



AHRC SWWDTP researchers present art and technology collaborations.  
Curated by Leni Dothan

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## → FOREWORD BY THE CURATOR

*Inter-Active-Traces* is an exhibition of five women and non-binary artists who are PhD candidates from different UK universities exploring the relationship between art and technology. Bridging academic research and artistic practice, they offer a variety of approaches to questions concerning the impact and potential that the interdisciplinary practice of art and technology may have on pressing issues.

From social practice to historical and cutting edge technologies, the works in the exhibition look at how technology intervenes in our world, affecting our understanding of ourselves, and crossing old borders while creating new ones.

Entering the gallery space, the audience will meet Haya Sheffer's work, which pushes the visitor to rethink the close relationship and dependency that humans have developed with everyday apps to measure their physical and mental activities. Together with her collaborators, Haya has created a robot that physically chases the visitor, and mentally encourages or discourages them.

In the large space, Chloé Bradwell asks in her work how video might highlight the creative and social abilities of care home residents. Bradwell's socially-engaged practice reveals the invisible, yet rich, world of some of the most isolated individuals in our society. She uses the camera as a way to make a more inclusive society.

Moving forward in the space, novelist Joanne Rush collaborates with an artist to create the imaginary Tudor portrait that is at the centre of her debut novel. By doing so, she brings to the foreground a Tudor woman, makes her visible, gives her a voice, and

asks questions about forgotten 16th-century technologies and their relevance today.

In the inner space, Constanza Dessain presents a series of photographs and natural elements. Dessain works with spring ice in Scotland to record ecological changes using different types of photographic technologies; both historical processes from the past and the most cutting-edge scanning methods available on the market. With her work she shows the natural world through the lens of technology.

In the third and last space, S. Godfrey takes the audience into a participatory textile, sound and digital installation, creating an underwater world that questions bodily boundaries from a non-binary perspective and offers a space for reflection inside the ecosystem.

Throughout the exhibition, the artists aim to present to the public with different ways of thinking about how art and technology can present and critique relevant social, political, philosophical and environmental questions.

Dr Leni Dothan

**LENI DOTHAN** is an artist, architect and independent researcher (PhD, Slade School of Fine Art, 2019) based in London. Blending her skills and knowledge, Dothan is dealing with the overlooked representations of women and especially mothers in art history and contemporary culture, as well as eco-political urgent subjects.

Dothan has lectured in major institutions in the UK, Europe, and the USA, and exhibited her work in museums including The Jewish Museum in London, the MAMbo Museum in Bologna and the Centre Régional d'Art Contemporain Occitanie in France, as well as galleries, including Richard Saltoun Gallery and Hå Gamle Prestegard in Norway.

→ **CHLOÉ BRADWELL**, *Life is a circle, because there is no straight road*

**Collaborators:** Mahdy Abo Bahat, Entelechy Arts,  
Tower Bridge Care Home

Video installation, 2023



*Life is a circle, because there is no straight road* came as an extension of my research exploring how Entelechy Arts can bring older adults living in care into visibility. Care home residents represent one

of the most isolated groups within our society. Yet they are a vital part of existence and, for any of us who become frail, a fundamental part of our own experience of what it means to be human. Entelechy's

long-term program, *Walking through Walls*, envisages care homes as having porous walls to the outside world. It highlights the incredible value of those who live and work there, through an organic creative process that allows for different moods and feelings to co-exist. This pilot project is a first step towards investigating the possibility that film technology offers of bringing this sensitive and somatic practice to the public eye through co-production. The installation is made of two films and a scrapbook. The first film documents the creative process between residents and artists. It invites the viewer to slow down, sit with them and listen to their stories. The second shows a video correspondence between our videographer and the care home, which makes transparent some of the challenges of the co-creative process. It also features

the response of one of the residents, and highlights how some of the difficulties of the process can lead to rich conversations and the sharing of treasured stories. The scrapbook offers some reflections on what is needed to take this project further and to achieve true collaboration between all parties while making a documentary.



Instagram: @chloesbradwell

CHLOE BRADWELL is a socially-engaged performing artist and AHRC-funded Doctoral researcher. She has over ten years experience working collaboratively with older adults living in dementia care. She regularly presents her work at international conferences and events, and has published in leading academic journals.

MAHMOUD MAHDY is an artist-filmmaker from Cairo, based between Egypt and the UK. He has a 10-year practice rooted in sound and image through audio field recordings and street videography. He is committed to his documentary practice of assembling hauntologies that summon beings, worlds, and times deemed unworthy of commemoration by the current ruling discourse.

ENTELECHY ARTS is a charity based in Lewisham, London. They produce projects which powerfully test the boundaries between art, creativity, care, wellbeing and community. Walking through Walls is their long-term program in collaboration with older citizens who are residents in care homes.

TOWER BRIDGE CARE HOME is part of the HC1 group. The home is located in Lewisham, London, and has been collaborating with Entelechy Arts since 2015. Residents meet every Tuesday to uncover a treasure trove of stories through words, music, poetry, theatre, tactile art and dance.

**SPECIAL THANKS:** Rebecca Swift (Entelechy Creative Director)  
Rainer Knupp, Robyn Herfellow, Assia Ghendir (Entelechy Artists)  
Paulette Dixon (Tower Bridge Wellbeing Coordinator)  
Carole Cobb, Bridget Earls, William Wallace, Daniel Edwards,  
Yida "Aurora" Techera, Irine Helen Andrews, Michael Philip  
Davison, Christopher Joseph Turner, Jessica Cupit, Monica Davis  
(Walking through Walls Participants)  
The Spitz Orchestra



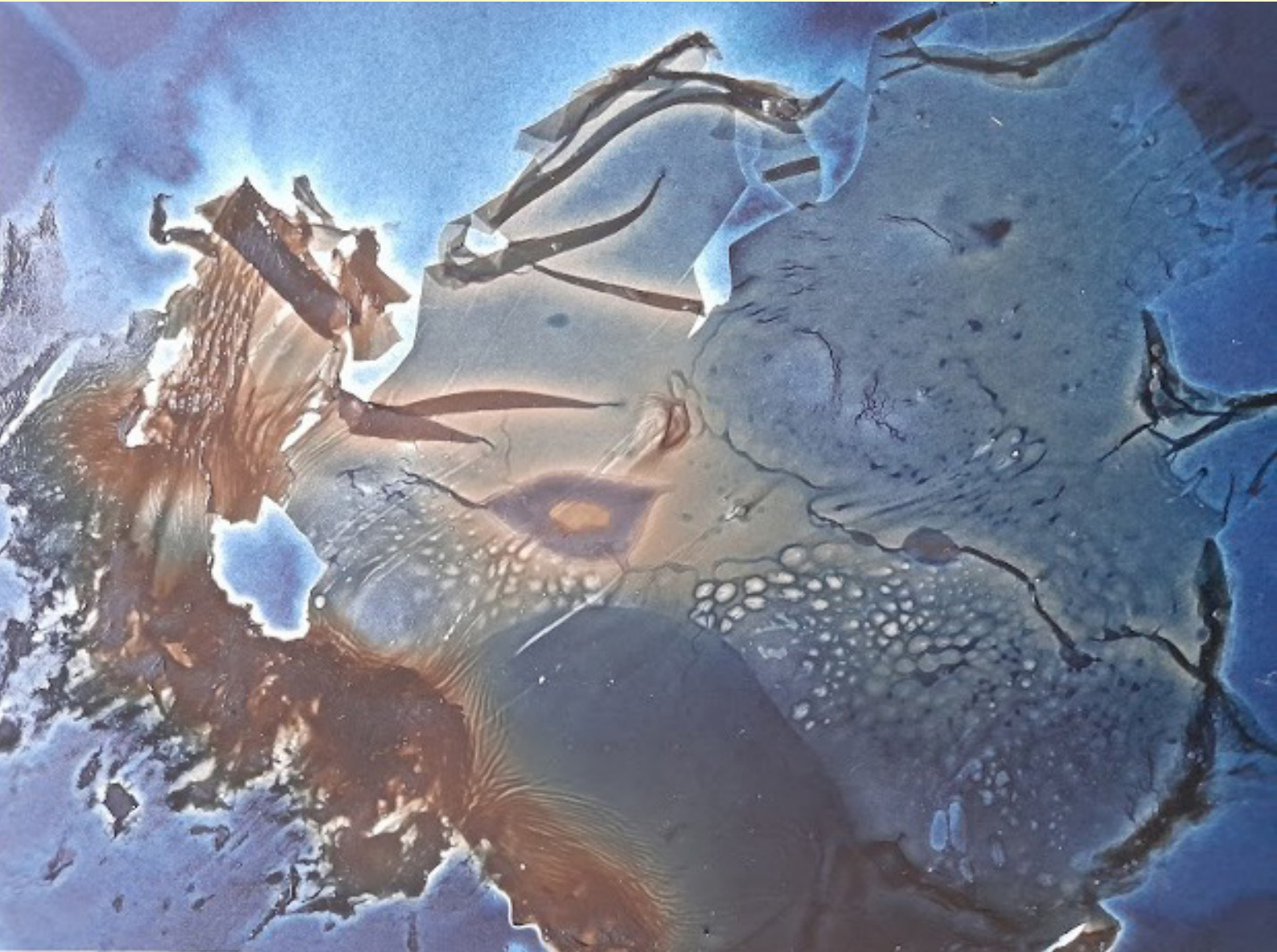
→ **CONSTANZA DESSAIN**, *Meltwater*

**Collaborators:** Factum Arte

Pigment print on gelatin coated glass

Pigment print on gelatin coated aluminium

Gelatin, sodium carbonate, potassium ferrocyanide and ammonium citrate on paper, 2023



Can we be close to place and season? *Meltwater* sets out to record the changing surface of our earth, using both material and digital strategies to look at spring ice from a field in Scotland.

Out in the landscape, the materials of early photography collide with the ice, forming alchemic casts of the melting flux. These imprints are made by the direct touch of gelatin and ice in the pressurised space

between body and land. Whilst in a heritage conservation studio, ice is recorded at a distance by 3-D scanning. Its translucency confounds these technologies' processing of surface data, but they capture suspended particles, internal strata and its slippery movement as it warms.

Substances leak and images crack: the prints declare

their impermanence, reminding us of our environmental entanglement. The partial glimpses of iciness afforded by each process question the hierarchy of high and low tech, and where innovation may be found.





Instagram: @constanzadessain  
Website: constanzadessain.com

CONSTANZA DESSAIN is an artist and AHRC funded PhD researcher, based in Scotland, whose work enquires into the intimacies of cohabiting. Ecological observation and a commitment to repair are at the heart of a practice where the surfaces of industrial farming mingle with substances from photography's histories. Shifting and decaying over time, they raise questions about control and knowability in our approach to the environment.

FACTUM ARTE is a digital mediation studio which specialises in recording historic artefacts and paintings using non-contact 3-D digitisation technologies. Technicians across the team contributed their expertise in recording material evidence: Otto Lowe employed photogrammetry, a process that extrapolates a 3-D model from hundreds of overlapping 2-D images; Carlos Bayod operated the Lucida scanner to produce 3-D texture data with a resolution of 100 microns; and the output was guided by Eduardo Rodríguez and Amanda Blázquez.

FACTUM arte

→ **HAYA SHEFFER,** Self-Surveillance: you have reached your destination

**Collaborators:** Zhichen Gu, Shai Rapoport

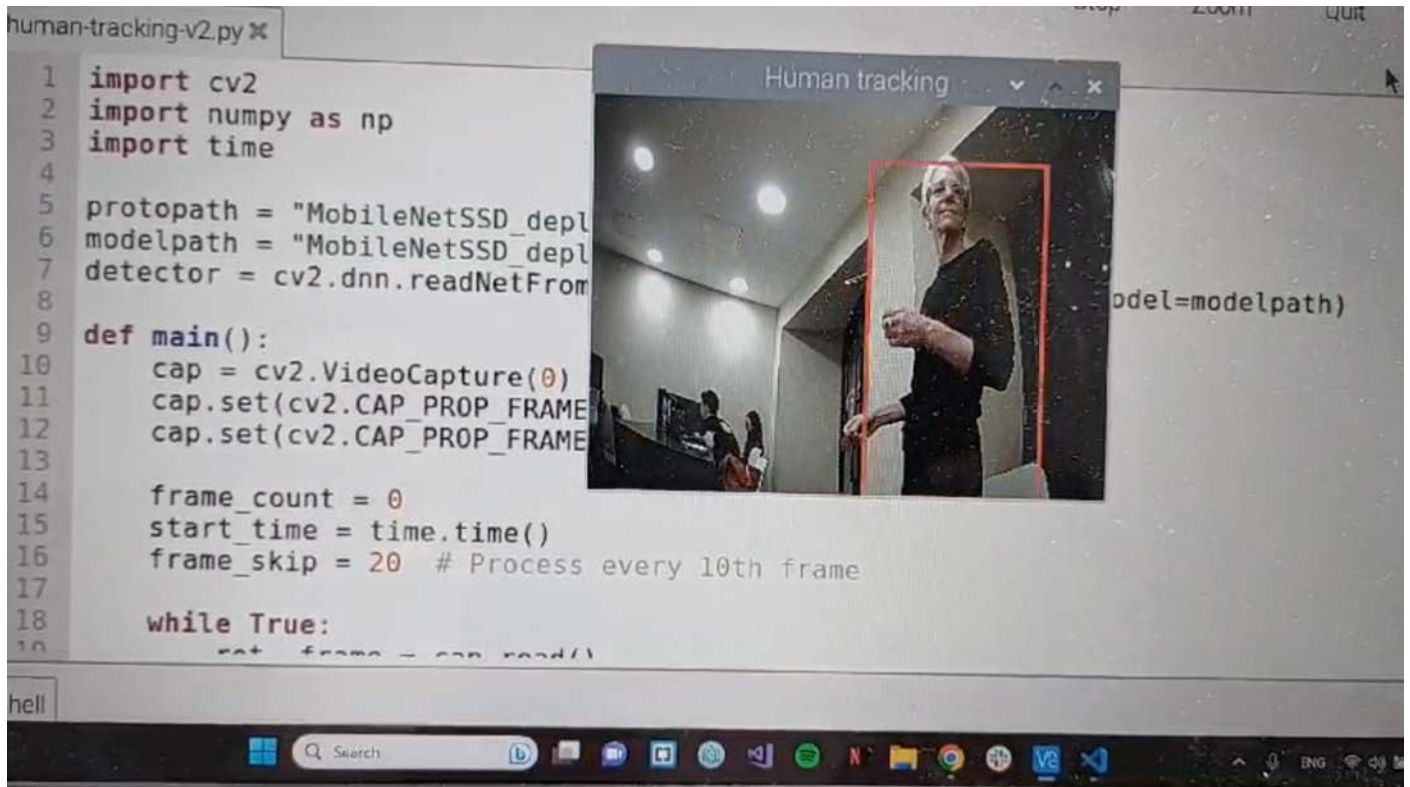
Interactive AI installation, 2023



**YOU HAVE  
REACHED  
YOUR  
DESTINATION**

*You have reached your destination* is a self-surveillance interactive installation that stems from my research on the escalating usage of contemporary self-tracking devices and their effects on our self-perception, society, and culture. We have been using self-tracking applications for two decades

to measure, summarise, and evaluate ourselves. Upon entering the installation space monitored by webcams that harness the power of AI technology, Computer Vision, robotics, and media design, the visitor is invited to take a selfie. This piece of data is processed by deep fake technology to manipulate



one's actions in the gallery space. The spectator, now an active "feeding-the-system" participant, gets praised, directed, commanded, and urged to act by the non-human actors in this assemblage. You have reached your destination raises questions on free will, self-evaluation, authentic lived experience, and embodied knowledge, by creating

awareness of these new technologies' power over our physical and mental behaviours. The project sheds light on the larger discourse of human-technology interaction, on the power-knowledge-control relationship, and on metanarratives in the age of late capitalism.



Instagram: @HayaSheffer  
Twitter: @HayaSheffer  
Facebook: Haya Sheffer  
Website: <https://hayasheffer.com>

**HAYA SHEFFER** is an artist, designer, and AHRC-funded Doctoral researcher at the University of Reading and Cardiff University. Her long industrial and visual communication design career through the media revolution shaped her research and mixed media art projects, which explore contemporary culture's personal, social, and political aspects. She has won prizes, published papers, and presented at conferences, and her works have been exhibited in solo and group exhibitions worldwide.

**ZHICHEN GU** is a creative artworker within the realm of robotic installations, where his forté lies in crafting immersive and interactive systems. His extensive and multifaceted expertise, spanning architecture, design, and physical computing, is the main point of his artistic pursuits. At present, his research is primarily centred around pioneering AI-driven visualizations and their integration into the realm of art.  
<http://zhichen.cargo.site>

**SHAI RAPOPORT** is a creative technologist and computational artist specialising in interaction design, conceptualising and building interactive computational systems, and bringing together traditional art practices with advanced technologies. His practice-based research as a creative coder spans physical computing and robotics, audio-visual performances and VR.  
[www.shairapoport.com](http://www.shairapoport.com)

**SPECIAL THANKS:** D-iD Creative Reality™ studio, Dr Ami Yaacobi for optical physics insights

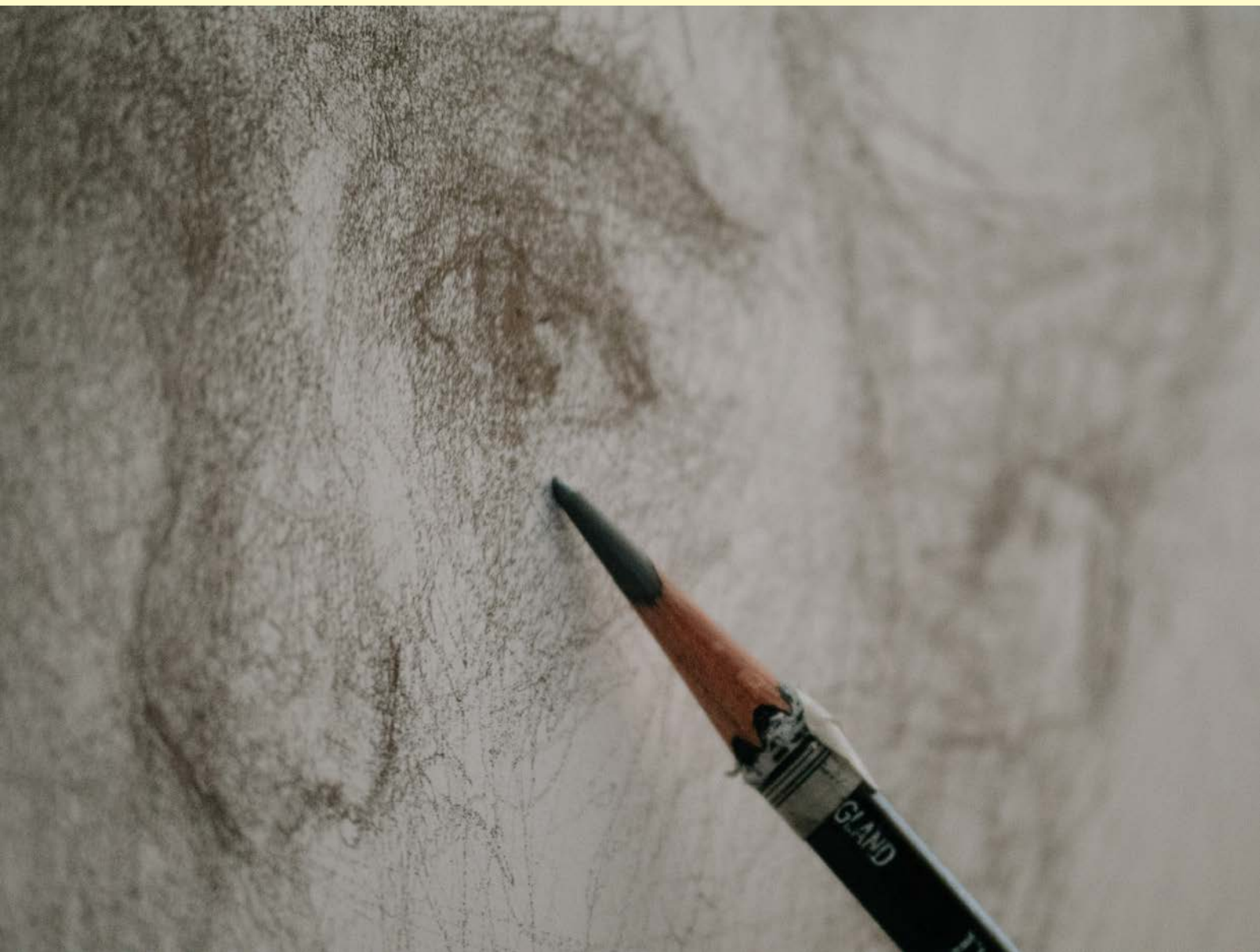


→ JOANNE RUSH

"I see a voice": Imagining a Tudor Portrait

**Collaborator:** Curtis Holder

Watercolour on vellum, 2023



The sixteenth century is one of the most scrutinised periods of British history. But many Tudors are invisible to us: because of their gender, class or ethnicity, no images of them survive. "I see a voice"

is a response to these gaps in our national archives. Taking a character in Joanne Rush's novel *The Girl in the Locket* as a starting point, it sets out to create a portrait miniature of a fictional Tudor serving-

girl. Recorded conversations and photographs explore the practical challenges of reconstructing sixteenth-century technologies - from painting directly on a tiny piece of calfskin, to imitating a ruby with heated resin. As such, the project seeks to shed light on Tudor painting techniques that are

still not fully understood. It also invites attention to what is gained and what is lost when a verbal image is given material form. "I see a voice" is a behind-the-scenes look at a work in progress. A short documentary film of the completed project will be released early in 2024.



Instagram: @dancingonknives  
Twitter: @jonicolarush  
Website: [www.joannerush.co.uk](http://www.joannerush.co.uk)

**JOANNE RUSH** is a prize-winning short story writer, a poet and a novelist. She has always been fascinated by the relationship between words and images: she holds a PhD in Renaissance Literature and Visual Art from Cambridge University, and her debut novel, *The Girl in the Locket*, is an art history detective tale with an imaginary Tudor portrait at its heart.

**CURTIS HOLDER** is a London-based artist who works in graphite and coloured pencil to create large-scale portraits and figurative works on paper, so painting on a 3-inch piece of calfskin is a new challenge for him. In 2020, Curtis won Sky Arts Portrait Artist of the Year, a prestigious portraiture competition televised in the UK.

**SPECIAL THANKS** Conservator Alan Derbyshire, for expert advice on miniature painting techniques; videographer and photographer William Davy, for documenting the project; actor and model Isola McCaw, for playing the role of the novel's heroine; The Victoria and Albert Museum, for the initial advice that made this project possible; The Royal Shakespeare Company, for providing a Tudor costume; Hands on Harps, for loaning the harp.

→ **S. GODFREY**, *kelp reflection room ii*

**Collaborators:** wro wrzesińska

Textile installation, 3-D video, and soundscape, 2023



*kelp reflection room ii* (2023) is a collaborative textile and digital installation between S. Godfrey and wro wrzesińska.

The work brings together Godfrey's textile practice,

which centres abject domestic materials and fabrics, with wrzesińska's 3-D video of an uncanny underwater terrain. Whilst textiles and watery ecosystems may not seem like obvious partners, the project



is intended as a reflection on non-binary bodily boundaries and thresholds. Inspired by Astrida Neimanis' writings on watery bodies as leaky and porous archival vessels, the architecture of this dreamy, 'in-between' world is designed to bring together the natural queerness of nature and the

glitchy artificiality of a 3-D world that creates speculative spaces for 'unnatural' bodies to belong. The tent, made of discarded net curtains, offers a partially intimate and porous space for meditation on how bodies are constructed and operate.



Instagram: @s\_k\_godfrey  
Website: sarahkgodfrey.com

S. GODFREY is an interdisciplinary artist and second-year PhD researcher at the University of Exeter and Bath Spa University, funded by the South, West & Wales Doctoral Training Partnership (AHRC). They work mainly with textiles but like to tinker with circuits, 3-D software and DIY electronics. Using messy and sloppy craft techniques, they create installations and wearable sculptures that encourage participants to reimagine bodily boundaries and potentials through physical interaction with the work.

WRO WRZESIŃSKA is a Berlin-based non-binary digital artist who works with 3-D animation, video, projection mapping and visual programming software, and uses these in collaborative projects including performance and installation formats.

wro's work lies at the intersection of art, technology and enchantment, and investigates ways to push the boundaries of the personal and embodiment in the digital environment. Inspired by the process of becoming, by spaces 'in between', and by feminist ecologies, wro uses these lenses in a queer, speculative storytelling to investigate ways of manifesting physicality and identity in flux.

Recent projects include 'scum circle' by Layton Lachman for Berlin Art Week 2023 and 'Inner care in public spaces' by Irene Fernández Arcas for Kunst im Untergrund 2023.  
Instagram: @parallax.decal

SPECIAL THANKS: Kevin Craig (audio/visual artist, @theotherkcraig)

## ABOUT US

As part of the South, West and Wales Doctoral Training Partnership (SWWDTP), funded by the Arts & Humanities Research Council, five practice-based PhD researchers from different disciplines and universities gathered to show their research. The projects presented in the exhibition are the outcome of collaborations between each artist and specialists in their chosen fields.

Practice-based research prioritises creative making and doing as integral parts of knowledge production. This exhibition is an opportunity to share research and practices with a wider audience.



CHLOE BRADWELL



CONSTANZA DESSAIN



HAYA SHEFFER



JOANNE RUSH



S. GODFREY



LENI DOTHAN

## EVENT - WED 1.11

Opening event	6:00 – 10:00 pm
Reception and drinks	6:00 – 7:00 pm
Curator's welcome and Artists' talk	7:00 – 8:30 pm

## PLAN YOUR VISIT

Monday	30.10	4:00 pm – 7:00 pm
Tuesday	31.10	11:00 am – 6:00 pm
Wednesday	1.11	11:00 am – 10:00 pm
Thursday	2.11	11:00 am – 6:00 pm
Friday	3.11	11:00 am – 6:00 pm
Saturday	4.11	11:00 am – 6:00 pm

## SEVENTEEN GALLERY

270–276 Kingsland Road, London, E84DG

Entrance on Acton Mews to rear of the building

T: 02072497789

SPONSORED BY: SWWDTP, UKRI, AHRC

