

Practice Submission

Correspondence O 2018

Running time 19 '39

URL link to Work: <https://vimeo.com/261832604>

Password for URL: **pioneer**

Deep Structure 2019

Running time 27"40

URL link to Work: <https://vimeo.com/407507903>

Password for URL: **parkhill2020**

**Correspondence O, 2018**

27'40" HD video, stereo sound

Doctoral and early career film – Research in Film AHRC (winner) 2018

South London Gallery, Solo exhibition, The Wellcome Collection, London – ‘Living with Buildings’, Survey exhibitions, 2018

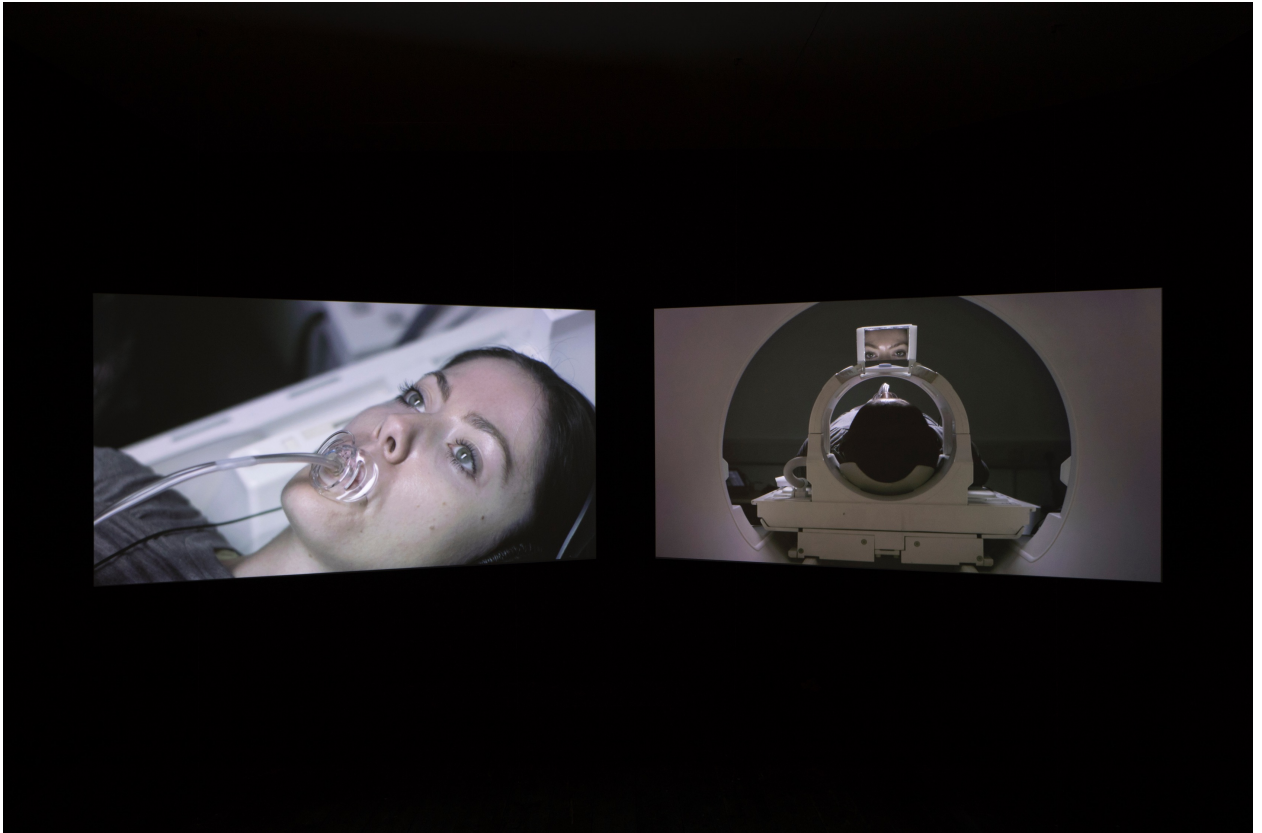
Website: <https://www.ilonasagar.com/correspondenceo>

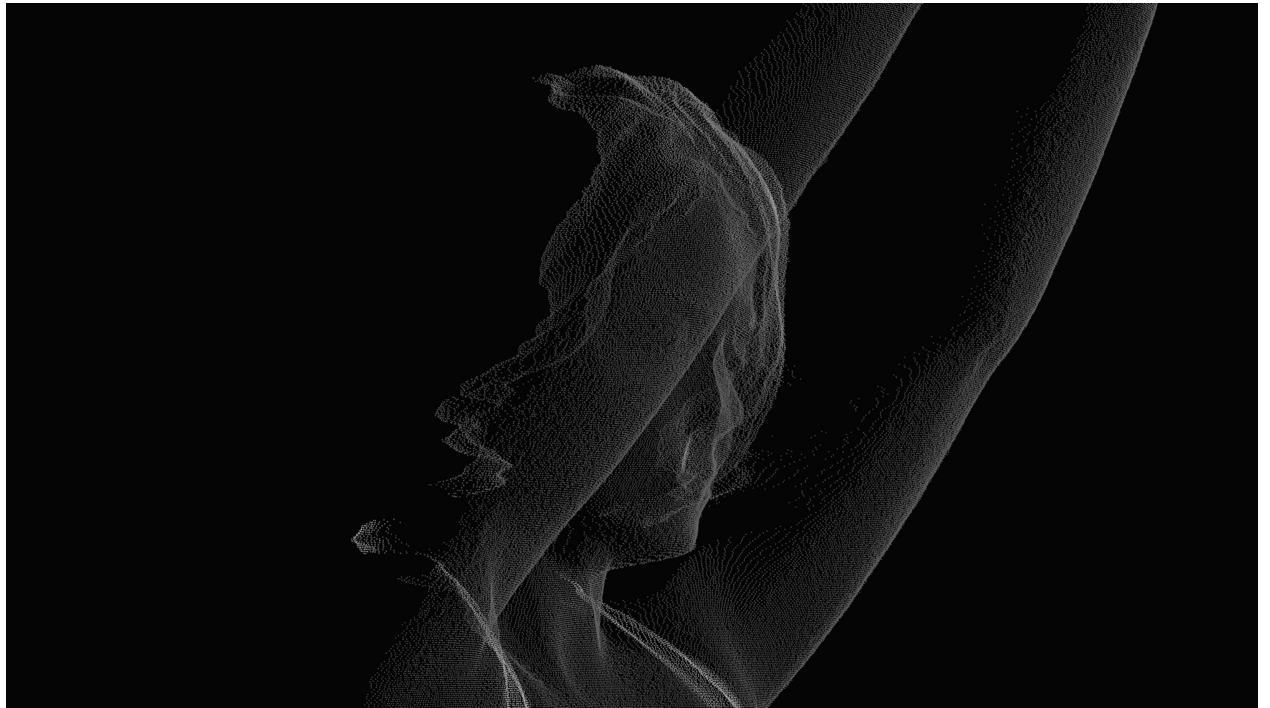
Correspondence O, is a multi-faceted work exploring the overlooked history of the Pioneer Health Centre in Peckham and its subsequent conversion into a gated community. The moving-image installation expresses the complex, changing landscape of public health and the social shift towards a more egocentric, user-focused and technology-infused understanding of wellness. The film follows a group of young boys and a female protagonist whose position fluctuates across the course of the film between one of authority and vulnerability. The relationship between the woman and boys is left unclear as fragmented, non-linear narrative collapses past into present, melding architectural and human physicality with historical and experimental medical research and archival material.

Embodying the original collaborative nature of the Experiment, Ilona Sagar worked closely with present-day residents of the building on the production and development of the work. Chance encounters with a Building Surveyor and a Personal Trainer led to their appearance in the film and their professions becoming emblematic material components. A LiDAR scanner, instrument of the building surveyor; an MRI scanner, instrument of medical research become interchangeable tools exploring the internal and external narrative of the body in relation to contemporary attitudes towards health and past ideas of public wellbeing. The work is informed by Sagar's extensive research within the archives of the Pioneer Health Centre held by the Wellcome Trust and Royal Institute of British Architects (RIBA), and contemporary medical research conducted by the Behavioral and Clinical Neuroscience Institute at the University of Cambridge.

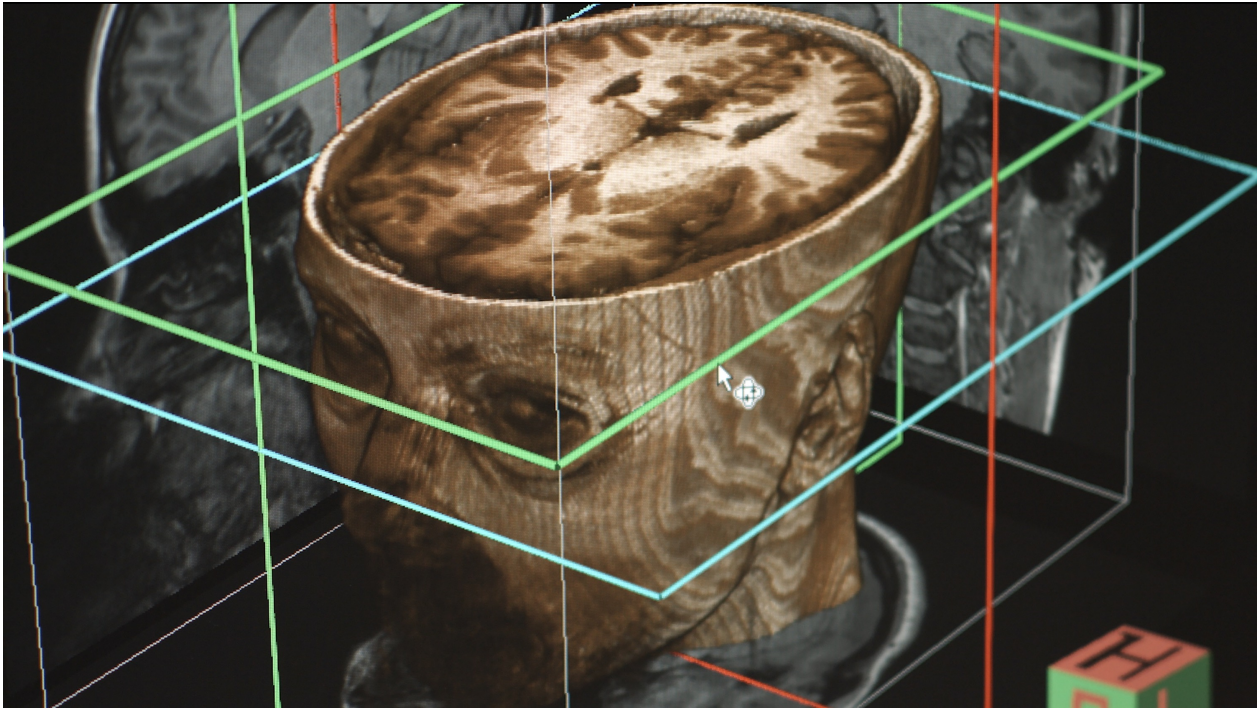


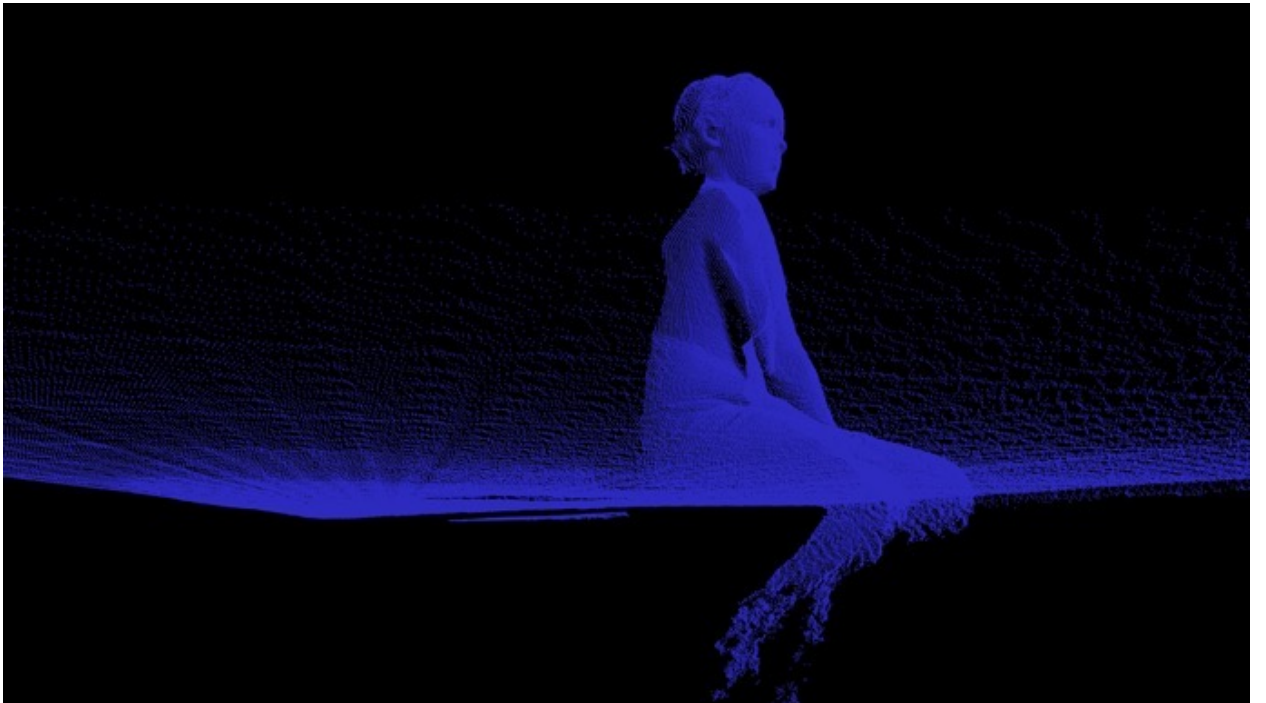
Exhibition documentation South London Gallery 2018













(above) Archival elements loaned by the Pioneer Health Foundation for the exhibition of Correspondence O at the South London Gallery, London.

(below) A panel discussion exploring the themes of Correspondence O chaired by Nina Wakeford with Lisa Curtice, Owen Hatherley and Ilona Sagar.





Exhibition documentation South London Gallery 2018
Dr Robert Bolton, Peckham Pioneer Centre amateur footage, 1931-5,
loaned by Wellcome Collection, London.

***Deep Structure* 2019**

27'40" HD video, dual screen, stereo sound

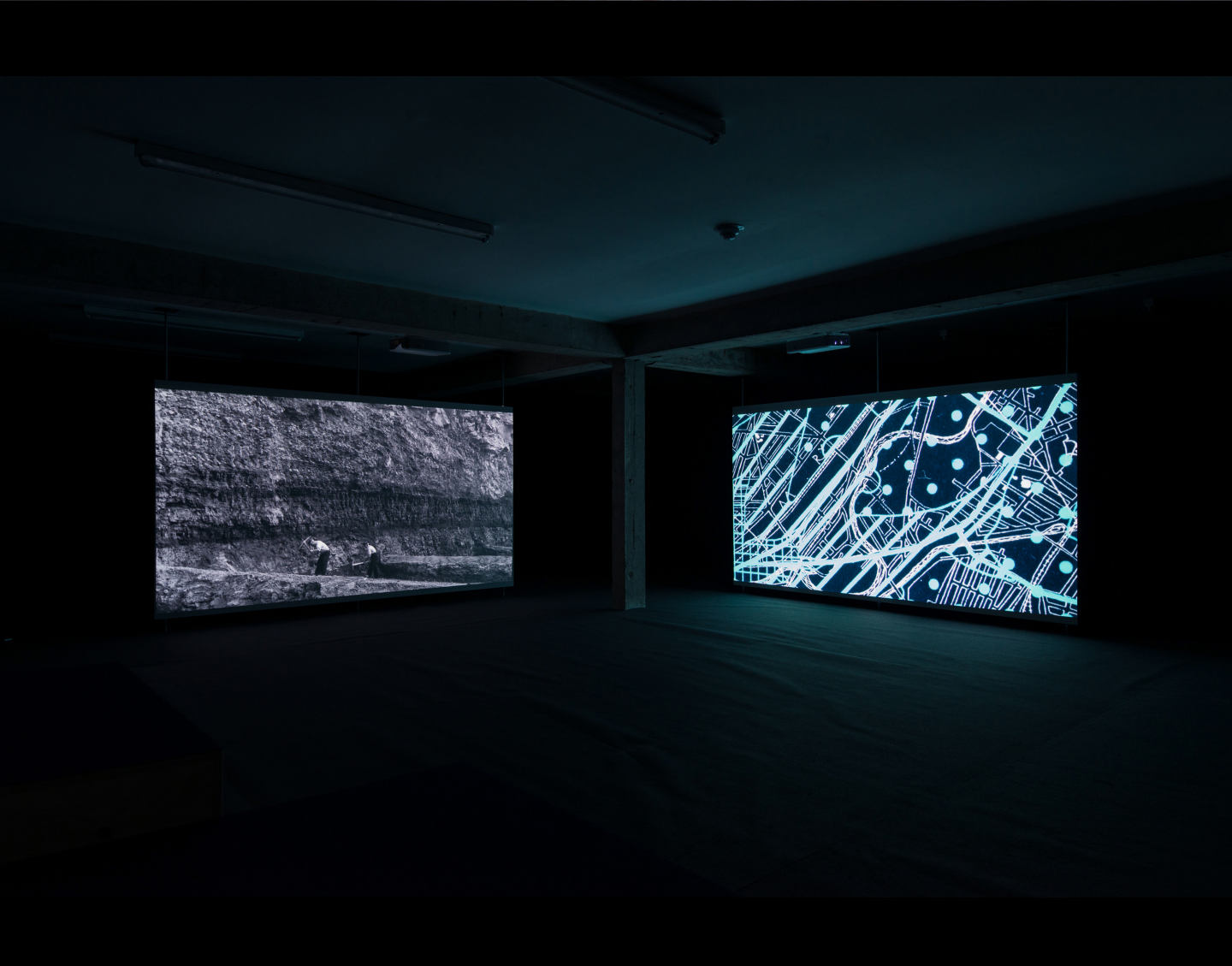
Best Research film of the Year - Research in Film AHRC (shortlist) 2020 S1

ArtSpace, Sheffield, Solo exhibition

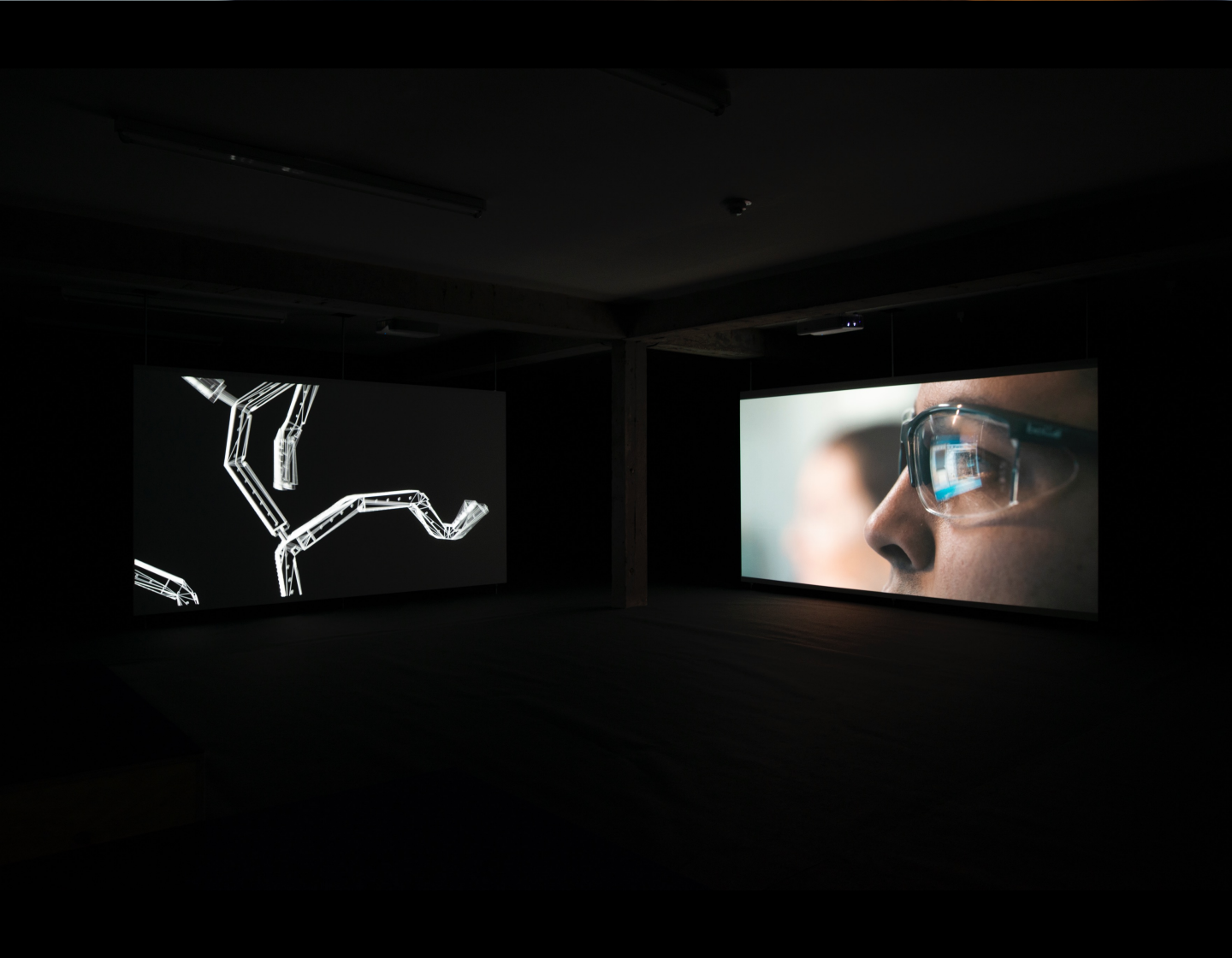
Website: www.ilonasagar.com/deepstructure

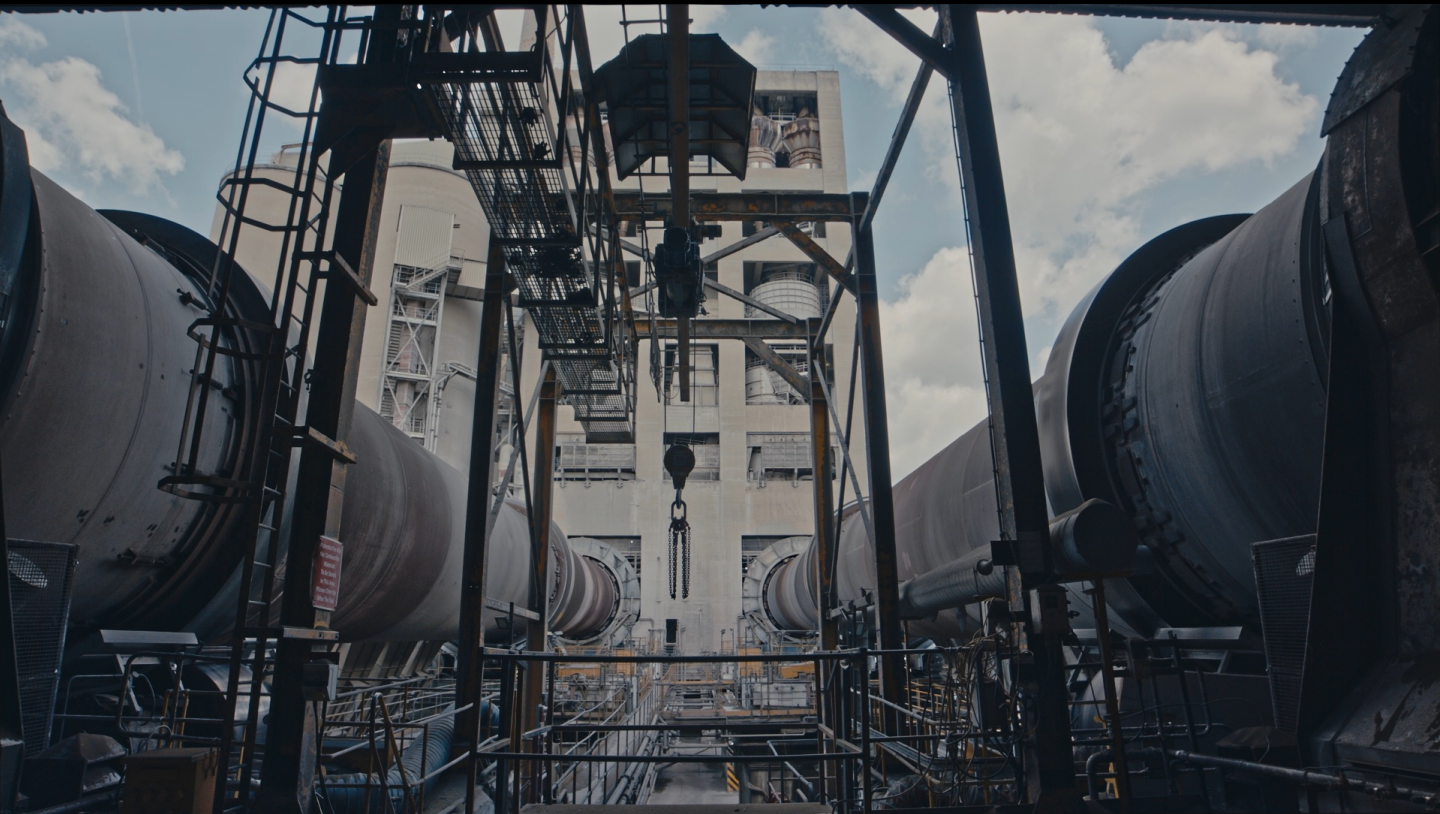
'Deep Structure' explores the links between architecture, health and community wellbeing through the lens of Sheffield's Park Hill estate. Troubling the links between buildings, bodies and post-industrial landscapes, the film draws parallels between the unique sprawling structure of the building and the scientifically measured body. Designed in 1961, the estate is one of the UK's most radical and significant post-war housing projects and a testimonial to an era that revolutionised social and residential housing. Filmed at Hope Cement Works in the Peak District, The Materials Science and Engineering Department at the University of Sheffield and the Park Hill estate, 'Deep Structure' focuses on material structures, considering the ways in which they are measured and analysed. Hope Cement Works, which opened in 1929 and is now the largest material factory in the UK, becomes a complex monolithic space within the film, representing something in-between industrialised networks and natural systems. Entangling these connections, 'Deep Structure' thinks about the factory and the estate as living bodies – machines for health, good and bad – considering the ways bodies and buildings are mapped, archived and translated into data.

Developed in collaboration with Human Computer Interaction Design at City University, London, The Space Syntax Laboratory at The Bartlett, and the Department of Materials Science and Engineering, University of Sheffield, 'Deep Structure' uses scanning, spatial analysis techniques and archival data sets on Park Hill to unpick the ways in which buildings and bodies are surveilled, both through official-bureaucratic structures and shared social experiences. Informed by research in Sheffield Archives & Local Studies Library and ongoing conversations with former residents of the estate, 'Deep Structure' complicates official narratives around its history with the lived experiences of its inhabitants. The film experiments with the scale of speech, from the bureaucratic and instructional to something more intimate and physical, where voice and sound acts as both a dislocation and a connecting element within the work.



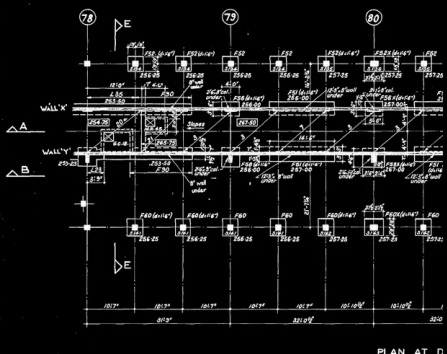




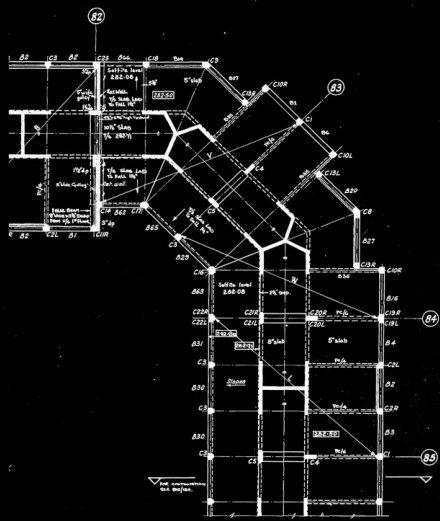


R.C. DETAIL DRAWINGS
 TITLE: PARK HILL FLATS
 DRAWING NO.: 815/122
 ARCHITECT: OVE ARUP & PARTNERS
 ENGINEER: MRS D.G. B. B. B.
 STRUCTURAL ENGINEER: MRS D.G. B. B. B.
 ELECTRICAL ENGINEER: MRS D.G. B. B. B.
 MECHANICAL ENGINEER: MRS D.G. B. B. B.
 CIVIL ENGINEER: MRS D.G. B. B. B.
 ARCHITECTURAL ENGINEER: MRS D.G. B. B. B.
 STRUCTURAL ENGINEER: MRS D.G. B. B. B.
 ELECTRICAL ENGINEER: MRS D.G. B. B. B.
 MECHANICAL ENGINEER: MRS D.G. B. B. B.
 CIVIL ENGINEER: MRS D.G. B. B. B.
 ARCHITECTURAL ENGINEER: MRS D.G. B. B. B.

THE DWELLINGS



PLAN AT D



NOTES:
 FOR GENERAL NOTES SEE DRAWING NO. 815/122
 FOR SECTIONAL NOTES SEE DRAWING NO. 815/123

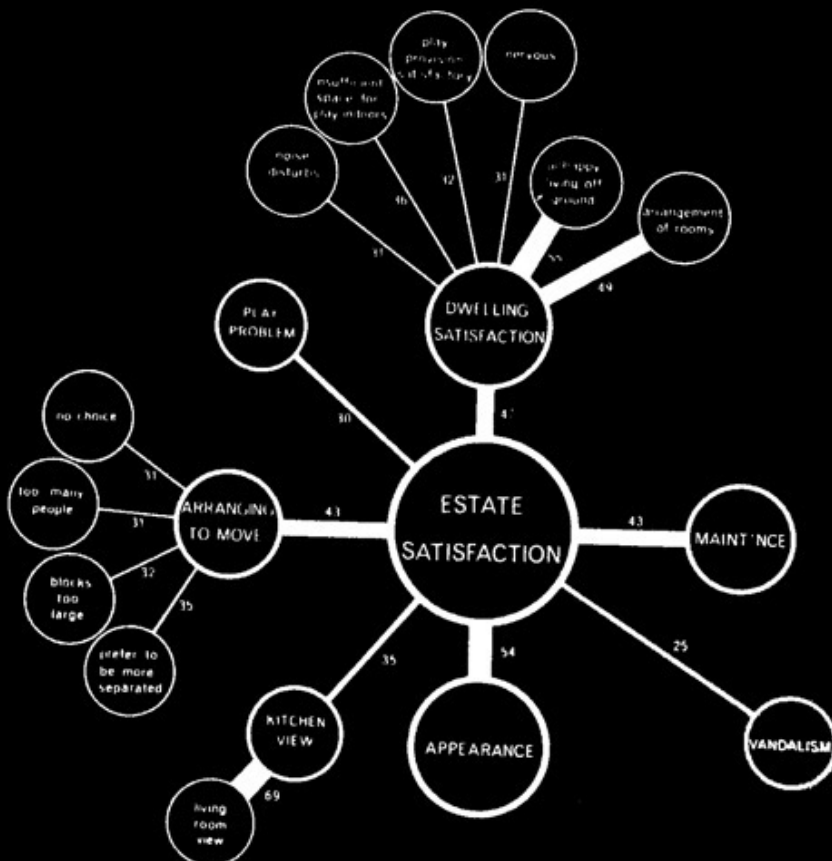
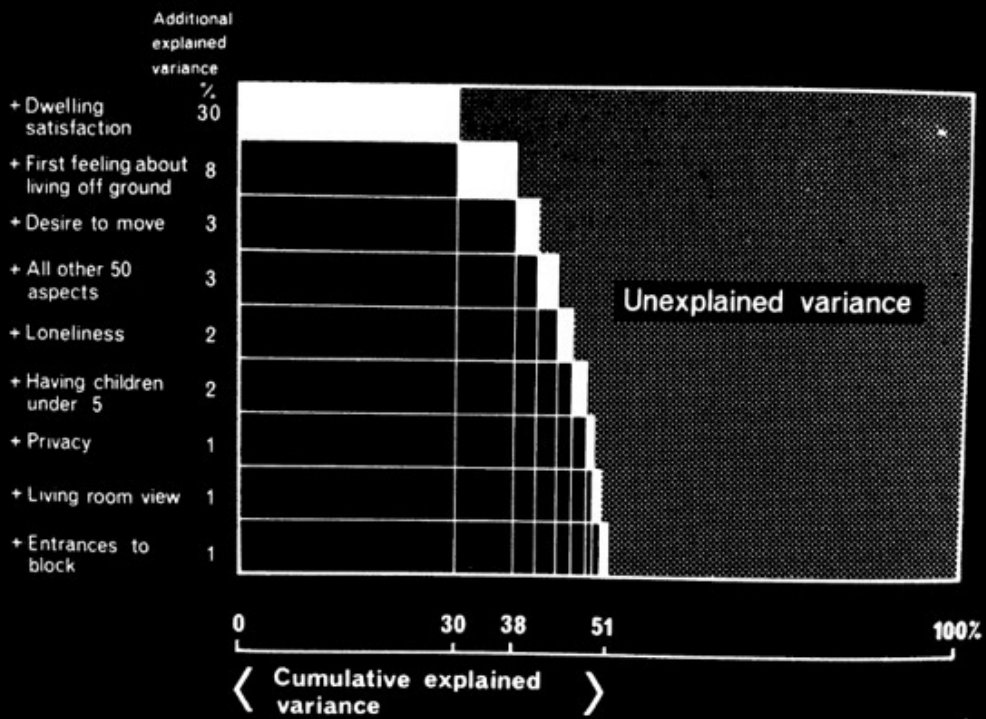
OVE ARUP & PARTNERS
 LONDON: 8, FITZROY STREET, W.1. DUBLIN: 10, MERRION SQUARE
 PARK HILL FLATS - SHEFFIELD
 FOUNDATION & GROUND FLOOR LAY-OUTS
 GRID LINES 78 - 85 PLANS
 SCALE: 1/4" = 1'-0"
 DRAWN: J. W. G. 1954
 CHECKED: J. W. G. 1954
 PASSED: J. W. G. 1954
№ 815/122

Are We A
 Community
 ?



12
 11
 24

75 Predictors of satisfaction with living off the ground



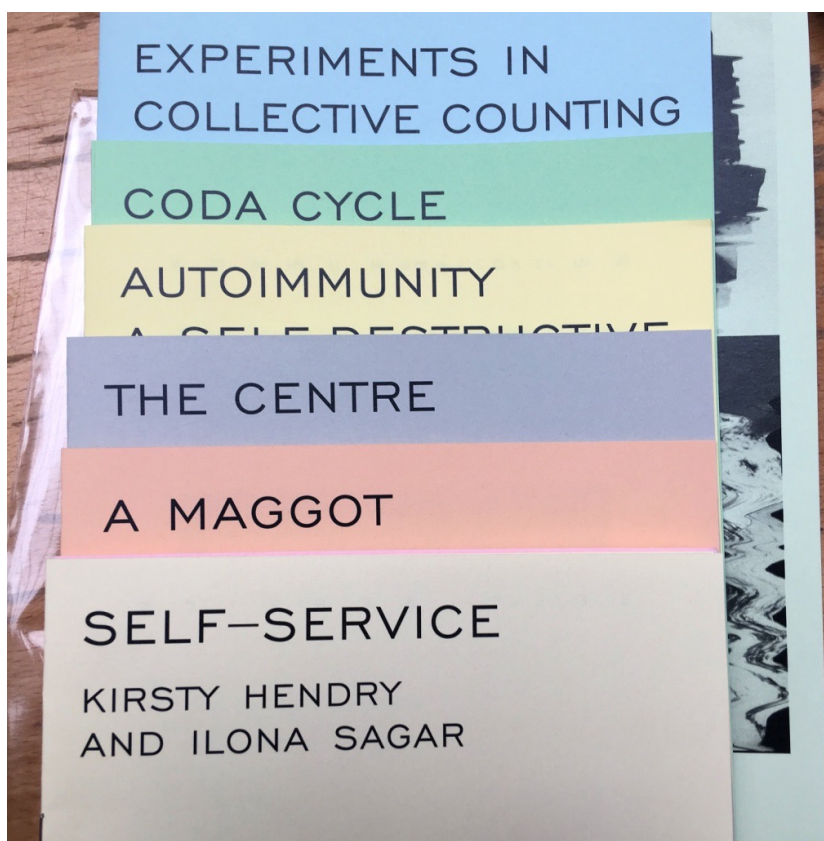
Events and Situated Research

Self-Service Glasgow International 2018, CCA and GOMA

- Publication
- Lab-oratory - 6th May 2018
- Screening Programme - 26th April 2018 CCA

Deep Structure events series S1ArtSpace

- Soft Power, Care and the Commons - 12th Dec 2019
- Data Bodies, Social Objects - 27th Nov 2019
- Walking conversation with Dr Helen Smith, Prof. John Provis - 15th Nov 2019



***Self-Service*, 2018**
Glasgow International,

Publication at CCA and GOMA
Lab-oratory 6th May 2018 part of *Self-Service* at Glasgow International CCA

Self-Service was a collaborative project produced in response to Correspondence O and the archives of The Peckham Pioneer Health Centre. The title derives directly from the archives of the Peckham Experiment, which not only exists in the Wellcome Trust and RIBA but has strangely found its home in an unofficial private archive in Glasgow. Ilona Sagar and collaborator Kirsty Hendry came across a leaflet in the Glasgow archive with the caption: 'Self-service not an expedient but a principle.' The statement reads as a provocative foretelling. The hyphen of self-service troubles the position of 'self' within this transaction. Does it refer to self-in-service, self-serving or self-determining, self-sufficiency or self-care? Taking the form of an event series and publication, *Self-Service* brought together new works, and a range of invited collaborators and contributors to explore the history, design, and social context of welfare – examining our increasingly uneasy and technology infused relationship to health, wellbeing, and labour.

The publication, design by Maeve Redmond, included commissioned text by myself, Clara Crivellaro & Alex Taylor, Alberta Whittle, Luke Frost, Kirsty Hendry, Emma Balkind, and Gary Zhexi Zhang. On the 26th April 2018 there was a screening programme that was the first of two events, developed as a companion to the publication. The event brought together works by Liz Magic Laser, Julien Previoux, Gary Zhexi Zhang, Alberta Whittle, Leeds Animation Workshop, myself and Kirsty Hendry. Selected works explored how the politics of health are tangled with ideas of compliance, prosperity, and control. The second event, Lab-oratory launched on the 6th May 2018 and was inspired by a serial publication authored by the members of the Peckham Experiment and titled 'The Guinea Pig'. Through talks, discussion, and working directly with the archive, the group collectively generated new responses to the original materials. Lab-oratory was a public event that considered questions of voice, agency, and authority in relation to the archive. Contributors included Dr Elsa Richardson (Historian and Chancellor's Fellow University of Strathclyde), Dr Lisa Curtice (The Health and Social Care Alliance Scotland and chair of the Pioneer Health Foundation), Henrietta Trotter (who worked as a student biologist at the Pioneer Health Centre), John Curtice (political scientist and BBC journalist), and Christopher Trotter (member of the Pioneer Health Foundation).



Click the link for extract, from Lab-oratory (best heard through headphones)
<https://on.soundcloud.com/5MkP7>

Click link for full pdf scanned copy of Self-Service publication
<https://www.ilonasagar.com/phdsubmission-self-service>





SELF-SERVICE

KIRSTY HENDRY
AND ILONA SAGAR

Launching at The Centre for Contemporary Art (CCA) as part of Glasgow International 2018, *Self-Service* is a collaborative project led by Kirsty Hendry and Ilona Sagar produced in response to the archives of The Peckham Pioneer Centre – a radical biological social experiment for encouraging health, local empowerment, and self-organisation founded in the first half of the 20th century. Built around a holistic focus on social connection as fundamental to health, the learning from The Peckham Experiment is as relevant today as it was then. Dispersed across multiple sites—ranging from formal, institutional custodianship, to materials entrusted to a different, more intimate form of preservation, there is a strange geography associated to this archive. Located in a small personal office on the edge of Glasgow, the uncatalogued materials that have accumulated continue to inform and impact health and social care work in the present day.

Taking the form of an event series and publication, *Self-Service* explores the history, design, and social context of welfare – examining our increasingly uneasy and technology-infused relationship to health, wellbeing, and labour.

Designed by Maeve Redmond, the publication will be available at CCA and GoMA from the 18th April during Glasgow International and features newly commissioned work by:

Emma Balkind | Clara Crivellaro & Alex Taylor | Luke Frost | Kirsty Hendry | Ilona Sagar | Alberta Whittle | Gary Zhexi Zhang

Self-Service has developed out of Hendry and Sagar's shared interests and research into the relationships between health and technology. Their collective inquiry builds upon recent projects for both artists such as Hendry's *Cursor* - a publishing platform and corresponding fitness-tracking app that considers how social norms structure technological practices, asking how these technologies condition the body's interaction with ideas of 'work' and 'leisure'. *Cursor* was produced in collaboration with Jake Watts & Dave Young and supported by New Media Scotland's Alt-W Award.

Another formative project has been Sagar's recent solo exhibition at South London Gallery, *Correspondence O*, a moving-image installation that explores the complex, changing landscape of public health and the social shift towards a more egocentric, user-focused and technology-infused understanding of wellness. Supported by the Wellcome Trust, *Correspondence O* is informed by extensive research within the archives of the Pioneer Health Centre held by the Wellcome Collection and Royal Institute of British Architects (RIBA), and contemporary medical research conducted by the Behavioural and Clinical Neuroscience Institute at the University of Cambridge.

Screening Event

Thurs 26th April | Cinema at CCA | 1900 - 2030

Liz Magic Laser | Julien Previoux | Gary Zhexi Zhang | Alberta Whittle | The Leeds Animation Workshop | Kirsty Hendry | Ilona Sagar

Bringing together artists' moving image works and new commissions, this programme asks; what is a good body? If there are good bodies, are there also disobedient bodies? Selected works will explore how the politics of health are tangled with ideas of compliance, prosperity, and control.

Lab-oratory

Sun 6th May | Clubroom at CCA | 1300 - 1630

Dr Elsa Richardson | Dr Lisa Curtice | Anna Clover | Kirsty Hendry | Ilona Sagar

Inspired by serial publication authored by the members of The Peckham Experiment titled 'Guinea Pig', though, talks, discussion, and working directly with the archive, together we will collectively generate new responses to the original materials. Led by Ilona Sagar and Kirsty Hendry and invited contributors, *Lab-oratory* will consider questions of voice, agency, and authority in relation to the archive.

Supported by Glasgow International



Programme**Correspondence O [2018]****19:40mins**

Iona Sagar lives and works in London. Using a diverse range of media spanning moving-image, text, performance and assemblage, she has formed a body of work, which responds to the social and historic context found in the public and private spaces we inhabit. She has a practice that explores the link between language, surface, technologies and the body through our increasingly mediated encounters in social, political and experiential space.

Primal Speech [2016]**11:50mins**

Liz Magic Laser is a Brooklyn, New York, based artist who works in performance and video. Her videos and performances intervene in semi-public spaces such as bank vestibules, movie theaters and newsrooms, and have involved collaborations with actors, surgeons, political strategists and motorcycle gang members.

The Kernel Process [2017]**09:19mins**

Gary Zhexi Zhang is an artist and writer interested in socio-technical objects. His recent work explores decentralised organisations, such as swarms, mycelia and markets within the context of aesthetics, communication and work.

– 15:00mins Comfort Break –**Cultures [2018]****12:00mins**

Kirsty Hendry is an artist who produces writing, events, and projects interested in practices of distribution and its relationships to language, identity, and subjectivity. Hendry's works often entail reflection on ideas of labour, work, and the body; unpicking their effect upon our sense of selfhood and embodiment.

Mammmmywata Presents Life Solutions International [2016]**03:56mins**

Based on unravelling concepts of history and memory, **Alberta Whittle's** research focuses on activating new ways of rethinking relationships to the past, present and future. Key to this process is working collectively in diaspora conversations. Foregrounding these conversations is an analysis of creative strategies employed to question the authority of postcolonial power, its implications and its legacy.

All Stressed Up [1993]**11:31mins**

Leeds Animation Workshop is a not-for-profit, cooperative company, which produces and distributes animated films and films on social and educational issues. The organisation began in 1976 as a group of women friends who came together to make a film about the need for pre-school childcare. The Workshop specialises in making complex or sensitive issues more accessible to audiences, and at times offering an alternative point of view.

Patterns of Life [2015]**15:38mins**

Julien Prévieux is a Paris-based multi-disciplinary artist, whose interests span politics, economics, technology and the culture of the workplace. He frequently approaches these areas by incorporating the established spoken or physical languages and ways of operating for each to provide at times witty, yet always prescient, critiques.



Soft Power, Care and the Commons 12th Dec 2019, S1 Artspace, Sheffield 2019

Click the link for audio recording of discussion:

<https://on.soundcloud.com/Bs38J>

Soft Power, Care and the Commons: an open discussion that considered where care is situated within notions of community, its social reproduction, and how it is determined by guidelines developed from statistics and data with both progressive and repressive potential. Where does community organising and the urban commons really exist on its own terms?

Jack Czauderna was a GP in Darnall, Sheffield all his working life. In the early 1980's the practice ran as an equal pay collective, one of three in the country. Under changed political circumstances the practice became salaried. He set up Darnall Wellbeing, a community health and wellbeing group to run alongside his practice where he continues to work. He is also the Chair of the Pioneer Health Foundation, keeping alive the legacy of the 'Peckham Experiment'.

Joanne Marsden is a former and current resident of Park Hill. She was part of a group of women who established, the 'Young Mums Action Group' in the late 80's, on Park Hill Estate. The group's main aim was to improve the lives of residents and children on Park Hill and the surrounding areas. Joanne played an influential part in the group and was proud to represent Park Hill even when the reputation of the flats was labelled as a "decrepit no-go area" by the press. In response to inequalities, the Young Mums picketed for better services and environmental improvements on Park Hill. Joanne Marsden went on to volunteer in the local Youth Clubs and later qualified as a Youth and Community Worker working for Sheffield City Council.

Howard Humphries, born in the Park District and decanted from the Park slums in 1959, he lived in Park Hill up to 1975 after getting married and getting a tenancy on the neighbouring Hyde Park. He was a steelworker, made redundant during the Thatcher years. Retraining and qualifying as a social worker, Howard now works with young offenders both in a secure and community setting.

Dr Julia Udall, Senior Lecturer in Architecture at Sheffield Hallam University, teaches across the M.Arch Course, and undergraduate history and theory. She is a director of the UK's first Social Enterprise architecture practice, Studio Polpo. Her research interests include urban commons, community economies and organising, and design pedagogy.



Data Bodies, Social Objects 27th Nov 2019, S1 Artspace, Sheffield 2019

Click the link for audio recording of discussion:

<https://on.soundcloud.com/34LMc>

Data bodies, social objects was one of three events I developed as a forum to extend and challenge ideas present within the exhibition of Deep Structure at S1 Artspace, it was a panel discussion between myself, Alex Taylor (Human-Computer Interaction Design, City University) and Laura Vaughan (Space Syntax Laboratory at The Bartlett, UCL). The panel explored methods of observation and analysis, kinship, human computation and social mapping. Discussing how these are infused in the often slippery and surprisingly human nature of data and surveying technologies that describes the space in between buildings, landscape and community.

Dr. Alex Taylor is a Sociologist and Co-Director of the Centre for Human Centred Interaction Design at City, University of London. With a fascination for the entanglements between social life and machines, his research ranges from empirical studies of technology in everyday life to speculative design interventions. He draws on feminist technoscience to ask questions about the roles human-machine composites play in forms of knowing and being, and how they open up possibilities for fundamental transformations in society.

Prof. Laura Vaughan is Professor of Urban Form and Society and Director of the Space Syntax Laboratory at the Bartlett School of Architecture, University College London. She has led a number of interdisciplinary research projects that consider some of the most critical aspects of cities today, ranging from ethnic segregation and health, poverty and housing, to economic and social vitality. These include at present: ActEarly, A City Collaboratory approach to early promotion of good health and wellbeing in Bradford and London; and a Memory Map of the Jewish East End. Her book, Mapping Society: The Spatial Dimensions of Social Cartography, was published open access with UCL Press in 2018.



Walking conversation with Dr Helen Smith, Prof. John Provis –15th Nov 2019, S1 Artspace, Sheffield 2019

Starting at S1 Artspace, this was a walking conversation exploring the social and cultural history of industrial and post-war Sheffield within its contemporary context. Dr Helen Smith is a social and cultural historian from Sheffield, whose research looks at the relationship between industry, architecture and identity. Prof. John Provis' specialist knowledge of materials science provided a unique insight into the materiality of our shared environment and its impact on how we live in and inhabit our cities. The walk will be informal and conversational, troubling the encounter with materials and (post)industrial landscapes. The walk started from S1 Artspace where Deep Structure was exhibited and allowed the city to slowly transition from day to night.

Dr Helen Smith is a social and cultural historian who specialises in histories of class, gender, sexuality and region. She has a particular interest in Sheffield and its people, which began with researching her book, *Masculinity, Class and Same-Sex Desire in Industrial England, 1895-1957*. Although she works at the University of Lincoln, she still lives in Sheffield and is currently working on how to tell more local stories to challenge a British history that is often focussed on London.

Prof. John Provis is Professor of Cement Materials Science and Engineering, and Head of the Engineering Graduate School, at the University of Sheffield, leading the 'Cements at Sheffield' research team since 2012 with a focus on sustainable construction and the safe treatment of wastes from various industries. He has been a member of technical working parties for the United Nations Environment Programme and for the International Atomic Energy Agency and is the Editor-in-Chief of the international journal *Materials and Structures*.

Supporting material and events

Map of relationships

Made in collaboration with Brian M. Schilder

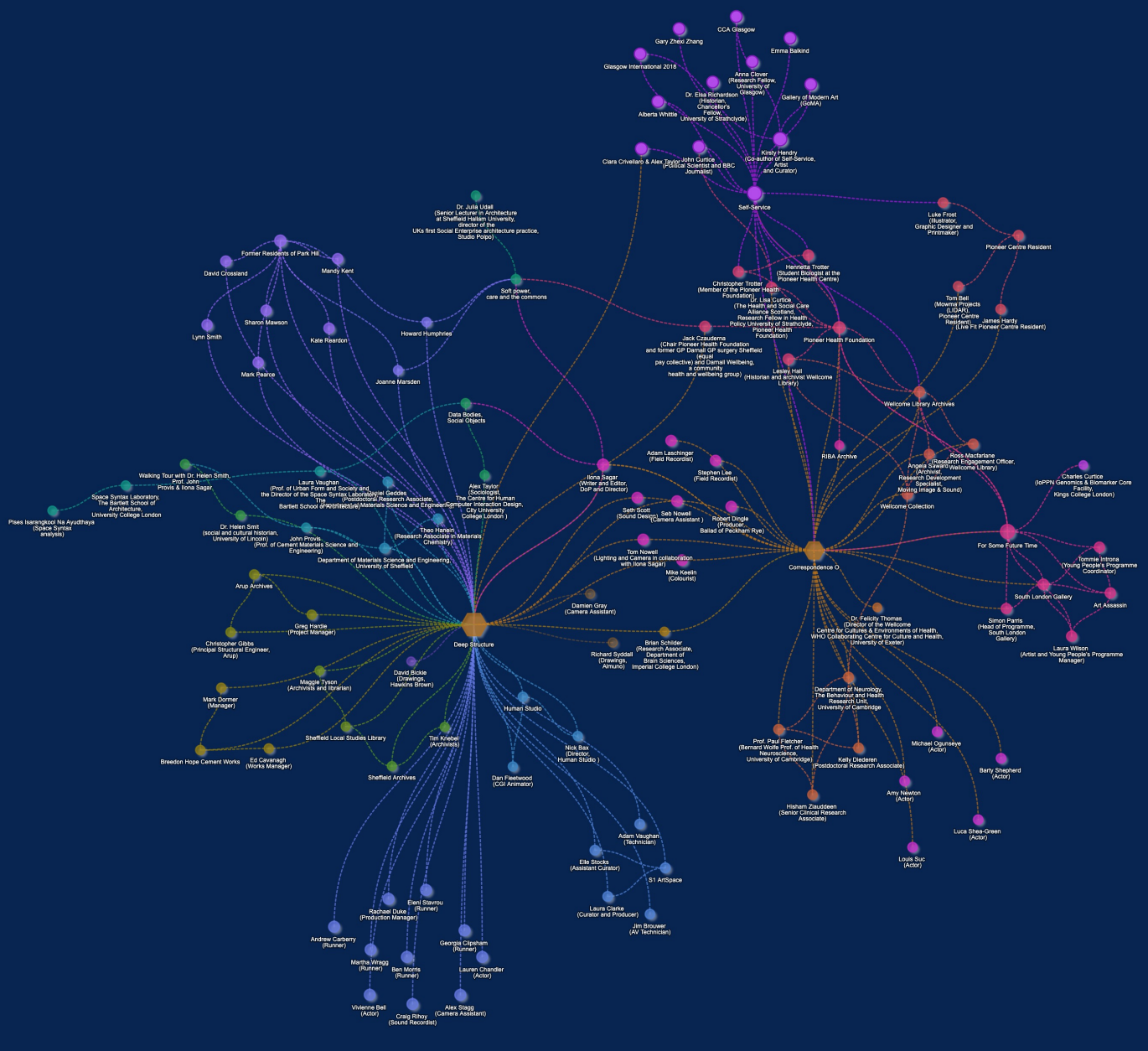
**Living With Buildings, Wellcome Collection 04-Oct-2018 –
03-Mar-2019**

**For some Future time 7th - 9th September 2018 South
London Gallery**

Data Dive, 2018

South London Gallery and Resonance FM (London)

**SHAPE Helsinki, June 9, 2022, symposium and screening
event, Publics, Helsinki.**



Map of relationships

Interactive online map made in collaboration with Brian M. Schilder

Click link to access: https://bschilder.shinyapps.io/contributors_network/

Instructions:

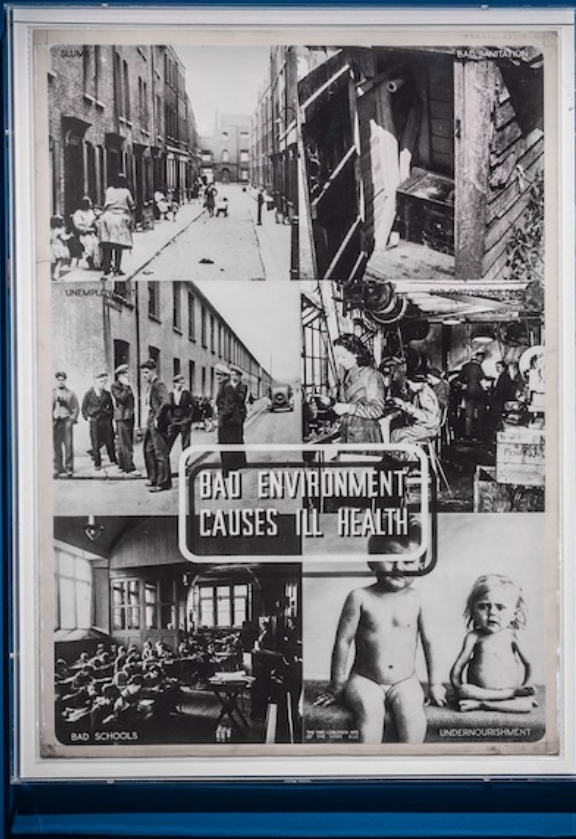
- Please note, site can be slow to load – please wait a few moments.
- To zoom in and out, use the mouse scroll or the +/- buttons in the bottom right.
- To resize the plot, double-click the background or use the resize button in the bottom right.
- To move the plot around, click-and-drag or use the arrow buttons in the bottom left. To highlight specific nodes, click on a node or click-and-drag (while pressing SHIFT) to highlight groups of nodes. You can also move the nodes around by clicking-and-dragging them across the screen.
- Each node is assigned a broad cluster (i.e. project) that it is affiliated with, as well as a more specific subcluster. Hover over each node to see its respective cluster and subcluster assignment.
- Use the dropdown menu in the upper left to select groups of nodes by cluster assignment (“Correspondence O” or “Deep Structure”) or the nodes representing the main projects themselves (“projects”).





Exhibition documentation 'Living with Buildings',
Wellcome Collection, London 2018







Data Dive, September 2018
South London Gallery and Resonance FM (London)

Website: <https://www.ilonasagar.com/forsomefuturetime>

My work with South London Gallery's young people's collective; Art Assassins gave me space to reconsider the Peckham Experiment within a much larger geographical and social context. My decision to articulate distinctions within my practice and research methodologies as 'situated research' and 'practice outcomes' in many ways came from working with this group. Although the work we did together does not directly reflect the research findings I have detailed, the discussions, walks and professionals involved stimulated a refocusing of the historical subject. For *Some Future Time* (2018) was a Heritage Lottery funded project led by the Art Assassins working with the Pioneer Health Foundation (PHF), the Wellcome Library and the Science Gallery at Kings College, as well as Peckham Vision and the Wilderness Wood.

Over 10 months, the project explored health and wellbeing for young people today and the legacy of the Peckham Experiment. Early conversations were focused on health companies such as '23 and me' and 'Ancestry'. The ideas evolved to form a project that used Biodata to produce a series of works exploring privacy, health and data ownership. We worked closely with Charles Curtice at the IoPPN Genomics & Biomarker Core Facility at Kings College to sequence the groups DNA visually mapping it anonymously. Within our sample there were 10 plots that took 500 random SNPs (A 'SNIP') and combined all participants together. The sequenced DNA was transformed into a large-scale print and sculptural work covering a stage that was a scaled version of the Pioneer Centre swimming pool. The lab data was destroyed afterwards, meaning that the only place these visual sequences now exist is in the work created by Art Assassins and myself. The group was able to take a new ownership over this kind of data production – developing techniques to reclaim it and debate: What makes you, you? What do we really mean by health? Is wellbeing a political question?

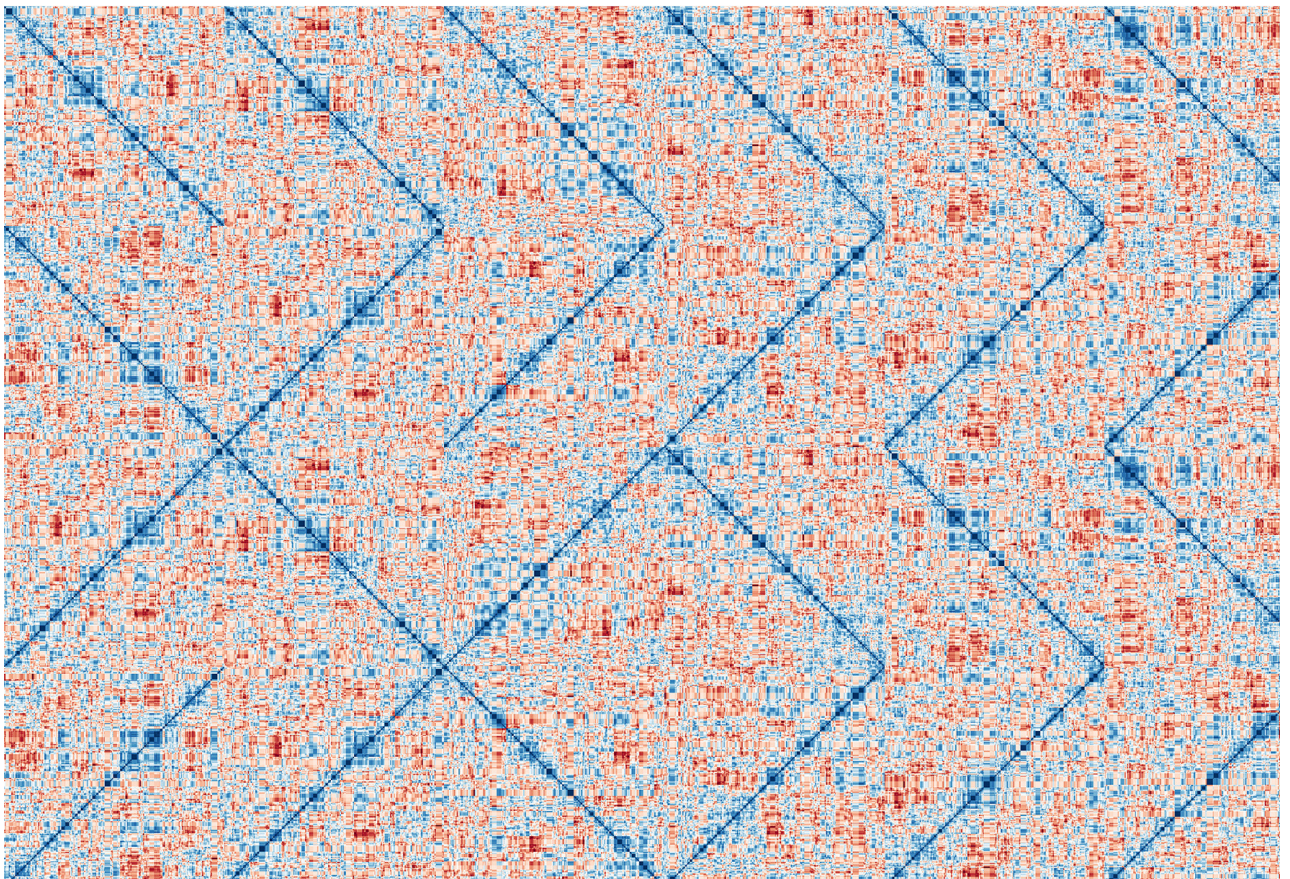


Art Assassins, Dr. Giulia Smith, Ali Eisa part of Lloyd Corporation and myself in discussion 2018





Art Assassins event with poetry collective Flow Fridays 8th September 2018





Deep structure, screened at SHAPE Helsinki, June 9, 2022, live event, Publics, Helsinki.
<https://www.publics.fi/calendar/open-up-and-shape-helsinki/>

