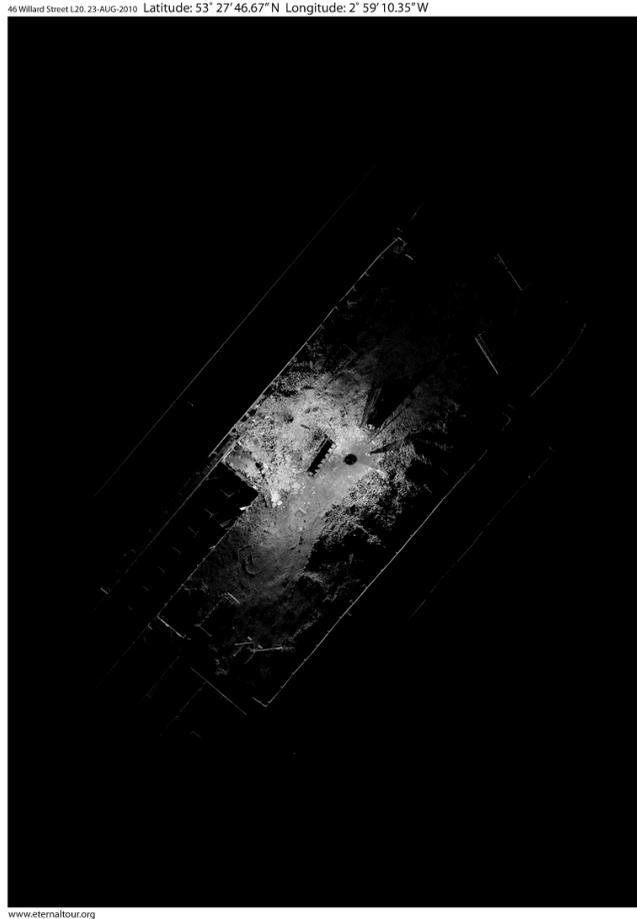
The sound of the final collapse of no. 46 Willard Street filtered into the Palestinian neighbourhood of Silwan on a public address

53° 27' 46.67" N, 2° 59' 10.35" (2010)

Installation: six offset posters and audio loop, 4"00, on public address speaker, Imogen Stidworthy 2010. Part of *Eternal Tour*, co-directed by Donatella Bernardi and Noémie Etienne

speaker, mixing with the local noise. Housing the audio equipment became a problem when, the day before the opening, an Israeli bomb landed in the street outside the community centre where it was to be installed, killing a young man and damaging the building. At the last minute the audio equipment was moved into a temporary tent in front of the building, set up to protest against the young man's death, and the work became more entangled with local conditions than was ever anticipated.



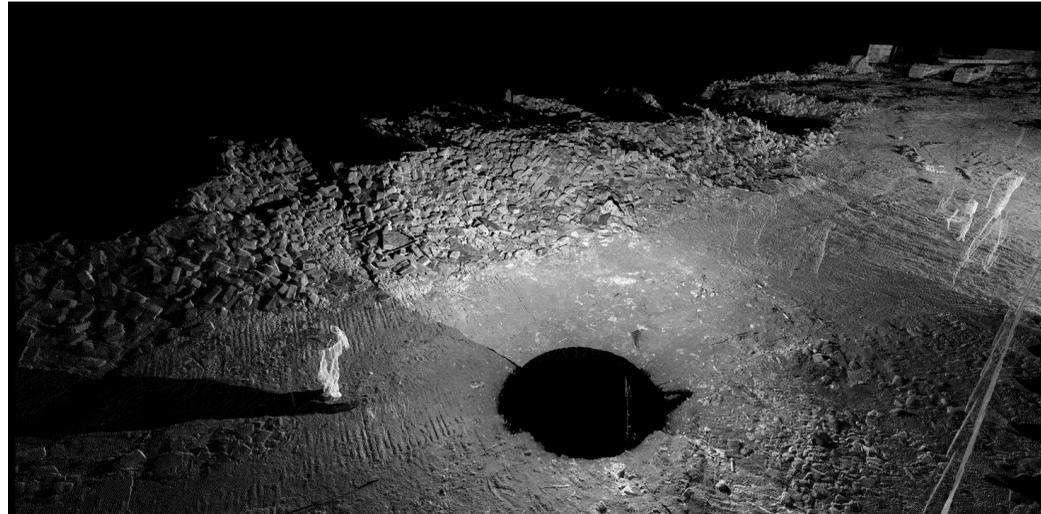


53° 27' 46.67" N, 2° 59' 10.35" (2010)
six offset posters and audio loop, 4"00, on public address speaker
Silwan, East Jerusalem, Part of *Eternal Tour*, co-directed by Donatella
Bernardi and Noémie Etienne
(Photo's: Arthur de Pury, Noemie Etienne, Daphne Bengoa)



53° 27' 46.67" N, 2° 59' 10.35" W at AKINCI (2011)

The image is a 3D laser scan of a demolition site in Liverpool (UK), showing a detail of an area including part of the body of a demolition worker and the position of the scanner, indicated by a black area which is a blind spot underneath the scanner itself, for which there is no data.



Top: Installation view AKINCI, Amsterdam
 Bottom: 53° 27' 46.67" N, 2° 59' 10.35" W. (2011 - 2013)
 Duratrans, 3d laser scan, light box, 110 x 220 cm

The Work v2 at Kunstpavillon Innsbruck (2010)

In complex audio-visual installations, Imogen Stidworthy investigates various dimensions of language and especially its socially and spatially constructive qualities. Her work reflects on rifts and thresholds in the social landscape, on how people shape it and are situated within it. In the Kunstpavillon she is presenting two multilayered installations: a new piece, *The Work v2*, and *By Ours...*, $53^{\circ} 27' 46.67'' N$, $2^{\circ} 59' 10.35'' W$. A heavy machine is in operation; the sounds of a demolition site greet the visitor. The geographical coordinates $53^{\circ} 27' 46.67'' N$, $2^{\circ} 59' 10.35'' W$, pinpoint 46 Willard Street, Bootle, near Liverpool, UK — the house was demolished on August 23, 2010.

In *By Ours...* Imogen Stidworthy captures the moment where the vernacular collapses. Tens of thousands of worker's houses were constructed in and around Liverpool during the 19th century; number 46 was one of 165,000 houses around the city that are now slated for demolition, as part of a largely invisible economic process with far-reaching social consequences for urban structures, communities and languages. A four-minute composition of demolition sounds recorded on the site is played from a telegraph post in the

The Work v2 (201)

Installation with digital print on banner 463 x 304.5; two-channel audio composition of voices on transducers, 4"00; stack of three security glass sheets, 6mm x 1.07m x 2.25m on anti-blast security foil (Ministry of Defence standard) 1.40 x 2.47m; painted steel frame 4.4 x 2.85m; satellite dish 1.5 x 1.8m on base 3m x 3m, total height 2.6m, as used by the Austrian peace-keeping force in Bosnia, loaned from Austria Telekom. Audio is played through the satellite dish and the glass stack.

Credits: with the voices of war veterans Dave and Rob, and Lisa, wife of Rob (full names withheld for confidentiality).



gallery, the sonic trace of a traumatic process. A 3D architectural laser scan was made shortly after the house collapsed. In a simulated aerial view, the scan shows the coordinates as a precise topography of the remains. The laser image appears as virtual and abstract despite its detailed precision; by contrast, the third element of the installation in the exhibition is a large stack of old bricks, taken from the demolition site in Bootle, sorted, cleaned, stacked and transported to Innsbruck. Paradoxically, bricks like these are highly valued for their patina of time and wear and are used for constructing new luxury developments in Britain, Japan and elsewhere.

The bricks stand as actual traces of the demolition — Stidworthy describes them as traumatized material — and of the radical shifts of their social, physical, and economic conditions. In the novel *The Rings of Saturn*, W. G. Sebald describes the debris-strewn streets of postwar Berlin in 1947: “I came upon a cleared site where the bricks retrieved from the ruins had been stacked in long, precise rows... The thousandth brick in every pile was stood upright on top, be it as a token of expiation or to facilitate the counting.”

The brick stack in the exhibition recalls this passage, which also appears as individual spoken words in *The Work v2*. This sound installation in the back space of Kunstpavillon includes three different voices. The words of Dave, a former British soldier suffering from post-traumatic stress disorder (PTSD) from his experiences in Bosnia and Iraq, mingle with words from Sebald’s text from two other voices: Rob, who has also suffered from PTSD since the Falklands war in 1982, and his wife, Lisa, who experiences this confrontation from a

different perspective, on the home front, where she has to deal with the symptoms of collateral damage. Their voices and the sound of pouring rain are transmitted through a satellite dish by a transducer,³ a form of loudspeaker which sends sound through solid material, rather than the air (a technology based on the sonar technology used by German Uboats).

Satellite dishes like this one, associated with remote communication, are used in temporary military bases — a similar one is presently employed by the Austrian peacekeeping force in Bosnia. Dave’s voice is transmitted by a second transducer through a stack of glass and anti-blast film, the raw materials for a panel of MOD standard security glass. It is in these materials — voices, objects and technologies - that the work finds its specificity, defined as they are by personal



By Ours... (2010)

Installation view Kunstpavillon, Innsbruck, 2010

and institutional conditions of conflict. The Work v.02 raises questions in a subtle yet clear way — especially in reference to its effects — about the conveyability of experience and the significance and function of memory, for the individual and for those involved at a distance.

Imogen Stidworthy composes the fragments of a narrative, precisely and with respect for those involved, into a coherent structure. This works as much through the visual as through the acoustic elements of the installation to produce a new level of consideration. The enormous portrait of Rob's back — a strong man with a shaved head, and posture still marked by military training— could be viewed as a monument. Perhaps because the picture is unhinged from the frame, it appears fragile despite its great size. Imogen Stidworthy succeeds in delving into this fragility and reflecting it throughout the installation, making a complex statement which remains open for viewers to experience and to reflect on the issues it addresses in their own way.

Text by Ingeborg Erhardt for the press release of 'The Work', Kunstpavillon, Innsbruck, 2010.

Notes:

- 1 By Ours, 53° 27' 46.67" N, 2° 59' 10.35" W is based on a work created for the 2010 Liverpool Biennial, commissioned by No Longer Empty (New York).
- 2 Ministry of Defence
- 3 Small metal sonic devices that transmit sound waves on the principle of sonar technology - through solid material rather than air.

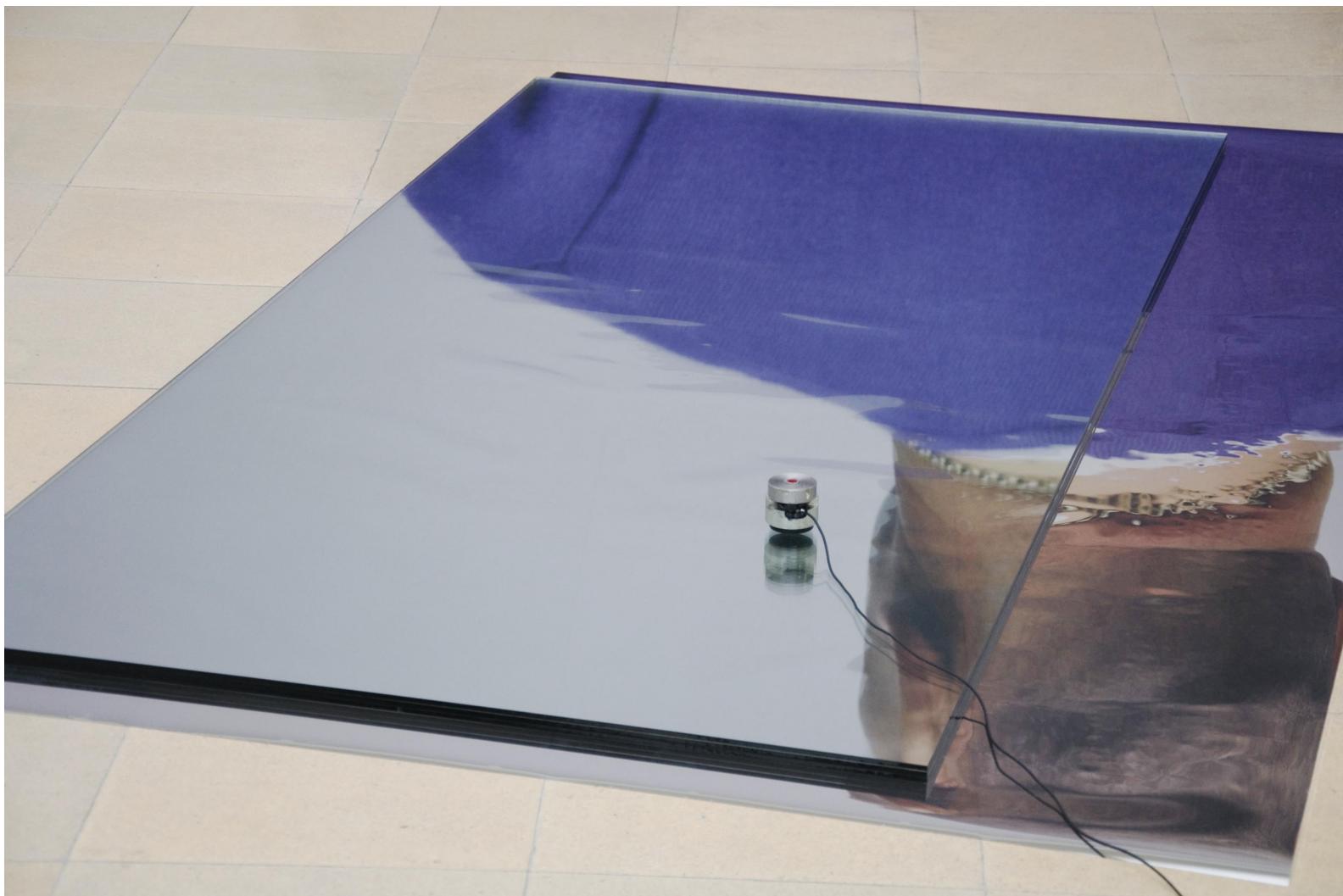
The Work v2 (2010)

Installation view Kunstpavillon, Innsbruck, 2010





The Work v2 (2010)
Installation view Kunstpavillon, Innsbruck



The Work v2 (2010)
Installation view Kunstpavillon, Innsbrück

***Barrabackslarrabang* at AKINCI (2010)**

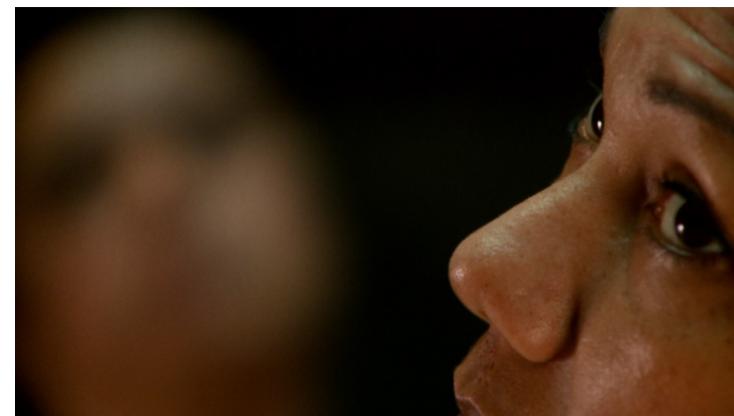
In the exhibition *Barrabackslarrabang*, Stidworthy brings together works referring to very different languages and places, from the Backslang and Scouse of Liverpool to the Papiamentu of Curacao. In the film *Barrabackslarrabang* (2009), Stidworthy interweaves standard and subverted English (Backslang) with tropes of class and race, trade and desire, in the hidden backwaters and idealized forms of the voice. The film was commissioned for the exhibition 'XXX Get Off at Edge Hill' at Edge Hill Station in Liverpool. It draws on images and ideas connected with this site, the birthplace of the railway, where from the oldest platform in the world Stephenson's Rocket was first run. This is the beginning of consumer capitalism with the speed and spread of goods accelerating to previously unknown levels. The railway also brought about Standard Pronunciation as a solution for the millions of traders and businessmen travelling around Britain, confronted for the first time by accents they could not understand.

Backslang developed as a linguistic disguise to protect speakers, especially from the ears of the law. It is associated with working class culture and criminality, the black or grey trade upon which many depend. Like all languages, Backslang is also a space of identification, spoken proudly; it can be seen as a sign of economic and social conditions, but also as a form of resistance - a necessity, or a possibility for different social paradigms. *Topography of a Voice* (offset and copperplate print, 2008-9) uses several forms of language to represent an accent. This results in a visualisation of sound

Barrabackslarrabang (2009-2010)
Film still

which describes the accent while it is not audible. The diagrams of waterfall plots, charting decibels, wavelength and duration are commented upon by local speakers, immigrants, actresses and a voice coach. Stidworthy explores the relationship between accent, voice, geography and identity.

The third work in this exhibition, *White skin, safari, theatre, handgranaat, 40 cm, Mickey* is a series of photographs of residential structures in Curacao - more and less provisional — alongside transcriptions of Papiamentu jokes (originally recorded in the public spaces of Willemstad). It also questions the relations between languages and identities. Papiamentu is an extraordinarily hybrid language, having absorbed many linguistic elements of its trading and colonial past. The various butts of these jokes invoke a landscape of social thresholds and borders - like most jokes, they are built on the logic of who gets it and who doesn't; who is in and who is out.





Barrabackslarrabang (2010)
Installation view AKINCI, Amsterdam, NL

Left: *Jokes (White skin, Safari, Theatre, Handgranaat, 40cm, Mickey)*, 2010, 6 photos+ text inkjet prints, spoken joke, 70x155 cm, painted wall area 12.7 x 1.22 cm, RAL colour: Cement 7033.

Right: *Topography of a voice*, 2008/9, copperplate and offset print: 6 x 510 x 320mm, 1 x 25.5 x 320 mm, edition of four plus two AP's. Presented in wood and glass vitrine: l.394 x h.109 x w. 43.7

Layout:
Phonetic transcription:
Software consultation:

Salome Schmuki
Will Barras
Dr Gary Seiffert, Acoustics
Research Unit, Liverpool
University



Barrabacksarrabang (2009-10)

Video still, HD video, 9"13, stereo sound. With Donna Berry, Cliff Higgins,
George "Buster" Swaby and Christine Quarless.

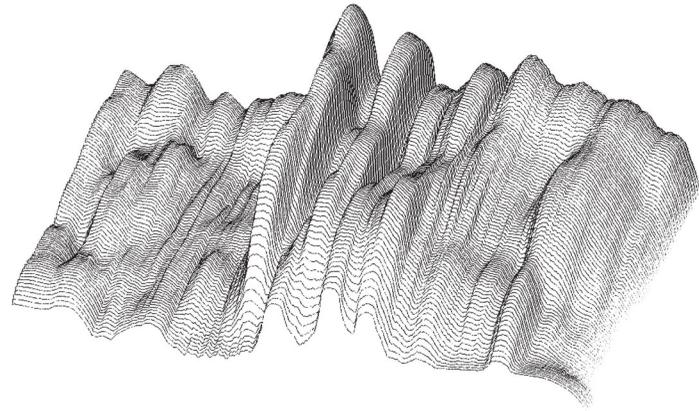
Camera: Ian Lysaght, Jacqui Passmore, Imogen Stidworthy
Sound and editing: Imogen Stidworthy

View *Barrabacksarrabang* on Ubuweb:

http://www.ubu.com/film/stidworthy_barra.html

AKINCI

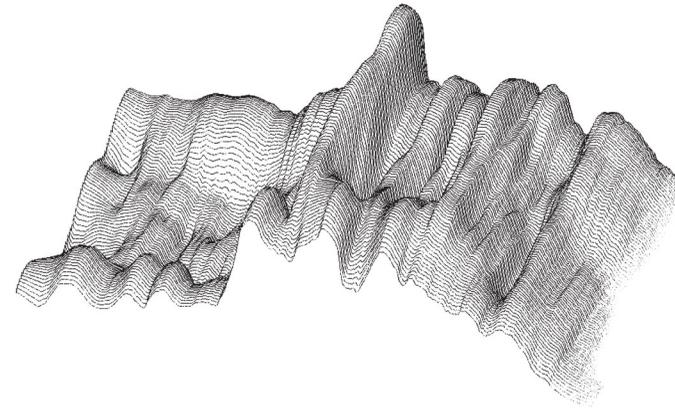
Topography of a voice (2008-2009)



¹ger ɪə \,nə

Kensington

There's a sort of coming and going of energy
 in the sound, coming from our antecedents, if you like,
 'de-dah de de de dah de de, de dah de de de dah de de...',
 and it's how the musicians who couldn't read music
 used to put tunes to each other:
 'Ai de diddly diddly ai de die, de diddly diddly ai de dai...'



¹gjeɪ \i ˈmɪŋ

Actress mimicking

So you're going along like this in the rhythm,
 and every now and again you sort of stretch it, just to make
 something happen. The sounds are almost being
 pulled out of your mouth in a continuous stream, like a
 stream of consciousness...

QUIET VOICE, IT'S MUCH MORE EFFECTIVE THAN SHOUTING.' SCOTLAND ROAD 'THAT ACCENT WE GOT DOWN THERE, I THINK IT'S GOT ALOT TO DO WITH THE

I Hate (2007)

By Manuela Ammer

Imogen Stidworthy's *I Hate* was commissioned for Documenta 12, 2007, Kassel (DE). The multipart installation leads us into an intermediate zone of speech, sound and image. A male voice attempts to form words, repeating them continually. We are introduced to the photographer Edward Woodman who lost his power of speech in an accident. His pictures have also changed as a result: up to his accident in 2001 he photographed installations — contemporary art exhibitions as well as architectural models — on a professional basis. After the accident he took pictures in order to situate himself in the world. Woodman had to reassure himself that he still existed. Three screens show panorama views of the major building site for the new Eurostar terminal in London. A finger points to the urban process of construction and disassembly. The fragile words pass through space, encountering images, attempting to find expressions for them. In the third part of the installation, Woodman is shown hard at work with speech therapist Judith Langley. It becomes clear to us how much speech is a physical act, with Woodman struggling to pronounce words and sentences correctly. *I hate* is repeated, with continuous variations. The meaning of the syllables — of speech — becomes unstable and enters into a “tonal landscape”. Sound is not subject to spatial separation; the voices become superimposed, enveloping the audience.

I Hate (2007)

Video still

Multi-part installation, curved wall 5m dia x 2.4m high with 5.1 audio composition 9"13; wood and stainless steel table 2.35x0.93x1.2m; interactive system; 3 x frameless LCD monitors with panorama clips; wood and aluminium floor 7.25x5.26cm; felt and aluminium screen 5.08x2.78m; video projection 8"30. With: Edward Woodman, photographer; Judith Langley, speech therapist
 Voice in 5.1 audio (wall): Edward Woodman
 Camera - speech therapy: Imogen Stidworthy; panoramas: Martin Wallace
 Sound recording: Imogen Stidworthy
 Interactive programming: Nic Sandiland
 5.1 editing: Tim Lambert
 Video consultation: Martin Wallace.

Architecture developed in dialogue with Milica Topalovic.





I Hate (2007)
Installation view, Documenta 12, Kassel, DE

View an extract from *I Hate* on Ubuweb:
http://www.ubu.com/film/stidworthy_hate.html



I Hate (2007)
Details installation view, Documenta 12, Kassel, DE

Get Here (2006-2008)

Get Here is an audio work focusing on the Liverpool dialect, 'Scouse', and reflects on the relationship between voice, place and subject. The piece plays with the ways in which accents trigger associations which position the speaker, geographically, socially and culturally. Scouse invokes stereotypes which might include poverty, The Beatles, Militants, dock strikes, criminality, working-class culture, unemployment and sharp wit. *Get Here* challenges the desire to locate the voice.

Working with local women, recent immigrants and actresses, the work uses 10.2 surround-sound to produce a mobile and multiple 'here'. 'Get here!' is commonly heard in Liverpool, usually from parents addressing their children in a sharp and disciplinary tone. The diversity of voices and intonations in the installation inflect words and relationships between speaker and listener with fluid, changeable and at times conflicting meanings. Voices emerge unexpectedly from around the space to produce a mobile and multiple 'here'. *Get Here* challenges the social mechanisms whereby the subject is located and positioned through the voice.

Get Here (2006-2008)

4"18 audio composition, 10.2 surround-sound.

5 accro props, 10 white Genelec 8020 speakers, wooden bench 5m x 45cm x 45cm
Installation view 'Die Lucky Bush', MuKha, Antwerp, 2008

With the voices of:

Basra Ahmed
Katra Ali Beth
Helen Brady
Severin Domela
Pauline Downey
Charlotte Fortune
Heidi Garnett
Jenny McKeown

Marion Parker
Beth McPaul
Joan Mulrooney
Liz Murphy
Jane McIntyre
Sue Osuji
Alison Powers
Paul Win

Liz Griffiths
Asia Hassan
Jodie Kumblé
Pat Leyland
Victoria Thomas
Michelle Walker

And the help of the voice coach Terry Besson





Get Here (2006-2008)

4"18 audio composition, 10.2 surround-sound.

5 accro props, 10 white Genelec 8020 speakers, wooden bench 5m x 45cm x 45 cm

Installation view 'Die Lucky Bush', MuKHA, Antwerp, 2008

7 AM (2005)

Every morning a flood of people passes through the gates of Tian Tan Park, Beijing. 7 am focuses on their morning exercises and the social and acoustic space they generate. Figures and small groups scattered amongst the trees fill the park with the percussive sounds of slapping, sweeping limbs, feet brushing grass into geometric figures, the smack of a sand-filled bag against a back or a back against a tree trunk. Each exercise is sustained for at least five minutes and up to two hours. Time and distance are measured out and described by hundreds of simultaneous rhythms, which create a spatial, sonic and bodily language. 7 am approaches this social landscape as a language between sight and sound.

View 7 AM on Ubuweb:

http://www.ubu.com/film/stidworthy_7.html

Producer:	Feng Yan
Video and sound editor:	Imogen Stidworthy
5.1 editor:	Tim Lambert
Camera:	Feng Yan
Camera assistant:	Xiao Cai
Sound recording:	Chen Chao, Imogen Stidworthy
Sound assistant:	Din Yu Fu
Interpreter:	Randi Ren

7 AM (2005)

Video stills. Colour, 5.1 Dolby surround sound
Shot on Hi-Definition video at Tian Tan Park, Beijing
Mastered on Digi-Betacam (stereo) and DVD (5.1)



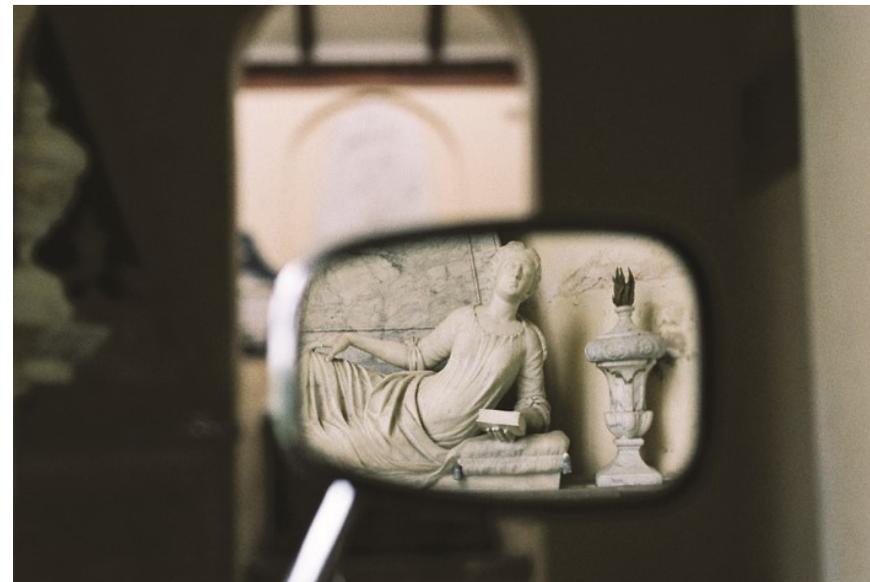
Audio Cab (2005)

Dunstable Downs & De Grey Mausoleum, Bedfordshire

Commissioned by Commissions East, English Heritage and the National Trust, Imogen Stidworthy, Richard Wentworth and Louise K. Wilson have created site-specific work for historic locations in the East of England. Working closely with property staff, volunteers, visitors and neighbouring communities, the artists have been inspired by the unique character, culture, heritage and environment of each site.

Responding to two very different sites in Bedfordshire, Imogen Stidworthy has developed 'Audio Cab', a CD work installed in local taxis in Luton which may be ordered or stumbled upon by chance. During a series of taxi journeys to Dunstable Downs and De Grey Mausoleum, the sites became locations in which to record conversations between the drivers and the artist. Outside the cab and the driver-customer contract these rich, complex spaces provoked strong associations and memories. Drawing on her recordings, 'Audio Cab' brings together speech, languages, music, cab radio and ambient sound to create an interplay between real and absent places. "Memories of Pakistan, India and most often Kashmir colour the vision of the Mausoleum and the seemingly endless view from the Downs", says Stidworthy, "Where I see a pastoral idyll of peculiar Englishness, Kashmiri taxi drivers insist that the landscape is a hundred percent like home." For Stidworthy, the image of the driver in the rear-view mirror reflects something of the situations of driver and passenger, moving between different and sometimes conflicting cultural, geographical and emotional spaces.

Audio Cab, 2005
Dvd, stereo, cab cards





Call LUTON TAXIS
Luton (01582)



735 555

AUDIO CAB is an art work by Imogen Stidworthy installed in taxi cabs in Luton from 4 Sep to 30 Oct 2005.
Commissioned by Contemporary Art in Historic Places
www.english-heritage.org.uk or www.commissionseast.org.uk

Audio Cab, 2005
Cab card front and back

***Anyone who had a heart* (2004)**

A questioning of what is the self is at the core of the artist's work. In the second installation, *Anyone Who Had a Heart* (2004), once again, identity is blurred through the separation of the voice and the body. *A mise en abyme* is produced through the confrontation of the installation as a whole and the two screens, which show two women singing in an anechoic chamber, a highly insulated space which absorbs all reflected sound. The two women are professional impersonators of a famous British celebrity, Cilla Black, and are singing her greatest hit - the song that lends its title to the piece. The women seem unstable in their identities: they share the same voice, they are in danger of blending into one as the images and the sound connect. Once more, a fault line opens up in our perception of the real through the confrontation of screens of different sizes, close ups and long shots, disjunctions between the image, the sound and the vocal

and bodily expression of the singers. from the press release, FRAC Bourgogne solo show 2006, by Clare Legrand - *Anyone...*, my short text Two professional impersonators perform British singer/celebrity Cilla Black's greatest hit, "Anyone who had a Heart", attempting to project their adopted persona in a soundproof studio. Lip-synching a single voice in traditional pop style, the women can be understood as attempting to inhabit the original voice and the screen space of the 'broadcast' image, as the space of representation. While the song itself suggests heartfelt emotion the ambiguity of each woman's relationship with her voice throws the nature and origin of the expression into question. In the installation the disjunction between image, voice and expression is emphasised by the use of a flat-panel loudspeaker which focuses the voice into a narrow line of sound interposed between the images.

Anyone who had a heart, 2004

Installation view FRAC Bourgogne, 2006

2 x DVD synchronised video sequences (sound:5'00, silence: variable) colour, mono, PAL, mastered on Digital-Betacam; 28" Sony Cubic monitor; 10" Sony colour field monitor; white Panphonics Soundshower directional loudspeaker 60cm x 60cm x 3mm; insulated wooden box W:2.2m x L:5.5m x H:2.4m from untreated plywood, lined with acoustic foam and black loudspeaker cloth

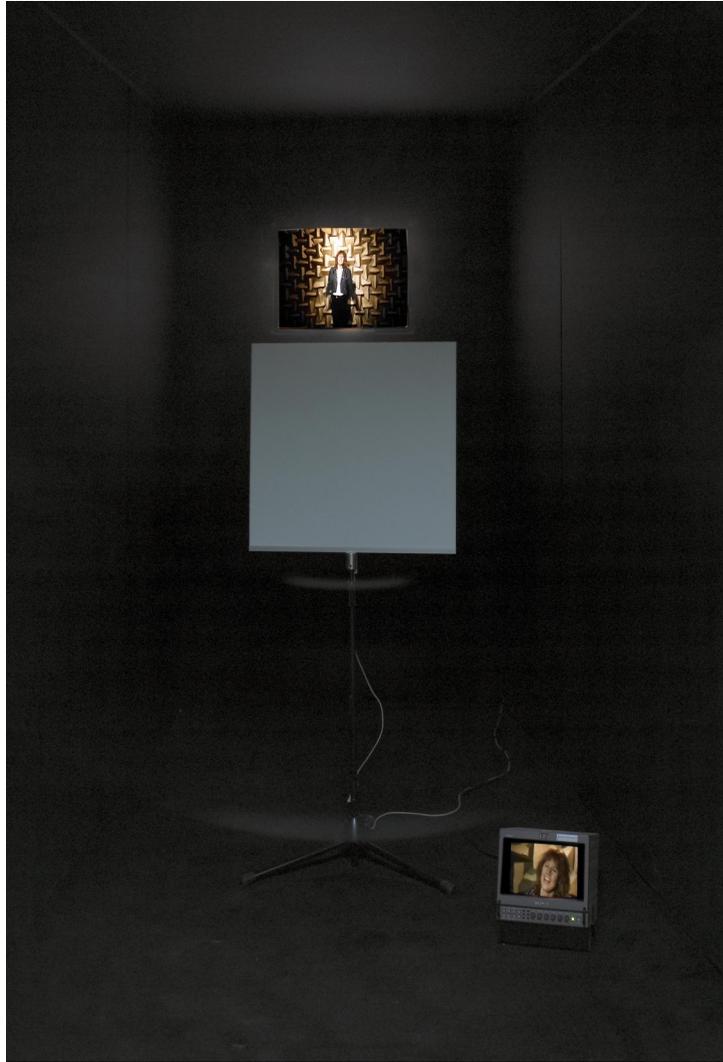
Performed by Lesley Guinness and Tina Oberman, in the anechoic chamber at the Acoustics Research Unit, Liverpool University.

Editing and sound: Imogen Stidworthy

Acoustics consultation: Dr. Gary Seiffert

In background top, *Dummy*, 16mm film installation 1998.

In background bottom, installation element in *Anyone who had a heart*, acoustic foam panel on photographic tripod.

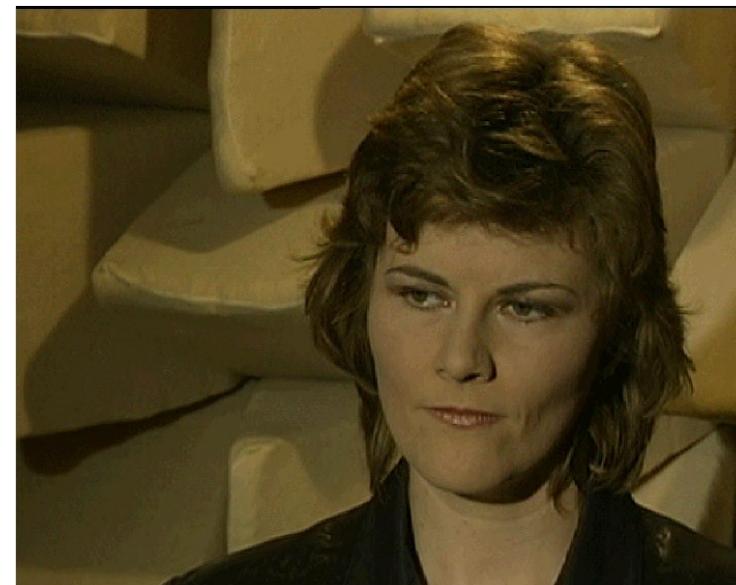


Anyone who had a heart, 2004
Installation view FRAC Bourgogne, 2006

Anyone who had a heart: lyrics
(words by Burt Bacharach)

Anyone who had ever loved, could look at me,
and know that love you
Anyone who ever dreamed, could look at me,
and know I dream of you
Knowing I love you so...
Anyone who had a heart would take me in his arms
and love me too
Ooh...
Couldn't be another heart that hurt me
like you've hurt me and been so untrue
What am I to do?
Every time you go away I always say, this time it's goodbye dear
Loving you the way I do, I take you back, without you I'd die, dear
Knowing I love you so...
Anyone who had a heart would take me in his arms and love me too
Ooh...
Couldn't be another heart that hurt me
Like you've hurt me and been so untrue
What am I to do?
Knowing I love you so, anyone who had a heart
would take me in his arms and love me too
Ooh...
Couldn't be another heart that hurt me
like you hurt me and be so untrue
Anyone who had a heart would love me too
Anyone who had a heart would simply take me in his arms
and always love me
Why won't you
Anyone who really had a heart would love me too

Anyone who had a heart, 2004
Video stills



The Whisper Heard (2013)

The Whisper Heard, originally commissioned by Matts Gallery, London in 2003, is as a sculptural installation of video, sound and objects in a specially adapted architecture. It centres on the spoken word in relation to different notions of meaning and communication. Sounds and images are configured into three acoustic zones in the gallery, focused and reflected through the space via loudspeakers and a parabolic dish. The artist worked closely with two people that deal with language in very different ways. Tony O'Donnell has aphasia, a condition following a stroke that affects the language faculty of the brain. Severin Domela, aged three, is in the process of learning to speak. As neither participant is able to read or write, their relationship with words is primarily oral.

In *The Whisper Heard*, the participants respond to a narration of chapter twenty-eight of Jules Verne's novel *Journey to the Centre of the Earth*. Here, the main character awakens from unconsciousness having lost his companions in a maze of underground tunnels. Alone in silence and darkness, he rapidly loses all sense of relation to the outside world and his trust in his senses. Eventually, the faint echo of his Uncle's voice restores his sense of orientation and light. He sets off in the direction of the sound but falls down a hole, and is again knocked unconscious.

The Whisper Heard, 2003

Production still

Installation with sound and video. Two 14" synchronised DVD sequences, colour, stereo; 20" DVD subtitle sequence; 10" audio CD — all English spoken.

Parabolic dish 1.5m diameter, parabolic focusing loudspeaker, tripods, three loudspeakers, two Hantarex cubic monitors, white blackout cloth

When listening to the tale, Tony voices his thoughts as he searches to locate meaning for the words he hears. He grasps the ideas of the narrative in mental images, but not the individual semantic expression. For him, bringing these ideas back into language means finding words again in an elliptical process of searching and translation. Severin repeats what he hears, engaging when he can with linguistic meaning and when he cannot, focusing on the sonic, formal, musical



or rhythmic qualities of the sound. He, like Tony, speaks 'a narration which is never allowed to reach its destination' (Rosalind Krauss). In *The Whisper Heard*, the affirming power of the narrative is diverted as language is brought into a realm of uncertainty. The spoken word is dismembered; sound, image and linguistic meaning are pulled apart. As the participants work through the text, a new form of grammar comes into operation through the grain and sounds of the voice making shapes and the visual gestures of hands making images.

View two clips from *The Whisper Heard* online:

<https://vimeo.com/118264270>

<https://vimeo.com/118264271>

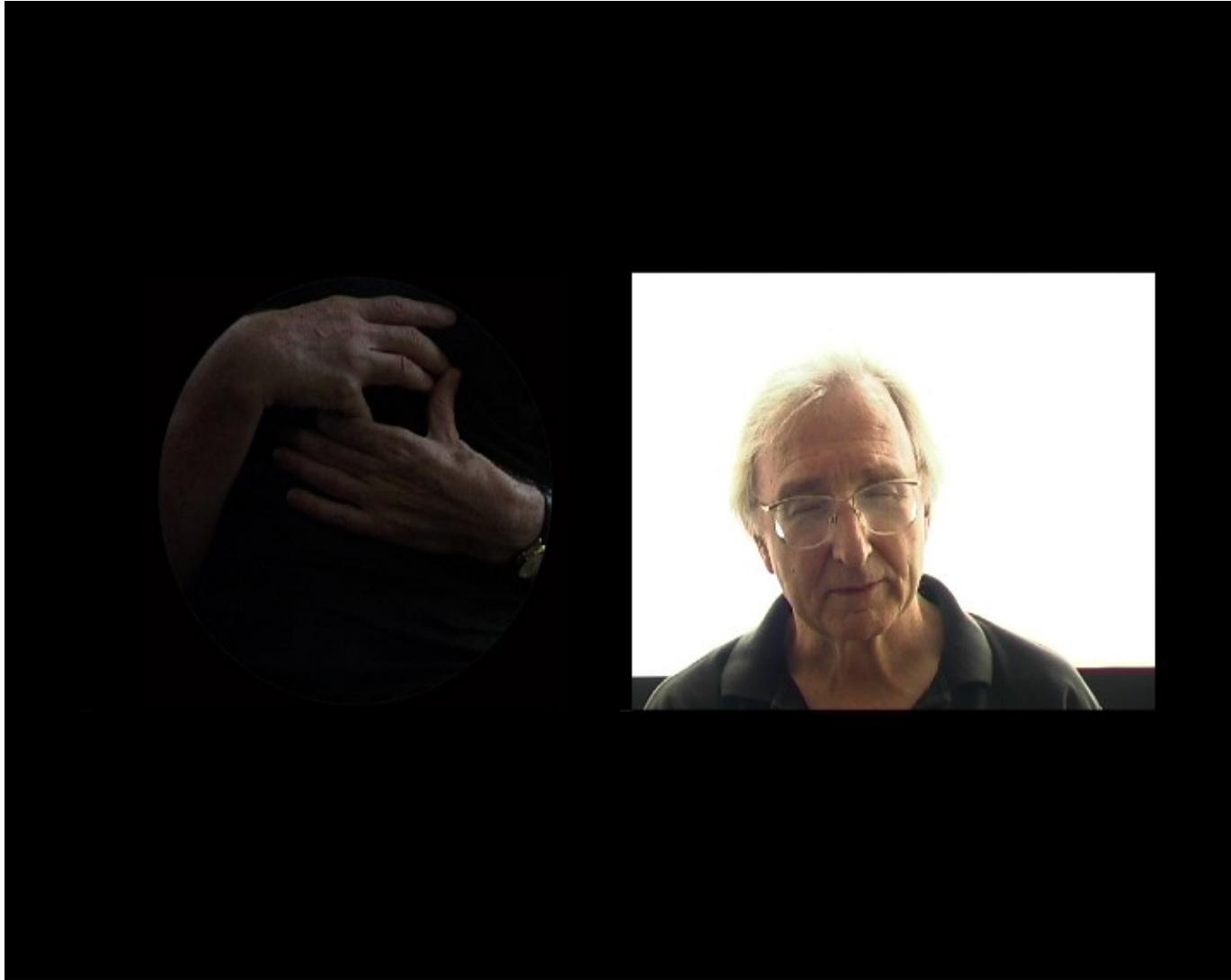


The Whisper Heard, 2003
Installation view
Matts Gallery, London





The Whisper Heard, 2003
Installation view Matts Gallery, London



The Whisper Heard, 2003
Video still

Curriculum Vitae Imogen Stidworthy

Born: London, 1963
Nationality: British

1992-94 Jan van Eyck Academy, Maastricht (NL), postgraduate studies in fine art
1984-87 WSCAD (West Surrey College of Art and Design, UK), BA Hons fine art, first class
2015-2020 [Voicing on the borders of language](#), Doctorate studies in Visual Arts , Lund University, Sweden
main supervisor Sarat Maharaj

Solo exhibitions and performances (from 2000 onwards)

2019 Dialogues with People [...] Netwerk, Aalst, BE
2018 Imogen Stidworthy. Dialogues with People. Württembergischer Kunstverein, Stuttgart, DE
2015 *The Work v5*, IWM Contemporary, Imperial War Museum, London
2014 *Introduction to Bliss for Two Voices with Chorus* part 2, Tate Liverpool Live performance commissioned by Liverpool Biennial for 'Thinking City' programme
The Voice and the Lens, Whitechapel Art Gallery, London
Introduction to Bliss for Two Voices with Chorus part 1, Loughborough University. Live performance for 'Talk Action', RADAR (Loughborough University Contemporary Arts Programme).
2013 *Volumes of Stone*, Galerie Raum mit Licht, Vienna
Solo exhibition curated by Nav Haq (MuKHA, Antwerp) in the framework of *Curated_by Sacha*, Galerie AKINCI, Amsterdam
2011 (.), Matts Gallery London, UK
2010 *The Work*, Kunstpavillon, Innsbruck, AT
Imogen Stidworthy, Arnolfini, Bristol, UK.
Barrabackslarrabang, AKINCI, Amsterdam, NL.
2009 *The Work*, publicly-sited work commissioned by RADAR, Loughborough University, UK (platform 1, Loughborough railway station)

- 2006 *Get Here* Galerie Hohenlohe, Vienna, AT.
 2005 *Dummy* FRAC Bourgogne, Dijon, FR.
Audio Cab temporary public art work, Luton, UK.
 2003 *The Whisper Heard* Matt's Gallery, London, UK.
 2002 Netherlands Film Museum, Amsterdam, NL.
Substitutes, Gallery K&S, Berlin, DE.
o.T., Akademie Schloss Solitude, Stuttgart, DE.
 2000 *Closing/close by*, in collaboration with Michael Curran, Spacex Gallery, Exeter, UK.
 Etablissement d'en Face, Brussels, BE.

Group exhibitions (selection from 2004 onwards)

- 2020 Arts Council Collection (online exhibition) (showing *Barrabackslarrabang*), Arts Council, London, UK
Agency of Undertones (showing *Sacha*), curated by Szalai Borbála, Trafó House of Contemporary Art, Budapest, HU
Being Safe is Scary, showing *Iris [A Fragment]*, The Annual Contemporary Art Festival Survival, Latvian Centre for Contemporary Art, Riga, LV
- 2018 *This is A Voice*, MAAS, Powerhouse Museum, Sydney, AU
- 2017 *Against Ordinary Language*, screening of *Barrabackslarrabang*, Tate Liverpool, Liverpool, UK
- 2016 Wellcome Trust London, group exhibition *States of Mind: Tracing the Edges of Consciousness*.
 Wellcome Trust London, group exhibition *This is a Voice*.
British Art Show 8 in various venues in Edinburgh, Norwich and Southampton, UK
 Suzhou Documents: Histories of a Global Hub, Suzhou Biennale, Suzhou Art Museum, CN
 British Art Show 8, John Hansard Gallery, Southampton, UK
 Screenings: *Barrabackslarrabang*, LANGUAGE, Dresden Museum of Hygiene, DE
- 2014 Sao Paulo Bienal. *Balayer – A Map of Sweeping*, new commission
Listening, Baltic 39, Newcastle. Hayward Touring Exhibition 2014-15 (also at Bluecoat, Liverpool, SITE Sheffield, Norwich University of the Arts 2014-15)
A Glass Darkly, STROOM, The Hague. Curated by Nav Haq
Itself Not So, Lisa Cooley Gallery, New York. Group exhibition curated by Rachel Vilensky

- The Vigilant Eye*, The Bluecoat, Liverpool.
 Screenings: *Viewing Voices*, Edinburgh International Film Festival 2014
Voice, Creature of Transition, Begane Grond, Amsterdam (NL)
Here, Chester Film Co-op, screening programme, Chester UK
- 2013 *Monday Begins on Saturday*, Bergen Assembly (catalogue), Bergen (NO). *A Crack in the Light*, new commission:
Tip of the Iceberg, Contemporary Arts Society, London
About the House / Silence Turned into Objects, WH Auden House, Kirschtetten (AT)
 AKINCI booth, Istanbul International 2013
The Character of a Collection, Museum of Contemporary Art, Antwerp (M KHA) (catalogue)
Acts of Voicing, Total Museum of Contemporary Art, Seoul (catalogue)
How to Tell a Story, DEPO, Istanbul
- 2012 *Garden of Learning*, Busan Biennale, Busan, South Korea (catalogue)
Time and Again, AKINCI, Amsterdam, NL
The Voice and the Lens, Ikon Gallery, Birmingham (publication)
Acts of Voicing, Württembergischer Kunstverein, Stuttgart (catalogue)
El Hilo de Ariadne (Ariadne's Thread), La Casa del Lector, Matadero, Madrid (catalogue)
Paraphrasing Babel, Viewmaster Foundation, Maastricht, NL
Niet Normaal. Difference on Display, Bluecoat, Liverpool
Language Lessons, LUX online exhibition curated by Ben Cook
- 2011 *It's time we got to know each other*, 52nd October Salon, Belgrade, SE (catalogue)
Terminal Convention, Static, Liverpool, UK.
I will talk with anyone who will talk with me, City Gallery, Leicester, UK
Ten Women who use Film, www.ubu.com/film/higgie.html, curated by Jennifer Higgie
Ruins Recycled, AKINCI, Amsterdam.
Off the Record, Resonance FM, London: 3"18, sound work for radio.
Terminal Convention, Cork International Airport, the decommissioned terminal.
Les Rencontres Internationales, film selection at Haus der Kunst der Welt, Berlin; *Centre Georges Pompidou, Paris; Reine Sophia, Madrid*
- 2010 *The Eternal Tour*, Silwan, East Jerusalem (catalogue). www.eternaltour.org/2010/artists/imogen_stidworthy.html
No Longer Empty, Liverpool Biennial 2010.

- Signals*, MoBY (Museums of Bat Yam), Israel (catalogue).
 KIAF (Korean International Art Fair), Seoul, Special Project (catalogue)
Life: a Users Manual, Art Sheffield 2010, Sheffield, UK. (publication)
 Screenings: *Les Rencontres Internationales*, film selection at Centre Georges Pompidou, Paris,
New British Film Festival, Moscow.
Moving Portraits: Artists Films - People and Place, Womad Festival programme, UK
Videozone: 5th International Video Art Biennial, Tel Aviv, I
Courtisane Film Festival, Gent, BE.*lay*, Beurs van Beurilage, Amsterdam, NL (to 2010) (catalogue)
XXX Get off at Edge Hill, Metal, Liverpool, UK. (catalogue)
See This Sound, Lentos Museum, Linz, Austria. (catalogue)
 Zacherlfabrik, Vienna, AT. (publication)
Soundmuseum.fm (online sound exhibition)
 Arco, Madrid, ES
- 2008 *Next Up*, The Bluecoat, Liverpool, UK. (publication)
 The Northern Art Prize, Leeds Art Gallery, UK. (catalogue)
What I Hear in 'Powerplant', Liverpool, UK. (publication)
 Liverpool Art Prize, Liverpool, winner. (publication)
Shrinking Cities, Cube, Manchester, UK. (catalogue)
Moves 08, Festival of Movement on Screen, Manchester, UK
- 2007 Documenta 12, Kassel, DE (catalogue)
Works in Translation, Digital Arts Laboratory, Holon, Israel. (catalogue)
Unforgettable, Galerie Akinci, Amsterdam, NL
Visual Soundings, Netherlands Institute for Media Art, Amsterdam, NL (publication)
Re [Video Positive], FACT, Liverpool, UK (publication)
 Thessaloniki Biennale (catalogue)
 LOOP Art Fair, Barcelona; Vienna Art Fair
- 2006 *Walk On*, Shanghai Biennale (publication)
Spool, Het Consortium, Amsterdam, NL
Rogue Wave, FACT, Liverpool, UK
- 2005 *Visible Sound and Image for the Ear*, 6th Seoul Net and Film Festival, Korea (catalogue)

- Be What You Want but Stay Where You Are*, Witte de With, Rotterdam, NL (catalogue)
Dutch - non Dutch, Van Abbe Museum, Eindhoven, NL (catalogue)
murmur, TENT. Centre for Contemporary Art, Rotterdam, NL (publication)
 Frieze Art Fair Artists Cinema
Governmentality: How do we Want to be Governed, Art Central, Miami, USA (catalogue)
Shrinking Cities, Kunst-Werke, Berlin, DE (catalogue)
Becks Futures, ICA, London and CCA (Centre for Contemporary Art), Glasgow, GB
With Hidden Noise, Henry Moore Institute, Leeds, UK (catalogue)
Versions, Kunsthall Bergen, Norway, NO. (publication)
- 2003 *Lux Open*, Royal College of Art, London
- 2002 *ALEX*, Galerie Jan Mot/Argos, Brussels
The Pleasure of Language, Netherlands Institute for New Media, Amsterdam
Say Hello, Wave Goodbye, Galerie Hohenlohe, Vienna
Committment, Las Palmas, Rotterdam (catalogue)
- 2001 *Biennale de l'Image en Mouvement*, St Gervais, Geneva (catalogue)
Power and the Subject, The Central House of Artists, Moscow
Exploding Cinema, Museum Boymans van Beuningen, Rotterdam
- 2000 *Desperate Optimists*, Festival aan de Werf, Utrecht
Closing\close by, Video Positive, Open Eye Gallery, Liverpool (catalogue)
- 1999 *Searchlight; Consciousness at the Millenium*, CCAC, San Francisco (catalogue)
Verbindingen/Jonctions, Fondation pour l'Architecture, Brussels
Fantasy Jacoba IV, Kote Kanal, Brussels
and... and... and..., Het Consortium, Amsterdam
- 1998 *Adventurers, Cartographers, Storytellers*, Fundacio la Caixa, Barcelona (catalogue)
Nexus, Ars Electronica, Linz, Austria
 52nd Edinburgh Film Festival, Scotland
Biennale de l'Image, Centre Nationale de la Photographie, Paris (catalogue)
- 1997 *To*, World Wide Video Festival, Stedelijk Bureau Amsterdam (catalogue)
Fenêtre sur cour, Galerie Almine Rech, Paris (catalogue)
 Prix de Rome Exhibition, Netherlands Photo Institute, Rotterdam

- 1996 *Up Close and Personal*, Philadelphia Museum of Modern Art, USA
 New York Video Festival, Lincoln Centre, New York
Foreign Bodies, Museum für Gegenwartskunst, Basel, Switzerland (catalogue)
Erasa una vez... Del Minimum al Caberet, Teatro Central, Seville, Spain
- 1995 *Auto Reverse*, Saint Gervais, Geneva
 International Video Festival, Reina Sophia, Madrid
Points de Vue, Images d'Europe, Centre Georges Pompidou, Paris;
 Palais des Beaux Arts, Brussels; MUKHA, Antwerp (catalogue)
- 1994 *Achteinhalb (Eight and a Half)*, Raum Aktueller Kunst, Vienna
 Steierischer Herbstes, Graz, Austria (catalogue)
Monolith, Lettered Rock, Witte de With, Rotterdam (catalogue)

Curated exhibitions

- 2013 BLACKOUT, Exhibition Research Centre, Liverpool John Moores University.
 For LOOK 2013 international photography festival. With Danika Dakic (BN), Dominique Hurth (FR), Willem Oorebeek (NL), Aya Ben Ron (IS). With accompanying newspaper exhibition supplement, b/w, illustrated, 4pp, and public discussion event with two of the exhibiting artists.
- 2011/12 In the First Circle, Fundació Antoni Tapiès, Barcelona, curated in collaboration with Paul Domela, Oct 2011 - Feb 2012.
 A second stage in the project Die Lucky Bush (see below), with works by 26 artists and an accompanying publication including a text by Mladen Dolar, contributions by some of the exhibiting artists and related archival material, designed by Salome Schmuki (48p, colour). With three-day public workshop, 'Los Limitas de la Lingua', in collaboration with Hangar (international residency and Can Xalant (international residency), Madrid
- 2008 Die Lucky Bush, MuHKA (Museum of Contemporary Art, Antwerp)
 (www.muhka.be/toont_beeldende_kunst_detail.php?la=en&id=2349&subbase=archieff&jaartal=2008). An exhibition addressing how we conceive of and experience the borders of language. Taking as a starting point the installation I Hate (Documenta 12, 2007), the exhibition was approached as a medium to explore related ideas around voice and language through works by twenty five artists. Including art works and other material such as musical notation (Cage, Logothetis), drawings of the movements of autistic children by Fernand Deligny and Erasmus' censored books. An accompanying

publication including transcriptions of discussions and interviews, archival material, and texts and images related to the theme of the exhibition, 38pp, colour, A3. Pub. MuKHA, Antwerp 2008

Murmur, in collaboration with Edwin Carels (curator MuHKA, Antwerp), at TENT contemporary art space, Rotterdam (in context of International Film Festival Rotterdam, IFFR, 2005). Group exhibition addressing the threshold between sound and language, taking as its starting point my installation *The Whisper Heard* (Matts Gallery 2003), including works by fifteen international artists. With a programme of public round-table discussions over 5 days, in the Witte de With (centre for contemporary art Rotterdam), including guests from several different fields including art, music, film, philosophy, linguistics and artificial intelligence.

1995 *Animali Domestici*, Rotterdamstraat 110, Antwerp. One day event, a presentation of art works and performances addressing concepts and experiences of domestic space, by 10 international artists.

Publicly sited art works commissioned

2009 *The Work*, platform 1, Loughborough railway station. Commissioned by RADAR, Loughborough University, UK
 2008 *What I Hear*, Powerplant, audio installation in Calderstones Park, Liverpool
 2006 *Rogue Wave*, FACT, Liverpool
 2005 *Audio Cab*, part of Art in Historic Places, commissioned by English Heritage and The National Trust.
 2000-2002 Permanent video installation, Bezirkshauptmannschaft (new regional administration offices), Steiermark, Murau, Austria, designed by Wolfgang Tschapeller.

Awards

winner: Liverpool Art Prize 2008
 Prix de Rome, Film and Video, 1996 (The Netherlands)

shortlisted: The Jarman Award 2011
 Becks Futures 2004
 The Northern Art Prize 2008

Collections

Arts Council England; Centre George Pompidou, Paris; FRAC Bourgogne, Dijon; MuHKA (Museum for Contemporary Art), Antwerp; Dommerung Collection, Amsterdam (NL); Sanders Collection, Amsterdam; Fries Museum, Leewarden, NL.

Publications

(.). Artists book, considering the borders of language and the politics of the voice. Incorporating material drawn from my artistic research and contributions by seven artists and writers, including four newly commissioned texts. 256pp, colour, pub. London/Maastricht: Matts Gallery and Jan van Eyck Academy 2012

In the First Circle. Cahier to accompany the exhibition at Fundacio Antoni Tapiès, with a text by Mladen Dolar, designed by Salome Schmuki, 48pp, colour, pub. Barcelona: Fundacio Antoni Tapiès 2011
Die Lucky Bush. Publication to accompany the exhibition *Die Lucky Bush*, with interviews, transcriptions of discussions, artists texts, designed by Salome Schmuki, Pub. Antwerp: M HKA 2008

Catalogues

- *British Art Show 8*, Hayward Publishers 2015. 145pp, colour illustrations.
- *About the House: Silence Turned into Objects*, Pub. Literaturredition Niederösterreich, Vienna 2014 (forthcoming).
- *Acts of Voicing*, pub. Revolver Verlag, Berlin 2014 (forthcoming).
- *The Negligent Eye*, pub Bluecoat Liverpool and RCA London 2014, dist. Cornerhouse. 34pp.
- *Why Painting Now?*, Curated By Vienna, 2013. 208pp, colour illustrations, pub. Verlag Für Moderne Kunst, Vienna 2013.
- *Monday Begins on Saturday*, Bergen Assembly 2013.
- *Acts of Voicing* (forthcoming, Jan 2014), catalogue for the exhibition at Württembergischer Kunstverein, Stuttgart, and TOTAL Musum of Contemporary Art, Seoul (2012-13).
- *The Character of a Collection*, catalogue of the collection of the M KHA (Museum of Contemporary Art, Antwerp, illustrated and

- with an essay on the installation *I hate* (2007) by Anders Kruger pub. M KHA, Antwerp 2013.
- *Garden of Learning*, Busan Biennale 2012. Pub. Busan Biennale Organising Committee, Busan (KR) 2012
204pp, colour, illustrations.
- *El Hilo de Ariadne* ('Ariadne's Thread'), pub. German Sanchez Ruiperez Foundation, Madrid 2012. 116pp, colour, illustrations.
- *Standing on the Beach with a Gun in my Hand* for Eternal Tour project, East Jerusalem 2011. With artists pages and essay on the installation *53°27' 46.67" N, 2°59' 10.35"*. Pub. Black Jack Press 2011.
- *'It's Time We Got to Know Eachother'*, for 52nd October Salon, Belgrade, 2011.
- *'Signals'*, with text by Danna Taggart, pub. Bat Yam Museums, Israel 2010.
- *'Niet Normaal: Diversity in Art, Science and Society'*, text by Nancy Hoffmann (pp. 112-115). (Ed.) Ine Gevers.
NAi Publishers, Rotterdam and Stichting Niet Normaal, Rotterdam 2010.
- *'See This Sound, Promises in Sound and Vision'*, Lentos Museum Linz. Walter Konig, Koln 2009.
- *Northern Art Prize* with essay by Paul Sullivan, pub. Leeds Art Gallery 2008.
- *Documenta 12* with text by Manuella Ammer. Taschen, Koln 2007.
- *Transmission: Speaking and Listening 5, (Untitled)*. Transcript. (Eds.) Emma Cocker, Sharon Kivland & Jaspar Joseph Lester.
Sheffield, UK: Site Gallery 2006
- *'How do we Want to be Governed (Figure and Ground)'; 'The Work as an Act of Description'*,
text by Maria Moreira. (Eds.) Roger Buergel & Ruth Noack. Miami, US: Miami Art Central 2005.
- *'Migrating Images... reading... transporting... translating'*, text by Sarat Maharaj: 'Proto-Pratter'.
Haus der Kulturen der Welt, Berlin 2004
- *'With Hidden Noise'*, text by Aura Satz. Ed. Penelope Curtis; The Henry Moore Institute, Leeds 2004
- *Closing/close by'*, artists book and DVD, essay by Chris Darke, 32pp, colour, pub. Film and Video Umbrella, London 2003
- (Untitled). In: Martijn van Nieuwenhuyzen (Ed.). *We Show Art. 10 Years SMBA*. Amsterdam, NL: Stedelijk 2003.
- *'Parallel Thoughts on the work of Imogen Stidworthy'*, Manon de Boer. Newspaper Galerie Jan Mot no. 5, Brussels 2002.
- *'Narradors d'istoria'*, text by Andrew Webb. Fundacio la Caixa, Barcelona 2000

Contributions to other publications

- *'Lexicon of the Mouth: Poetics and Politics of Voice and the Oral Imaginary'*, Brandon Labelle, pub. Bloomsbury, London 2014.
- *'My Life in Film'* guest artist article, Frieze Magazine, May 2011 issue.

- Interview with Caroline Bergvall in 'Middling English' by Caroline Bergvall, pub. John Hansard Gallery 2010.
- *Bread and Butter Pudding, Blantyre, Malawi, 1998* in 'Food for Thought: Thought for Food'.
Ed. Richard Hamilton and Vincent Todoli. Actar 2009.
- Interview with Imogen Stidworthy, in 'Art in a City Revisited'. Ed. Bryan Biggs, pub. Liverpool University Press 2009
- *The Anxiety of the Next Work*, in 'Anxiety of Creativity: Possible Worlds'
(papers from the conference, Ghuangzuo Triennale 2008, organised by Sarat Maharaj). Published Works, Dublin 2009.
- *Topography of a Voice*, in 'Urbanmakers, Parallel narratives on Grassroots Practices and Tensions',
edited by Emanuele Guidi, pub. b_Books, Berlin 2008.
- *The Back of the Head*, in 'Playing with Words, The Spoken Word in Artistic Practice',
ed. Cathy Lane, co-published by Research Group for Artists Publications (RGAP) and CRiSAP (Creative Research into
Sound Arts Practice) London 2008.
- *The Whisper Heard*, in 'Resonant Bodies, Voices, Memories'.
Eds. by Anke Bangma, Deirdre M Donoghue, Lina Issa, Katarina Zdjelar. b_Books, Berlin 2008.

Residencies

- 2008/9 Instituto Buena Vista (IBB), Curacao. 1 month research residency, including running a two week workshop with art students at the institute.
- 2001/2 Akademie Schloss Solitude, Stuttgart, DE. One year artists residency
- 1996 Rijksakademie, Amsterdam for Prix de Rome 1996, three-month research and production residency for the four shortlisted artists of the Prix de Rome 1996 (film and video)

Selected reviews/interviews

Review *Itself Not So at Lisa Cooley*, curated by Rachel Valinsky, written by Samuel Draxler:

<http://nypac.tumblr.com/post/95113428862/itself-not-so-at-lisa-cooley-curated-by-rachel>

Hyperallergic by Thomas Micchelli: <http://hyperallergic.com/143732/a-fundamental-rupture-itself-not-so-at-lisa-cooley/>

Kunstforum (interview on the work *A Crack in the Light*, Bergen Triennale 2013):

<http://www.kunstforum.as/2013/09/qa-with-imogen-stidworthy>

<http://www.thedoublenegative.co.uk/2012/07/the-big-interview-imogen-stidworthy/>
 Flashart July-Sept. 2011, review of (.) by Michelle Robechi: <http://www.flashartonline.com/issue/279-july-september-2011/>
 The Wire July 2011, review of (.), issue 330: <http://www.thewire.co.uk/issues/330>
 Art Papers review of *Terminal Convention* (2011): <http://www.terminalconvention.com/download/Art-Papers-May-June11.pdf>
 Shower of Kunst review of *Terminal Convention* (2011): <http://www.showerofkunst.com/2011/05/decommissioned.html>
 In Frieze magazine: 'My Life in Film' www.frieze.com/issue/article/life_in_film_imogen_stidworthy
 Barrabackslarrabang in Art Sheffield 2010: http://www.frieze.com/comment/article/art_sheffield_2010
 'Get Here', solo show at Galerie Hohenlohe, Vienna 2007-8: http://www.frieze.com/issue/review/imogen_stidworthy
 Documenta 12: www.frieze.com/issue/article/looking_forward_documenta_12_2007

Selected links

selected works on Ubuweb online archive: www.ubu.com/film/stidworthy.html
 solo show Arnolfini Bristol: <http://www.arnolfini.org.uk/whatson/imogen-stidworthy>
 LUX london online artists project:
[http://lux.org.uk/blog/artists-project-imogen-stidworthy-53°-27'-4667"-N-2°-59'-1035"-W-points-cloud](http://lux.org.uk/blog/artists-project-imogen-stidworthy-53°-27'-4667)

Archives of exhibitions curated or participated in

M HKA (Museum of Contemporary Art Antwerp), *Die Lucky Bush* exhibition:
www.muhka.be/toont_beeldende_kunst_detail.php?la=en&id=2349&subbase=archieff&jaartal=2008
 Fundacio Antoni Tapies, *In the First Circle* exhibition: <http://www.fundaciotapies.org/site/spip.php?rubrique1072>
 Busan Biennale 2012, Garden of Learning:
<http://gardenoflearning.info/blog/exhibitions-2/garden-of-learning/artists/imogen-stidworthy>
 Eternal Tour: www.eternaltour.org/2010/artists/imogen_stidworthy.html
 FRAC Bourgogne: www.frac-bourgogne.org/index.php?id_lang=2&reload=ok > 'exhibitions' > 'record of exhibitions' > '2005' > 'Imogen Stidworthy'
 Liverpool Biennial 2010: <http://nolongerempty.org/exhibitions/Liverpool/biennial.html>

Art Sheffield 2010: <http://artsheffield.org/artsheffield2010/as/39>

See this Sound, Lentos Museum Linz 2009: http://www.lentos.at/en/747_1769.asp

Artists talks (selection)

- 2014 Newcastle College of Art (UK); University of Applied Arts, Vienna (AT).
 2013 Plymouth College of Art (UK); Leeds School of Art, Dept of Cultural Theory, Leeds University (UK); Cambridge University, English Faculty, in framework of the Judith A. Wilson Poetry Fellowship; Ecole Supérieure d'Art et de Design, Marseilles (FR); Musashino Art University, Tokyo.

Conferences organised (recent)

- 2013 *Blackout*, Discussion with curators and artists of the exhibition 'Blackout', curated by IS and Patrick Henry for LOOK Festival 2013, at The Exhibition Research Centre, LJMU, Liverpool.
 2012 *Los Limitas de Lingua*. Two day conference and workshop related to the exhibition *In the First Circle* (Fundació Antoni Tàpies, Barcelona), addressing how we conceive and experience the borders of language. With speakers Sandra Alvarez de Toledo (an authority on the work of Fernand Deligny), and exhibiting artists Hajra Waheed, Dominique Hurth and Imogen Stidworthy. In collaboration with Paul Domela.
 2011 *In the First Circle: the politics of the body and language*. 1-2 Feb 2011, Jan van Eyck Academy, Maastricht, NL. With Caroline Bergvall, Tony Chakar, Mladen Dolar and Alphonso Lingis.
 2005 *Chinese Whispers* at TENT. and Witte de With, Rotterdam. Five day programme of cross-disciplinary discussions and presentations held in parallel with the related exhibition 'Murmur', during Rotterdam International Film Festival 2005, in the framework of Exploding Cinema, Rotterdam International Film Festival 2005.

Conferences participated in (selection)

- 2015 - School of Sound 2015, Southbank Centre, London.

- 'The Stressed Voice', W139 Amsterdam.
- 'Tracer, Transcrire, Spatialiser L'espace', ESDAMM (Ecole supérieure d'arts et de design) Marseille.
- 2014 - Schizo Culture, Space Studios, London. Presentation on the work of Fernand Deligny and related new work commissioned for Sao Paulo Bienal, 2014.
- 'Viewing Voices', Edinburgh International Film Festival 2014: cross-disciplinary conference on modes of address, and more specifically on inner voice, with contributions from an artist, an anthropologist, a film-maker and a philosopher.
- 'Voice – Creature of Transition', De Brakke Grond, Amsterdam. Four-day conference on the voice and its transformations organised by Gabrielle Schlijpen for The Rietveld Studium Generale 2014.
- 'Torque', FACT (Foundation for Arts and Creative Technology), Liverpool. A one-day conference focusing on inter-relations between technology, language and the brain.
- 2012 - 'Acts of Voicing' at Wurtembergischer Kunstverrein, Stuttgart. Two day conference on the voice from artistic, philosophical and political perspectives.
- 'Garden of Learning', Busan Biennale, South Korea.
One-day conference on themes and issues related to Busan Biennale exhibition.
- 2011 - 'Exhibiting the Voice: Outside the Museum', at UCL, London. On the voice in artistic practice, organised by Antony Hudek.
- 2010 - 'Speaking Out', Tate Modern, London.
- UWE Fine Arts Lecture Series, Arnolfini, Bristol.
- 2009 - 'Translated Acts: Text, Transmission, Adaptation'. Birkbeck, University College London and Southampton University.
- 2008 - 'Flowers in the Mirror. Anxiety of Creativity and Possible Worlds'. *Guangzhou Triennial*, Hong Kong Arts Centre, Hongkong, CN.
- 2007 - The School of Sound 2007. In conversation with Steven Connor. Barbican, London.
- 'Near is Far, Far is Near', Annual Architecture and Urbanism Conference, School of Architecture, University of Kassel, DE.
- 2007 - The School of Sound 2007, The South Bank, London. In conversation with Steven Connor, professor of English at Cambridge University (author of a.o. 'Dumbstruck, A Cultural History of Ventriloquism').

Workshops

- 2014 Transarts Dept, Applied Arts University, Vienna. Four day workshop.
- 2013 *Borders of Language*, Musashino Art University, Tokyo. Five day workshop in collaboration with artist Hinrich Sachs.
<http://www.musabi.ac.jp/english/relation/visiting>.

- Borders of Language*, PILAB (laboratory for deaf and hearing impaired students), Ecole Superiere d'Art et de Design, Marseilles. 5 day workshop with deaf, hearing impaired and hearing students.
<http://www.esadmm.fr/actuel/english/a2012-2013/pisourd-eng.htm>
- 2012 - *Los Limitas de Lingua*. Two day workshop related to the exhibition *In the First Circle* (Fundació Antoni Tapiès, Barcelona)
<http://www.fundaciotapies.org/site/spip.php?article7243>, with twenty young artists from international residencies Can Xalant and Hangar. Addressing how we conceive and experience the borders of language. With speakers Sandra Alvarez de Toledo (an authority on the work of Fernand Deligny), and exhibiting artists Hajra Waheed, Dominique Hurth and Imogen Stidworthy. In collaboration with Paul Domela.
- 2009 Ruskin School of Art, Oxford. Two day workshop with ten BA fine art students, on the relation between text and image.
- 2008 - *Plan B*. 6 month seminar culminating in a museum intervention and an exhibition of new work at Factor 44, Antwerp, with students of the Akademie fur Angewandte Kunst, Vienna, in the framework of a guest professorship at the akademy and the exhibition project *Die Lucky Bush* at MuKHA, Antwerp.
- 2007 - *Centrifuge*. Lead artist on a one year project with 20 young artists from the North-West of England, to develop a collaborative work together. Organised by The Salford Restoration Office, supported by Manchester Metropolitan University.
- *A Short Course in City Navigation Skills*. Two day workshop exploring concepts and methods of acoustic mapping in urban space, in the framework of the City Breaks conference organised by Liverpool Biennial.
- *Speech Identities*. A conversation between Imogen Stidworthy and Dr Laurence White (Research Fellow, Department Of Experimental Psychology, University of Bristol: 'Rhythms of Prosodic Speech'). An exploration of speech, language and linguistics from the viewpoint of an artist and a scientist. Organized by Arnolfini, Bristol and The Institute of Advanced Studies, Bristol University.
- *Hearing and Listening*. Two-day workshop exploring the acoustics of the body and architecture, for 4-8 year olds, at Flitton Village Church and Flitton Primary School.(Bed.s UK), in the framework of *Audio Cab*, a temporary public art work commissioned by English Heritage and the National Trust, for Art in Historic Places.
- 'Scotland Road', 18-19.09.04, The Swedish Seaman's House, Liverpool. Seminar and discussion concerning urban community in the imaginary, for the event 'Urban Intervention Workshop' organised by Werk Ltd.
- 2003 - *The Whisper Heard*. Round-table discussion at Matts Gallery, London, with Polly Gould (artist/writer/curator), Robin Klassnik (director, Matts Gallery), Judith Langley (speech therapist), Jacob Leiberman (osteopath, voice strain specialist), Mark Lythgoe (neurologist), Sarat Maharaj (cultural theorist), Tony O'Donnell (retired, has aphasia), Becky Shaw (artist/writer/curator), Larry Sider (sound-designer), Edward Woodman (photographer).
- OXFORD-LYON/LYON-OXFORD. Two week workshop and exhibition project at organised for students of the Ruskin School of Fine Art and the École des Beaux Arts de Lyons and staff Richard Wentworth (director Ruskin School of Art) and Claire Chevrier

(tutor, Ecole des Beaux Arts de Lyons) and Matty Pye (Education, Tate Modern).

Teaching

- 2012 John Moores University, Liverpool. Senior Lecturer, School of Fine Art.
- 2006-12 Jan Van Eyck Academy, Maastricht. Advising Researcher, dept of Fine Art.
- 2009-10 School of Art and Design, John Moores University, Liverpool. Sessional Tutor, BA Fine Art.
- 2008 Academy for Applied Arts, Vienna, Guest Professor dept. Kunst und Kommunikation.
- 2005-7 Piet Zwart Institute, Rotterdam NL, dept. Tutor, MA Fine Art.
- 2003-5 Sheffield Hallam University, Sheffield UK. Tutor, MA Fine Art.
- Ecole des Beaux Arts de Lyon (FR) Professeur, Department of Fine Art.
- Cambridgeshire College of Arts and Technology (CCAT, now Anglia Ruskin University), Tutor, Art Foundation Course sculpture department.

Visiting lecturer at many art schools and universities in the UK and internationally, including eg: DIA (the Dutch Art Institute, Arnhem, NL); HKBK (The Royal Academy of the Arts, The Hague, NL); Ruskin School of Art Oxford; University of the Arts, London; Wimbledon College of Art, London; Plymouth College of Art; Leeds University School of Fine Art.

Advisory positions

- 2010-12 External Adviser at Middlesex University School of Art, London.
- Jan van Eyck Academy, Advisory board for appointment of new director.
- Open Eye Gallery Liverpool, appointment of new curator.
- 2006-12 Selection jury, Jan van Eyck Academy, Maastricht, NL. Selection and interview of candidates for researcher and Advising Researcher positions, fine art.
- 2009 External Expert, jury to appointment the new Professor in Digital Media, Kungl. Kunsthogskolan, Stockholm.

Boards

Open Eye Gallery, Liverpool, UK, 2008-2014.
Jan van Eyck Policy Board, 2007-2012.

Preview works online:

Vimeo:

<https://vimeo.com/user32755853/videos>

Ubuweb:

www.ubu.com/film/stidworthy.html

<http://ubu.com/sound/stidworthy.html>

Represented by AKINCI, Amsterdam www.akinci.nl and Matts Gallery, London www.mattsgallery.org

Distributed by Lux, London www.luxonline.org.uk/artists/index.html, Film and Video Umbrella, London www.fvu.co.uk/artists