



Anna Gonzalez Suero  
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# SCREAMING (SCREAM SCREAM) O VOID O

Is screaming an end in itself, an endless gesture, a symptom, or the valorization of a void?

The seminar "SCREAMING (SCREAM SCREAM) O VOID O" posited three feminist responses to this gesture in /of and back to the void through a constellation of performance, conversation, correspondance that channels in and out of body / signal / gesture.



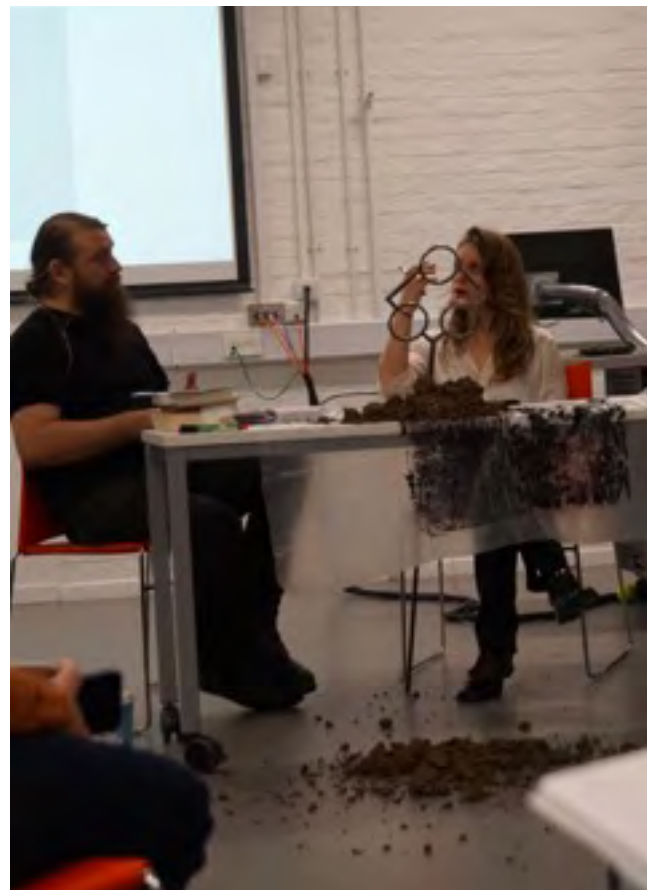
Anna Gonzalez Suero

# Re-void: Re-verse: Signalling Through The Flames

Sophie Sleigh-Johnson

"DOWN CURSE" (2018 AD—2018 BC) In the thickly fusing force field a metal crosier divinates frequencies, a tuning fork pierces through the anterior presence of the spell. Burning a hole in the preset. Hidden recordings surface, as the synchronous Bachall Isu becomes a radio antenna, thrust into the language, the marsh pauses, drains: Unutterable signal from radio exorcism is the propulsion - out of time - from a scream - out of signal.

For this seminar, Sophie Sleigh-Johnson performed 'Down Curse (2018AD-2018BC)' followed by a collaborative response with Jonathan K Shaw, called 'Re-void: Re-verse: Signalling Through The Flames' that insufflated how the magic earth of Artaud's "strange channels" can transmit chthonic frequencies when transposed to the scream of an heretical marsh xone. With additional assistance from Essex mud, Guillaume de Machaut songs, and fire flash paper.



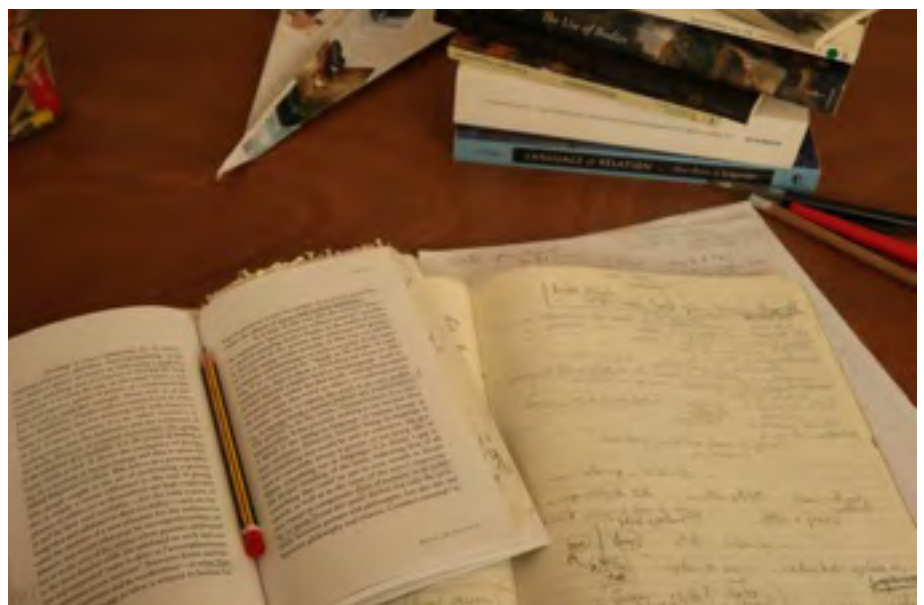
Sophie Sleigh-Johnson

# “On Gesture”

Teresa Calonje

“Could one understand screaming as a gesture “without end”? Gesture as neither a work nor an act of power but a mode of relating in the body and in the voice suspending, at least for a while, instrumentality and destiny and undoing objectivity and its related subjectivity? Here, I understand gesture as living, acting, being-in-relation in the mist/ midst/ mud/ in the privation of form. The question being for how long can one be held in the “midst” of a scream, of screaming, without falling again and again into structures of reproduction, representation and visibility?”

As part of SCREAMING (SCREAM SCREAM) O VOID O, Teresa Calonje invited Jenny Doussan, lecturer in Visual Cultures at Goldsmiths. They discussed what was at stake in gesture through the early work of artist La Ribot and the reading of excerpts from three essays in Giorgio Agamben’s Means without End (2000): “Marginal Notes on Commentaries on the Society of the Spectacle”, “Notes on Gesture” and “Notes on Politics”.



My desk as I was preparing for a conversation with Jenny Doussan... (November 2018)

# 'The Noisy Screen'

Anna Gonzalez Suero

For this seminar, Anna Gonzalez Suero recited a short autoethnographic text, which now forms part of her thesis. The departure point for the text was an email exchange with Nina Power concerning 'void-feminism' (Power 2017). Alongside the text, Anna screened the following two short videos:



Videostill of A RESPONSE TO NINA'S PAINTING, 2:51MIN, silent



Videostill of LAYERS, 4:00 MIN, silent

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