

# Friday Late: Copy / Paste

Friday 29 March, 18.30 – 22.00



Human culture is built on a history of replication. We copy to learn, to assimilate, to preserve and to magnify. How is this behaviour being transformed by advances in technology and what is the value of the authentic or the original today? This Friday Late, watch dance pieces to examine how human error impacts repetition and examine the role of copying in preserving cultural heritage. From architecture to online identities, explore duplication in the digital age.

All events are free and places are designated on a first-come, first-served basis unless stated otherwise. Filming and photography will take place at this event. If you have any access requirements, please let us know in advance by emailing [disability@vam.ac.uk](mailto:disability@vam.ac.uk).

Please note, if the V&A reaches capacity we will allow access on a one-in, one-out basis.

#FridayLate

A

## **Zakia**

*Cromwell Road, Grand Entrance*

Zakia is an audio producer, radio host and DJ from London with a weekly show on NTS Radio. Her selections cross genres from all corners of the world, spanning deep and cosmic sounds from spiritual jazz to psychedelic folk and dub. Expect global connections, soulful vibrations and heavy percussion.

@zzzakia

[zakiasewell.co.uk](http://zakiasewell.co.uk)

B

## **Draw Y(Our)Self**

*Europe 1600–1815 Galleries*

*The Salon, Room 4*

Our conception of the self is imagined, designed and interpreted over and over again. How do these different perspectives impact how we see ourselves? What do we look like when we copy and reproduce these varying states of self? In this drop-in drawing workshop, artists and curators of On The Cusp Of, Ella Devi Dabysing and Rayvonn

Shaleigha D'Clark, encourage you to interpret and re-interpret yourself through portraiture.

@on.the.cusp.of

C

## **The Yonis: That feeling when...**

*The Raphael Cartoons, Room 48a*

Experience live memes created by movement girl band The Yonis. Inspired by gig culture and female collectivity, The Yonis both celebrate their bodies as vehicles to be physical, powerful and dynamic, and find strength in coming together to create, take up space and make noise. In this durational performance piece, explore the copied and re-copied images that make up social media culture and inform our everyday lives.

@the.yoni

D

## **L'Enfant**

*Medieval & Renaissance, Room 50b*

*The Paul and Jill Ruddock Gallery*

The self is not limited to a singular identity – rather, multiple digital identities can be constructed across multiple platforms. This twisted adaptation of Ravel's *L'Enfant et Les Sortilège* gives a glimpse through the eyes of a child whose digital identities haunt their physical reality. Scenography by Dallas Wexler, choreography by Nikita De Martin and sound design by Paulo Canaglia and Lorenzo Veronese. Performed by Nikita De Martin, Silvia Carradori, Ashley Handel and Nicole Jacobus.

@lalatolondon

[dallasfields.com](http://dallasfields.com)

E

## **Digitising the V&A in 3D: Scan the World**

*Sculpture 1300–1600, Room 25*

Contribute to Scan the World's extensive archive of 3D printable artefacts by scanning museum objects using your smartphone. Learn how to make 3D copies using open-source software and 3D printers and explore Scan the World's subversive methods to make heritage tangible and accessible to all.

@Scan\_The\_World

[scanthe.world](http://scanthe.world)

## F

### **Displaying Plaster Casts: Past, Present and Future**

*Cast Courts, Room 46*

*The Chitra Nirmal Sethia Gallery*

18.45, 19.45, 20.45

*Please note these tours have a limited capacity. Sign up from 18.30*

Opened in 1873, the Cast Courts are the largest galleries in the V&A and contain reproductions of some of the world's most significant works of art. In these tours led by Rebecca Knott, Assistant Curator of Sculpture, Metalwork, Ceramics and Glass, explore the newly conserved Ruddock Family Cast Court which recently re-opened following extensive renovation and conservation work.

## G

### **Real Fakes**

*Medieval & Renaissance, Room 64b*

*The Simon Sainsbury Gallery*

Why are we seduced by the idea of the original and drawn to the old, worn or ruined? Is the aura of a 'thing' bound to its materiality, or is it a social construction able to migrate to other objects, replicas or reproductions? Carolyn Alexander's interactive installations explore our attraction to materials and the lure of the original. Based on lost or damaged material from The Glasgow School of Art's Mackintosh Building, Alexander's replications invite you to reassemble lost artefacts and re-examine how we use objects to tell stories.

@ocarolina

carolynalexander.space

## H

### **Visually Similar**

*Sculpture, Room 111*

*The Gilbert Bayes Sculpture Gallery*

Visually Similar is a video work that examines how images and videos posted online can be used to preserve history, but can also be remixed to create new narratives. In sharing our work online we make a permanent record of a point in time, which can then be used out of context. Antonio Roberts is a new media artist and curator based in Birmingham. He uses technology-driven processes to explore issues surrounding open source software, free culture and collaborative practices.

@hellocatfoood

hellocatfood.com

## I

### **EVERYTHING IN SLICES PART VI: Structures of Preservation**

*Prince Consort Gallery, Room 110*

A museum's purpose is to preserve and protect artefacts of significance for the future. What happens if significant artefacts have been destroyed? Is it only possible to preserve an object if it physically exists, or can we learn and gain as much from a reconstruction? Structures of Preservation seeks to reconstruct the Buddhas of Bamyán, destroyed by the Taliban in 2001. Can a reconstruction accurately depict a lost object without replicating its original physical form?

@marthmcguinn

marthamcguinn.com

## J

### **Alt Går Bra: Art of the Gestetner**

*Paintings, Room 87*

*The Edwin and Susan Davies Gallery*

20.00

Alt Går Bra is a group of visual artists researching the intersections between art and politics through discursive events, exhibitions, and publications. Some might still remember the Gestetner, the duplicators that revolutionised the office and democratised the printing medium. What only few know is the amazing work artists and activists produced with them. In this talk, Alt Går Bra will bring a legend back to life as they explore the political and artistic role of the mimeograph.

@altgarbra

artofthegestetner.org

## K

### **Alt Går Bra: Le Grand Mètre (After Céjar)**

*Tapestries, Room 94*

Alt Går Bra has adapted a Gestetner duplicator to produce a 30-metre-long mimeograph print. Unravelling along the gallery, Le Grand Mètre is a homage to the largest copy art piece in the world, originally produced by artist Céjar at the Louvre in 1982.

@altgarbra

artofthegestetner.org

L

### **PUBLIC BODY (the ballet)**

*The Lydia and Manfred Gorvy Lecture Theatre, Level*

3

19.30, 20.15, 21.00

*Please note, the 20.15 performance contains nudity*

This performance in three acts explores the socio-political connotations of the female body in performance, especially in the ballet tradition. Classical gestures are duplicated and reconstructed, shifting their reading through a persisting loop of choreography that circulates through the individual and collective female body. Choreographed by Darcy Wallace with sound score by Thom Sonny Green. Performed by Leah Marojevic, Temitope Ajose-Cutting, Karen Callaghan, Rosalie Pearce Bell and Darcy Wallace.  
@publicbodytheballet  
darcywallace.com

M

### **Architectural Avatars: Uncover the Link**

*Art Studio, Sackler Centre for arts education*

Imitation is the sincerest form of flattery. In this memory game, test your skills by matching together feats of architecture with the models – built, drawn or imagined – that inspired them. Among examples spanning periods, geographies, materials and styles, can you find all the works that can be traced back to Palladio's symmetry or Le Corbusier's modernism before your competitors? Organised by the V&A Research Institute and The Architectural Models Network, supported by the AHRC.  
@ArchModelsNet  
archmodelsnetwork.com

N

### **Don't Copy Me**

*Hocchauser Auditorium, Level one, Sackler Centre for arts education*

19.30

How do we define a copy in contemporary culture and how do we feel about it? In this talk, chaired and curated by journalist Kieran Yates, artists Gaika, Hanecdote and Bernie Mulenga discuss what makes a good copy and how creatives can reclaim work that is destined to be co-opted and reproduced. How can communities of colour protect their work, and what is it exactly that artists are protecting their work from?

Culture journalist and broadcaster Kieran Yates edits the British Values fanzine and has made documentaries exploring subjects from Muslim Drag Queens to music. She writes and broadcasts everywhere from The Guardian to the BBC.  
@kieran\_yates

Gaika is an acclaimed British artist and musician whose work exists outside of traditional parameters and definitions. His celebrated 2018 album BASIC VOLUME interrogates race, power and society.  
@GAIKASAYS

Hannah Hill aka Hanecdote is a visual artist who works with hand embroidery as a way to reclaim historical 'women's work'. She is a feminist and mental health advocate whose work takes digital emblems into the physical world, celebrating anything from grime music to Arthur memes.  
@hanecdote

Bernice Mulenga is a multidisciplinary artist, designer and writer prioritising analog processes across themes of identity, sexuality, race and their Congolese culture. Mulenga's work centres their community and the experiences of black people in the UK, best seen in the photo series #friendsonfilm.  
@burneece

### **PROGRAMME COVER DESIGN**

Erin Aniker  
@ErinAniker  
erinaniker.com

### **ALSO ON TONIGHT**

#### **Christian Dior: Designer of Dreams**

*Until 1 September 2019*

*Supported by Swarovski*

*With further support from American Express*

### **KEEP IN TOUCH**

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