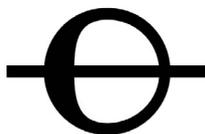


monad

Journal of Transformative Practice

Monad Symposium
& Journal Launch





***Monad* Symposium and Journal Launch**

University of Northampton 9th November

This symposium has been hosted by the University of Northampton and is sponsored by its partner, the Trans-States organisation.

Symposium Organisers & Journal Co-founders:

Cavan McLaughlin
Roy Wallace

Journal Editorial Board:

Alistair Gall: University of Plymouth (UK)
Max Schleser: Swinburn University of Technology (AU)
Helena Blakemore: University of East London (UK)
Jessica Swartz: UCLA (USA)
Luc Robene: University of Bordeaux (FR)
Solveig Serre: Centre National de la Recherche Scientifique (FR)
Achal Mehra: Editor, Little India (India & US)
Sasha Chaitow: Independent Researcher / ICON Gallery (GR)
Cavan McLaughlin: University of Northampton (UK)
Roy Wallace: University of Northampton (UK)
Carlos Ruiz Brussain: University of Girona (SP)

The *Monad* project and journal is also affiliated with:



Cover design and layout by Cavan McLaughlin

Today's research symposium has been organised to officially launch the *Monad* project and journal. We have brought together a number of academics and practitioners—including a number of members of our editorial board—speaking to various forms of transformative practice, in relation to progressive change.

Our intention is that the *Monad* project and journal will function as a digital hub, archiving and sharing principles of 'best practice' for realising progressive change. We recognise that such change comes both from self-development and engaging with community. We also recognise, that transformative practice is not the domain of any single field or discipline. A good idea is evidenced by putting it into practice, and good practice, speaks for itself.

We will aim to provide a scholastic digital publishing platform for practices, and practitioners, that actively seek to combat hegemony, challenge normativity and contravene conformity. We seek authors, but not necessarily authorities. As part of our democratising principles, the journal will be radically inclusive. Also, as one might infer from the name, *Monad*, we will be looking for contributions that are unitarian, and we will reject explicitly divisive or polemic material. There is, of course, the need for robust debate in all arenas, but *Monad* is a platform for proposing ways of bridging differences, not for "othering" or entrenchment.

We will facilitate the discovery and dissemination of exceptional transformative practice by utilising the open-source model of shared and decentralised development, encouraging open-collaboration, but also recognising, individual authorship and achievement—thereby providing both individual and cultural benefit. (Better technologies and methods of transformative practice, and recognition of individual innovation and excellence, through a dedicated, transdisciplinary, publishing platform).

Our mission is to seek out, publish and share—methods, models and makers of change.

Submissions to *Monad* will be judged entirely on their own merit. Contributors may be from any background, with no minimum education levels, but the submission itself will evidence expertise and innovation, in their area of interest. To be clear then, when we refer to the content of this journal as scholastic, we mean: implicitly educational. Not that contributions or contributors must be affiliated to educational institutions.

Contributions will include text-based articles, audiovisual works (e.g. short films and documentaries, video art, audiovisual presentations), audio-only works, or even, images with exegesis.

As a guide, we are equally interested in the following fields:

- Transformative spiritual/religious practice
- Transformative artistic practice
- Transformative political practice
- Transformative scientific and clinical practice

Programme

- 10.00-10.45** **Registration & coffee**
- 10.45-11.00** **Opening remarks**
- 11.00-13.00** **Panel 1: Transformative Practitioners**
Chair: TBC
- 11.00** Phototerragrams: Organic and photo-chemical collaborations with the earth
Stephen Godfrey (Artist) & Cavan McLaughlin (University of Northampton)
- 11.30** Imagining a Transformative Performative Education
Arte Artemiou (University of Northampton)
- 12.00** The Emperor is Wearing No Clothes: Clothing as a metaphor for the mystical in Thomas Carlyle's *Sartor Resartus*
Anne Crossey (Artist & Independent Scholar)
- 12.30** Nailing the Snake: Dealing with the elusiveness of liminal experiences in self-transformative creative practice and research.
Carlos Ruiz Brussain (ERAM Escola Universitaria – University of Girona)
- 13.00-14.00** **Lunch and film screenings**
- 14.00-16.00** **Panel 2: Transformative Practices**
Chair: TBC
- 14.00** Negotiating borders between hegemonic culture and the restricted culture of subversion: How to write the history of the punk scene in France (1976-2016)?
Luc Robene (University of Bordeaux) & Solveig Serre (Centre National de la Recherche Scientifique)
- 14.30** Mindfulness questioned: Whose responsibility is our happiness?
Alasdair Gordon-Finlayson (University of Northampton)
- 15.00** Designing a Transformative Chronology: Experiments in calendar construction
Peter Duchemin (Memorial University of Newfoundland)
- 14.30** Psychedelics as Transformative Praxis
David Luke (University of Greenwich)

16.00-16.30 **Coffee Break**

16.30-17.30 **Panel 3 – *Monad* Journal Launch Discussion Panel**

Chair: TBC

Roy Wallace (University of Northampton), Cavan McLaughlin, Carlos Ruiz Brussain, Helena Blakemore (University of East London), Luc Robene, Solveig Serre

All panels take place in Newton Main Hall (Newton building, Avenue Campus).

Exhibition

This exhibition features examples of the transformative practice of a number of editorial board members and invited affiliates to the *Monad* project.

The exhibition can be viewed in the neighbouring Maidwell building; in the Avenue Gallery corridor space and Main Reception.



Trans-Formation 3 by **Carlos Ruiz Brussain**.

Symposium & Exhibition Participants

Arte Artemiou is an Applied Performance workshop leader and a PhD student at the University of Northampton. He is engaging in practice-led research to uncover the impact of the applied performance workshop *Imagine A Day* in secondary schools in Northamptonshire and to discover whether this intervention supports critical consciousness in participants.

Imagining a Transformative Performative Education

Applied Performance (AP) workshops are creative interventions that adhere to commissions given by stakeholders with the intention of generating change. One such intervention, *The Imagine a Day Project (IADP)*, utilises games, activities, and techniques from *Theatre of the Oppressed*, *Drama in Education*, and others to offer a brave space for participants to creatively explore their context and their future. Participants are invited to performatively imagine a future that they want to see as well as engage with topics such as Human Rights, Strategic Conflict Analysis and Wicked Issues. This presentation proposes that IADP offers a glimpse into a different way of learning, a transformative education that is more concerned with the critical thinking skills, empathy, and performative self than endless facts and figures that seem to clog up our young people's minds. Although AP workshops work in many different contexts around the world, looking at how the structure of an AP workshop like IADP can influence the teaching style of British secondary school education, could help us to discover ways of moving forward and subverting the current educational model in favour of a transformative pedagogy.

Helena Blakemore Helena Blakemore is a Senior Lecturer and the Programme Leader for BA Creative & Professional

Writing, Director of The Writing Centre, which located in the School of Arts and Digital Industries, and a member of the ADI School Quality Standards Committee. Helena is a member of the Higher Education Network Committee of NAWE, the National Association of Writers in Education, and has written and delivered conference papers in the UK and the USA on the subjects of professional development, post-graduate research, student diversity, and pedagogy as they relate to the study and teaching of Creative Writing. She is also on the Editorial Boards of two NAWE publications, *Writing in Education*, the peer-reviewed journal *Writing in Practice*; and, of course, *Monad*.

Carlos Ruiz Brussain is an artist and a lecturer. His practice is in the fields of drawing, illustration, concept art and painting. He lectures in illustration, creative methodologies and creative techniques at ERAM Escola Universitaria-University of Girona (Spain). He is a PhD candidate at the University of Northampton. He holds a Master's degree in Design from the University of Lincoln (UK) and a Postgraduate Diploma in Art Therapy from the University of Girona. Since 2012 he studies creative writing at Escuela de Escritura Ateneu Barcelonés. He is a member of the following associations: APIC (Associació Professional d'Il·lustradors de Catalunya); the Teaching Innovation Network: Play and Learning (University of Girona); the research group Play and New Technologies Applied to Teaching Innovation (ERAM - University of Girona); ARAS (the Archive for Research in Archetypal Symbolism); and the Drawing Research Network. He is a board member of *Monad: Journal of Transformative Practice*.

Nailing the Snake: Dealing with the elusiveness of liminal experiences in

self-transformative creative practice and research

This paper explores the difficulties of dealing with the liminal phenomena involved in the transformation of psychic energy in practice-led creative research.

Considering self-transformative practice presupposes a fusion between the subject and the object of study, and keeping in mind what is being observed is consciousness itself, the artist-researcher has to deal with a very arduous problem: in the attempt to fixate these extremely volatile phenomena, the spirit of the experiences could get lost in the process — and with it all possibility of relevant knowledge.

In order to solve this dilemma, the artist-researcher uses a number of recording techniques (which might include video and audio recordings; photographs; autoethnographical field notes; etc.) and, evidently, a number of methods to analyse the artefacts themselves — which stand as the residual links between the subjective and the objective realities that the liminal experience united. However, even these symbols of transformation might still remain loaded with part of the magic of the creative ritual that gave them birth into material existence; most of the times they behave as mute witnesses of a state of consciousness that is not in the surface anymore.

Hence, the task of the artist-researcher is to reconstruct the experience (from the bits and pieces that the creative process leaves behind) with the hope of understanding what actually happened during the liminal experience.

Drawing from Jungian psychology, Mihaly Csikszentmihalyi's concept of

flow, and symbolic anthropology, I will argue the importance of play and active imagination as they enable the emergence of uniting symbols and/or transitional objects that could be nailed and restored to life in the interludes between transformative experiences.

I will discuss and reflect on some of the methods and recording techniques that I use, and I will also address the issue of the limits (and the importance) of exegesis.

Trans-Formations (exhibition)

“Trans-Formations” is a series of illustrations and videos that explores the mutations of consciousness in a graphic way. Every illustration represents a specific moment that involves particular (but transitory) states of mind, which, in turn, leads to the next metamorphosis, each entailing the flow of psychic energy and the transformation of libido as time passes by. Hence, even they can be regarded as single images, every illustration is a piece of a narrative and also part of a psychological process.

My research explores how fantasy thinking might be increased by the use of ludic activities that involve chance and randomness—because the systematic use of chaos (as provoked or deliberate accidents) permits the appearance of synchronicities that challenge causal relationships. Therefore, I mainly seek the irrational in the playful as a strategy to transcend directed thinking. Additionally, I see play as a return to the daemonic world of instinct, which enables me to connect with complexes, archetypes and symbolic images.

Both aesthetically and conceptually, I draw from Jungian, archetypal and transpersonal psychology. Thus, the

world of dreams, reverie states and lucid dreaming—moods that allow the emergence of soft, mouldable and poetic realities—are very relevant to me.

In the case of these illustrations, they are inspired by concepts such as phylogenetic endowment, atavism, perinatal matrices, mercurial shape shifting, and hermaphroditism.

These images were made using a free play approach. This technique consists in constructing an iconographic schema that works as a starting point for drawing improvisation (I usually begin with certain familiar motifs and then jump to variations). For me the heart of free play is a flow of consciousness that allows raw material to emerge from the unconscious. The goal of my practice is to release, integrate, and transform this psychic material.

Anne Crossey is an independent artist and scholar. She has an MA in Western Esotericism (University of Exeter) and an M.Phil in Psychoanalytic Studies (Trinity College, Dublin). Her paintings have been exhibited in various exhibitions in London and at the New York Foundation for the Arts, NY. Her work has featured in *Abraxas Journal*, *I:MAGE*, and *Eris Magazine*.

The Emperor is Wearing No Clothes: Clothing as metaphor in Thomas Carlyle's Sartor Resartus

Thomas Carlyle's *Sartor Resartus* was first published in the 1830's. It would be difficult to over-estimate the influence this work was to have on the artistic and literary world, from Ralph Waldo Emerson to the Symbolist movement to the modernism of James Joyce and T.S. Eliot. Essentially a work on the philosophy of clothing, he draws a parallel between the implicit symbols of our apparel and the symbols

which veil the greater mysteries of Being, culminating in the celestial hieroglyphs of nature. Carlyle uses clothing as a metaphor because, as he points out, language is a garment of thought and the body is a garment for the spirit. All visible things, he says, are emblems. From the crown of the King to the apron of the kitchen-maid, our clothes are laden with meaning. These symbols, he suggests, can either ossify, caught in purely extrinsic notions or social customs, or they can grow and gain in meaning leading to 'a new mythos' which could transform individual hearts and revolutionise society.

"In this one pregnant subject of Clothes, rightly understood, is included all that men have ever thought, dreamed, done, been: the whole External Universe and what it holds is but Clothing; and the essence of all science lies in the Philosophy of Clothes"

Degard is an artist whose current practice uses the construct of the portrait whilst 'reading' and consequently painting the individual's 'aura pure'. The work is designed to be easily readable, attractive, magnetic, even 'pretty' at times, observing that, 'portraits have their own set of battles'. The intent is to move the viewer to consideration of the aura pure of that individual." Degard has been painting for over 30 years. She intuitively her work whilst exercising her academic and artist training having studied at both Edinburgh University, Politics and Chelsea College of Art. Degard has exhibited in the UK and USA in solo and group shows in galleries and museums. See www.degard.org Degard realized over the years the taboo around esoteric thinking, (the shareholders involved in the aetheric movement have re-termed aetheric thinking) was indeed significant in all

disciplines and Degard feels a need to bring together all people who wish to renew the vibrant relationship between the Arts, Sciences and the Divine, and in particular in the academic, professional and public arenas. www.aetheric.life She hopes further that by showing the many thousands of individuals already involved in their own practice in the Aetheric Movement that the taboo around aetheric thinking will lift and this critical conversation will open up; critical because mainstream thinking is taking the vitality out of our lives so we all become over busy efficient workers churning out predictable units of work in a technotopia. The aura pure reveals the luminescence of our being instead!

Aura Pure (exhibition)

Beyonce Aura Pure – Banner (2017) and *Elizabeth Taylor Aura Pure – Banner* (2017) are from original paintings by Degard of Beyonce and Elizabeth Taylor. The decision to create banners of these pieces was to invite the viewer to play with the concepts of exhibition in a corporate sense, thereby disrupting the essential nature of the banner which is to inform or sell something. These banners do neither but sit more in the Chinese tradition of being...there because they are pieces of contemplation. Degard will also have chairs near these pieces so you can sit in front of them and contemplate them slowly; all aspects oppositional to modern busy lives. Further, this show is situated in the corridor of Northampton University thereby inviting the viewer to see the work at a distance and have a presence. Degard also wished the pieces to be easy to put up and take down which is also a key part of her practice—to make exhibiting ‘easier’. Much contemporary art involves copious materials and many individuals i.e. resource to make the work—this

is outdated in our eco-aware world.

King Henry III Aura Pure – Oil and gold leaf on canvas (2017) is site specific. Degard, researching the history of Northampton University, discovered that “It became University College Northampton in 1999 and gained full university status in 2005. In order to gain university status it had to convince the Privy Council that a Royal Decree banning the establishment of a university in Northampton, signed by King Henry III in 1265 following the Battle of Lewes, should be repealed.” Degard decided to commemorate this extraordinary incident by describing the aura pure of Henry III, bringing him back to life so to speak and discovering the aetheric energies of this extraordinary king.

Peter Duchemin, PhD candidate, (Memorial University of Newfoundland), is an interdisciplinary artist and scholar who has worked both creatively and reflectively in the fields of philosophy, visual art, circus, sacred and secular magics, and others. He has a particular interest in the cultural framing of time, and in ways that this framing might be addressed, challenged, or transformed through art, science, and philosophy. He lives and works in Hong Kong.

Designing a Transformative Chronology: Experiments in calendar construction

Since 2003, I have designed over thirty experimental calendars. I have focused on tracking the main bodies of the solar system, producing modular images of time that have a variety of social applications. The simplest of these is the 88 day Mercury calendar. Using data from NASA/JPL’s “HORIZONS” system, I have built this calendar for the purpose of planning meditations, artistic

projects, and pedagogical curricula. I have developed a dynamic method for visualizing these 88 day periods that is neither linear nor cyclical, but crystalline. This experiment in timekeeping has two main objectives: 1), it means to emphasize the plurality of temporalities exhibited by our dynamic solar system and its neighbours, and 2) it aims to develop an understanding of qualitative time: a moment is characterized by the position of all relevant bodies in actual space, rather than by the number of iterations of the sun/moon since a culturally canonical genesis. My work reinvents the computus of the medieval period, and in terms of its broader collaborative possibilities, I seek to work with a community of interested calendar reformers, time theorists, artists, mnemotechnicians, and science enthusiasts, to build a framework for creating a socialisable, dynamic, and scientifically robust oral matrix. Calendars are a deep frame of time, and as we move into an era where such social contracts are re-negotiated I believe that a neo-computus may prove to be a vital analog strategy for offline retention of social and practical knowledge. I will present an introductory overview, focusing on Mercury.

Stephen Godfrey has been a professional photographer since 1989 and a practicing photographic artist since 2000, he has developed a dedicated skill set through his extensive work at the University of Northampton, where he provides key teaching skills to both students and staff. Stephen's love of the landscape has enabled him to explore the diversity it offers and through the photographic medium he has explored the boundaries of the photographed environment. The elements and erosion play an important role in the developing process of Stephen's landscape photography.

Phototerragrams

This series of images are printed using Polaroid film negatives that were buried in the ground making up the original subject of each photograph. I wanted to go beyond traditional Landscape Photography by giving control of the final image composition to the land itself. Thus the landscape takes an active, rather than the traditional passive, role in determining the final image. More specifically, the microorganisms within the soil are partially responsible for creating the composition of the final image by their action of decomposition. Therefore the process of decomposition is captured visually on the film, becoming the subject of the final image.

Locations have been chosen that represent differing soil environments to explore the effect that these have upon the physical nature of the negative film.

The original photographs depict different locations within the Landscape. The negative was buried in the ground for a period of time, which was dependant on the particular location, soil type and rainfall.

The effect of the landscape upon the negative was decomposition of roughly half the emulsion, leaving pockets of the original image visible. Coloured blotches appeared on the film surface of the black and white negatives.

Leaf skeletons, other organic matter and soil particles stuck to the surface of the negative. Once printed to form a positive image, the coloured blotches reversed to shades of green, yellow, brown and blue, which could be argued to be colours associated with the Earth. Pockets of un-degraded negatives produce glimpses of the original images. The leaf matter and

soil particles create white flecks on the positive image whilst the leaf skeletons produce clearly define photograms. With all these elements producing the end result of this exploration, lead to the question whether the final images should be called a 'photograph' and subsequent invention of the new term 'Phototerragram' to fully describe my abstract and conceptual work.

Phototerragrams: Organic and photo-chemical collaborations with the earth (Stephen Godfrey & Cavan McLaughlin)

Conventions and traditional approaches to landscape depiction and documentation have long been problematized by the anthropocentric process of "pictorialization" (as theorized by Gina Crandell in *Nature Pictorialized: "The View" in Landscape History*). Crandell's theory suggests a culturally maintained construction of an idealized, benevolent, passive and ultimately disempowered nature. This domineering (and illusory) power dynamic is asserted through the landscape's objectification: by conceptualising human as spectator and nature as merely spectacle. (Julia Czerniak)

The practice of co-creating phototerragrams seeks to transgress such contrivances found in traditional forms of landscape photography, by relinquishing partial control of the image production back to the land itself. Rather than objectifying and pictorializing the landscape this photo-chemical process seeks collaboration and engagement with it. By selecting and capturing a given piece of earth, exposing on a film negative, and then burying that negative in the very ground itself, the landscape takes an active role, rather than the traditional passive role. During the negative's burial it undergoes organic decomposition; its interaction with microorganisms—

and its literal soiling—are captured on the film. Phototerragrams then, do not pictorialize and objectify the environment, but participate with it, encouraging the perception of the landscape as a dynamic and autonomous actor.

Rev Dr Alasdair Gordon-Finlayson

is a Senior Lecturer in Psychology at the University of Northampton, and is particularly specialist in his knowledge of the social and transpersonal psychologies of spirituality, meditation and wellbeing. This role enables him to support secular mindfulness practice for students and staff at the university. He helped to organise the 2014 BPS conference "Contextualising Mindfulness: Between the Sacred and the Secular" held at the University. Alasdair is also an ordained monk in the Soto Zen school of Buddhism, and leads a Zen meditation group in the heart of Northampton.

Mindfulness questioned: Whose responsibility is our happiness?

Mindfulness meditation in various formats has been widely proposed for a decade now as a way of managing many of the ills of our modern life. A vigorous research agenda has broadly supported the efficacy of mindfulness meditation in relieving the symptoms of conditions including anxiety, depression, physical and psychological stress, chronic pain, substance abuse and eating disorders. Alongside this has been an enthusiastic uptake of mindfulness interventions in the workplace by employers keen to increase productivity and reduce absenteeism. Mindfulness meditation, we are told, makes it possible for each of us to manage our own wellbeing through an easy, cheap and rewarding practice. However, these ways of thinking and talking about mindfulness unhelpfully individualise and

psychologise the circumstances of our lives which contribute to our suffering, and place the responsibility for our wellbeing and productivity entirely in our own hands. A more radical, socially-aware mindfulness practice should lead to a clearer understanding of our lives in all their social and cultural complexity. It should lead to a recognising and a challenging of the status quo in the workplace, the health services and in our society.

Dr David Luke is Senior Lecturer in Psychology at the University of Greenwich where he teaches an undergraduate course on the Psychology of Exceptional Human Experience. His research focuses on transpersonal experiences, anomalous phenomena and altered states of consciousness, especially via psychedelics, having published more than 100 academic papers in this area, including seven books, most recently *Otherworlds: Psychedelics and Exceptional Human Experience* (2017), *Neurotransmissions: Essays on Psychedelics* (2015) and *Talking with the Spirits: Ethnographies from Between the Worlds* (2014). He has studied techniques of consciousness alteration from South America to India, from the perspective of scientists, shamans and Shivaitees, but increasingly has more questions than answers.

Psychedelics as Transformative Praxis

Recovering from a 50-year research hiatus, a psychedelic renaissance is occurring in the academy, and, simultaneously, there is currently a 'Western' cultural explosion in medicine retreats along the lines of shamanic indigenous use of psychedelics. After barely one hundred years of exposure to these potentially massively transformative consciousness catalysts, what can be said about current psychedelic praxis for self-change?

Cavan McLaughlin is a broadcaster, creative media practitioner and Senior Lecturer in Media Production at the University of Northampton with research interests in the role and function of occulture. He is particularly fascinated by Western Esoteric symbolism and themes found in popular, surrealist and avant-garde narrative film and promotional music videos.

He is a practicing freelance filmmaker, graphic designer, editor, producer and director. As a media professional of some 15 years, he has been involved in almost all aspects of audiovisual production, specialising in promotional music videos and album sleeve artwork. He is the founder of *Trans- States* and co-founder and board member of *Monad: Journal of Transformative Practice*.

Oath of the Abyss (exhibition)

"I will interpret every phenomenon as a particular dealing of God with my soul."

This phrase is one of eleven clauses taken from the 'Oath of the Magister Templi' (Master of the Temple) in Aleister Crowley's system of Scientific Illuminism (Magick), as practiced by the A.:A.:—his magical and mystical order. In a tradition developed from, and rooted in, the revolutionary practices of the Hermetic Order of the Golden Dawn (practicing at the turn of the 19th Century) aspirants at different stages of their spiritual progress take solemn oaths with regards to their continued development in their system of attainment. This specific clause is commonly understood to be what is known as the 'Oath of the Abyss'.

In this way of thinking, every single phenomenon that an individual experiences is understood as a direct

communication of the numinous with one's soul. Such a process might be thought of as an expanding of specific and individual forms of divination—such as reading Tarot, runes, tea leaves, palms and so on—to *every single thing* in the aspirant's experience of the world. One is "reading" every aspect of their lived experience as a direct communication from the UniVerse itself, from God, the divine, or from their unconscious, however the individual prefers to frame it.

In 2011, whilst travelling in Australia, I was walking and pondering on a very serious issue with regards to my circumstances at that time. As I walked and mused, I came across two playing cards lying in the road. It occurred to me that one could read the meanings of these cards using the long-standing technique of cartomancy—and so I did. I found the process to be extraordinarily illuminating. Since that time I have been collecting 'found' playing cards and reading them, as though they were indeed a direct communication from UniVerse itself, as part of my ongoing experiments with techniques designed to bring about alterations and transformations in one's consciousness. Exhibited here, for the first time, is the entire collection to date, found over a six year period.

Luc Robene is a historian and professor at the University of Bordeaux. His research deals with the history of cultural practices (18th-21st Century). He is co-director (with Solveig Serre) of the research project PIND (Punk is not dead. A history of the punk scene in France, 1976-2016). Luc and Solveig are managing the research project PIND (Punk is not dead. A history of the punk scene in France, 1976-2016, <http://pind.univ-tours.fr>)

Solveig Serre is a historian and musicologist and full-time CNRS researcher

in the team CMBV (Centre de musique baroque de Versailles) in CESR (Centre d'études supérieures de la Renaissance, UMR 7323). Her research deals with the history of French cultural institutions (Parisian lyric institutions under the Ancien Régime) as well as the history of the punk scene in France since 1976. Solveig and Luc are managing the research project PIND (Punk is not dead. A history of the punk scene in France, 1976-2016, <http://pind.univ-tours.fr>)

Negotiating borders between hegemonic culture and the restricted culture of subversion: How to write the history of the punk scene in France (1976-2016)?

(Luc Robene & Solveig Serre)

Our presentation will deal with a research project conducted since 2015: *Punk is not dead (PIND), a history of the punk scene in France (1976-2016)*. PIND, an emphatically cross-disciplinary project, aims to take up a threefold challenge: that of being an object of study which is illegitimate (in France society and academia), vulnerable (due to the urgent nature of the project, linked to the fragility of the actors) and paradoxical (because of the very nature of punk). Relying on three main hypotheses (time, space and paradigmatic coherence) and making use of the notion of scene as a prism of analysis, it seeks to reassess the relevance of the periodisations and disruptions which help shape the definition and organisation of the punk scene in France, to escape the dismissive tendency to reduce the phenomenon to a product of Anglo-American culture, and to examine how the boundaries of a hegemonic culture and of a relatively subversive culture are constructed and negotiated.

Roy Wallace began work, in 1998, on *Modern Angels* as a video exploration

and document of the body art scene in Belgium at the turn of the millennium. His most recent work includes, *The Day the Country Died* a documentary history of the Anarcho-punk scene in the UK during the early 1980's and *Bloody Bloody Belgium* an exploration of the subcultural activities of the underground music scenes in Northern Ireland, UK and Belgium.

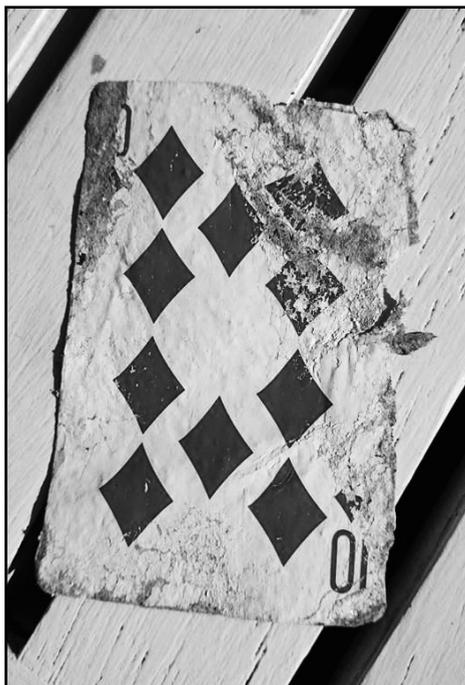
His next project *I Believe in Buzzcock* is an experimental 'documentary art video' which explores concepts of identity. The work seeks to question and redefine relationships between concepts of video fiction and documentary, drawing upon staged and unreconstructed events which constructs a secondary narrative around the videographer's relationship with both character and band. Roy is co-founder and board member of *Monad: Journal of Transformative Practice*.

Triptych of Transformation (exhibition)

The three images constructed in this work represent a 'working through' of ideas around the notion of self-identity and political reality. While we endeavour to position ourselves individually we are always in negotiation with changing circumstances which impact our ability to 'be ourselves'. This work is extracted from a series of twelve images, painted on mirrors, as an expanded documentary practice which 'document' a journey through a particular historical period. In Lacanian psychoanalytical terms, this work re-examines the concept of the mirror phase in relation to lived social circumstance.



Two 'found' playing cards selected from *Oath of the Abyss* by **Cavan McLaughlin**.



Symposium After party — 'Makers of Change' **Transition** Special Event



'MAKERS OF CHANGE' SPECIAL EVENT

INNER TERRESTRIALS
ALAN MOORE
ANDREW O'NEILL
SOPHIE SPARHAM



TRANSITION

9th Nov @ The Phoenix Bar £15

Live Music / Comedy / Speakers' Corner
Performers / Exhibition / Film Screening

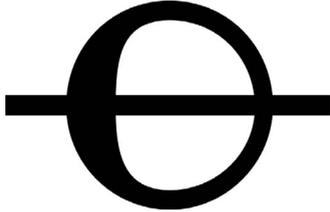
TICKETS: MAKERSOFCHANGE.EVENTBRITE.CO.UK

 /transitionunderground  @wmth2017



Previous events have been themed around a form of transitioning, or an area in which transition is needed, but this special event is a celebration of individuals, social movements and community groups that are already making change — making a difference — right now. So come along, 'find the others' and celebrate our differences and our diversity!





Monad is a transdisciplinary, open access (OA), peer-reviewed, online journal focusing on contemporary practices (and practitioners) that engage in progressive individual and/or cultural transformation.

We provide a digital publishing platform for practices, and practitioners, that actively seek to combat hegemony, challenge normativity and contravene conformity.

Our mission is to seek out, publish and share—methods, models and makers of change.

WWW.MONADJOURNAL.COM