

**InSEA World Forum, Super Webinar Europe, Day 4, Thursday 23<sup>rd</sup> June.**

**Keynote 1:**



**Abdullah Qureshi** is a multidisciplinary artist, curator, and educator. Rooted in traditions of abstraction, he incorporates gestural, poetic, and hybrid methodologies to address autobiography, trauma, and sexuality through painting, filmmaking, and immersive events. Through his ongoing doctoral project, *Mythological Migrations: Imagining Queer Muslim Utopias*, he examines formations of queer identity and resistance in Muslim migratory contexts. Qureshi has exhibited, conducted lectures, paper readings, and artist talks internationally. In 2017, Qureshi received the Art and International Cooperation fellowship at Zurich University of the Arts, and in 2018, a research fellowship at the Centre for Arts, Design, and Social Research, Boston. In 2019, he joined the Centre for Feminist Research, York University, Toronto as a visiting graduate student. Qureshi is currently a Doctoral Candidate at Aalto University, Espoo, and Sessional Faculty at OCAD University, Toronto.

*'I will be addressing the issues of invisible whiteness in the Nordic context and how they manifested in Finland after the 2016 wave of immigrants coming into the country / continent. Focusing on the experiences of LGBTIQ+ refugees and asylum seekers coming from Arab and North African backgrounds, I discuss*

*Chapter 1: The Nightclub of my doctoral project, Mythological Migrations: Imagining Queer Muslim Utopias. From an art education perspective, I talk about how essential it is to bring in / learn from the lived experiences of such communities into our pedagogy, and increasingly work towards collaborative models of artmaking outside institutional structures’.*

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## **Keynote 2:**

### **Rebecca Close**



Rebecca Close (b.UK) is an artist, researcher and poet. Their artworks often combine elements of live reading, video, net and sound art. Their first collection *valid, virtual, vegetable reality* (Melita Hume Prize, 2018), is written in a range of forms associated with ‘transmission’: from Roman georgics to the lesbian manifesto, from the satellite radio wave to computer programming code. The book is a manifesto for reimagining traditional poetic form through the historical formlessness and electricity of queer sexual pleasure. In the last decade they have formed part of various art and poetry initiatives and co-founded, with Anyely Marín Cisneros, *Criticaldías*, who have produced numerous projects on the politics of memory and art and activist histories. They are currently writing a Kone Foundation funded doctoral thesis on post-internet queer reproductive work at Aalto University and are a Visiting Scholar at Cambridge University’s ReproSoc network.

*'In this talk, I discuss the combination of techniques of collective listening and public intervention in Criticaldías' performance work and my recent sound installation Monument to Networks of Mutual Aid. I also share three lineages of gesture key to my work: a theoretical lineage rooted in queer and queer Marxist theory; a plastic lineage rooted in contemporary dance and performance; and an epistemic lineage rooted in feminist and decolonial critiques of method, according to which the artistic gesture might be considered a means of enacting and affirming 'ways of knowing'. This talk opens a route for approaching art through the lens of gesture, something that enables the valuing of the already pedagogical and research dimensions of situated artistic practices.'*

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#### **Keynote 3:**

#### **Natalie Rudd**



Natalie Rudd is a curator and writer. In her former role as Senior Curator of the Arts Council Collection, Natalie managed the Collection's centre for sculpture at Longside, Yorkshire Sculpture Park (2003-2021) and curated many touring exhibitions including *Breaking the Mould: Sculpture by Women since 1945*. Natalie has written widely on modern and contemporary art. Her latest book, *The Self-Portrait*, is published by Thames & Hudson. Natalie is currently a

Midlands4Cities PhD researcher at the University of Birmingham, exploring precariousness in sculpture.

*'In this session I will explore how art collections can be used in dynamic and inclusive ways to tell new stories. Using the Arts Council Collection touring exhibition, Breaking the Mould: Sculpture by Women since 1945, as a case study, I will examine some of the challenges and opportunities faced by women working in the field of British sculpture. I will also reveal some of the conscious and unconscious biases affecting collections and exhibitions. What gets seen? Who decides? With close reference to specific examples and strategies, I will reveal how these investigations have led to multiple opportunities for learning in gallery, school and higher education contexts'.*

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### **Breakout rooms.**

A number of breakout sessions will be held in the last hour of the webinar, which will explore the overall theme in the context of visual art education from early years to sixth form (3-18 years) and will be led by InSEA Europe members, including Mira Kallio Tavin, Gabriella Pataky, Susan Coles, Dr Penny Hay and others (more names to be confirmed). Attendees will select the breakout rooms themselves, according to their own interests and contexts.



Art Activist Barbie @BarbieReports