

REPRODUCTION

Summer School

02.06.19 – 05.06.19

REPRODUCTION is a four-day summer school exploring 'social reproduction' – a term that gained traction in feminist thinking during the 1970s, particularly in the International Wages for Housework Campaign. Challenging the gendered distribution of reproductive work, this movement centred the cooking, cleaning and caring activities that replenish the labour force, yet remain largely unseen, unacknowledged and unpaid. In recent years, social reproduction theory has offered a more expansive account that goes beyond domestic work to also incorporate the provision of necessities such as food, housing and healthcare right through to the production of social values through art, culture and education.

Launching on International Sex Workers Day, REPRODUCTION offers a space for practical experiments and questions departing from this analysis of everyday life under capitalism. The starting point for this exploration is the new film *Workers!* by artist Petra Bauer and sex worker-led organisation SCOT-PEP, currently showing in Collective's City Dome. The four-day programme of talks, readings, screenings and workshops will expand on themes central to this co-authored film: debates on work and (social) reproduction, the role of artistic practice and film in political struggles, and the complex politics of working with or representing others.

Initial questions for the school are: What role can film and artistic practice play in political processes? How can we reinterpret 'the personal is political' in light of social

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reproduction and our contemporary conditions? And how does this mantra connect with 'nothing about us without us' frequently used in the sex worker rights movement? How does art and cultural practice sustain, question or obstruct the reproduction of society as we know it? What tools can be taken from social reproduction theory?

Sunday 2 June, 10am–5pm

Introduction and bookmaking with the facilitator for REPRODUCTION Kirsten Lloyd, 10am–12.00pm, Collective

Kirsten Lloyd is a Lecturer in the School of History of Art at The University of Edinburgh. Her research focuses on late 20th and 21st century art and curatorial mediation, including lens-based practice, participatory work and realism. Recent publications include *"If You Lived Here... : A Case Study on Social Reproduction in Feminist Art History,"* in *Feminism and Art History Now* (I.B. Tauris, 2017) and a co-edited special issue of the journal *Third Text* on Social Reproduction and Art (2017).

Danger! Women Reading, Learning, Organising with Victoria Horne, 12.30–2.30pm, Collective

This session responds to the 'archive of resources' on display in Collective's library. It invites participants to reflect on the affects and effects of reading/study groups in feminist organising. Led by art historian Victoria Horne, the session will historicise

Petra Bauer and SCOT-PEP's research project and contextualise it in relation to the women's reading, studying and publishing networks more generally. The second half of the session will comprise an active session in which we listen to pieces of writing and discuss freely. There is no preparatory reading required.

Victoria Horne is an art historian specialising in the cultural and intellectual history of feminism. She is Senior Lecturer in Art and Design History at Northumbria University in Newcastle.

Social Reproduction Reading Group was founded in 2014 by Victoria Horne and Kirsten Lloyd and has been hosted by Collective since May 2017. It aims to be a space for discussion, research and practice that is collectively led by its members centred on art's intersection with social reproduction and feminist thought.

***Les Prostituées de Lyon Parlent* film screening, followed by a discussion with activists from the sex workers rights movement, 3.30–5.00pm, Filmhouse, 88 Lothian Rd, Edinburgh EH3 9BZ**

Presented with SCOT-PEP for International Sex Workers Day, the documentary *Les Prostituées de Lyon Parlent* (The Prostitutes of Lyon Speak) was made on 2 June 1975 during the occupation of Saint-Nizier Church in Lyon by 200 sex workers' protesting violence and exploitative living conditions. The occupation marks a key moment in the sex worker rights movement and was formative to the inauguration of many of the first sex worker-led organisations in Europe. Since 1976 the occupation has been observed annually as International Sex Workers Day, honouring the fight for better working conditions by and for sex workers.

SCOT-PEP is a sex worker-led charity that advocates for the safety, rights and health of everyone who sells sex in Scotland. They believe that sex work is work, and that sex workers deserve protections such as labour rights. Along with Amnesty International, the

World Health Organization and the Global Alliance Against Traffic in Women, they believe that the decriminalization of sex work best upholds the safety and rights of people who sell sex.

The English Collective of Prostitutes (ECP) is a campaigning group which supports the decriminalisation of prostitution, sex workers' right to recognition and safety, and the provision of financial alternatives to prostitution so that no one is forced into prostitution by poverty.

Cloudberry MacLean is a community organiser with a focus on anti-poverty, feminist and queer struggles. She was a co-founder of Digital Desperados and Glitch Film Festival and is now the local organising co-ordinator for Arika – a political arts organisation who have a long term commitment to allying with the sex worker movement.

Frances Stacey is Producer at Collective, since 2013 closely supporting artists and groups to produce films, exhibitions, events, summer schools and off-site programmes. She is an ally of the sex worker rights movement organising with SCOT-PEP.

Monday 3 June, 10am–5pm

***Workers!* with Petra Bauer, 10am–5pm, Collective**

On the 3rd of June you will be introduced to *Workers!* and research project *Nothing about us without us* – co-authored by Petra Bauer and SCOT-PEP. Petra's practice is deeply inspired by social reproductive theory, feminist practice and political filmmaking as articulated by feminist and Marxist filmmakers in the 1960s and 70s. During the workshop, we will together explore and discuss what this implies in projects such as *Workers!* made in 2018. The day will consist of three parts: watching the film *Workers!*; discussing *Jeanne Dielman* by Chantal Ackerman which forms an important point of departure for the new work; and an in depth session looking at the content, aesthetic strategies and concepts that were

important when making the work. We will also make lunch together as part of the workshop.

Petra Bauer works as an artist and filmmaker. She focuses on how women have organised and resisted, historically and in a contemporary global world. Petra has collaborated on long-term projects with Southall Black Sisters in London, the sex-worker led organisation SCOT-PEP in Edinburgh, and The Women's Centre in Tensta-Hjulsta in Stockholm, which primarily mobilise and organise with minority women. She is one of the initiators of the feminist platform k.ö.k (Women Desire Collectivity).

Tuesday 4 June, 10am–4pm

Creative Writing Workshop with Nat Raha, 10.00am–1pm, Collective

What forms of caring labour make queer and trans lives liveable, and how might this labour – and the bodies that undertake it – be rendered in text? This creative writing workshop, led by poet and researcher Nat Raha, will introduce participants to ideas on queer and trans social reproduction, with a practical focus on writing LGBTQ bodies. The workshop will draw from queer and trans archive sources, considering the affective labour of archives. It will include structured writing exercises and opportunities for reflections on ideas from the Summer School.

Nat Raha is a poet and trans / queer activist, living in Edinburgh, Scotland. Her most recent collection *of poetry is of sirens, body & faultlines* (Boiler House Press, 2018). Nat recently completed her PhD on queer Marxism and contemporary poetry at the University of Sussex, and is a postdoctoral researcher on the 'Cruising the 70s: Unearthing Pre-HIV/AIDS Queer Sexual Cultures' research project at the Edinburgh College of Art. She is the co-editor of *Radical Transfeminism* zine.

We Nurture with Shona Macnaughton, 2–4pm, Collective

Artist Shona Macnaughton will lead a session departing from her new work *We Nurture* – a performance and text made in response to Collective's redevelopment of the City Observatory and to the changing infrastructure of the organisation. It draws on Collective's archives, the shifting language used in printed and press materials, and how this relates to NHS literature and advice pamphlets for patients. Focussing on care and caring language, Shona asked 'how are different bodies cared for in a context heavy with Enlightenment symbolism and the trappings of a neoliberal institution comprised of retail, restaurant, gallery, and tourist destination?'

Shona Macnaughton makes performance, writing, and film concerned with labour, subjectivity and technology. Selected previous projects include: *Arms-Length Government Body*, Céline, Glasgow, 2016; *The Universal School Girl*, Dovecot Studios, Edinburgh and Jerwood Space, London, 2016; *When slaves on another*, it's not love, Talbot Rice Gallery, Edinburgh, 2014; and *Every Translator is a Traitor*, Collective, Edinburgh, 2013.

Wednesday 5 June, 10am–8pm

AIDS activism, art and the 'critical avant-garde' with James Bell, 10.00am–1pm Basic Mountain, 1 Hill St, Edinburgh, EH2 3JP

A session learning from the cultural activism of artists during the AIDS crisis in the 1980s and 90s. We will read and view artworks by artists and thinkers including Gregg Bordowitz, Ann Cvetkovich, Isaac Julien, Pratibha Parmar, Zoe Leonard and Catherine Saalfeld, Tom Kalin, and Stuart Marshall. We will explore the strategies for acting politically in art from this time, thinking around Marshall's idea of a 'critical avant-garde,' and ask what these practices might offer us now?

James Bell is an artist and PhD researcher at Northumbria University in Newcastle, exploring queer-feminist pasts and contemporary art practice.

Reproduction and Struggle with Catherine Spencer, Petra Bauer, Molly Smith and Karen Gregory, 2–5pm, Basic Mountain, 1 Hill St, Edinburgh, EH2 3JP

This final session will bring together a series of short talks and provocations on the topic of ‘reproduction and struggle’ for open discussion as a group.

The first part will focus on film and struggle with contributions from artist Petra Bauer and art historian Catherine Spencer. Catherine’s talk takes the photographer Franki Raffles’ studies of women at work in Scotland and the USSR from the 1980s as a starting point for considering the possibilities and challenges inherent in identifying women’s work as a rallying point for transnational exchange and solidarity. The second part will look at community organising with writer and activist Molly Smith and sociologist Karen Gregory. Karen’s talk will explore “Bullshit Convenience” or the desire to automate care and care work. From delivery platforms for domestic care to pre-emptive systems that aim to know us better than we know ourselves, the digital economy is shot through with a refusal to value socially reproductive labor. This talk will examine two strands: how we found ourselves here and how to call bullshit on systems that offer “faux” convenience or care at the cost of, often hidden or minority, communities.

Catherine Spencer is an art historian and Lecturer in Modern and Contemporary Art at the University of St Andrews. Her research and teaching interests focus on performance art since 1960, technologies of mediation, and feminism.

Molly Smith is a sex worker, writer and activist involved with The Sex Worker Advocacy and Resistance Movement (SWARM) and SCOT-PEP. She recently co-authored with Juno Mac *Revolting Prostitutes: The fight for Sex Workers Rights* (Verso, 2018).

Karen Gregory is a digital sociologist, ethnographer, and lecturer in Sociology at

the University of Edinburgh, where she is also Programme Director of the MSc in Digital Society. She is the co-editor of *Digital Sociologies* (Policy Press 2016). Her writing has appeared in *American Behavioral Scientist*, *Triple C: Communication, Capitalism, and Critique*, *Women and Performance*, and *Women’s Studies Quarterly*.

Closing meal 5–8pm, vegetarian dinner made by Punjabi Junction

Summer School has been developed in collaboration with the Social Reproduction: In Art, Life and Struggle reading group, formed in 2014 by a group of artists, academics, curators, students and others in Edinburgh and builds on Collective’s ongoing work on care.

Collective’s annual ‘school’ builds a temporary space for critical dialogue, practical experiments and the fostering of open networks. Small groups work together to explore and test particular topics selected for their pressing relevance to the global contemporary art field. The closed sessions are paired with public events, films screenings and symposia. Previous topics explored include: collaboration, research methods in artistic practice and beyond, the role of notation and score in visual art, locality, and art-ethnography.

Collective brings people together to look at, think about and produce contemporary art in a new kind of city observatory.

www.collective-edinburgh.art

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