

DANIELLE-MARIA ADMISS

CURATOR, RESEARCHER, EDUCATOR

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Personal Statement

Dr Dani Admiss (she/her) is a British-Assyrian Iranian independent curator and researcher based in Edinburgh. She uses social practices to develop projects with everyday communities to voice their stories and reimagine narratives of science and technology. She has worked with various communities to design immersive game-environments that unwittingly extract data in exchange for public services, traced histories of water pollution in an industrialised waterway, created a Bill of More-Than-Human Rights, and set up an alternative ethics committee for ecological and cultural conservation. In 2020 she founded *Sunlight Doesn't Need a Pipeline*, an art, community learning and climate justice project exploring just transition in the arts. With a coalition of art workers, agitators, dream weavers, growers and caregivers, she has co-created a holistic decarbonisation plan for art workers. As an outcome of this project, she is currently developing the *Sunlight Liberation Network*, a radical support and waste management group for art and climate justice workers. Admiss has curated projects and published across the UK, Europe and internationally. She is an Artangel *Making Time* resident (2023) and was a Stanley Picker Fellow (2020). She has curated numerous exhibitions, conferences, workshops, and edited books, in the UK, the EU and internationally. She wrote her PhD in Curatorial Practice and World-Making with an AHRC grant and is a visiting tutor in Design Research at the National College of Art and Design, Dublin.

Independent Curatorial Experience

Jan 2023-Jan 2024 **Making Time Residency**
Artangel, London, UK.

Making Time, is an Artangel initiative that responds to the climate emergency, bringing the ideas of artists and art production into conversation with new material possibilities. Artangel have partnered with Science Gallery London, CCA Brighton and Radar at the University of Loughborough to facilitate a year of material experimentation for artists wanting to explore sustainable new material production. The year-long programme reimagines our material future while supporting artists to innovate, experiment, explore, fail, and succeed. The programme has no artistic outcome, instead it supports artists to innovate, experiment, explore, fail, and succeed in exploring and producing new material possibilities.

June 2023 **Rira: The Call of Iran's Environmental Prisoners**
Inspace, Edinburgh, UK.
www.rirairan.com

Rira is a project recalling the instrumental work and achievements of 9 Iranian Environmental Scientists, who were arrested on false allegations in January 2018, 7 of whom are still in Evin prison, Tehran. The project is two-folded, it raises awareness about Iran's wildlife and natural heritage, as well as the diversity of activities by distinguished members of Iran's environmentalists who are widely respected among old and new generations of researchers and locals alike, and whose research and teaching, involves both local and international projects.

2020-Dec 2022 **Stanley Picker Curatorial Fellowship**
Stanley Picker Gallery & Kingston University, London, UK.
www.sunlightdoesntneedapipeline.com

Sunlight Doesn't Need a Pipeline (SDNP) is a co-created decarbonisation plan for art workers. It brings artists, designers, activists, researchers, and local communities together in the form of public events, workshops, commissioned artistic-research projects, a dawn-to-dusk festival, and an online and in-print publication.

2019-2021

Curator

Abandon Normal Devices Festival, Liverpool (14–18 May 2021).

<https://toxicitysrea.ch>

'Toxicity's Reach' is a group exhibition and online exhibition dedicated to thinking about water pollution in the Mersey estuary, Liverpool. It comprised three newly commissioned online artworks by artists, Mary Maggic, Luiza Prado de O. Martins and Sissel Marie Tonn, curator essay and a digital repository. It was commissioned and produced by Abandon Normal Devices. It was funded by Arts Council England and Creative Industries Fund, NL.

2018

Curator

Furtherfield London (Exhibition: 14 July–19 August 2018); (Lab: 25–27 May 2018).

'Playbour – Work, Pleasure, Survival', was an art and research platform dedicated to the study of digital labour and the worker. It comprised co-creation lab, group exhibition, newly commissioned work, workshops, podcast collaboration with Serpentine Gallery. The project was commissioned by Furtherfield Gallery. It was funded Arts Council England and with the support from the European Commission.

2018

Curator

Walk&Talk Festival, Sao Miguel, Azores (5–20 July 2018).

'Assembling a Moving Island' was a group exhibition and Public Art Circuit in the Azores Islands, Portugal. Comprising 6 temporary large-scale installations located across the island. Artists: Navine G. Khan Dossos, Daniel Rourke & Luiza Prado, Nora Al Badri & Jan Nikolai Nelles, Shift Register (Jamie Allen & Martin Howse), Chris Woebken, Sascha Pohflepp, Camposaz.

2014-19

Student Researcher

PhD. Faculty Art and New Media, Sunderland University, Sunderland.

Freelance Curator

2021-2

Curator

For Refusal Almanac + 2022 symposium, transmediale, Berlin (Feb 2021—Feb22).

2017

Curator & Storyteller

Digital Dark Ages, at Abandon Normal Devices Biennale, Treak Cliff Cavern Storyteller (21–24 September 2017).

2016

Curator

AI in Asia, Digital Asia Hub at Maritime Museum, Hong Kong (23 November 2016).

'Humans Need Not Apply', was a pop-up exhibition for Digital Asia Hub's inaugural conference in Hong Kong. The show featured works by a roster of leading contemporary artists, including James Bridle, Matthieu Cherubini, Agi Haines, Mario Klingemann, and Simone C. Niquille.

2016

Creative Producer

'In the Robot Skies' (dir. Liam Young) narrative short film.

'In the Robot Skies' was the world's first narrative short shot entirely through autonomous drones. The film was broadcast on Channel 4's Random Acts and then screened at BFI IMAX, London Film Festival, The Metropolitan Museum of Modern Art, New York. with 39.7K views on Vimeo.

2015

Curatorial Consultant

Somerset House, London (03 December 2015-23 March 2016).

Big Bang Data (Curated by Jose Luis Vicente and Olga Subiros) was a major exhibition at Somerset House, where artists, designers and innovators explored how data is transforming society.

2014 **Assistant Curator**
BIE, Barbican Centre, London, UK (3 July–14 Sep 2014).
'Digital Revolution' was an immersive blockbuster exhibition that toured internationally.

2013 **Co-Curator**
Close, Closer—third edition of the Lisbon Architecture Triennale
(Beatrice Galilee, Chief Curator) Portugal (12 September-15 December 2015).
A core exhibition at 2013 Lisbon Triennale, The Institute Effect, at MUDE, Design Museum in Lisbon featured 12 pioneering institutions from 12 different countries engaged in innovative and ground-breaking practice. They each hosted a public programme taking consecutive turns in bringing an ever-changing international residency programme to Lisbon over 3 months.

2012 **Assistant Curator**
Electric Futures Technology Week, (curated Beatrice Galilee), Kings Cross, London.

2012 **Assistant Curator**
Designed in Hackney Day, Dezeen and Beatrice Galilee. (01 Aug 2012).

2012 **Curator**
TENT, London.
Made To Order was a series of debates looking at customisation and the social in design and architecture. Supertalks at TENT, London Design Festival, London (20-23 Sep 2012)

2010 **Editorial Assistant**
FUSE1-20, book published by Taschen and Research Studios, London.

2010 **Assistant Producer**
Anti-Design Festival, Redchurch Street, London (18-26 September 2010).

07-09 **Gallery Manager**
Rokeby Gallery, London
Co-curate certain exhibitions and events including with Haroon Mirza, Oliver Laric, and Stephen Willats. Received a 4* Time Out review, as part of two groups shows I curated titled, The Earth Not a Globe (2009).

Workshop & Lab Leader

2023 **Curator & Facilitator**
Global Sustainability Institute, Anglia Ruskin University, UK, (March-April 2023).

Energy Communities of Nepantla was a series of cross-disciplinary workshops in collaboration with researcher Lara Houston and the Global Sustainability Institute, Anglia Ruskin University. The first event of the Sunlight Liberation Network, a radical social and emotional support group for art and climate justice workers, the sessions brought together artists, researchers, social scientists and activists to consider energies in the broadest sense. The sessions comprised presentations, discussions, wish triangles, communal therapy and healing exercises (with artist Farah Salem and Megha Ralapati) drawing on traditions and rituals from her homeland of the Arabian Peninsula. Together we explored the links between our nervous systems, sustainable living and internal healing, and grounds for future collaborations.

2020 **Curator & Facilitator**
MAAT, Lisbon, Portugal, (13 Oct 2020).

Disturbing Conservation: Remapping the Avencas MPA was an alternative Interpretation Centre for the Avencas Marine Protected Area (MPA). The work is designed to question critically and creatively what role cultural institutions

might play in ecological conservation initiatives? And how the public can reconsider their responsibility and relationship to Marine Protected Areas?

2019 **Curator & Facilitator**
Porto Design Biennial (28 September–31 October 2019); workshop (23–27 September 2019).

The Ethics Committee of Dark Conservation was a multi-layered and collaborative week-long workshop that culminated in a group exhibition of fictional museum conservation reports. The project involved designers and curators undertaking transdisciplinary research under the guise of a fictional Collection Committee. The group worked to acquire a single artefact and then represent it to the public through conservation reports that embody different value systems expressed as a pluriverse of fictional worlds. It was part of 'Fiction Practice' curated by Mariana Pestana at the Museu Quinta de Santiago, Matosinhos, Porto.

2018 **Co-Facilitator**
"Professional Development Lab"—as part of Playbour–Work, Pleasure, Survival at Furtherfield, London, (25-27 May 2018).

Examining the way that the boundaries between 'play' and 'labour' have become increasingly blurred, this three-day co-creation research lab brought together artists, designers, activists, sociologists and researchers. The group engaged in artist led experiments and playful scenarios, led peer-learning sessions, conducted research with fellow participants acting as 'workers' to generate new areas of knowledge. The outcomes were developed into a group exhibition in Furtherfield Gallery.

2016 **Curator & Facilitator**
"Creative Campaigns: Marketing in the Age of Capitalism" SPACE [ART+TECH] and AntiUniversity, London, UK, (23 November 2016).

2015 **Curator & Facilitator**
"Ground Truth: The Migration Machine" workshop at Furtherfield, London, UK, (02 November 2015).

2012 **Curator & Facilitator**
"Black Book Interview Project", Seventeen Gallery, London, (20 September 2012).

A series of design dialogues and responses on design discourse held over the course of one day and published in a journal. Seventeen Gallery, London.

2012 **Curator & Facilitator**
Post+, Design Museum, London (June 2012).

Conference Organiser

2022	Curator	'This is Not Anarchy, This is Chaos', transmediale, Berlin January 2022.
2013	Curator	'Mobilised', Super Talks, Tent. London Design Festival. 20-23 Sep 2013.
2012	Curator	'Made to Order', Super Talks, Tent. London Design Festival. 20-23 Sep 2012.
2012	Curator	'Electric Futures Technology Week', (curated by Beatrice Galilee), Kings Cross Pumping Station, London, July 2012.
2012	Asst. Curator	'Designed in Hackney Day', Dezeen and Beatrice Galilee. 01 Aug 2012.

Teaching Experience

Visiting Tutor

2020-3 MA Design, teaching modules: Design Research Methods, Author + Audience, and Design Rationale, NCAD, Dublin, Jan-June 2020; Sep-Dec 2020; Jan-June 2021; Sep-Dec 2021; Jan-June 2022, Sep-Dec 2022, Jan-June 2023.

- 2013-14 MA Curating Contemporary Design, Kingston University in partnership with the Design Museum. Sep-Dec 2012; Sep-Dec 2013 and Sep-Dec 2014.
- 2012-13 Independent projects: Media Fragments in London, VASSAR University and Goldsmiths College University, London. Sep-Dec 2012; Sep-Dec 2013.

Publications

Book Chapter

- 2019 Author "Curating, World-Making & Dark Conservation." In Fiction Practice Prototyping the Otherworldly edited by Mariana Pestana. 174. Onomatopoe.

Published Essays & Exhibitions Catalogues

- 2023 Author Stepping Through the Portal, The Epistemic Bonds and Lifelines Needed for a Just Transition, as part of Energy Communities of Nепantla.
- 2023 Author Rematerialisation and Care webs, Decentralised Political Economies, The Institute of Art and Technology, Liverpool John Moores University and Whitworth Museum (University of Manchester) [Essay]. Online.
- 2023 Interviewee Podcast x Radio Web MACBA [podcast].
- 2023 Interviewee Sunlight Doesn't Need a Pipeline x The Networked Condition [case study].
- 2022 Author Parasonmia, Lara Tabet, Beirut Art Center [Essay]. In print.
- 2022 Author 'Toxicity's Reach', Ecoes#3, Sonic Acts [Essay]. In print.
- 2022 Author 'Prepping for Utopia: A Convoluted Imaginary for A Just Transition' [Exhibition essay] James Bridle, Signs of Life, Nome Gallery, Berlin. In print and online.
- 2021 Author 'The Body is Not a Sovereign Object' [Exhibition essay]. Online.
- 2020 Author 'Dark Conservation: Redrawing Boundaries Marine Protected Areas
- 2017 Author "The Digital Dark Age" [Exhibition catalogue Shift Register 2017]. Online.
- 2016 Editor "Futuring Social Change," Renewable Futures [Exhibition catalogue RiXC 2016].
- 2014 Editor Digital Revolution [Exhibition catalogue Barbican Art Centre 2014]. London.
- 2013 Editor The Institute Effect [Exhibition catalogue 'Close, Closer'—third edition of the Lisbon Architecture Triennale]. e-book.
- 2012 Editor The Black Book Interview Project. [Exhibition catalogue Seventeen Gallery 2012]. Exhibition Catalogue Essays and Magazine Articles.

Professional Development

- 2023 Sensing Harm by Design, Hospicing Modernity, advaya June-July 2023.
2023. Co-learning Futures, Fertile Ground, Aberdeen August to April 2024.
- 2021 Artists Mentor, London.
- 2019 British Council sector development trip: Eyemyth, Mumbai, India, December 2019.
- 2019 British Council sector development trip: H20 Summit, Argentina, February 2019.
- 2017 Preparing to Teach, workshop attendee, University of Sunderland (26–27 April 2017).
- 2016 Curator's Professional Development course—co-lead with Prof. Beryl Graham. Various arts venues and organisations across London (13-17 February 2016).
- 2014 Women in Digital Session, co-organiser, Somerset House October 2014.
- 2007 Arts Administration and Management—Short Course at Birkbeck University of London receiving a Distinction (May-July 2007).

Awards, Grants & Fellowships

- 2023 Making Time, Artangel, London, UK (£8,000 fee + £8,000 production budget).
- 2020 Stanley Picker Fellowship, Stanley Picker Gallery & Kingston University, London, UK, (£20,000 + £40,000 production budget).
- 2018 Arts Council England—*Grant for the Arts* for 'Playbour–Work, Pleasure, Survival' (£30,000) with additional funding from EU Cultural Commission Creative Europe Collaborator on "State Machines" Creative Europe funding (>£5,000).
- 2018 Arts Council England—Artists International Development Fund for research trip to India for the curatorial research project Dream Factory as part of residency at TAJ (£3,000)

- 2017 AHRC CDT Student Development Fund Placement at Abandon Normal Devices Festival (01 June-30 September) (£1,500)
- 2015 University of Sunderland – travel award (£400)
- 2014 AHRC Block Grant-funded PhD studentship (2014-2017)
- 2012 AHRC MA Grant partnership.

Recent Conferences, Talks & Keynotes

- 2023 AI Marriage of Heaven & Hell, Future Fantastic India & Future Everything, 26 March 2023.
- 2023 Digital Decarbonisation, SLOW Dartington Trust and Castlefield Gallery, 15 Feb & 14 April 2023.
- 2023 Sunlight conversation with Angela YT Chan, “Revision”, PEER, 17 January 2023.
- 2022 “Sunlight Doesn’t Need a Pipeline”, Overexposed, Sonic Acts, The Netherlands, 26 February 2022 (Rescheduled Forthcoming October 2022).
- 2022 “Carbon Accounting in the Arts: Imagining a Redistributed Ledger of Responsibility”, with Samuel Onalo Kingston University, Digital Research in the Humanities, and the Arts (4-7 September 2022).
- 2022 “Disturbing Conservation: Remapping the Avenca MPA with Gillian Russell and Fredric Lesage, Simon, Planetary Drifts Conference, University of Montreal (22 April 2022).
- 2021 “Sunlight Doesn’t Need a Pipeline: Just Socio-energy Transitions in the Arts”, Fault Lines, Royal Academy of Art, The Hague, KABK, West Den Haag, 3 December 2021.
- 2021 “The Body Is Not a Sovereign Object”, interviewing Alexis Shotwell and Margarida Mendes [Podcast], 19 November 2021.
- 2021 Toxicity’s Reach, Abandon Normal Devices Festival [online].
- 2021 Atmospheric Attunements, The Origin exhibition by Ben Judd, Stanley Picker Gallery, London [online].
- 2021 Discussion with Ahaad Alamoudi, The Slow Grind [Podcast]. Hosted by Georgina Johnson and Moza Almatrooshi, 21 July 2021.
- 2021 “The One in Question” Our Practice Our Methods, Research Through Design Group, Kingston University, Friday 21 May 2021.
- 2021 Atmospheric Attunements: Attuning to Sweden’s Policy for Designed Living Environment, MA Design, HdK Valand, Academy of Art + Design, University of Gothenburg, Sweden. May 2021.
- 2020 “New Narratives with Nature” Creative Explorations Conference: From Social Entities to Ubiquitous Systems [Panel Speaker], Bios Athens, Greece & British Council, 24 September.
- 2020 Stanley Picker Gallery Online Salon, Stanley Picker Gallery, UK, 17 December.
- 2020 Stories of the Sea: Bridging the Gap, Marine Roundtable, Poole Museum, UK, 02 December.
- 2020 Reading Room: Plastic Hypersea with Alexis Shotwell, Framer Framed, Amsterdam, NL, 08 May.
- 2019 “World-making as Method” H2O Summit, Bariloche & Buenos Aires, Argentina, 21-27 February.
- 2018 “Playbour and Participation” SCAN/NEON festival, Dundee, Scotland, 10 November.
- 2018 Keynote: “Digital Platform” Signal Film+Media, Cumbria, UK, 05 October.
- 2018 “Play, Labour and the Internet” with Dr. Jamie Woodcock, at Jennifer Walshe’s Sound Salon, Somerset House, London, UK, 07 February.
- 2017 “Co-Designing Worlds” Data Publics conference, Goldsmiths University held at Gasworks Gallery, London, UK, 26-28 January.
- 2017 “Digital Dark Ages to Electronic Superhighway”, Abandon Normal Devices festival.
- 2016 “Making Worlds” AI in Asia conference held by Digital Asia Hub, Hong Kong, 23 November.
- 2016 “Co-Design Worlds” Greenwich University, London, 21 May.
- 2016 “Humans Need Not Apply”, AI in Asia, Digital Asia Hub at Maritime Museum, Hong Kong, 23 November 2016.
- 2015 “Futuring Social Change” Renewable Futures conference, RiXC, Latvia, 08–10 October.
- 2015 “Modelling and Perspectives, World-Building in Art”, Flat Time House, London, UK, 30 May 2015.
- 2015 “Disruption Through Design” ISEA conference, Vancouver, Canada, 14-19 August.
- 2014 “Curating and World-Building”, BALTIC39, Newcastle, UK, 13 December 2014.
- 2014 “How could World-Building Inform Critical Curatorial Practice?”, AHRC Conference, BALTIC, Newcastle, UK, 01 July.

Research Trips & Residencies

- 2016 Gaming India: Digital Art & Design, TAJ-Residency, Bangalore, Oct–Nov 2016.

2012 Researcher, Literature review on Curating Design, Kingston University, Feb–June 2012.

Other Relevant Work Experience

2013 Editorial Assistant TASHCHENGmbH.
2012 Editorial Assistant, Dezeen (Internship) July - Aug
2010 Editorial Assistant, FUSE1-20, book published by TASHCHENGmbH and Research Studios, London.
2007-9 Gallery Manager, Rokeby Gallery, London.

Education

2014-19 Ph.D., AHRC Block Grant-funded PhD studentship 2014–17, Faculty Art, Design and Media, University of Sunderland, UK. Advisor: Prof. Beryl Graham. Secondary Advisor: Dr Alexandra Moschovi.

How Can World-building Inform Curatorial Practice?

A creative, critical exploration of world-building through a series of practice-based curatorial projects. The research identifies how the concept of world-building has been used by artists and establishes three methods to support contemporary collaborative and participatory curatorial practice.

2011-12 M.A. (Distinction) Curating Contemporary Design, awarded AHRC Grant partnership, Kingston University in partnership with the Design Museum, London, UK.

2003-2006 B.A. (1st Class Honours) Art History/Visual Cultures, Goldsmith University, London, UK.

Languages

English maternal language
Farsi conversational