






Connecting Principle:Process
Alphabetical (by artist surname) list of Projects

Jane Arnfield & Cassop Primary School – From Freezer To Fridge To Home...	
 3 May, 11 am Space 5	<p>An annual theatrical lecture delivered by 9/10yr olds from Cassop Primary School.</p> <p>Join this open rehearsal investigating the exploration of the Antarctic and see if you can help us change the course of history.</p> <p>Devised and performed by Y5 and Y6 Cassop Primary school the Children have been working with performer and director Jane Arnfield as part of the Cultural Hub Durham.</p>
Paul Bell and John Ferguson – Memory Machines	
 2 and 3 May, all day Multi Media Labs	<p>Using multiple turntables (some modified) and a computer-based audio manipulation system this organically-evolving composition creates an immersive surround sound environment. The turntable is configured as a memory machine, playing-back sounds from the past. The computer is used as a complex, semi-automated memory machine, extending the event by leaving traces of the performance and reacting to visitors within the space.</p>
Neil Bromwich – Lightwave	
 2 and 3 May, all day Space 4, Video Lounge	<p>Lightwave, 2003,DV, sound, 3min, loop.</p> <p>Dots of light move across the screen in radiating patterns rhythmically tied to the sound of a recorded heartbeat. The work appears at once both universal and microscopic. As it proceeds, we discover that the specks of light are in fact the movement of 50 cheerleaders with light-sticks and the sound is their heartbeats, recorded as they dance. Lightwave connects the individual to the larger universe and conveys a feeling of optimism drawn from the collective action of a group of people, signalling to the skies.</p>
Andrew Burton – Brick Collapse	
 2 May, all day Workshop 1	<p>For this live sculptural event Andrew will be using thousands of tiny bricks to create a changing series of more or less stable structures. These might vary from simple rings and walls to more complex matrices. The bricks themselves are irregular, hand made items that do not lend themselves to much structural integrity. They don't stack properly. How should they be held together?</p>
Ele Carpenter – Open Source Embroidery	
 2 May, 3-5pm Space 8* Prebooked	<p>Open Source Embroidery is based on the common characteristics of needlework crafts and open source computer programming. Both processes involve sharing and modifying patterns or code; and are developed through a shared network valuing amateur and professional creativity.</p> <p>The workshop is open to computer programmers and craftspeople. Sign up to the Open Source Embroidery Google group for regular updates.</p>


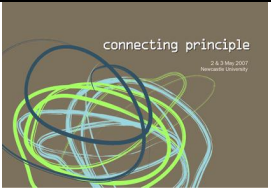

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Brian Degger – Transversions	
 <p>2 and 3 May Space 4, Video Lounge</p>	<p>DV, 10min.</p> <p>Brian Degger makes work about temporal processes and forms. In this piece (transversions), time based processes in the pattern of fish swimming and the rise and fall of waves are made apparent in reinterpreted video.</p> <p>This work relates to my fascination with time, with natural phenomena, with unexplained mysterious occurrences, with my obsession of making apparent the invisible or barely perceived.</p>
Simon Pope and Dave Devlemink in conversation – Sharing methodologies	
 <p>3 May, 1pm Space 5</p>	<p>To some extent, we are impelled to work together across disciplines, whether for the sake of the planet or for the sake of funding. What happens to our idea of disciplinarity when we work in this way?</p> <p>What happens when we work together through a common methodology?</p> <p>Simon Pope & Steven Devleminck present a critical reflection on their own collaborative practice-as-research and their work on the Transmedia research programme at Hogeschool Sint Lukas, Brussels.</p>
Electro Flamenko	
 <p>2 May, 8 – 11pm Star and Shadow Cinema</p>	<p>Electro Flamenko is a collaboration of musicians, dancers and visual artists from around the globe based in the North East of England. From UK, Spain and Italy to Chile and Peru, its members provide a transnational blend of tradition and modernity to create a unique cosmopolitan experience.</p> <p>Join Electro Flamenko at the Star and Shadow Cinema (next to the Tanners Pub) for the Connecting Principle Party.</p> <p>Star and Shadow Annual Membership £1. Tickets £3 / £4.</p>
John Ferguson, Cath Keay, Will Schrimshaw – The Way In Which The Earth Was Formed	
 <p>2 and 3 May, all day Workshop 2</p>	<p>A matrix of speakers are set into a wooden box. The speakers are then covered with various combinations of fluids and other materials that will gradually set over time. The materials are stimulated by the sound coming from beneath. This will result in patterns forming in the material reflecting a history of movement in the space, forming a constantly changing topography. Movement in the exhibition spaces is monitored by a variety of sensors causing sound to be triggered throughout the speaker matrix.</p>
Fine Art Café	
 <p>2 and 3 May, all day</p>	<p>The cafe is run by Newcastle Fine Art students to help raise the £7000 needed to make their final year show a success. So please drop in for tea and cake, give them your support, and chat to some interesting people at the Connecting Principle event.</p> <p>The Café will be open all day in the Culture Lab entrance lobby.</p>




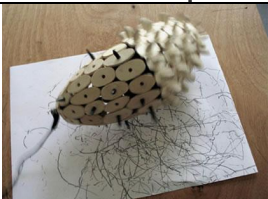
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Joel Fisher – Super Team coordinated dancing	
 <p>2 and 3 May, various times Union Lawn</p>	<p>Super team will shock you, amaze you and almost definitely make you cringe. Bringing together the love of the kinetic with amateur choreography, a dance will be performed that may be all too contemporary for the faint hearted.</p> <p>This will all proceed to an erratic medley of popular floor fillers or perhaps an original score, colour co-ordinated costumes are possible, too. If all goes to plan it will work just about as well if it succeeds as if it fails.</p>
Cornelia Gockel – The Relevance Of Time In Media Art	
 <p>2 May, 2pm Space 5</p>	<p>Time based media can simultaneously reflect new visual, philosophical and poetical approaches to time and change our perception of the spatial and temporal. Since the late 1950s an increasing number of works of art deal with the relevance of time, but the emergence of video changed it all.</p> <p>This lecture explores questions about the nature of time and the way it is perceived in modern culture.</p>
Francis Gomila – Snooze	
	<p>2 and 3 May all day Space 7</p>
<p>Arising from a series of recent digital works deconstructing the medium of television, SNOOZE stitches together the consecutive seconds in which a news presenter blinks his eyes shut during a live BBC News 24 broadcast. By supplanting the original sound with a gentle twinkling melody, Gomila creates a sense of lull and monotony affecting a slumberous TV presenter despite headlines of breaking news. These subtle manipulations transfer to the viewer and as we begin to nod, questions are poised about media power of information control and dissemination.</p>	
Brigitte Jurack – Adventure playground, free messy spaces in town	
 <p>3 May, all day Workshop 1 Prebooked</p>	<p>This hands-on workshop takes place behind closed doors, building a model of an outdoor adventure playground for the future. Models practiced in inner city Germany will be used as examples of civic visions that enable children to play using nails/hammers/saws/building huts and shantytowns.</p> <p>Public viewing of the event will be via silent video link to the Culture Lab Reception plasma screen, and peephole in the door of Workshop 1.</p>
Janet Laurence - Unpreservable Memories of Place	
 <p>3 May, 4pm Spaces 4 and 5</p>	<p>Janet will talk about her preoccupation with evanescence as a play between permanence and ephemera, stability and stasis. To keep tension alive in the work requires concentration on what is unpreservable, on what can neither be resolved nor steadied, on what it is difficult or impossible to remember. The work frames time as processes of decay, erosion, slow collapse or erasure.</p> <p>This talk will be followed by Janet Laurence in conversation with Michael Tawa at 4.45pm.</p>






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Yvonne Leinfelder – Yoma	
 <p>2 and 3 May Space 4, Video Lounge</p>	<p>Yoma, 2005, DV, sound, 8min. A white rabbit carefully watches an unfolding drama. Sounds and colours flicker against the white fur, whilst the subject of the rabbits' vision is reflected in its eye. 'Yoma' is the title of a Japanese Manga animation. Manga literally means 'unreliable pictures'.</p>
Adinda van 't Klooster – Hearing the lines you drew and the colours you spread	
 <p>2 and 3 May, all day Space 6 Prebooked</p>	<p>This collaborative piece consists of a half hour visual video score on DVD which was created by a computer patch written in Max/MSP.</p> <p>The score was generated through a sound input from a live performance of 'Sarah was Ninety Years Old' by Arvo Pärt. This video score has since been given to various musicians and electro acoustic improvisers who have performed new soundtracks to this score in a live setup.</p>
Mike McHugh – Report on an Unidentified Space Station	
 <p>2 May, 6pm Book at Hatton</p>	<p>Take a walk with artist Mike McHugh to experience the city as you have never seen it before. Science fiction & Ballardian landscapes are all incorporated in a guided psychogeographic tour through Newcastle city centre, finishing at the Star and Shadow cinema in the Ouseburn Valley in time for the Connecting principle Party.</p> <p>Meet at the Hatton at 6pm, the walk will take approx 1 to 1.5 hours. Tickets £5, in advance from the Hatton Gallery.</p>
LifeWorkArt The Mobile Cinema – with Clare Ruddock	
 <p>3 May, all day King's Road, adjacent to the Arches</p>	<p>Clare Ruddock will be working with Newcastle University Fine Art LifeWorkArt undergraduates to develop a series of mini films exploring their individual interpretation of 'Connecting Principle'. The students will produce one-minute films on their mobile phones, which will then be downloaded and edited. The finished films will be screened in The Mobile Cinema. The audience are invited to select their favourite films, which are available to be downloaded via Bluetooth onto their mobile phones and taken away.</p>
mouth to mouth – Where will we meet?	
 <p>2 May, 4pm Space 5</p>	<p>A live performance event undertaking a physical exploration of meeting in virtual and actual spaces simultaneously.</p> <p>The audience is invited to follow the journey of a gesture as it travels through cyberspace to re-emerge as an instruction, and in doing so, observe the time delay that exists between the performers and the spaces in between.</p>

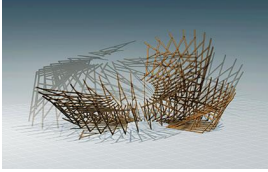

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mouth to mouth - human chain	
<p>2 and 3 May, various times Union Lawn</p> <p>PARTICIPATION ENCOURAGED!</p>	<p>The performance will begin with groups of students dispersed between the Hatton, past the Student Union, and down to Culture Lab. Using their bodies they will create a chain to connect the spaces, and on finding gaps, encourage passers by to help complete the chain. Once the chain is complete, a score based on passing a message or movement will be passed down the chain. Only once the chain is complete and the score performed, will the chain be broken and scattered.</p>
Winfried Pauleit – Notes on video surveillance and photographesomenon	
 <p>2 and 3 May Space 4, Video Lounge</p>	<p>This video discusses video surveillance as an image-making machine. Its main function consists in a displacement of familiar panoptical surveillance strategies. In video surveillance, the panopticon, an architectural model for prison surveillance, establishes itself on the level of the technical image. The paradoxical thing about this image-making machine is that an imageless condition is considered as the guarantee of the idea of an "objective" security – in a society in which nothing can be said to exist without imagic representation.</p>
Ginny Reed - Hertz Search	
 <p>2 May, 12.30pm 3 May, 6pm Space 5</p>	<p>Ginny will be exploring the sounds that particles make and looking at how they can be amplified and recorded. Initially the question served as a springboard for imaginary hypotheses, however dialogues with Lee Thompson (spokesman ACORNE) & Dr. Paul Mc Donald have led to investigating sounds at frequencies normally inaudible to the human ear.</p>
Ginny Reed - Performance to Camera, 2005	
 <p>2 and 3 May Space 4, Video Lounge</p>	<p>Blow 1 & 2, 2005, DV, 02.22 Vacuum, 2005, DV, 02.19</p> <p>These films capture different elements of performance to camera from the direct to the subtle. They explore the dissipation of ephemeral materials and the dissolution of an 'event'. The medium of video and qualities of light give form to the results of each action.</p> <p>In 'blow 1& 2' the result of a small action is revealed close up. Particles of dust drift slowly in a beam of light until they are violently redistributed through exhalation. In 'Vacuum' 2005, particles of glitter on a dark backdrop are gradually extinguished by the action of Hoovering.</p>
Robert Scheipner - Banausics	
 <p>2 and 3 May Space 4, Video Lounge</p>	<p>Banausics – installation, 2006, DV, sound, 7.54 Banousics – drawings, 2006, DV, sound, 4.20</p> <p>Two short films depict 'Banausics', a multimedia installation at PLANE SPACE, New York, 2006. The artwork used robotics and video projections as means to create drawings during the exhibition period.</p> <p>Activated by the sound of the videos, the urchin-like structures pegged with graphite, move and bobble atop sheets of paper to make incredibly rudimentary, but systematically beautiful drawings.</p>

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Jamie Shovlin - Artist talk	
	<p>Join artist Jamie Shovlin as he discusses his new commission for the Hatton Gallery, and other recent work from his Aggregate tour 2006-7. Shovlin researches seemingly random and inconsequential collections of information relating to marginal cultural activities. Pushing the boundaries between fact and fiction, the work creates scenarios designed to mislead and manipulate.</p> <p>2 May 11.30am Space 5</p>
Sneha Solanki - Field Recordings	
 <p>2 May, 1pm Space 4, Video Lounge</p>	<p>A live transmission of the invisible information from the Scottish landscape. Field Recordings investigates the landscaped mesh of physically located Scottish military communication spaces of information. This invisible information of electromagnetic frequencies will be translated into an audible format as a point to point live transmission from a Scottish location direct to Connecting Principle in Newcastle.</p> <p>Live Transmission to the Video Lounge in Space 4 on 2 May, 1pm. Continuous screening, 3 May.</p>
Isabella Streffen - Penelope's Web	
	<p>A digital video intervention created using multiple photography-derived technologies and podcasting. The work combines and connects new and old media and methodologies, taking the media on a trip through their own histories and setting up a duality between the viewer's experiences of the present and the quixotic backdrop of their memories.</p> <p>Download onto your video enabled MP3 player</p>
Michael Tawa - In conversation with Janet Laurence	
 <p>3 May, 4.45pm Spaces 4 and 5</p>	<p>Michael Tawa will prompt a dialogue about the key themes of Laurence's work - such as inter-transparency, porosity and fluidity, ambiguity, trace, the ephemeral and evanescence - so as to engage with the trans-disciplinary and process-based focus of Connecting Principle.</p> <p>This conversation will be preceded by a talk by Janet Laurence about her work starting at 4pm.</p>
Zoë Walker and Neil Bromwich - Love Cannon	
 <p>2 and 3 May Space 4, Video Lounge</p>	<p>Love Cannon, 2005, DV, sound, 10.32</p> <p>Love Cannon is part of Walker and Bromwich's Friendly Frontier Peace Campaign. A campaign that celebrates love through actions and environments, which lead participants towards an alternate world of love and Peace. This campaign takes place in the context of the current global political climate it seeks out love in a war torn world through bizarre and romantic acts.</p>

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Wolfgang Weileder - Orbital Twist	
 <p>2 May, 9-5pm Union Lawn</p> <p>3 May Space 4, Video Lounge</p>	<p>Orbital Twist is a time-based architectural sculpture experiment. Using prefabricated roof trusses a group of carpenters will simultaneously construct and de-construct a continuous wooden structure on the Union lawn in front of Northern Stage.</p> <p>The process is synchronised so that the construction and de-contruction is choreographed sequentially: The timber structure will slowly move and twist around a centre point like a cyclone.</p> <p>Orbital twist aims to explore the relationship between the temporary and the permanent in architecture as well as investigating the boundaries between process, artwork and documentation.</p>
Graeme Wilson - It went like this	
 <p>2 May, 6pm 3 May, 5pm Space 8*</p>	<p>In a lot of improvised music, time is usually conceived of as passing in regular units to facilitate playing together. This project brings free improvisation to bear on excerpts of autobiographic text as a means for participants to collaborate on a time-based process that is not structured in regular units.</p>

**Please note that Space 8 has restricted access. The space is in the attic of the Culture Lab building and is only accessible via a steep staircase.*

Connecting Principle: Process is organised by Wolfgang Weileder, Ele Carpenter, Play and Sarah Greenhalgh.

We would like to thank all contributors, and the following organisations for enabling the event to take place:

From within Newcastle University:

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 Newcastle University Business School
 School of Architecture, Planning and Landscape
 Newcastle Institute for the Arts, Social Sciences and Humanities (NIASSH)

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 Curatorial Resource for Upstart Media Bliss (CRUMB)
 Durham County Council
 European Ceramics Workshop
 Furtherfield
 ISIS Arts Limited
 London International Festival of Film (LIFT)
 The Mobile Cinema
 Museums, Libraries, and Archives Council
 Newcastle College
 Star and Shadow Cinema
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