

# Playing in the Shadows

Tate Modern, Starr Auditorium and The Tanks  
Friday 26 October 2012, 14.00 – 18.30

Responding to the subterranean darkness of the Tanks and the pioneering experiments in projection and action included in the Tanks' opening programme, this symposium examines how artists and filmmakers have critically occupied the spaces between light and darkness, image and action. The symposium highlights a new generation of scholars whose work explores expanded media and intersections between white and brown, the text dramatises the historiography of the sixties counter-culture as a meeting between escatology and the scatological.

**15:00 Q&A chaired by Stuart Comer**

**15:30 Melissa Ragona** *Black America, a Cultural and Political History*, *Black America, a Cultural and Political History*, *Black America, a Cultural and Political History*  
*Black America, a Cultural and Political History*  
This presentation examines how Aldo Tambellini, Lis Rhodes, and Hollis Frampton

century and took root in science and art, media and architecture. *Architecture*, traces a counter-history to the modern art and media histories we have inherited from excessively enlightened generations.

**17:55** Q&A chaired by **Stuart Comer**

**18:25** Closing remarks

**18:30** Break

## Speakers' Biographies

### In order of appearance

**Stuart Comer** is Curator of Film, Tate Modern

**Lucy Reynolds** is a writer, artist and curator of artists moving image. She presents talks on artists' moving image at arts venues across the UK and runs the Moving Image pathway on the MRES: Art programme at Central St Martins School of Art. She has published extensively on artists' moving image work, recently including *Magic Tricks? Shadow Play in British Expanded Cinema*, in *The Expanded Cinema: Art, Performance, Film* by Afterall/Tate publications. She is Features Editor of *MIRAJ*, the Moving Image Review & Arts Journal.

**Lars Bang Larsen** is an art historian and a curator. He has co-curated exhibitions such as *Why do Museums?* (2000), *Open* (2005), and *Architecture and Media* (2010). His PhD was about psychedelic concepts in neo-avantgarde art, and his books include *The Mode A Mode of Ecology* (2010) and *The Critical Museum of Media* (with Sören Andreasen, 2012).

**Melissa Ragona's** essays have appeared in *October*, *Frieze*, *Art Papers* and in the edited collections *Loose Ends: The Book of Critical Theory* (2008), *Openings: The Critical Theory* (2007), and *Andy Warhol's Legacy* (2008), among others. Her book *The Death of Andy Warhol's Ecology* is forthcoming from University of California Press. She is an Associate Professor of Critical Theory and Art History in the School of Art at Carnegie Mellon University.

**Duncan White** is a Research Fellow at Central Saint Martins College of Art and Design. He is the co-author and co-editor of *Expanded Cinema: A History* (Tate Publishing, 2011).

**Gil Leung** is a writer and curator based in London. She is Distribution Manager at LUX and editor of *Versuch* journal. She writes for *Afterall* and other independent publications.

**Noam M. Elcott** teaches the history of modern art and media in the department of Art History and Archaeology at Columbia University. He is currently at work on a book-length study titled *Architecture*.