

Her Production

2014, 04' 07''

Her Production consists of an audio track alongside a projection of handwritten subtitles in IPA (international phonetic alphabet). The track comprises a collage of various critiques of the artist's own English pronunciation, or "production," as articulated by her fellow students and her teachers during the 2014 Summer Course of English Phonetics at UCL in London.

pronunciation analysts: Paul Carley, Jane Setter, Puri Marino Casal, Yoshio Ido, Mariëlle Beringen, Maria Gema Naranjo Moreno, Maria Jesus Terrero Sanches, Sergio Perez, Yoshihito Kamakura, Tim Wharton and anonymous linguists

production assistance: Adam Ulbert, Gerard Ortin

sound mix: Slobodan Bajic

location: 2014 Summer Course for English Phonetics, University College London

thanks to: Joanna Przedlacka, Michael Ashby, Marike van Harskamp

made possible by: Mondriaan Fund

Esplorobjektoj

2016, 15' 54''

Esplorobjektoj, meaning "case studies" in Esperanto, is a video recording of a translation session with the artist and a number of both art students and students of the Curatorial Programme at De Appel, Amsterdam. After studying the constructed language for some weeks, they invited Esperanto instructor Leston Buell to work with them to translate the press release of the 2016 exhibition *You Must Make Your Death Public* from English. By proposing an alternative link language for the arts, this work highlights the widespread use of English language jargon in art writing.

Esperanto translators: Asep Topan, Renee Mboya, Jussi Koitela, Luc Windaus, Britt van Groningen, Nora Barón, Nicoline van Harskamp and Leston Buell

camera: Ivo van Stiphout

audio: Thomas Myrmel

thanks to: Rubén Asensio, Federico Gobbo

made possible by: De Appel Amsterdam, Sandberg Institute Amsterdam

Apologies and Compliments

2016, 07' 32''

Apologies and Compliments stems from a session of the Discourse and Rhetoric Group, Loughborough University, UK, in which the academic members of this research group were played excerpts from other episodes of *Englishes* in which someone is complimented on, or apologizes for, their English. The academics can be heard to analyze these apologies and compliments. The visuals are taken from the scanned annotated documents used during the session.

conversation analysis by: Discourse and Rhetoric Group (DARG), Loughborough University

audio recording: Dave Briggs

audio mix: Slobodan Bajic

made possible by: Radar Program Loughborough, Mondriaan Fund

Wer Mae Hao

2015, 07' 44''

Wer Mae Hao is the result of a series of workshops held at De Zonnebloemschool and Extra City, Antwerp, in which children with different language backgrounds explored the possibilities for an English of the future. In this video, shots of the group of children telling a story in an English constructed from their individual, self-made varieties, are juxtaposed with close-ups of their hands cutting up pages of English dictionaries, and constructing a celebratory puppet that they dance with in their gymnasium.

performers: Abdul Bhatti, Aleeza Ghulam, Aliful Islam Bhuyan, Amapola Cayrafourcq, Angelo Ledi Frances, Antonios Daskalopoulos, Diane Mboungou, Ebenezer Gonah, Ebo Sikder, Ivana Nova, Karista Khan, Leon Elvis Rylant, Mara Mircan, Paraschos Daskalopoulos and Lynn Kocken

camera: Benito Strangio

sound: Chris Everts

coaching: Rosa Vandervost

sound mix: Slobodan Bajic

props assistance: Roi Alter

set assistance: Karina Beumer and Charlotte Gyselinck

location: Zonnebloemschool Antwerpen

thanks to: ISF Active English Programme

made possible by: Extra City Kunsthal, Antwerpen

Darling Good Night

2016, 16' 03''

Darling Good Night consists of an audio track superimposed onto a video of a still lake. The accompanying audio records the stories of a number of people who are waiting for their residence permits in an isolated part of Norway, retelling their "linguistic journeys" from Eritrea, Syria, Ethiopia, and Sudan to Europe. The lake and mountains in the video are their exact view while waiting at Jølster refugee center and learning a regional variety of Norwegian.

interviewees: anonymous residents of Jølster refugee center, Norway

camera: Ole Johnny Devik

audio mix: Slobodan Bajic

thanks to: Martin Waldmeier, Bernahu Mekonen and Ingrid Norum

made possible by: Sogn og Fjordane Kunstmuseum, Førde

A Romance in Five Acts and Twenty-one Englishes

2015, 15' 33''

A Romance in Five Acts and Twenty-one Englishes is based upon Bernard Shaw's 1912 play *Pygmalion – A Romance in Five Acts*. Twenty-one translations of the play were collected and re-translated into English in front of a live audience at Kunstraum, London, and later brought together as a book by Onomatopée. A cast of five native English speaking actors later staged the second act of the play in its non-native English adaptation. This video registration shows and excerpt of a live staging at De Theaterkamer, Amsterdam.

performers: Mark Bellamy as Henry Higgins, Cézanne Tegelman as Liza Doolittle, Ralph de Rijke as Mr Pickering, Claire King as Mrs Pearce and Mark Kingsford as Alfred Doolittle

camera: Jelle van der Does

sound: Thomas Myrmel

make-up: Irina Alberti

set assistance: Nilas Dumstrei

based on live translations of Bernard Shaw's "Pygmalion" by: Mohamad Barakat, Giacomo Goldoni, Rotem Zirlin, Maria Eugenia Tirado Rodriguez, Sheida Ghadak, Silvia Krupinská, Motoko Ishibashi, Sandra Buch, Maria Sineva, Yuka Tanaka, Jin Han Lee, Darina Bakalets, Brian Llinares, Mihael Stefanac, Diego Victoria, Mette Kjaergaard Praest, Inci Baker, Pegah Tahmasebi, Ezgi Hazal Aygan, Veronica Szabó, Pei Han, Roman Dogushev, Bodil Jessen-Klingenberg, Mical Nelken

thanks to: Theaterkamer Amsterdam, Gertjan ten Thije

made possible by: Kunstraum London, Onomatopée Eindhoven, KunstWerke Berlin, Mondriaan Fund

Portrait of an Englishes Collector

2015, 34' 07"

Portrait of an Englishes Collector sees a fictional amateur linguist conduct a telephone study of the "Englishes" spoken in the remotest corners of the globe. Through a series of fractured phone conversations he uses notation in IPA (international phonetic alphabet) to collect fragments of their pronunciation.

telephone interviewer: Voicu Radescu

camera: Marius Iacob

sound: Adi Tudose

sound mix: Slobodan Bajic

production: Magda Radu, Alexandra Croitoru, Ioana Gheorghiu

research: Adam Ulbert, Mihaela Vasiliu

thanks to: Ion Grigorescu, Tudor Bratu, Daniel Popa, Tony Blokdijk

made possible by: Salonul de Proiecte, Bucharest, Mondriaan Fund

Every Minute a Language Dies

2016, 03' 30"

In *Every Minute a Language Dies*, animated drawings accompany recorded interviews with representatives of NGOs working on language preservation. The Spanish and Catalan nationals seem to disagree on issues of the lifespan of a language and its attachment to either meaning or place, and what happens when two different language groups come into contact. Their animated hand movements add a further layer of expression.

interviewees: Mònica Pereña and Amélie Ponce of Linguapax Barcelona
Carme Arenas of PEN Catalonia, Joan-Francesc Pont of the Ferrer Guardia Foundation Barcelona

camera: Mercedes Mangrane

audio mix: Slobodan Bajic

production assistance: Alexandra Cioca

made possible by: Barcelona Art Residency and Mondriaan Fund

PDGN

2016, 16' 21''

PDGN (2016) is a short fiction video that puts forward an unlikely, but desirable global link language. It portrays a future in which the world is no longer run by national governments or global corporations, and that is neither utopian nor dystopian.

script, direction and edit: Nicoline van Harskamp

performers: Ariane Barnes as Bato, Paula So Man Siu as Chingshih and Mouna Albakry as Sayyida

extras: Lola Botello, Maribel Alarcón, Belén Cobos, Lara López and Esperanza Macías

camera: Marius Iacob

sound: Slobodan Bajic

first assistant director: Bea de Visser

production Sevilla: Ana Ballesteros (CAAC)

costumes and props: Luisa Amanda Vargas

set design: Kike Pozo

set photography: Javier Zuluaga Zilbermann

camera assistance: Mattei Sopterean

grading: Marius Iacob

sound mix: Slobodan Bajic

research: Lodovica Guarnieri

script based on recorded workshops with: Goeun Choi, Stavroulla Gregoriou, Yulu Gao, Yutaka Hishino, Alice Pons, Hashim Gmal, Khalid Jone, Malina Suliman, Teferi, Ugo, Salim, Bing Bin, Masaki Komoto, Olivia Reschofsky, Alejandro, Ieva Kraule, Afra Suci, Sefer Memisoglu, Igor Sevcuk, Hrafnhildur Helgadóttir and students of Scenario, Writing for Performance, and Audio Visual Media at the HKU.

language conceptualised with the help of: Elsbeth Brouwer, Laura Rupp, Pablo I. van Suchtelen, Federico Gobbo, Sean Roberts, Robert Phillipson, Jennifer Jenkins, Vincent van Gerven Oei, Rubén Asensio and Marie-Luise Pitzl

translations: Leston Buell and Yautina Zhang

thanks to: Centro Andaluz de Arte Contemporáneo in Seville, Parque Minero de Riotinto in Huelva, Waterside Contemporary in London, Libia Castro, Luisa Espino, Marike van Harskamp and Victor Martens

made possible by: BAK Utrecht, Mondriaan Fund