Title: The Supernatural Sex: Women, Magick & Mediumship: Assembling a Field of Fascination in Contemporary Art.

Abstract: This illustrated paper focuses on the subject of my practice-led research entitled ‘The Supernatural Sex: Women, Magick & Mediumship; Assembling a Field of Fascination in Contemporary Art’. Traversing photography, film and installation this research project explores the performance and sexual politics of the female body within the fields of Mediumship [channeling conduits], Magick [Occult, black magic] Magic [vanishing women] and pre-narrative cinema; with a specific focus on the materializing mediums within the Thomas Glendenning Hamilton photographic archive.

As a practice-led research project, my approach to making has been multi-methodological (Bolt, 2007) beginning with archival research and developing into a rigorous questioning of the term ‘unknowing’ as much used utterance within artistic practice/research (Fisher & Fortnum, 2013). This type of terminology enables a curious reflection on the concept of channeling within the presented fields of both mediumship and artistic practice, exposing its distinctly feminine context.


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Bio: Grace A Williams is an Artist and Lecturer in Fine Art based at De Montfort University. In 2012 she was awarded the Gertrude Aston Bowater scholarship for practice-led PhD research based at the Centre for Fine Art Research, Birmingham School of Art and in 2013 she received the T.G Hamilton research Grant from the University of Manitoba, Canada, to work with the supernatural photographic archive of Thomas Glendenning Hamilton.

Grace is Arts Editor for the International Journal for Fine Art, Philosophy & the Wild Sciences ‘Zetesis’ published through ARTicle press for which she is also an editorial board member. Exhibiting UK wide her recent shows include SALON at the Waterhall Gallery, Birmingham; Nottingham Castle Open; a touring film program curated by Steven Cairns at the ICA; Gothic at the Library of Birmingham and a National Trust commission for Croome Court as part of the ongoing ‘Croome Redefined’ project.
Grace A Williams, *Escamotage* 2014 Installation view, West Midlands Open, BM&AG.
Mary Marshall, September 2, 1929. T.G Hamilton Family Fonds, Archive and Special Collections University of Manitoba, Canada.