

Travelling Exhibition:
Experiential Translation

curated by Ricarda Vidal & Madeleine Campbell

Ledbury Poetry Festival

7-10 July 2022

11 - 6pm

Barratt Browning Institute
LR8 1AR

London

13-15 July 2022

9:30am – 6pm,

The Inigo Rooms, Somerset House,
WC2R 2LS

14th July 5:00-8:00pm Wine reception with performances

**Experiential Translation
Network**

The *Experiential Translation Network* comprises a group of international scholars, artists and translators who investigate translation between languages (interlingual) and between media (intersemiotic) as a method of creation and communication, as a method for learning and teaching, collaboration and participation within multilingual, multicultural and multimodal settings.

Our research is grounded in theory and practice. Collaboration and the exchange of skills and knowledge is central to what we do. We organised a series of public participatory creative workshops where we invited people to join us in the exploration of intersemiotic translation via creative methods (e.g. writing, performance, artmaking, etc.). Workshops will take place in venues across Europe and/or online.

Further Information can be found here:

www.experientialtranslation.net



**Arts and
Humanities
Research Council**



Booklet designed and printed by Heather Connelly
with support from Jantze Holmes, School of Design
University of Lincoln

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Experiential Translation

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This exhibition is part of the ETN Conference & Exhibition: *Performative & Experiential Translation: Meaning-Making through Language, Art and Media*. The works in this exhibition were created over the last 18 months. They are the result of the collaboration between the artists, writers, translators and academics who form part of the Experiential Translation Network. And more often than not, they also draw on the vibrant inspiring atmosphere of public workshops which were conducted online and in person in the many different places we live in.

Together we trained our eyes to hear and our ears to see in order to translate from languages we don't speak, to give voice to drawing and shape to sound. Join us in this exhibition to experience what we discovered.

The works in the show include video art, performance, installation, print-making, painting and photography.

Funded by [Arts and Humanities Research Council](#)
and
the Department of Culture, Media & Creative Industries,
King's College London

Artists:

Madeleine Campbell, Harriet Carter, Filippo M. Ceredi, Sophie Clausen, Heather Connelly with Belén Cerezo, Johanna Hällsten & Shauna Laurel Jones, Cinzia Delorenzi, Zeina Dghaim, Noèlia Díaz-Vicedo, Anna Dot Verdaguer, Birthe Jorgensen with Emil Lilo, Karl Katschthaler, John London, Hari Marini, Karen Morash, Outranspo, Manuela Perteghella, Luna Rosson & Pia Holden, Kinga Tóth, Ricarda Vidal, Tomasz Wochna.

Noèlia Díaz-Vicedo & Hari Marini



Title: *Spiralling Words: [Poesia en acció*

Date: Poetry Performance Thursday 14th July, 6.30 pm Inigo Rooms, Somerset House 2022

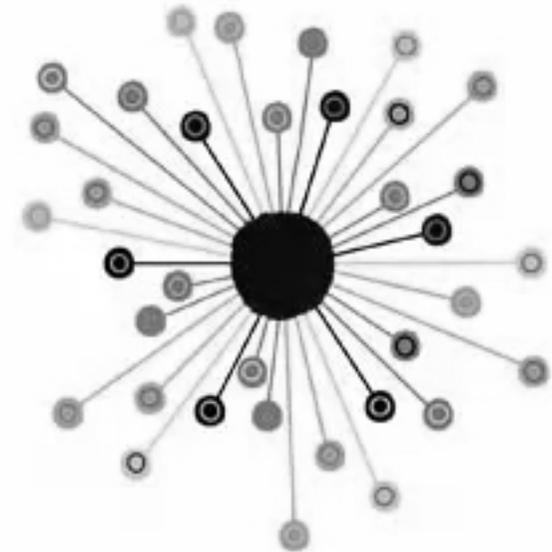
Medium: Poetry Performance, Projection & Poster

Spiralling Words: [Poesia en acció is a performative gesture that brings together female poetry and action. It explores translation as a medium of transforming words, images and sounds into an artistic action that imagines new possibilities of 'being with the other'. In *Spiralling Words* we will share our poetic journey working in between languages and translation with the audience.

A poster in the exhibition documents work created by participants of poetry workshops conducted in May 2022.

W: www.partsuspended.com/

Outranspo



Title: *outransmesse*

Date: 2022

Medium: *Poème sonore et choral*

The *outransmesse* is a pluripolyheteroretrotranslation. Or for those not specialized in *Outranspo* terminology: it is a series of translations beginning with an initial phrase suggested by Lily Robert-Foley, "on/off", that was then translated in a chain back and forth across several languages, by several translators. These translators include Santiago Artozqui, Jonathan Baillehache, Camille Bloomfield, Chris Clark, Irène Gayraud, Delphine Presles and Lily Robert-Foley. The arrangement of the final voices was composed by Lily Robert-Foley, much aided in the mixing process by Santiago Artozqui.

Messe is a French word for Catholic Mass. The "mess(e)" form, developed in 2013 by Lily Robert-Foley and Heta Rundgren, is thus a bilingual play on the religious ceremony and the disorder connoted in the English word "mess". It is a choral poem comprised of melodic and rhythmic looping linguistic syntagms layered one on top of each other to make a *Conference of the Birds*, growing in cacophony and confusion as it evolves.

W: <http://www.outranspo.com/>

Anna Dot



Title: *Translating from the Shore*

Date: 2022

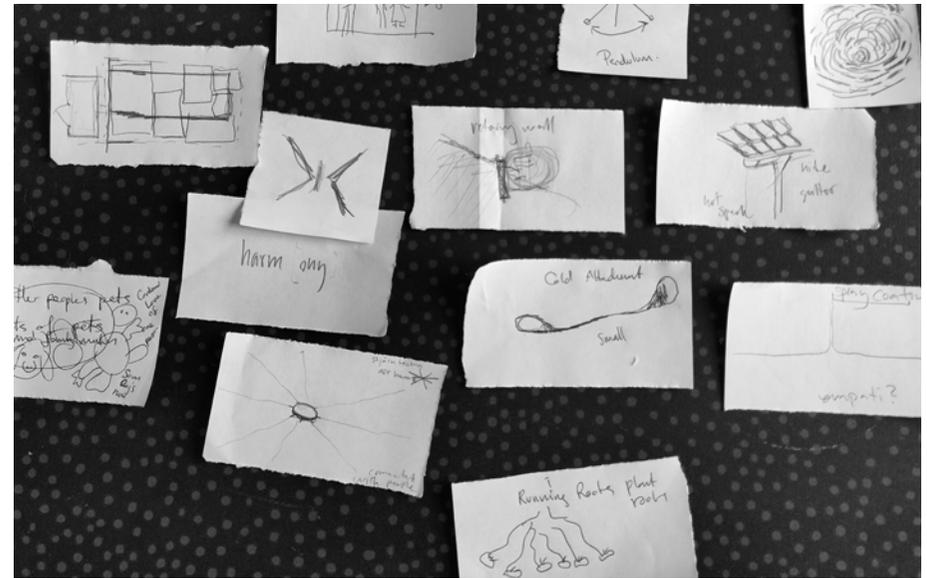
Medium: Digital video HQ 13 Mins

Translating from the shore is the continuation of a broader project that, based on the animist cultures and the new tendencies of environmental law, defends the river as a living entity that has its own right to exist, develop and reproduce independently of the human activities. From this perspective, a question is opened: as a living entity, has the river a language? Translating from the shore takes the river Ter, which goes through northern Catalonia, as a subject of study with the goal of speculating about different ways in which this river could be expressing itself, such as taking its waves as excerpts of an infinite asemic writing, or its colors as a form of non verbal communication, among others.

This project fits with the ETN because it deals with otherness and extralinguistic translation from a postanthropocentric point of view. It uses art practices to be able to imagine other possibilities in which a river could be expressing itself, even if we don't understand what it may be communicating.

W: www.annadot.net

Birthe Jørgensen & Emil Lillo



Title: *Home Where Home is Not - take two*

Date: 2022

Medium: Photography

Artist Birthe Jørgensen and architect Emil Lillo have explored an accumulation of subjective accounts by a group of women of multiple cultural backgrounds, that occupy the same geography. Residing in an area of Glasgow dominated by austerity, and the housing of refugees and asylum seekers from all around the world, the women responded to how recent events have contributed to shifting fixed notions of 'home'.

Using methods of free association, and cut up techniques Jørgensen and Lillo have translated these accounts, into a photographic series portraying small, sensory, assemblages of everyday materials. The photographs are accompanied by a poetic text, that blends snippets of the women's words, with references to the artist's process of translation, and to the objects in the photographs.

W: www.birthejorgensen.com

Harriet Carter



Title: *Untitled*

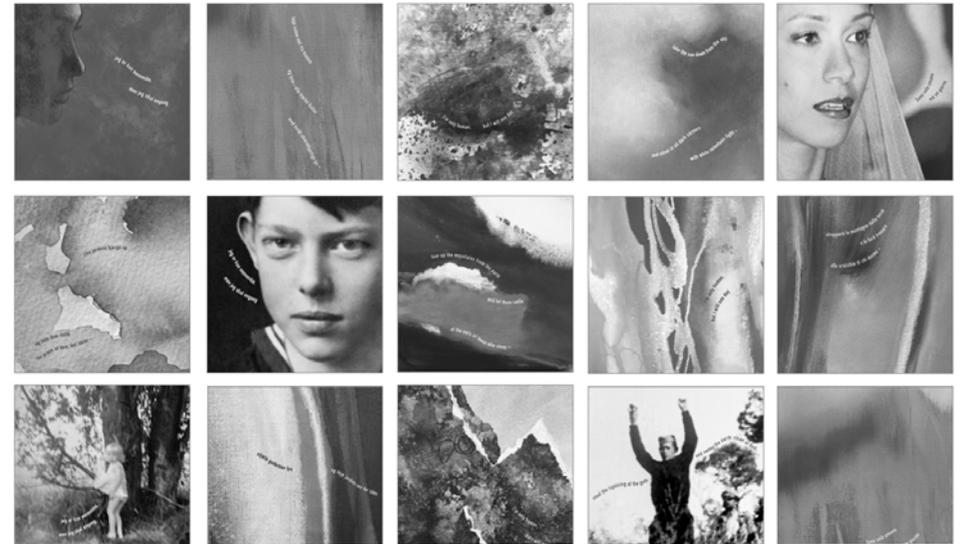
Date: 2022

Medium: oil, acrylic, oil pastel, chalk, pencil on linen

The making of *Asemic performativity* explores the joyful uncertainty of not-knowing that takes place during translation. It develops research into translating both asemic writing and asemic texts through workshops conducted by Ricarda Vidal and myself in 2021-2022. Through the slippery language of painting (in both process and stilled work), *Asemic Performativity* uses colour, composition, and light to speculate on how and why we respond to things in the way we do. Asemic performativity continues to question and interrogate the experience of physical encounter, seeking to explore – and perhaps even translate – the performative tensions and humour that arises when grasping at the fringes of language.

W: www.harrietpcarter.com/

Sophie Clausen in collaboration with Manuela Perteghella



Title: *I'm Only Human*

Date: 2022

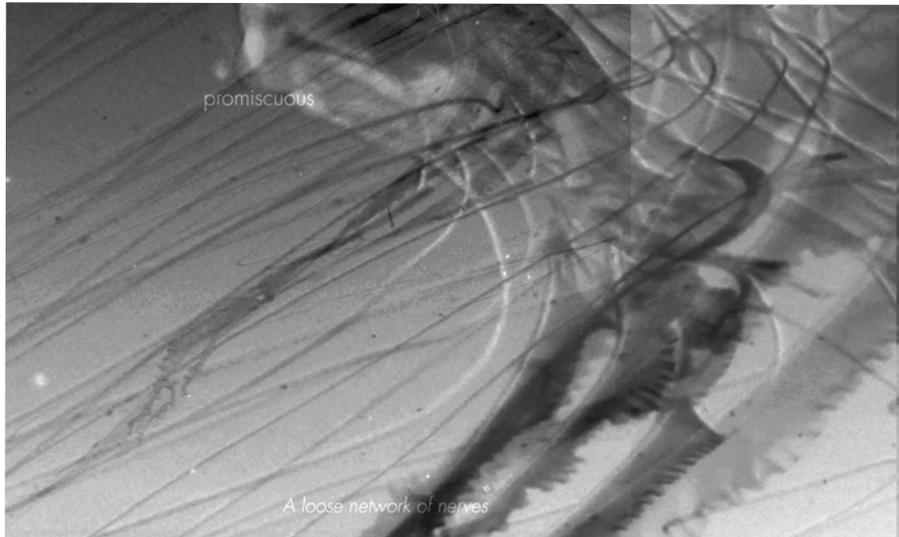
Medium: Mixed media on aluminium

I Am Only Human is the translation of a project exploring collaborative art-making as translation. Collaboration between artist and translator has resulted in an ever-changing artwork, which subverts the idea of the (monolingual) reader-viewer, and instead invites them to become active participants engaging with the creation of new textual and visual possibilities. The source text is the Danish poem 'ideal' by Gustaf Munch-Petersen (1912–38), about the human condition. It is a timely poem for a post-pandemic world and a society increasingly challenged by both the climate emergency and divisive politics. Munch-Petersen himself was an artist, poet and translator, and died at the age of 26 during the Spanish Civil War, defending the ideals of freedom and democracy.

Sound recordings: Accompanying the installation are also three sound recordings of the poem in all its linguistic versions: 'ideal' read by Ursula Munch-Petersen (Danish); 'ideal' translated into English by Manuela Perteghella and Sophie Clausen, read by Sophie Clausen; 'ideale' translated into Italian and read by Manuela Perteghella.

W: www.sophieclausen.com/index.php/home

Heather Connelly, Belén Cerezo, Johanna Hällsten & Shauna Laurel Jones



Title: *Translation Zone(s): Experiential Translation in Action Part 1*

Date: 2022

Medium: Mixed Media – performance, artefacts, text & sound

Over the three days of the conference, these artists/writers/researchers will conduct a live examination of 'Experiential Translation' through multimodal art practices. They will enter into an open dialogue with one another to explore this concept as a physical and embodied process, translating and translated, thinking through making, attentive and receptive in every instant. This iterative process of revising, revisiting, reviewing will generate material that will be shared during and after the event, inviting participants to bear witness to the affective nature of art-and-translation and its potential to elicit new knowledge.

The material generated during this event will form the basis if further works/exhibitions and writings. Further information about the participants, documentation and how it evolves can be found at:

W: www.heatherconnelly.co.uk/translationzones/?page_id=1415

Luna Rosson & Pia Holden



Title: *Translation Zone(s): Experiential Translation in Action Part 3*

Image: Luna Rosson's Sketchbook

Date: 2022

Medium: Mixed Media [live documentation]

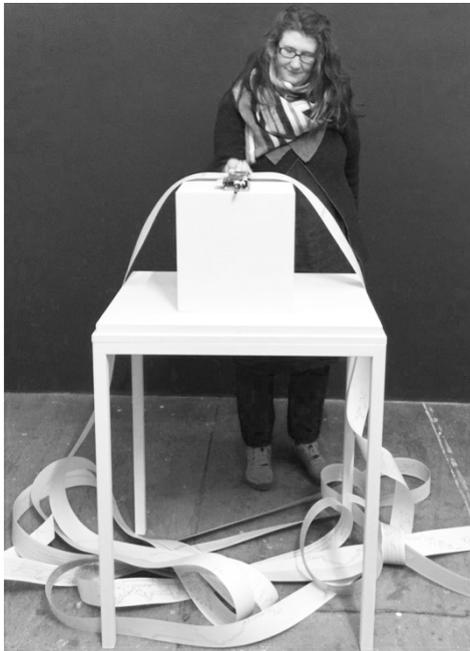
For the 3rd ENT constellation, Heather Connelly has invited invited two undergraduate students from Univeristy of Lincoln, Luna Rosson (Fine Art) and Pia Holden (Illustration), as wit(h)nesses to respond to and document the conference events through drawing and note-taking. Activating Experiential Translation by thinking-making - extracting and understanding, in order to ask:

- What new knowledge (if any) is generated through different modes of recording?
- How does drawing aid understanding?
- What is the impact (if any) on the individual students work?
- How could this contribute to ETN?

Further information, documentation about this and the other ETN constellations can be found at:

W: www.heatherconnelly.co.uk/translationzones/?page_id=1437

Danica Maier



Title: Score

Date: Thursday 14th July, 7:15pm, Inigo Rooms, Somerset House

Medium: A performance with hand cranked music box, punch card tape and projection

Score is a performative sound work and sculptural object involving two hand cranked music boxes, and 25 meters of punch card tape. It has been created from an iterative process of transposing the drawn lace lines within a historical lace draft onto a programmable punch card tape. Similar to the process of machine-made lace of transferring the historical technical draft into machine's punch cards (jacquard), Maier translated the lines found in the technical draft into a single continuous line on a music box punch card. Key ideas of transposing, encoding and re-encoding are explored through the work which has seen the original data of the lace patterns first transcribed 'naively' into lines, then inscribed as punch-cards to be used with programmable music boxes.

W: www.danicamaier.com

John London & Karen Morash with Chris Danowski, Jules Deering, Johanna Jacobi and Philip Magee



Title: Another Time This Time

Date: Performance: Thursday 14th July, 5.30 pm, Auditorium, Bush House.

Medium: Performance, workshop, video trailer (4 min)

Another Time This Time is a collaborative performance drawing on existing texts and images from other times of pandemic and panic as well as contributions from the present. Some of the performance material will be generated during the workshop 'Words and the Pandemic'. The exhibition also includes a trailer for the workshop and performance made by John London using texts by John in collaboration with Chris Danowski.

Funded by the Arts & Humanities Research Council and SLLF Catalyst Fund at Queen Mary University of London

Tomasz Wochna



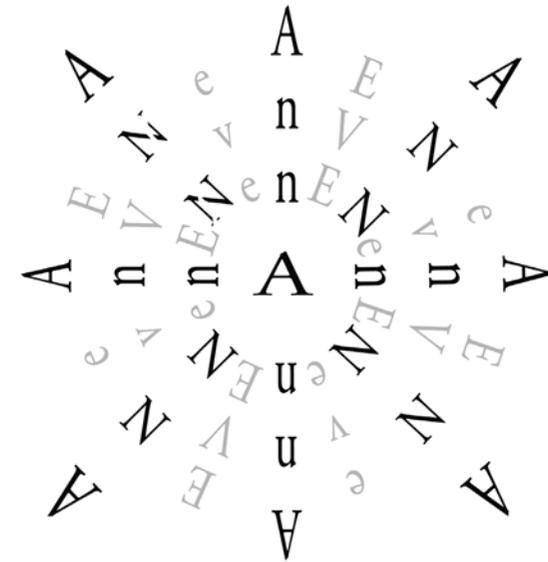
Title: *Intersemiotic Space-Time Composition*
Image: Composition by Natalia Banaś

Date: 2022
Medium: Animation 2.4 mins

This short animation tries to explore the process of translating poetry into visual language. It was inspired by the creative workshops on intersemiotic translation for MA students, which Joanna Kosmalka and Tomasz Wochna designed and carried out in Łódź, Poland. The predominant technique here is the graphic synthesis of the basic mediums of expression such as a point, line and plane.

W: <https://www.behance.net/tomaszwochna>

Ricarda Vidal & Madeleine Campbell



Title: *Knowing Anna Blume*

Date: 2022
Medium: digital video (4 mins)

In this *forme brève*, we juxtapose previous translations with sound, recitations and multimodal re-translations of Kurt Schwitters' poem 'An Anna Blume' (circa 1919). We pay homage to his typographical genius and re-imagine Schwitters' sense of Merz, 'gluing or nailing bits [of garbage] together' in the digital age. Projecting the past onto the future and drawing on our feminine subjectivities, we raid historical archives and enlist Dadaist and surrealist memes in a 21st century *mêlée* of the poem's many iterations. This film-collage is linked to an eponymous workshop in which we examine Schwitters' performative aspiration for the 'Gesamtkunstwerk', or total work of art, as an illustration of the affinity of the practice of translation with the practice of performance..

W: www.researchgate.net/profile/Ricarda_Vidal
www.edinburgh.academia.edu/MadeleineCampbell

Zeina Dghaim



Title: *Symposium I, Symposium II, Symposium III, 2022*

Date: 2022

Medium: Gouache, Acrylic, and Calligraphy Ink on Canvas 40.64cm x 50.8cm

Data Art Creation: Text to Image Meditations: What if we can interact with the hidden dimensions of a text? The Data Art Creation project illuminates the universal language of art through text-to-image translation using natural language processing software. Though the data provides the blueprint for the artwork, it's the artist's imagination that weaves the stylization, rhythm, and tone. The role of the artist, inspiration, restraint, consciousness, and subconsciousness also emerge; they interrogate and provoke the reality of meaning-making and art creation.

In 2021 and 2022, the Experiential Translation Network held three symposiums. Each painting is a visual interpretation of a symposium guided by the data from discussions, chats, and workshop materials.

The exhibiton also includes: *The State of The Soul*, a 2 minute animation. A visual interpretation of the seven stages of spiritual ascension revealed by St. Teresa de Avila in *The Interior Castle* (1588).

W: www.zeinad.com

Karl Katschthaler



Title: *Sounds of Isolation*

Date: 2021-22

Medium: Sound installation, 17 min

Sounds of Isolation is a sound installation combining composed music, spoken word and field recordings to reflect on the life situation during the COVID-19 pandemic. How does/did isolation feel? What are the sounds of isolation? Into what sounds can isolation be translated? The installation tries to reflect on these questions by translating memories of the pandemic into sound.

The sound piece was composed by Karl Katschthaler using the words and sounds contributed by participants of the sound art workshops held in Debrecen (Hungary) in October and November 2021.

W: www.ausgesuchtestenohren.wordpress.com

Kinga Tóth



Title: How to (read)sing a Folksong?

Photo Credit: Natalia Reich - Haus für Poesie, Poesie festival Berlin, 2022

Date: Thursday 14th July, 12:45pm, Inigo Rooms, Somerset House

Medium: Performance

In this performance I will present a Hungarian folksong by singing it using the traditional singing technique (throat technique), but at the same time I will develop the song in another direction by applying the so called "Kodály method" in a specific way. The Kodály method uses a system of movable-do solfège syllables for sight-singing. Scale degrees are sung using corresponding syllable names (do, re, mi, fa, so, la, and ti). In this performance I will sing a traditional Hungarian folksong but will apply the Kodály method in a specific way. Wherever in the text of the song a letter of a solfège syllable (d-r-m-f-s-l-t-d) will appear, I will sing the corresponding pitch.

W: www.kingatoth.com

Cinzia Delorenzi curated by Gaia Del Negro & Silvia Luraschi video by Filippo Michaelagelo Ceredi



Title: *Ospitare/Hosting Others*

Image: Cinzia Delorenzi, Milan 2022. Video still by Filippo M. Ceredi

Date: 2022

Medium: Video 6 min

Starting from two poems and balls of string, the workshop "Ospitare/Hosting" translates some suggestions from a previous artistic performance by transforming it through the action of the participants and the proposal to the group of embodiment experiences of the immune system.

The video is a trace of this path: the video maker and the video camera enter into a participatory relationship, translators of the experience in body language and audiovisual.

The "Ospitare/Hosting" workshop is an example of research on how somatic and artistic languages can offer other "ways of knowing", proposing a reflection on intercultural education and stimulating ideas or actions for professional practice.

W: www.sostapalmizi.it/en/artisti_associati_/cinzia-delorenzi/
www.enjoyitaliano.com/