

Overburden, a yellowfields project

This series of events offer an insight to the yellowfields publication, *Overburden*. This project features four artist texts by Abigail Reynolds, Libita Sibungu, Eleanor Duffin and Olivia Jones and is woven together through a curatorial essay by Elisa Kay. Connected through the notions of natural environments and the earth as an inspiration, a history, a material, this critical group delves into ideas around ways of looking, geography, migration, geology and extractivism.



Overburden - an online presentation

host by [Obsidian Coast](#)

Thursday 5 - Sunday 8 November 2020

This presentation showcases an interconnected body of work of sound and moving image works, including:

Notes for a song by Libita Sibungu, audio work, 10 minutes, adapted research notes from, Quantum Ghost, 2019

The Bird with the Human Tongue by Eleanor Duffin, audio work, 15.18 mins.

Kelp Assembly by Abigail Reynolds and Clare Tavernor. Film documentary of the Kelp Glass Project 2019, shown in relation to the essay Why I look into this glass 2019 by Abigail Reynolds, edited by Lizzie Lloyd.

Of the earth by Olivia Jones, 2019. Looped film.

Whisper, the Waves, the Wind (1983-84) film by Suzanne Lacy and Sharon Allen, 28.25 minutes. Selected by curator Elisa Kay, shown in response to her essay Overburden, 2020, commissioned by Georgia Hall to explore the themes and ideas within the work of participating artists.

Online artist, curator in conversation

Saturday 7 November, 4 - 5pm, free

We welcome you to join a live online conversation with artists Abigail Reynolds, Libita Sibungu and Olivia Jones and curators Elisa Kay and Georgia Hall to share thoughts and comments about the work as part of the online presentation by Obsidian Coast and the commissioned texts within the publication.

[It is recommended to watch and listen to the online content before attending the event.](#)

To join the conversation, please email hello.yellowfields@gmail.com to receive a link on the day.

Reading list

Recommendations taken from references of essay *Overburden* by curator Elisa Kay:

Veronica Vickery, 2019. 'Geologic Landscape: A Performance and a Wrecked Mobile Phone' in C.P. Boyd and C.

Edwardes (eds.), *Non-Representational Theory and the Creative Arts*. Singapore: Palgrave Macmillan.

Kuntala Lahiri-Dutt, 2012. 'Digging Women: Towards a New Agenda for Feminist Critiques of Mining', *Gender Place and Culture: A Journal of Feminist Geography*. London: Taylor & Francis.

Barbara Harford and Sarah Hopkins (eds.), *Greenham Common: Women at the Wire* (London: The Women's Press Ltd., 1985)

Additional related recommendations:

Kathryn Yusoff, *A Billion Black Anthropocenes or None*, 2018. Minneapolis: University of Minnesota Press. [\[online\]](#)

Jacquetta Hawkes, *A Land*, with drawings by Henry Moore. 1951. London: The Cresset Press.

Daisy Hildyard, *The Second Body*, 2017. Fitzcarraldo Editions.

Ursula K. Le Guin, *From the Tent on the Volcano*: July 2005. The Ursula K. Le Guin Literary Trust.

Italo Calvino, *The Complete Cosmicomics*, 2010. Penguin Classics.

Timothy Morton, *Hyperobjects: Philosophy and Ecology after the End of the World*, 2013. University of Minnesota Press

The Kelp Industry in Scilly Luke Over Isles of Scilly, 1987. Museum Publication, no. 14

Jean Baudrillard, *Pourquoi tout n'a-t-il pas déjà disparu?* 2007

Rosalind Krauss, *Photography's Discursive Spaces: Landscape/View*, 1982. *Art Journal*, Vol. 42, No. 4

Nicolas Bourriaud, *The Problematic of time in contemporary art*, 2013. [\[online\]](#)

Greenham 25 years on exhibition catalogue. The newsroom Guardian and Observer 2006 [\[online\]](#)

Biographies

Eleanor Duffin (lives and works in Bristol) is a visual artist whose works are predominantly sculptural in nature. She employs a process of speculative questioning that draws influence from varied disparate ideas and anecdotes within anthropology, literature, metaphysics and scientific history. She is interested in things that have a sense of self conscious autonomy and the potential to be generative agents. Eleanor has exhibited both in her home country of Ireland and internationally, including; 2116:Forecast for the Future, Eli and Edythe Broad Art Museum, Michigan State University (2016), *Foaming at the Mouth*, Dublin (2016), *The Wild*, Project Arts Centre, Dublin (2016) *Forms of Duality* curated by Mary Cremin for Solstice Gallery, Navan (2016).

Libita Sibungu's solo and collaborative projects explore the politics of the body and landscape in relation to migration, blackness, and colonialism. The work seeks to unearth lost, buried and hidden testimonies, to reimagine containers of memory and states of liberation emerging out of fugitive experiences. Performance, print, text and sound are often collaged together to express ways of mapping time - manifesting into staged; poetic, immersive and disruptive environments.

Abigail Reynolds lives in Cornwall and has a studio at Porthmeor in St Ives. She studied English Literature at St Catherine's College, Oxford University. Her interest in books and libraries prompts her collages and sculpture which are often composed of found photographs spliced to create fresh narratives. In 2016 she was awarded the BMW Art Journey prize at Art Basel to travel to lost libraries along the Silk Road. A book documenting this journey has been published by Hatje Cantz. She has been selected for The British Art Show 9 and will be exhibiting fresh work in Manchester, Wolverhampton, Aberdeen and Plymouth (2020 - 2022).

Olivia Jones (b. London, 1988) is a visual artist based at Spike Island and a member of Spike Print Studios. Working predominantly between sculptural and drawn processes she creates works that explore the behavioural characteristics and structural potential of materials, objects and phenomena within landscapes. Jones graduated with BA (Hons) Fine Art at Falmouth University (2013). She has shown her work in galleries across the UK and internationally. Projects include: Artist in Residence, School of Earth Sciences, University of Bristol (2018-19); *Tephra: Order in the Dust*, Test Space, Bristol (2018); Artist in Residence, *Ashlantic*, Fur Island, Denmark (2017); *You Move Me*, Antlers Gallery, Bristol (2015).

Elisa Kay is a curator living in Bristol. Until recently she was Curator at Spike Island in Bristol, where she worked on exhibitions with artists including Andrea Luka Zimmerman, Roman Štětina and Sriwhana Spong, as well as Spike Island's public and artists' programmes. From 2008-2012 she was Director/Curator of Flat Time House Institute, the former home and studio of the artist John Latham. Over the years, she has contributed texts to catalogues by artists including John Latham and Laure Prouvost and she has curated exhibitions at Lisson Gallery, Chelsea Space and Nottingham Castle Museum. She is a member of the Bristol collective BEEF (Bristol Experimental and Expanded Film) and is currently expanding her ways of being a curator by writing more.

Conway and Young are graphic designers and lecturers interested in people, environment and learning. They are motivated by designs critical, social and political potential. They have been working on commissioned and self-initiated projects together since 2006. Currently Based in Bristol, where they have a studio at Spike Island and lecture at the University of the West of England.

Georgia Hall is a contemporary art curator who builds instructional community-based projects to support and enable the production of new works. Georgia developed and produced *yellowfields* to explore critical development and peer networking as a curatorial method to commission work. Georgia has previously worked for programming in galleries and museums including Spike Island and Arnolfini.

This event has formed from an ACE supported R&D project called [yellowfields](#) developed and produced by *Georgia Hall* which formed three publications with women artists, curators, writers and art historians. Publications have been designed and produced by designers [Conway and Young](#).

Photograph by Conway and Young.