Dazibao

MIKHAIL KARIKIS

Mikhail Karikis (1975) est un artiste gréco-britannique vivant à Londres et à Lisbonne. Depuis plus de dix ans, il explore l'impact des changements industriels et écologiques sur le travail et les structures sociales. Faisant de l'écoute une forme d'activisme, il amplifie la voix de ceux que l'on ne voit ou n'entend que peu, ou pas.

Mikhail Karikis (1975) is a Greek-British artist living in London and Lisbon. For more than ten years, he has been exploring the impact of industrial and ecological change on work and social structures. Making listening a kind of activism, he amplifies the voices of those that we do not see and those from whom we hear little to nothing.

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Mikhail Karikis

DIGICULT (http://digicult.it)

VOICES, SUBJECTS AND COMMUNITIES. A CONVERSATION WITH MIKHAIL KARIKIS

INTERVIEWS (HTTP://DIGICULT.IT/SECTION/INTERVIEWS/)

s, Super8 film viewer, 2014. Villa Romana, Firenze

I had never heard of the Tuscan village of **Larderello** until **Mikhail Karikis** told me about it in 2012, in the London underground, while returning from a symposium on voice where he had participated at the **Science Museum's Dana Centre** (http://www.danacentre.org.uk/ (http://www.danacentre.org.uk/)).I was immediately impressed by the multilayered history of

to express our feelings and ideas freely; how could we find our voices to give voice our rights? These meetings provided the material, the starting point to develop the entire project.

Then, the following project, ***Sounds from Beneath***, which connected with a former coal-mining community, was a kind of new adventure for me, because, although the issues were similar, I had never engaged to such a degree with communities that were outside of the art world where I was operating. In this case, for the first time, I worked with people of a different generation who were doing something very different from me. But, still, sound, site and location were prominent in what they had been practicing. I learned a lot from this situation: how you – as an artist with a different social, ethnic and economic background – can approach a community, how you are perceived and how that affects the project.

Mikhail Karikis, Sounds from Beneath, single channel HD video with sound, 6'41", 2010-2011

(http://www.digicult.it/wp-content/uploads/2014/11/karikis5.png)

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From there, I went on with the next project, **SeaWomen**, working with a community of elderly female pearl divers in South Korea. Again, it was very challenging because I was in a completely different cultural context, we didn't speak each other languages, there was a big age difference and a gender difference. As in the previous projects, the themes of sound, site and profession were central: the work started from the geographical specificities and vocal expressions connected with the women's particular profession.

So the series of four projects that make up *Work Quartet* engages with different generations – people of my age in *Xenon*, older men in *Sound from Beneath*, much older women in *SeaWomen,* and children in *Children of Unquiet*.

On an emotional level, the series suggests a sort of progression. *Xenon* expresses the kind of state of mind I was in when I made it. I felt trapped. It was less than ten years after 9/11, in a period were political changes were happening and neoliberalism in UK and Europe was celebrated, before Occupy Movement and the turbulent student protests in the UK and across Europe. So the main question was: how can we express ourselves if the power of political speech and language has been hollowed out?

In this regard, *Sounds from Beneath* was a kind of solution (perhaps "solution" is not the right word here, but it was a kind of *solution* in terms of my practice) were I explored the possibility of creating a political vocal gesture that was neither propaganda nor sloganistic speech. The miners vocalize something that is connected to the specificities of what they did, their memory and community, and at the same time they reclaim the political agency they were denied in their protests and strikes. Their abstract vocal acts are specific to their community and go beyond predictable political speech. At that point, something happened in my practice and in my thinking. Yet, I was still engaging with memory – with something that had happened in the past and was reactivated now in the form of re*calling*.

Mikhail Karikis, SeaWomen, 2011-12. Still from video

(http://www.digicult.it/wp-content/uploads/2014/11/karikis12.png)

This is the reason why *SeaWomen* had to happen: the project is about a disappearing but still active, independent, self-sufficient and dynamic community of women subverting expectations of the male-dominated context they exist in. *SeaWomen* was the first project that marked a change in the way I felt in terms of my agency as an artist and the way I can affect the world around me.

I think of *Xenon* as a sort of 'toxic' work in that it is very critical, punishing and polemical; *Sound from Beneath* is a re-collective lament, while in *SeaWomen* displays dynamism – the old women's bodies are active and powerful and represent a model of existence that gave me hope.

So, moving to *Children of Unquiet* was deeply meaningful in my practice. It encapsulates this process and could not have happened four years ago. It needed the background of all the other projects and research. For the first time, I worked with children. The project poses questions about the future: what do we leave to the next generation, how do we empower them to change things? Moreover, if we talk about the film, it actually has glimpses and methodologies of all the other projects: the recalling of sounds of specific places, for example, or the acts of speech that are somehow subverted. These are elements I developed by working on the projects that preceded it.

Mikhail Karikis, Years Out of Synch, record, 2014. Villa Romana, Firenze

(http://www.digicult.it/wp-content/uploads/2014/11/karikis4.png)

Elena Biserna: Another element that I find both in *Sounds from Beneath* and *Children of Unquiet* is a sort of fascination for desolate and powerful landscapes, that, in some ways, recall the **imaginary linked to Hell**… This is particularly evident in ***102 Years out of Synch,***

the record you produced for the exhibition – a sort of soundtrack for the first feature film made in Italy inspired by Dante's *Inferno.* But this imaginary and the figure of Orpheus come back very often in your work.

Mikhail Karikis: Yes, this is true but very difficult to explain. I suppose it has to do with my cultural background, but also with my personal psycho-emotional make-up. The **figure of Orpheus** going to an impossible place – Hell or the Underworld – to get his beloved back and, while there he sees the unseen and hears the unheard. He comes back to communicates that. There is something about that myth that has fascinated me for as long as I remember. It became the subject of my academic studies, then, in different ways, was part of my first album **Orphica** (2007). The theme of traveling to an impossible region – which is also connected with entering another realm, engaging with a life-threatening profession or being in a difficult emotional situation – has somehow permeated all the projects.

For example, I see the coalminers of *Sounds from Beneath* as contemporary Orpheuses who have chosen a subterranean profession and then came back from the guts of the Earth. On the surface, this may seem like a literal translation of the legend, but it goes beyond the geographic parallels. Similarly, *SeaWomen* depicts women who spend most of their days underwater, in a different realm and negotiate the limits between life and death by practicing an ancient breathing technique that is transmitted from one generation to the next. It is something that also appears in *Xenon.* One of the characters wares inflatables and was inspired by an African migrant worker that I saw when I was in Sicily – one may see them all around the Mediterranean; they have no rights, they are socially invisible but visually arresting, they load themselves with inflatable beach toys and go up and down the shores selling them to tourists. They occupy a realm between water and land, between visibility and invisibility. When I saw this man I thought: he is like Charon, the mythical figure transporting people's breaths (their souls) from the Land of the Living to the Realm of the Dead, occupying both but belonging to neither.

When I came to the UK, I chose to become an outsider and my projects are created from this position. I work with communities I do not belong to, in different cultural and linguistic contexts. Most of the time I operate in this status between visibility and invisibility. As an outsider, sometimes you have the freedom to do things that you could not as a member of a given community. This connects to my perception of what the role of the artist might be.

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Mikhail Karikis, Years Out of Synch,Chimney, 2013

(http://www.digicult.it/wp-content/uploads/2014/11/karikis7.png)

Elena Biserna: Coming back to the record… I would like to ask another thing regarding the title. *102 Years out of Synch* somehow recalls what you were saying before on the different temporalities of *Children of Unquiet* – your way of actualizing the past but also keeping all the layers of the past in the present. But, in my opinion, this title may also be seen as a sort of climax for your way of dealing with **the relation between image and sound** in your films. In a certain way, I think that this soundtrack for a film that was made 102 years ago accentuates the gap between sound and image that we often see in your films. The record creates a sort of paradoxical historical relationships, as if returning the sound to those silent images, but in many of your films there isn't a complete coincidence between sound and image and, when we hear voices, we don't always see their source, the mouth.

Mikhail Karikis: Yes, this is particularly evident in *SeaWomen*. In the actual installation of the work the sound is in a different room from the moving image. The installation is set up in two rooms connecting through a doorway. In the first room there is a 12-speaker sound installation. In the second room there is a projection. So you can choose where to stay – if you stay in the room where the sound is, you have to watch the images through the doorway; if you go to the second room, you hear the sound coming from behind. So, although sound and image are linked, they are never completely joined.

In *Sounds from Beneath* sound and image really challenge one another. The video starts with a silent image and the first noise you hear is a pfffffffff… a kind of explosive vocal sound which turns the image to black. The idea is that voice and sound have the power to extinguish light and the image… This is something that occurs several times in different ways in the film. I wanted to communicate straight away that sound and image challenge one another. I tried to develop this in several ways in other projects.

In general, **I think there is a kind of impossibility in pretending the coincidence of sound and image in audiovisual media** (performance is different). I'm not trying to be honest through my work – it's not really about that – but I find the pretence of audio-visual synching problematic. I explore images or visual moments that I find interesting for what I wish to communicate; these do not necessarily coincide with sonically interesting or informative moments. So I don't see why I should keep an image just because of the sound or, conversely, why I should keep a sound just because it happened at the same time as an image. Usually, I edit the sound first and then I work with the moving image. **Sound and image are like two lovers who live together but act independently**.

Mikhail Karikis, SeaWomen, 2011-12. Installation view at The Wapping Project, London

(http://www.digicult.it/wp-content/uploads/2014/11/karikis13.png)

Elena Biserna: I didn't know about the dislocation between sound and images in the installation of *SeaWomen*. I was wondering if this might also be a way to reflect on the nature of voice in general, as something which is always between inside and outside – it comes from the interior of the body to go outside. From this perspective, seeing the mouth doesn't give you the real origin of voice because voice always has a dislocated relationship with the body and with subjectivity…

Mikhail Karikis: This is something that I explored theoretically in essays and really interests me. I hadn't thought about that in this respect, but I see how that kind of dislocation can be interpreted in connection with **the ontology of the voice, which is both inside and outside**. The voice is invisible – when we see the mouth moving we don't see the voice, we just see a symptom of what produces the voice, or something we have attached the voice to.

In *SeaWomen* I took a very deliberate decision to not show the mouth of the women making that sound because this would have given it a banal source when, in fact, the actual sonic experience is extraordinary. What is amazing is that the women make astonishing dolphin or bird-like noises. If you see the mouth and reveal the visual source of the voice, you shut it down and spoil the magic of what actually the voice can do to us on a sensory level.

Elena Biserna: As in the process of deacousmatisation of the voice in cinema…

Mikhail Karikis: Exactly! This is not how voice is experienced. Although these projects deal with social realities and politics, and there is a sort of anthropological dimension to them, the imaginary is prominent. This is linked to the voice as well as the way I deal with landscape or architecture. In my works, real architectures and natural sites also evoke metaphorical or poetic landscapes. This opens up a space to address that imaginary dimension. **Art in general, to me, has a unique power to speak to the imaginary**.

Elena Biserna: Yes, I see what you mean. Especially *Children of Unquiet* and *Sounds from Beneath*… To me, they are more allegories than documentaries – the metaphoric dimension always prevail over the documentary one (given that documentation can really exist when you have a camera or a sound recording device).

I would like to go deeper into the issue of voice, that has always been prominent in your work as an embodied, material medium, in relationship with subjectivity. While in your first works you investigated the relationship between voice and your own subjectivity, working on your body, with the last projects you seem to become more and more interested in the oral traditions of certain communities or in collective vocal expressions, so in the relationship between voice and plural subjects. What lead you to make this shift?

Mikhail Karikis: There are several reasons for that. When I was in my 20s and at Art School, I was thinking about **voice as a kind of sculptural, embodied material**. Being embodied, voice implicates the politics of the particular body that produces it – a gendered, social, cultural and political body. I focused on my own voice and my own subjectivity. This related to my personal development as a person: I wanted to discover who I was, what was this body of mine, where and how does it exist? A decade later, when I felt I had some understanding of my own voice, I became very curious about other people's voices and especially about what I call "non-sense sounds." How others use voice and why they use it in their particular ways.

The other branch of your question – the collective – is actually curious. I haven not thought about it in these terms before but, if I am so fascinated by my voice and by the position of the outsider, then why am I also so interested in the communal? The communities I dealt with tend to be communities of outsiders – of politically disempowered people. Books I have been reading in the last years deal with the issue of the common, or notions of community, or the relationship between "I" and "we", the moment you realize that you are an individual and, at the same time, it is realized in relation to others.

Mikhail Karikis, Children of Unquiet, 2013-14. Still from video

(http://www.digicult.it/wp-content/uploads/2014/11/karikis14.png)

Elena Biserna: Jean-Luc Nancy would go so far as to say that "being with" is the ontology of "Being" in general…[i]

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this small centre in the Pisa's area and surprised by the fact that I discovered it thanks to a Greek artist based in London (sometimes you need an external perspective to shed light on near issues… We'll come back to this later, in the conversation).

Larderello is located in the so-called "Devil's Valley", a geothermal area characterized by natural phenomena such as geysers, fumaroles and "lagoni." A surreal, lunar and evocative landscape that, according to the legend, inspired Dante for the setting of his *Inferno* and, centuries later, one of the masterpieces of Italian silent cinema: ***Inferno* by Francesco Bertolini, Giuseppe de Liguoro and Adolfo Padovan (1911).**

Beyond these literary associations, the Devil's Valley has also a prominent role in the Italian industrial and architectural history and, at the same time, it is a case in point of the wider dynamics of the post-industrial and post-fordist capitalism. Here, the first station for the exploitation of geothermal energy in the world was built, pioneering sustainable production from renewable sources.

Mikhail Karikis: I am referring to his writings. It may also have to do – I am just speculating here – with the fact that I grew up in the 1980s and 1990s, a period of dramatic social changes, individualism and the celebration of neoliberalism. So I suppose it is also a response to those, a way to discover something different from the values with which I grew up and I felt uncomfortable.

Elena Biserna: I know that you are also interested in the writings of the Italian philosopher **Adriana Cavarero**. Lucia Farinati told me that you went together to interview her. What you say is very interesting in relationship with her interpretation of voice as the element that reveals the uniqueness of every human being, but also as the primary form of relationship with the other, dismantling any notions of individuality… Another interesting thing is that Cavarero explores **the relationship between voice and *logos* as gendered**, underlying that the patriarchal order identified rationality with the masculine and the body with the feminine and, thus, has always given privilege to the text and the semantic content of speech rather than to voice.[ii]

Mikhail Karikis: You are very perceptive. These are ideas that I am kind of articulating right now. I have been reflecting on my practice while writing an essay for a publication recently and I realized that, no matter which communities I work with, even with the coalminers, whose image is really connected with masculinity, **the kind of strategies I employ intuitively are feminist strategies**. For example, the coalminers' vocal act in *Sounds from Beneath* for me relates with feminist practices, if we go along with Cavarero's thinking that identifies the semantic with the patriarchal. They do not engage in language.

Elena Biserna: In your performances and projects, voice is used, very often, in its "pre-linguistic" and "post-linguistic" forms, as Mladen Dolar would say.[iii] Voice before or beyond language and signification. So singing, for example, as a post-linguistic and structured practice, or humming and producing guttural sounds that don't have any meaning and that precede language…

Mikhail Karikis: They do not have any meaning outside their specific context. They acquire meaning within specific geographical and communal contexts.

Sounds from Beneath a project by Mikhail Karikis | a vid…
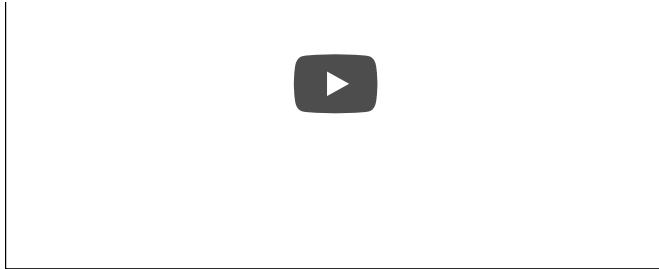
Elena Biserna: Yes, you're right. Both in *Sound from Beneath* and *Children of Unquiet* you created a very specific form of singing – a vocal soundscape – by asking a choir of children in one case, and a choir of former miners in the other, to recall and vocalize the sounds of the places where they had lived or worked. In my opinion, this places these vocal acts in a sort of in-between position, between the pre-linguistic and the post-linguistic. Singing is a very codified practice, but the choirs here don't sing any text. They sing sounds, they imitate sounds… this seems to point to an origin of language in relationship with the imitation of nature and the sounds of the environment. I am curious to know more about this **sung vocal mimesis**.

Mikhail Karikis: This may be connected with my "**compositional instinct**." In my projects the different elements are composed. As soon as I look at something or I take the camera, I naturally compose the image. In *Children of Unquiet* I wanted to break away from this approach and I asked other people to film with me. The same happens with sounds. Although I am interested in sounds that are outside of language, then I instinctively compose and structure them.

Elena Biserna: I am also very interested in the ways you use **choirs** in your work in general (I am biased here, since this is the topic that I am trying to research at the moment!). This cultural and aesthetic practice comes back very often in your projects – in *Sea Women* we have the recordings of songs sung by the workers, in other cases you orchestrated choirs. Is

this somehow related to what we were saying before? In my view, the choir in itself may also be a sort of apparatus of plurality and embody the challenge of being in common, of expressing ourselves in common.

Mikhail Karikis: The paradox of being an individual and at the same time plural is part of the dynamics of choirs – how can you be your voice and, at the same time, part of a communal voice? How can you retain yourself within that group? If we think about national anthems – Cavarero talks about this – they lead to the disappearance of individual voice in the communal, serving a higher cause, such as the Nation.

Elena Biserna: This sort of "homogenizing effect" of singing in unison.

Mikhail Karikis: In the project *For you, only you* (2007) – made in collaboration with the artist **Sonia Boyce** – I battled with these dynamics. I worked with an Early Music choir called Alamire which relies on creating a very homogeneous, unified sound, where the texture of individual voices disappears. In that project, I set up a kind of dynamic between my voice and their communal voice. The question was: How does the communal address the individual? How do we communicate?

Elena Biserna: I have watched the video. This opposition was emphasized also by your position in the performative space, behind the choir, at the back of the singers.

Mikhail Karikis: This was back in 2007… Well, I'm just thinking that it is quite a long time ago, isn't it? (laugh) Working through these ideas.
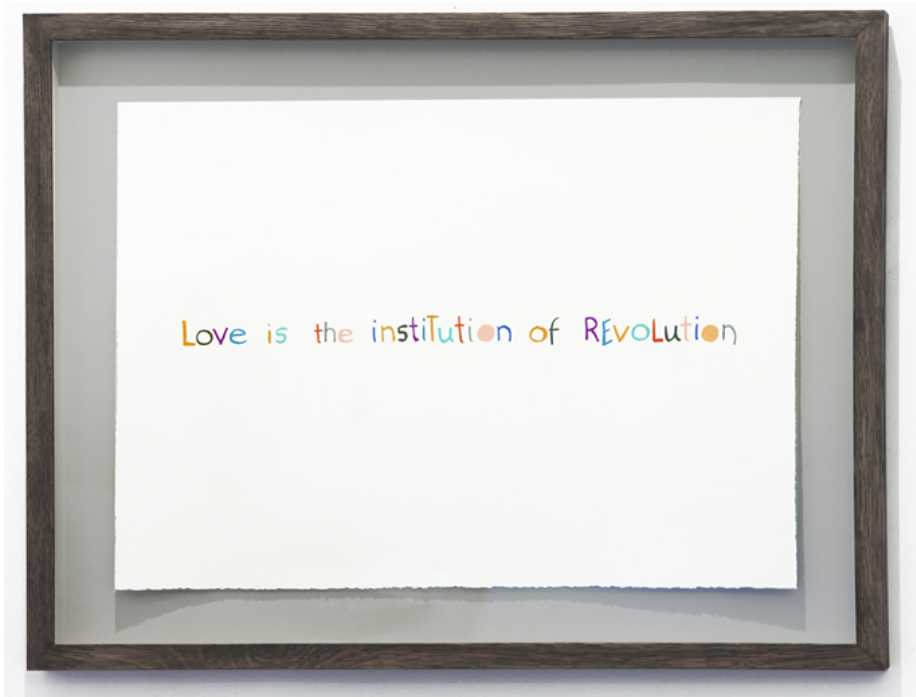
Mikhail Karikis, Love is the institution of revolution, 2014. Villa Romana, Firenze

(http://www.digicult.it/wp-content/uploads/2014/11/karikis9.png)

Elena Biserna: We have already been talking for more than an hour, so (before you start hating me!) I would like to end up by asking you a comment on the "motto" of the project – "**Love is an institution of revolution**."

Mikhail Karikis: That sentence came out while reading **Michael Hardt** and **Antonio Negri**'s writings. I was fascinated by Hardt and Negri's **ideas on love and how they discuss it in relation to work and politics**. [iv]

To say it simply, they suggest that love is a kind of paradoxical event. On the one hand, when we fall in love everything changes – our bodies, the way we see others and the world. So they interpret love as a kind of revolutionary event, connected with constant change. But, on

the other hand, love tends to resist change, because it creates sustainable bonds – on a very basic level, you continue to love your beloved even beyond death. So love, simultaneously, is a revolutionary force and creates sustainable bonds that resist change. Hardt and Negri transpose these observations in the field of politics by asking: how is it possible to think of a political system that exists through revolution and constant change and, at the same time, creates sustainable bonds?

For me this seems to be the fundamental question in relation to industrial village of Larderello in the project *Children of Unquiet*. There was a pioneering, innovative industry – they invented geothermal energy production – that was possible only because of change. A community was created because of that – people moved there to work, to operate the power plant. The industry did not stop changing and introduced automated technology. This shift created a fracture and disrupted the connection with the community. The industry was not able to sustain its bonds with the people that made it happen in the first place. Why was that? How is that possible? If we think through Negri and Hardt's ideas, that change should have engaged the community so that those bonds would not have been destroyed. "Love is the institution of revolution" is really about this. **We usually think of institutions as stable and revolution as a change, but love contains this contradictory dynamic – it is able to create both stability and change**. I really stand by that.

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Mikhail Karikis, Children of Unquiet, 2013-14. Still from video

(http://www.digicult.it/wp-content/uploads/2014/11/karikis10.png)

Elena Biserna: So the idea of the children reading out the book and then taking over the village becomes a way of suggesting a different future still to be written, I guess.

Mikhail Karikis: The children's occupation of the village is a form of revolution that I suggest. But there is something about the institutions as well – they are reading kind of "institutions," prominent and now almost mainstream philosophers. This is what we leave to them: big ideas together with the remnants, the ruins of the modernist utopia the previous generation thought they were building. The children actually intrinsically question the language of these philosophical ideas because they are not able to pronounce them correctly.

Elena Biserna: Yes. They struggle to pronounce them…

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Mikhail Karikis: The stuttering consequences of their struggle to read interests me. They resist that language – the language of idealism. So the film has both those dynamics – breaking that language and, at the same time, learning from it; sitting in the ruins of a utopian modernist architecture and, at the same time, transforming it into a football ground. **The contradiction between stability and movement, stasis and change**.

http://www.mikhailkarikis.com/ (http://www.mikhailkarikis.com/)

http://radiopapesse.org/ (http://radiopapesse.org/)

http://www.villaromana.org (http://www.villaromana.org)

Notes:

[i] – Jean-Luc Nancy, *Être singulier pluriel* (Paris: Galilée, 2000).

[ii] – *Adriana Cavarero, For More than One Voice. Toward a philosophy of vocal expression* (Stanford: Stanford U.P., 2005)

[iii] – Mladen Dolar, *A Voice and Nothing More* (Cambridge-London: MIT Press, 2006)

[iv] – Michael Hardt, Antonio Negri, *Commonwealth* (Cambridge, Mass: Belknap Press, 2009).

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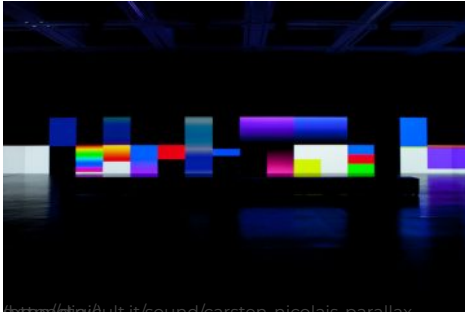
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Mikhail Karikis, Children of Unquiet, 2013-14. Still from video

(http://www.digicult.it/wp-content/uploads/2014/11/karikis1.png)

Here, in the mid 1950s, the Italian architect Giovanni Michelucci was responsible for drawing up the urban plan of Larderello to respond to the growing needs for labor, providing one of the most significant examples of industrial village in Italy. But today, following the increasing automation of the power stations, these needs are radically decreased resulting in a drastic loss of jobs, with the rise in unemployment and the consequent abandonment of the industrial villages where, until a few years ago, the workers and their families lived.

These historical stratification, the natural, social and economic environment of Larderello, as well as the imagery associated with the Devil's Valley are the basis of **Mikhail Karikis**' new body of works: *Children of Unquiet*. Karikis conceived this project during a residency at

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Villa Romana in Florence for **Radio Papesse**'s project *Nuovi Paesaggi* (2012) curated by **Lucia Farinati** and then developed it for the following 18 months through a process of gradual expansion of field research and collaborations with the inhabitants of the area.

Therefore, *Children of Unquiet* has gradually branched off in different directions, giving rise to a series of works that – after several shows in international contexts such as **Art Sheffield 2013 or the 19th Biennale of Sydney** – has been gathered and exhibited for the first time in Italy at Villa Romana in collaboration with Radio Papesse last summer (03/07 – 29/08/2014).

mk **Children of Unquiet (Promo) by Mikhail Karikis**
de **mikhail k**

The entire series gravitates around the homonymous film, that stages a political and fictional allegory, re-imagining a different future from the ruins of the industrial, social and architectural utopia of Larderello through the voices local children.

Gathered in choirs to vocalize the sounds of the natural and industrial environment of their childhood, sitting between the abandoned houses while reading **Antonio Negri and Michael Hardt**'s *Commonwealth*, or occupying the industrial and residential areas to transform them into playgrounds, the children find shared ways of expression and project new imaginations on the now desolate landscape of Larderello.

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This possibility to imagine possible futures was created during a drawing workshop held by Karikis with the children of Silvio Pellico primary school in Montecerboli. The artist asked the children to imagine new functions for the abandoned buildings, thus allowing them to have a say on the potential for development of the area where they live (these drawings have been animated in a super8 film and reproduced in a series of photos showed at Villa Romana).

Mikhail Karikis, Children of Unquiet, board game, 2014. Villa Romana, Firenze

(http://www.digicult.it/wp-content/uploads/2014/11/karikis3.png)

But also the visitor is allowed to re-think the relationship between industry and the community. The exhibition includes a board game, where you can deal with the conflicts generated by the development of the electric power plants, the accumulation of profit, the exclusion of labor force and the subsequent dissolution of the socio-economic project of Larderello.

The contradictions of labour under the current economic system, the voice as a means of individual and collective expression, the role of sound as a vector of community identity are, in reality, the theoretical platform of a wider series of projects by Karikis. The series is entitled **Work Quartet** and *Children of Unquiet* can be considered the culmination of it..

Started in 2010, the series includes *Xenon* (2010-11) – exploring frustration, self-censorship and sense of failure in office work environments – ***Sounds from Beneath*** (2010-11) – a collaboration with a Kentish miners' choir that bring back to life an abandoned colliery by collectively recalling, vocalizing and singing the sounds and noises of their former place of work – and ***SeaWomen*** (2012) – a body of works focused on a community of Korean female fishers and on their specific vocal practices.

mk **SeaWomen - Mikhail Karikis (promo clip)**
de **mikhail k**

02:20

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At the end of July, I and Mikhail had a long conversation. We talked about the relationships between *Children of Unquiet* and his previous projects, the sound and image nexus in his films, the ontology of the voice and the different ways in which he explores it in his work, as well as his positioning as an artist. What follows is a transcript of the recording of our dialogue.

Elena Biserna: *Children of Unquiet* started during a residency at **Villa Romana** two years ago. Since then, you developed the project in many directions and formats – now we have a film, a photographic series, a super8, an audiovisual performance and a board game. During the opening, you told me that the project itself led you in many new directions… But your projects very often give rise not only to an artwork, but rather to a body of works that may assume many different forms.

Mikhail Karikis: When I make art, I don't consider it in terms of producing an artwork. **Art for me is a way of researching, of exploring issues and particular sites**. My last projects, including *Children of Unquiet*, are site-specific and my approach is to engage sites and their communities in their complexity – the history of the sites, their social, economical, political dimensions… It's a process of inquiry that lead me to investigate specific issues that might have an historical origin or engage different temporalities – especially in *Children of Unquiet* – but that continue to be urgent now, for us today. The exhibition of the artworks for me is only a way to communicate this research and process of inquiry.

Elena Biserna: So the multilayered history of Larderello – its natural, geographical, social and economic context – inspired you to work in so many directions. It seems like you followed a process of progressive expansion of your research, then also being able to redirect everything in the different works that make up the exhibition…

Mikhail Karikis: Yes, exactly!

Mikhail Karikis, Children of Unquiet, 2013-14. Still from video

(http://www.digicult.it/wp-content/uploads/2014/11/karikis11.png)

Elena Biserna: On the other hand, I find that the whole project is also deeply connected with your previous body of works. First of all, I think of the workshops you had with the children in Lardarello and in the region. This **long process of meetings and encounters with specific communities** is part of your *modus operandi*, at least in your more recent projects such as *SeaWomen*.

Mikhail Karikis: *Children of Unquiet* is actually part of a series of works that I call **Work Quartet**. This series – starting in 2010 with *Xenon* – explores similar issues such as the relationships between voice and specific communities, between subjects and work contexts.

Xenon investigates frustration, self-censorship and the right to speak in office work environments. For that project, I engaged with a group of young workers and we explored common situations of failure and censorship; when and where we felt we didn't have the right

No Ordinary Protest Mikhail Karikis
by Cathy Lane, 2018

In his recent film works Mikhail Karikis has investigated people and their relationship to the places that they live in. His works arise out of intense collaborations with groups of people who live and work in areas which are often experiencing economic difficulties and are associated with poverty or deprivation caused by changing circumstances and the demise of local industries and livelihoods. Communities he has worked with have included ex-miners from the coal fields of Kent in *Sounds From Beneath* (2012); teenage boys from the Isle of Grain in the Thames Estuary in *Ain't Got No Fear* (2016); elderly women sea workers in Jeju, South Korea in *SeaWomen* (2012) and local children from Tuscany, Italy for *Children of Unquiet* (2014).

Each of these works has a different starting point but they all share a focus on sound as the primary means of expression and each has grown out of the deep engagement of the participant —collaborators with both Mikhail and the material and ideas he introduces to them, and they to him, in their working process. The works offer the listening viewer rare glimpses into the creative exchange, and invite a greater empathy with the protagonists than is usual in a work of art, creating a bond of shared humanity that quickly transcends obvious labels such as 'unemployed miner' or 'bored teenager'.

For *No Ordinary Protest*, Mikhail worked with a group of seven-year-old children in a school in Poplar, a historically disadvantaged area of East London, over a period of nine months. Taking *The Iron Woman*, a novel by Ted Hughes as its starting point, the work offers a moving glimpse into the children's thought processes as, on the one hand, they discuss and think through the philosophical and ethical issues of being part of a world which has been damaged by the generations before them and, on the other, try and formulate what if anything they can do about it.

In Hughes's novel a huge creature, the Iron Woman of the title, rises out of the swampy marshes near the home of Lucy, a young girl, and reveals to her "A weird horrible sound. A roar of cries. Thousands, millions of cries—wailings, groans, screams." This turns out to be "the cry of the marsh. It is the cry of the insects, the leeches, the beetles, the bream, the perch, the carp, the pike, the eels." The ability to listen to these howls of agony, massed from all the species living on the marsh crying together in protest at the poison and pollution released from a nearby factory, is passed on by touch. Lucy and Hogarth, her friend, enable the ears of others, the factory managers and factory workers, so that they can also register this chorus of distress, previously blocked out and ignored; possibly heard but certainly not listened to. In order to stop the Iron Woman destroying the factory and those who work in it—the "ignorant ones" who will not change, Lucy and Hogarth have to try and get people to listen and take note. But their protest is not taken seriously, and one by one the management, in denial and careless about the damage they have caused, themselves turn into eels, catfish, sea lions and other species from the chorus of the poisoned dispossessed. Eventually, of course, the forces of good prevail and a new substance is made that changes polluting by-products into ecologically useful materials.

In *No Ordinary Protest* we witness the development of the children's processes as they engage with the text and the ideas in it. First we see them learning to listen, with their eyes closed and expressions of intense concentration on their faces. They are 'all ears' listening hard to both the real world and their own inner sounds suggested by the book. The footage is edited from explorative workshops which Mikhail initiated at the school in order to think about sound and music and how they affect the material world, the physical body and our emotions. In the film we witness some of the processes by which the children have produced the howls of noise we hear and the abstracted visual elements. They play metallic objects, sing, clap and conduct and capture cymatic experiments which turn some of the vibrations produced by their various soundings into dynamic phenomena that we can see and which form the basis of the punctuating abstracted audio visual 'meditations' on the power of sound within the work.

The video presents the extraordinary engagement of these children with each other and with the philosophical and political issues raised by the book. Mikhail uses strategies from Philosophy for Children, a movement designed to teach children critical thinking and argument, and, using sections of the book as a stimulus for discussion, the children decided which aspects or questions they wanted to debate amongst themselves. We become party to some of their thought processes concerning the damage that humans have inflicted on the earth and on other species ("it's like a war"), as well as their various feelings about their relationship as humans to other species and whether humans are animals or not. The main revelation however is in the concentration and sophistication of the philosophical thought that the children are engaging in apparently with little or no consciousness of the media recording and filming them. We witness their own negotiation of and realisation of the urgency of a strategy for action and of the potential power of noise as a "disease" through which they can infect adults with the demands enshrined in their protest.

The children become advocates for the unvoiced through their positive reclamation of noise and the dis-ease that it brings to those who ignore it. As a final act they use masks to shape-shift, maybe becoming one with the species that create and inhabit the powerful, disturbing noise-scape. The work ends with the dramatic emergence of this new activist unit of noisy child/creatures, neither human nor animal, running, crawling and moving towards us. They seem to be questioning, even slightly threatening us, and certainly trying to infect us, to make us open our ears wider, and not only listen, but to take heed and act.

fvu MIMA Whitechapel Gallery ARTS COUNCIL ENGLAND

Mikhail Karikis

(http://www.mikhailkarikis.com/)

THE PHOTOGRAPHIC SERIES - CHILDREN OF UNQUIET
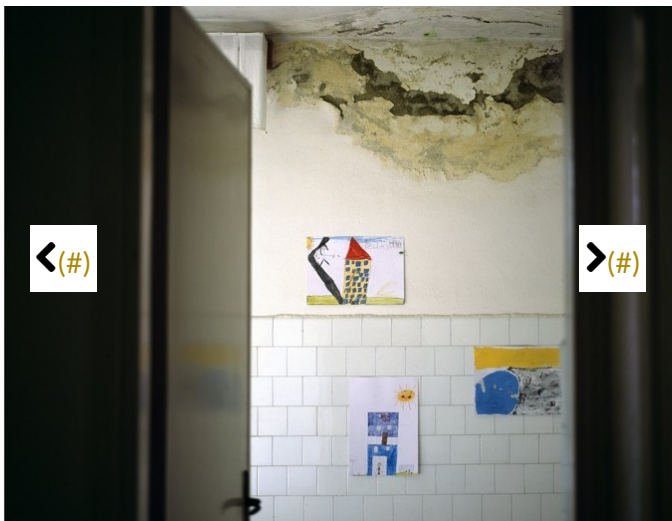
Mikhail Karikis devised a series of drawing workshops with children aged 7-8 y/o growing up around the depopulated villages near Larderello, which were abandoned by their parents after the automation of the local power plant where they worked. Following a guided tour of the deserted areas by a former employee of the power plant, geologist and resident of Larderello, the artist asked the children to draw the village the way they imagine repopulating it and living there in the future. The subsequent children's drawings were installed within a selection of deserted sites in the villages related to the children and photographed by the artist. In this work the non-linear arrangement of past, present and future, the intergenerational sharing of life-visions, and the implied complexities of utopia versus dystopia come into play.

Karikis Mikhail "The photographic Series - Children of Unquiet" [En ligne / Online], Mikhail Karik-
is, 2015, [http://www.mikhailkarikis.com/2015/07/20/photo-series-children-of-unquiet/]. (Consulté le
1er novembre 2019/Consulted on November 1st, 2019).

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PROMOTING THE SCHOLARLY READING AND DISCUSSION OF THE WORK
OF TED HUGHES

NEWS ABOUT JOURNAL EVENTS TED HUGHES: LIFE AND WORK RESEARCH
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Prose by Ted Hughes

The Iron Woman (London: Faber and Faber, 1993)

Lorraine Kerslake (University of Alicante) considers Hughes's sequel to
The Iron Man.

Although it was published in 1993, Hughes had already begun
writing *The Iron Woman* in the mid-1980s, at the same time as he
was writing *Shakespeare and the Goddess of Complete Being,* which
was finally completed and published in 1992.Although the two
books apparently have little in common, Hughes' children's
writing allowed him to write without the restraints of his adult's
writing and as Neil Roberts has suggested "Despite being made of

iron, the Woman is perhaps Hughes's most direct representation of the Goddess" (*A Literary Life*, 2006: 177). Whilst the healing quest in his adult work is essential but unrealizable, since redemption can never be obtained, *The Iron Woman* can be read as a mythical personification of the "Goddess". In this sense she was for Hughes probably the most complete healing myth that he ever created, and enacts how the balance between nature and humankind, inner and outer worlds are finally achieved so that the reconciliation between culture and nature can take place.

Written as a sequel to *The Iron Man*, *The Iron Woman* has a much stronger and active environmental agenda. As Terry Gifford states "this children's story is as far as Hughes comes to directly addressing the environmental crisis that overtook his writing career" (*Ted Hughes*, 2009: 79). Indeed almost all of Hughes' work engages with the issue of the relationship between humans and nature, and speaks about our current environmental crisis. In *The Iron Woman* Hughes draws on environmentalist Rachel Carson's seminal work *Silent Spring*, 1962, which brought attention to the widespread use of pesticides and their effects on the environment. Following the same steps as Carson, Hughes advocates his concern and speaks as a steward for nature, warning of the dangers of toxic waste and river pollution. In this sense he engages directly with our ecological crisis and alerts us to the dangers of manipulating natural resources and destroying the environment. By offering the iron woman as a solution to the problem Hughes compels in the young reader an ethic of stewardship. Along these lines, and by looking at the way in which that the iron woman directs her revenge on a male community (that of the workers at the waste disposal factory) for polluting water resources, an ecofeminist reading of the novel could offer insight into the close relation Hughes depicts between the iron woman and nature and answer questions such as: What is the role that nature plays in human culture? What relation is there between the iron woman and nature? How is the duality of nature/ culture and human/ nature depicted?

Following a somewhat simplistic plot, the Iron Woman rises from a black polluted swamp, and speaks to young Lucy, the female

protagonist, in the name of the creatures that live in the river, vowing to destroy those who have dumped toxins and poisoned the river and marshlands. Afraid for her father and others who work at the waste factory, Lucy tries to reason with the Iron Woman. She seeks the help of Hogarth and the Iron Man to save the people from the Iron Woman's vengeance. Undoubtedly, the most memorable thing about the Iron Woman is her contagious scream – the cry of the marsh. Every time the Iron Woman touches someone they hear her scream, representing that of the poisoned animals of the rivers. The Iron Woman decides to teach the men of earth a lesson and turn them into fish, so they have to be taken to water by the women in order to survive, and so experience the pain of the poisoned creatures who lived in the polluted water. This becomes a national disaster and when Lucy and Hogarth ask the Iron Woman to stop this process she insists that people still haven't learned their lesson: "I shall know when they've changed," said the Iron woman. "Something will happen. A certain thing will happen." (70)

What actually happens is that a thick fog of webs from the bubbles of the fish produce a cloud-spider: the spider-god of Wealth and of Gain, who finally admit to being Mess, and who repeats that the person who will clean her up is Mother, that is, the Iron Woman. The Space-Bat-Angel-Dragon from *The Iron Man* reappears and takes the cloud-spider away with it. Meanwhile the men emerge from the water with the screaming ringing in their ears and their hair turned white, as if bleached or aged. Mysterious yellow webs appear to have grown overnight covering the rubbish. When mixed with water this became a "magic fuel", one that is non-toxic in rivers. When Lucy and Hogarth ask the Iron Woman where the yellow webs come from she tells them the answer "Big, deep fright" and "Big, deep change". That deep change represents Hughes's urgency to do something facing the environmental damage of local rivers. The novel's final image is one of hope, that of Lucy and Hogarth at on a hilltop next to the Iron Woman and the Iron Man, looking up to sky and listening to the sound of music "of a kind, from far off, far up". It is the reassuring sound of the spheres of the universe.

Dazibao

Lorraine Kerslake holds a BA in English and French studies and an MA in Translation and Interpreting from Alicante University, Spain, where she teaches English Language and Literature. She has worked as a translator of literary criticism and art and published essays on children's literature. Her current research lines of interest include children's literature, the representation of animals and nature in literature and art, and ecocriticism. She is currently researching and writing a PhD thesis on Ted Hughes' children's works and ecocriticism.

Dazıbao

MIKHAIL KARIKIS CV

EDUCATION

PhD in Art (2001-2005)	**Slade School of Fine Art, UCL**, London, UK
MA in Art (1998-2000)	**Slade School of Fine Art, UCL**, London, UK
BSc in Architecture (1994-1997)	**Bartlett School of Architecture, UCL**, London, UK

SELECTED EXHIBITIONS

2018
No Ordinary Protest (solo)	**Whitechapel Gallery**, London, UK
Ain't Got No Fear (solo)	**Turku Art Museum**, FI
Ear to the Ground (group)	**New Orleans Museum of Art**, USA
State of Union (group)	**Ian Potter Museum**, Melbourne, AU
Assemblages of Intimacy (group)	**Tale of a Tub**, Rotterdam, ND
Battle of Coal (group)	**Skulpturenmuseum, Glaskasten**, Marl, DE
Artists' Film International (group)	**Museum of Art, Architecture & Technology**, Lisbon, PT
102 Jahre Asynchron (solo performance)	**Edith-Russ Haus**, Oldenburg, DE
Borders (group)	**Plas Glyn y Weddw**, Llanbedrog, UK

2017 Artists' Film International
	Whitechapel Gallery, London, UK
	Istanbul Modern, Istanbul, TR
	Tromsø Kunstforening, Tromsø, NO
	Project 88, Mumbai, IN
	Para Site Art Space, Hong Kong
	Neuer Berliner Kunstverein, Berlin, DE
	National Centre of Contemporary Arts, Moscow, RU
	Museum of Modern Art, Warsaw, PL
	Hanoi DOCLAB, Hanoi, VN
	Hammer Museum, Los Angeles, USA
	Galleria D'Arte Moderna e Contemporanea, Bergamo, IT
	Fundacion PRÓA, Buenos Aires, AR
	Centre of Contemporary Arts Afghanistan, Kabul, AF
	Belgrade Cultural Centre, Belgrade, RS
	Ballroom Marfa, Texas, USA

The Chalk Factory (solo)	**European Capital of Culture 2017**, Aarhus, DK
Fleeting Territories (group)	**Kunstraum Niederoesterreich**, Vienna, AT
The Materiality of the Invisible (group)	**Bureau Europa / Jan Van Eyck Academie / Marres House of Contemporary Culture**, Maastricht, NL
Love Is the Institution of Revolution (retrospective solo show)	**Casino Luxembourg Forum d'art Contemporain**, Luxembourg, LU
The Voice (group)	**Museum of Applied Arts & Science**, Sydney, AU
Summer of Love (group)	**Coreana Museum of Art**, Seoul, KR
This Is a Voice (group)	**Schwarz Foundation: Art Space Pythagorion**, Samos, GR

2016
Women of the Sea (solo)	**National Maritime Museum**, London, UK
Ain't Got No Fear (solo)	**Asakusa Gallery**, Tokyo, JP
Sekula Beyond Sekula (group)	**Thyssen-Bornemisza Art Contemporary**, Vienna, AT
Memories of the Future (group)	**Tate Exchange: Tate Liverpool**, Liverpool, UK
Forming in the Pupil of an Eye (group)	**3rd Kochi-Muziris Biennale**, Kerala, IN
Film London Jarman Award 2016	**Whitechapel Gallery**, London, UK

Dazibao

	(touring group exhibition, screenings &	**Turner Contemporary**, Margate, UK
	public events programme)	**HOME**, Manchester, UK
		Nottingham Contemporary, Nottingham, UK
		Watershed, Bristol, UK
		Tyneside Gallery, Newcastle, UK
		Towner Art Gallery, Eastbourne, UK
		Glasgow Film Theatre, Glasgow, UK
		Metropolitan Arts Centre, Belfast, UK
		Plymouth Arts Centre Gallery, Plymouth, UK
	Location, Voice, Action! (solo)	**Whitechapel Gallery**, London, UK
	The Faraway Nearby (group)	**Whitstable Biennale 2016**, UK
	Not All that Falls Has Wings (group)	**ARTER**, Istanbul, TR
	Riddle of the Burial Ground (group)	**Extra City Kunsthal**, Antwerp, NL
	This is a Voice (group)	**Wellcome Collection**, London, UK
	The British Art Show 8 (group)	**Scottish National Gallery of Modern Art**, UK
		Norwich Castle Museum & Art Gallery, UK
		Southampton City Art Gallery, UK
	Staging Film (group)	**Busan Museum of Art**, KR
	Fireflies in the Night Take Flight (group)	**Stavros Niarchos Foundation**, Athens, GR
	Secret Agent (group)	**Guest Projects**, London, UK
	The British Art Show 8 (group)	**Leeds Museum & Art Gallery**, UK
		Graz Museum, Graz, AT
2015	*Steirischer Herbst (group)*	**Whitechapel Gallery**, London, UK
	Music for Museums (group)	**Witte de With**, Rotterdam, NL
	Art in the Age of Energy & Raw Material	
	(group)	**Strombeek Cultural Centre**, Brussels, BE
	Art-Eco / Artivism (group)	
		Hayward Touring:
	Listening (group)	**The Bluecoat**, Liverpool
		Site Gallery, Sheffield
		Art Exchange & First Site, Colchester, UK
		Arario Museum, Jeju-si, KR
	SeaWomen (solo)	**Brighton Dome**, UK
	SeaWomen (solo)	**The Gallery: Tyneside Cinema**, Newcastle, UK
	The Endeavour (solo)	**Japan House**, London, UK
	Daiwa Art Prize exhibition	**Project Arts Centre**, Dublin, IR
	Riddle of the Burial Grounds (group)	**EXPO Centre**, Thessaloniki, GR
	5th Thessaloniki Biennale (group)	**ICA**, London, UK
	Children of Unquiet (solo)	**Museum Langmatt**, Baden, CH
	102 Years Out of Synch (solo)	
2014	*Inside II (group)*	**Palais de Tokyo**, Paris, France
	GŁOS/Voice (group)	**Center for Contemporary Art Ujazdowski Castle**, Warsaw, PL
	Listening (group)	**Hayward Touring: Baltic 39**, Newcastle, UK
	Ghosts, Spies & Grandmothers (group)	**Mediacity Seoul/SeMA Biennale**, **Seoul Museum of Art**, KR
	The Museum is the Region (group)	**West Space**, Melbourne, AU
	Avantgarde ist keine Strömung (group)	**D21 Kunstraum & Cinémathèque**, Leipzig, DE
	Children of Unquiet (solo)	**Villa Romana**, Florence, IT
	The Work Quartet (solo)	**Museu Grão Vasco,** Viseu, PT
	The Voice and the Lens (group)	**Whitechapel Gallery**, London, UK
	Work Quartet (solo)	**PolePole**, Tokyo, JP
	You Imagine What You Desire (group)	**19th Biennale of Sydney**, AU
	102 Years Out of Synch (solo)	**Gertrude Contemporary**, Melbourne, AU
	Assembly: 2008-2013 (group)	**TATE Britain**, London, UK
	Children of Unquiet (solo)	**Eduardo Fernandes Gallery**, Sao Paulo, BR

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	Naturantes (group)	**Paço das Artes, University of Sao Paulo,** BR	
2013	*Aquatopia (group)*	**TATE St Ives**, UK	
		Nottingham Contemporary, UK	
	Zero Hours, Art Sheffield 2013 (group)	**Site Gallery**, Sheffield, UK	
	102 Years Out of Synch (solo)	**Nottingham Contemporary**, UK	
	102 Years Out of Synch (solo)	**CADS Theatre,** Sheffield, UK	
	En Dialogo Con La Mar (group)	**Museo de la Ciudad de Cuernavaca**, MX	
	SeaWomen (solo)	**Arnolfini**, Bristol, UK	
		Shorelines Literature Festival, Southend on Sea, UK	
	4 Days Performance Festival (group)	**Arnolfini**, Bristol, UK	
	Biennale Cuvée 2013 (group)	**Offenes Kulturhaus**, Linz, AT	
	Videonale 14 (group)	**Kunstmuseum Bonn**, DE	
	Vox Anatomica (group)	**Wellcome Trust**, London, UK	
	Kino der Kunst (group)	**Museum Brandhorst**, Munich, DE	
	Awakening: Earth, Memory, Resurrection (group)	**Aichi Triennale**, Nagoya, JP	
	Resound: Sound Art Festival (group)	**Cornwall Autonomous Zone**, Penzance, UK	
2012	*The Deep of the Modern (group)*	**Manifesta 9**, Genk, Limburg, BE	
	Mobile Radio (group)	**Sao Paulo Biennale**, BR	
	Garden of Eden: Evil (group)	**Palais de Tokyo**, Paris, FR	
	Deformes 2012 (group)	**4th Bienal Internacional de Performance**, CL	
	Voice & the Lens (group)	**IKON Gallery**, Birmingham, UK	
	Becoming Voice (group)	**South London Gallery**, UK	
	Sounds from Beneath (group)	**Loop**, Barcelona, SP	
	SeaWomen (solo)	**The Wapping Project**, London, UK	
2011	*Highflyer (in group exhibitions)*	**Danish Pavilion, 54th Venice Biennale**, IT	
		3rd Thessaloniki Biennale, GR	
		Barbican Theatre, London, UK	
		Korean Cultural Centre, London, UK	
		Spitalfields Festival, London, UK	
	Sounds from Beneath (in group)	**Whitechapel Gallery**, London, UK	
		BBC Opera Season UK tour	
		Centre for Contemporary Art, Glasgow, UK	
	What Work Sounds Like (in group)	**Barbican Gallery**, London, UK	
	Voice Across the World (group)	**Royal Opera House**, Convent Garden, London, UK	
	Lunar Deed (in group)	**Soundwaves Festival**, Brighton Town Hall, UK	
2010	*Xenon: an exploded opera (solo)*	**Festivalfilosofia, Galleria Civica di Modena**, IT	
		7th International Biennale of Contemporary Art, Gyumri, AM	
		Sounds New Contemporary Music Festival, UK	
		Whitstable Biennale, UK	
		Kings Place Music Foundation, London, UK	
		Canterbury Festival, UK	
	Exploding Words (solo)	**Turbine Hall, TATE Modern,** London, UK	
	Promise me (solo)	**Prefix Institute of Contemporary Art**, Toronto, CA	
	Artist's Body (group)	**Coreana Museum of Art,** Seoul, KR	
	Ominous Rumblings of Discontent (solo)	**Lesher Center for the Arts**, California, US	
	Contact (group)	**Permanent Gallery**, Brighton, UK	
2009	*Extraordinary Voices I (group)*	**TATE Britain**, London, UK	
	Hesperides II (group)	**Musée Cantonal des Beaux-Arts**, Lausanne, CH	
	The Voice and Everything Else (group)	**TATE Modern**, London, UK	

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FILM FESTIVALS

2018 22nd Internationale Kurzfilmtage Winterthur — **Winterthur**, CH
Bucharest International Experimental Film Festival — **Bucharest**, RO
Go Short — **Rosmalen**, ND
Short Waves Festival — **Poznań**, PL
9th Antarctic Short, Documentary & Animation Film Festival — **Finnish Antarctic Research Station Aboa**, AQ

2017 *Rotterdam International Film Festival* — **Rotterdam**, NL
13th Festival Internacional de Cine Independiente de la Plata FestiFreak — **Buenos Aires**, AR
Bucheon International Fantastic Film Festival — **Seoul**, KR
36th Uppsala International Short Film Festival — **Uppsala**, SE
14th annual Reykjavik International Film Festival — **Reykjavik**, IS
30th Minimalen Short Film Festival — **Trondheim**, NO
19th Mo&Friese Hamburg Children's Short Film Festival — **Hamburg**, DE
33rd International Kurz Film Festival — **Hamburg**, DE

PRIZES, AWARDS & SCHOLARSHIPS

2018 **EU Erasmus Plus Grant**, LU
2017 **EU European Capital of Culture 2017 Grant**, DK
Arts Council England Grants for the Arts, UK
2016 **Film London Jarman Award 2016** (finalist), UK
Channel 4 Random Acts Commission Award, UK
2015 **Daiwa Art Prize** (finalist) London-Tokyo, UK-JP
2014 **Costopoulos Foundation** (Travel Award), GR
2013 **Santander Travel Award**, UK
Arts Council England Grants for the Arts Award, UK
Kino der Kunst Prize, Munich, DE (shortlisted)
Videonale 14 Prize, Bonn, DE (shortlisted)
2012 **Celeste International Art Prize** (finalist), Rome, IT
Arts Council England Grants for the Arts Award
Henry Moore Foundation Fund, UK
2011 **Arts Council England Grants for the Arts Award**
Niarchos Foundation, GR/LUX
2010 **European Cultural Foundation Step Beyond Award**, EU
British Council Travel Grant, UK
Qwartz Music Award: Design Category (finalist) Paris, FR

SELECTED SOUND PUBLICATIONS

2012 *Xenofonia (solo album)* — **Sub Rosa Records** (world-wide)
2011 *Songspin (compilation)* — **Juice Vocal Ensemble, Nonclassical Record Label** (world-wide)
2010 *Morphica (solo album)* — **Sub Rosa Records** (world-wide)
Playing with Words — **London School of Communication, University of the Arts London**
2008 *Sound Unbound (compilation)* — **DJ Spooky, MIT Press & Sub Rosa Records** (world-wide)
2007 *Orphica (solo album)* — **Sub Rosa Records** (world-wide)
2005 *Björk: Army of Me (compilation album)* — **UNICEF** & **One Little Indian** (world-wide)

Dazıbao

SELECTED RADIO & TV BROADCASTS

Mikhail Karikis's work has been broadcast on most major European radio stations including **BBC Radio 4** (Sir David Attenborough: The Waterside Ape, Sep '16)**, BBC Radio 3** (Late Junction), **BBC London** and **Resonance FM** (UK); **RAI 3** (IT); **Radio France** (FR); **Belgie FM** (BE); **Radio Luxembourg** (LU) and elsewhere. Television broadcasts include **Channel 4** (UK), *Hyottoko the God of Fire* (2018); **RTL Channel** (LU), *Art Box* (2017); **TBS** (KR), *News* (2014); **KBS1** (KR), *News* (2014); **Giro Arte TV** (BR) (2014); **ORF TV** (AU), *Kunstsommer London* (2012); **KBS 1** (KR), *News* (2012).

SELECTED PUBLICATIONS

2018   Matthews R., Engberg J. (ed.), **European Capital of Culture 2017**, (Aarhus 2017 Foundation: Aarhus), DK, 2018

Schumacher H., Giannopoulou E. (ed.), **Love & Politics: An Anthology**, (Freigeist Verlag: Berlin), DE, 2018

Alexander L. (ed.), **Love Letters to Europe**, (Live Art Development Agency: London), UK, 2018

Elben G. (ed.), **Battle of Coal**, (Skulpturenmuseum, Glaskasten: Marl), DE, 2018

2017   Jieun Seo, **The Voice**, Coreana Museum of Art, (Coreana Foundation: Seoul), KR, 2017

Katerina Gregos (ed.), **Summer of Love**, (Schwarz Foundation: Vienna), AT, 2017

M. Karikis & N.C. Grove, **Heroes with a Difference: Selected Stories**, (European Capital of Culture 2017: Aarhus),

2016   DK

S. Ansen, E.Ayvaz, B. Acar (ed.), **Not all that Falls Has Wings**, (ARTER: Istanbul), TR, 2016

B. Macpherson & K. Thomaidis (ed.), **Journal for Interdisciplinary Studies**, (Intellect Journals: Southampton), UK.

2015   2016

A. Colin & L. Yee (ed.), **British Art Show 8**, (Hayward Publishing: London), UK, 2016

K. Thomaidis & B. Macpherson (ed.),**Voice Studies: Critical Approaches to Process*, Perfomance and Experience*, Routledge: London & New York, 2015

M. Herbert, *British Art Show 8* (review), in **Frieze** online, 7 Nov 2015

C. Smyth, *British Art Show 8* (review), in **Art Monthly**, Volume 391, Nov 2015, UK

H. Judah, *Why are children having such a bad time in today's art?*, in **ArtNet News**, 30 Oct 2015

A. Searle, *Where are the laughs?*, in **The Guardian**, 7 Oct 2015, UK

K. Thomaidis, B. Macpherson (ed.), **Voice Studies: Critical Approaches to Process, Performance and Experience**, (Routledge: London & New York), 2015

Becca Voelcker, *Postcard from Newcastle: Mikhail Karikis's The Endeavour*, in **Frieze**, 20 June 2015, UK

Andy Hamilton, *Men at Work*, in **WIRE**, June 2015, UK

Laura Allsop, *Haenyeo: Korean Sea Women*, in **AnOther Magazine**, Spring/Summer 2015

Sofija R.L. Sutton, *The Sounds of "SeaWomen" by Mikhail Karikis*, **in Intimacy in Tangents**, 30 April 2015, UK

2014   *Art in the Age of… Energy and Raw Material*, in **Mousse Magazine**, 29 April 2015, IT

Mare van Koningsveld, *Review: Art in the Age of Energy and Raw Material*, in **Metropolis M**, March 2015, NL

Art in the Age of Energy and Raw Material, in **Generatie-m**, 21 January 2015, NL

Energy and Raw Material, in **DOMUS**, 21 January 2015, IT

Park Ch-k., Ku J. H., Kim J.H., (ed.), **SeMA Biennale – Mediacity Seoul 2014: Ghosts, Spies and Grand-mothers**, (Seoul Museum of Art: Seoul), 2014

A. Byrt, *'Water's Edge'*, in **Artforum**, 24th March '14, online

J. Mendelssohn, *'Review: 19th Biennale of Sydney – You Imagine What You Desire'*, in **Artlink,** Vol 34 no 2, '14,

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Thomas Biedermann, *'Review: 19th Biennale of Sydney on Cockatoo Island'*, **ICON Magazine**, 18th April '14, UK

S. Voegelin, **Sonic Possible Worlds**, (Bloomsbury: London), 2014

A. Cavarero, L. Farinati, M. Hardt, M. Karikis, L. Sillars, **Children of Unquiet**, (future perfect: London), 2014

C. A. Jones, *Review: Art Sheffield Zero Hours*, in **Corridor 8**, 20th November '13, Sheffield, UK

L.Howeson, *'Film director recalls time with South Korean divers'*, in **Echo**, 4th November '13, UK

B. Dillon, *'Aquatopia: The imaginary of the ocean deep'*, in **Art Review**, October '13, UK

Adrian Searle, *'Aquatopia: art on the ocean wave'*, in **The Guardian**, 22 July '13, UK

Sam Prosser, *'Aquatopia: The imaginary of the ocean deep'*, in **HEAP: Art Reviews & News**, 25 July '13

M. Clark, A. Farquharson, **Aquatopia: The Imaginary of the Deep**, (Tate Publishing: London), 2013

H. Harumi, M. Chie, O. Kaori, I. Shudai (ed.), **Aichi Triennale 2013: Awakening**, (Aichi Triennale Organizing Committee), 2013

2012 J. Brunner, V. Karner, I. Fischer-Schreiber, G. Ruckert (ed.), **Biennale Cuvée 2013**, (OK, Linz, Austria), 2013

Mikhail Karikis, Cherry Smyth, David Toop, **SeaWomen**, (future perfect: London), 2013

Mikhail Karikis, *The Breath Sound of SeaWomen*, in **ArteEast Quarterly: Touching, Feeling, Revealing**, ed. Barrak Alzaid, Winter '13, USA

Dr Anne Hilty, *Triumph of SeaWomen*, in **Jeju Weekly**, 26th March '12, South Korea

Nick Aikens, *Manifesta 9*, in **Frieze**, No.149, September '12, London

Emmanuelle Lequeux, *Manifesta 9*, in **Le Monde** & **in The Guardian Weekly**, 28 Aug '12, Fr & UK

Chris Clarke, *Manifesta 9: The Deep of the Modern*, in **Art Monthly**, July-Aug 2012, UK

Cherry Smyth, *SeaWomen* (solo exhibition review) in **Art Monthly**, Jul-Aug 2012, UK

Barry Schwabsky, *Living with Disjunction*, in **The Nation**, 24 July 2012, USA

Alejandra Ortiz Castanares, *Manifesta 9*, in **La Jornada**, 18 June 2012, Mexico

Rob Schoonen, *Monument voor een mijn*, in **Eindhovens Dagblad**, 9 June 2012, Holland

Marina de Vries, *Working in the coalmine*, in **De Volkskrant**, 6 June 2012, Holland

Javier Hontaria, *Estratos de Espacio y Tiempo*, in **El Cultural/El Mundo**, 6 June 2012, Spain

Lucette Ter Borg, *Symphonie uit de steenkoolkrichten*, in **NRC Handelsblad**, 2 June 2012, Holland

Guy Duplat, *A Genk, les Artistes Vont au Charbon*, in **La Libre Belgique**, 2 June 2012, Belgium

Richard Fontenoy, *Xenofonia*, in **Muso**, April 2012, UK

Kristoffer Cornils, *Xenofonia*, in **Titel**, March 2012, Germany

2011 Prof. Steven Connor, Katerina Gregos, Sue Jones, Lucy Reynolds, **Sounds from Beneath** (Sub Rosa: Brussels), 2011

Katerina Gregos, Christopher Hitchens, Antonio Negri, Raoul Vaneigem, **Speech Matters**, (Mousse Publishing: Milan, Italy), 2011

Joonho Kwon ed., **A ROOM**, (Korean Cultural Centre, UK: London) 2011

Kleoniki Christoforidou & Eirini Papakonstantinou ed., **3rd Thessaloniki Biennale of Contemporary Art: Performance Festival**, (State Museum of Contemporary Art: Thessaloniki, Greece), 2011

2010 Jane Connolly, *People are Strange: Six Acts of Human Interaction* in **Review Magazine**, **Kent News**, 13 June 2010, UK

ДК*, Mikhail – Morphica*, in **Stereo & Video**, March 2010, Russia

2009 Wayne Burrows, *Art Review: Floating Coffins, Saphir & Middle Sea*, in **Metro**, 10th February 2009, London

Martin Mühl, *Mikhail – Morphica*, in **The Gap**, March 2009, Austria

Christian Meyer, *Elektronisches Köln*, in **Choices**, March 2009, Germany

Vagia Madzaroglou, *Η απιστευτη ιστορια του Mikhail Karikis*, in **Soul**, March 2009, Greece

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David Stubbs, *Mikhail : Morphica*, in **The Wire**, April 2009, UK
Claudia Zanfi, *Zineb Sedira. Il Mare di Mezzo. Video Racconti*, in **Arte e Critica**, April 2009, Italy
Fabrice Vanoverberg, *Mikhail: Une Voix, Un Style, Des Collaborations*, in **RifRaf**, April 2009, France
Roc Jimenez, *Mikhail – Morphica*, in **Rockdelux**, May 2009, Spain