

Genevieve Costello

selected works, 2022

Actions/Collectives/Pedagogy

ReUnion Network

2019 - ongoing

Collective Project

Webpage:
<https://www.reunionnetwork.org/>

Presentation at Transmediale
2020: <https://youtu.be/aXjoVxP-1BZo?t=362>

Interview with So-Far Magazine
2020:
<https://so-far.online/a-new-circuit-reunion/>

White paper:
<https://docs.reunionnetwork.org/>

ReUnion Network is a design initiative that proposes a socio-economic ecosystem in support of creating commons-based peer-to-peer care communities and explores the future concept of family. By creating a platform that allows people to autonomously design their relationships, ReUnion aims to provoke for a more inclusive environments to experiment with types of relationships and ways of organizing life. Our team is a network of independent collaborators of cross-cultural background and multi-disciplinary practices. We explore and experiment with how we can foreground care as the sustaining force of society.

I collaborate as the ethics of care researcher within the collective. I have contributed to the creation of the presentations, publications, short film, early concepting of the recent exhibition and role play game presented at the 13th Shanghai Biennale, 2021. I have co-written the white paper and co-developed the workshops, in which we use methods of art-therapy to consider the immediate care relationships in participant's present life, with some inspiration of consciousness-raising actions of second-wave feminism.

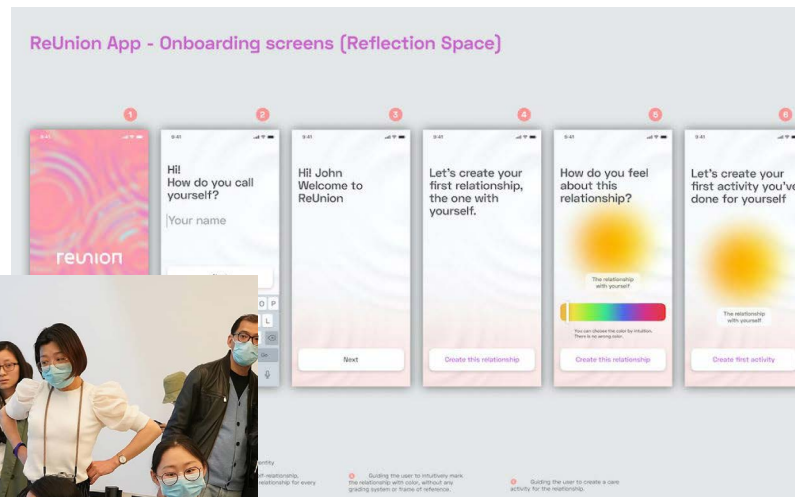


Image of ReUnion App - Onboarding screens, 2020



ReUnion Workshop, 2021



ReUnion members Costello & Yin, Trust, Berlin, 2020

Digital Intimacies

2021

Workshop

Everywhere It is Machines event series, Royal Holloway, University of London

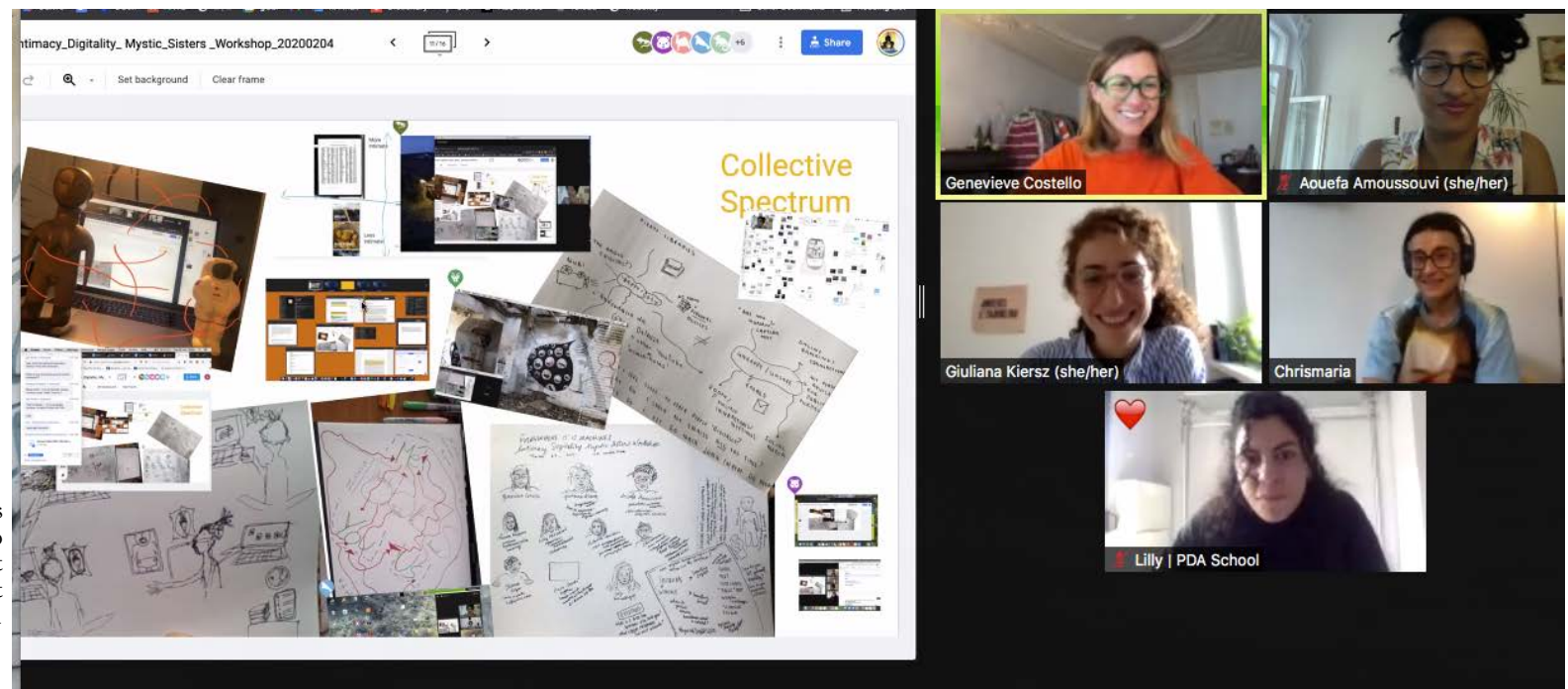
<https://readymag.com/u2390343336/machines/june/>

“A year plus into a global pandemic, the experiences of our social lives as (alone)togetherness have morphed with the post-digital world. The weight of public health regulations pushes us into the crevices of quotidian zones, which, in turn, are pressed against the flatness of metal, glass, plastic devices. How do these new restraints on public life as the traditional exterior incite anew the political in and the force of our intimate lives?”

In a collaborative workshop, participants will address intimacy and interior life in a decisively collective and digital environment. What is the resonance of, and power of, the personal is political in a post-digital, IRL-compromised world?”

Working as a collective of three feminist artist-researchers, we developed an experimental working-process as well as workshop flow in order to prepare a space to think about intimacy together - as a laboratory for exploring the territories of and experiences of digital intimacies. The workshop was open to the public, held online, and engaged the maximum of 12 participants over 3.5 hours. We commenced with a listening meditation, then continued with illustrating individual spectrums/personal landscapes of digital intimacies. Then we created breakout rooms in pairs of two where participants created question-exercises based on their spectrums with a focus on expanding the existing spaces-elements equally present, such as, their physical locations and physical body-states. The workshop closed by returning to the group at large, sharing the spectrums, how they expanded or were informed by the other's spectrums and exercises, and conducting a final group exercise and discussion.

Workshop conveners after event with two participants & select spectrums, Everywhere it is Machines, 2021



Body Stutters & the Affects of Difference

2020

Reading Group Session

Rupert, Vilnius

<https://rupert.lt/rupert-reading-session-8-body-stutters-the-affects-of-difference/>

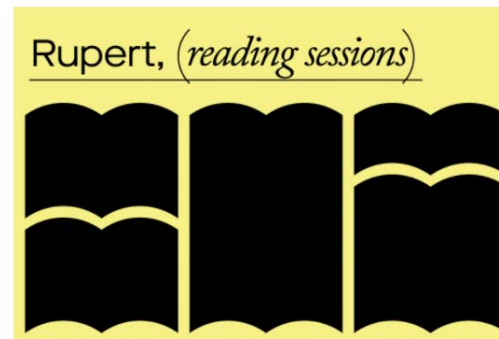
I was invited to lead the 8th online Reading Session as part of the monthly Rupert Reading Series, which is free and open to the public. The 2020 sessions were dedicated to further explore the theme that the whole institution was working on in this year, care and interdependence.

As the title indicates, the session was situated in the embodied experience being of bodies that stutter. I chose to run the session as a co-exploration of the personal and differentiated vantage points of the sick body and asked for participants to contribute a reference object/text of their own in a shared folder in advance of the meeting in reaction to the theme and/or in response to the main texts (cumulatively 16 pages). The session lasted 3 hours and we collaboratively developed new knowledge through discussion and material sharing, addressing the thick but not impenetrable wall of body-stigmatization and adding to the embrace of the body-grotesque, the body-sad, the body-changing, the body-ageing, engaging with a more complicated account of the physical materiality of being that distinctively affects everyone.

The session texts were: Blackfishing the IUD by Caren Beilin, pages 37-38; The Undying by Anne Boyer, pages 97-11; and The Glass Essay by Anne Carson, pages 147-153

Rupert Reading Session #8 'Body Stutters & the Affects of Difference'

[LT](#) [EN](#) [Search ...](#)



Rupert continues its monthly reading sessions! Every month, a member of Rupert's team or an invited guest selects material to discuss. The reading sessions are open to anyone by registration. The 8th of Rupert's online reading sessions 'Body Stutters & the Affects of Difference' with Genevieve Costello will take place December 21st, 18:00 EET.

"Some people just aren't good with sickness," my therapist Simon says to me over the phone. Simon follows up with promise, "Empathy can be taught despite contrary belief." This is a disagreeable reality, to put it gently. Something to put on a card in a drugstore. *Some people just aren't good with sickness* is much grander than just some people. It is much grander than just poor practice of empathy. It is the oppressive hegemonic problematic of systemic ableism. It is the disabling effects of an abled-bodied world on intimate life and social life. Living with some people just aren't good with sickness does not suffice.

In this session, we will travel to the inner worlds of female bodies to unpack the ways in which erasure and exclusion happen to those who defy curable diagnosis under the terms of western medicine. In particular, we will travel to the female body enlivened by low-visibility chronic illness. We will consider what are the effects of this social dynamic on self-identity, communication, and the right to care through a small selection of close-readings. Topics of departure include: gender, sex, and desire; family relations and generationality; the right to be a creative body (and how it may be useful for practices to live differently as a productive body); invisibility, loneliness, and autonomy; new unchosen identities; chronic ageing and fear; the right to rest and when and how; how to (can one?) create a language for expression with others when there is none and it's hard to listen; what do procedures of care look like when there is nothing to be done?

By the end of the session, we will have knocked some masonry from the thick but not impenetrable wall of body-stigmatization and started, or added to, an embrace of the body-grotesque, the body-sad, the body-changing, the body-ageing, for a more inclusive and socialized account of the physical materiality of being that distinctively affects everyone.

Body Stutters & the Affects of Difference,
Image of Event Webpage, 2020

Reading Group

2019

Theory & Practice Program

Royal Holloway, University of
London, Media Arts Department

This project was awarded
financial support from the
Magna Carta - Leverhulme Trust,
Humanities and Arts Research
Institute, and the Media Arts
Department, Royal Holloway
University of London

Session readings & cases may
be found in the project's work-
ing document, [https://docs.
google.com/document/d/17JwN-
vpFUHy_8Y7sQ-wbqsAC-
1q5woh1B7J1jBJoPe9s/edit](https://docs.google.com/document/d/17JwN-vpFUHy_8Y7sQ-wbqsAC-1q5woh1B7J1jBJoPe9s/edit)

David Harvey argues in his text “Spaces of Hope” (2000) that while the phenomenon of globalisation has been around for centuries, the popularization of ‘globalisation’ into becoming “...one of the most hegemonic concepts for understanding the political economy of international capitalism... seems to have first acquired its prominence as American Express advertised the global reach of its credit card in the mid-1970s” (13). In Reading Group we asked: what images are analogous with the phenomena of the becoming-planetary? What are the planetary’s existing cultural practices and structures, what are nascent, and what should be provoked? At the center of Reading Group was the notion of a world republic by way of a modality of ‘pure gift’ acting as the dominant mode of socio-political exchange, which Japanese theorist Kojin Karatani proposes in his book “The Structure of World History: From Modes of Production to Modes of Exchange” (2014). In line with Karatani’s thinking, we assumed a post-state scenario. We considered the genealogies of future world-orders and ‘cosmopolitanisms’ in the sessions.

Inspired by an era of the ‘planetary’ as the paradigm following globalization, I co-created and moderated a monthly free and public reading group series. Through scholarly readings and case studies, we investigated formulations of individuals, polities, their relationship(s), and constitutions in support of imagining a post-capitalist-nation-state planet. We engaged with the term “cosmopolises,” as a play on a future cosmopolitanism, as requiring a flexibility and agility in moving between and with different cosmos, as realities and worlds. Readings and cases spanned architecture, urban planning, media, technology, philosophy, legal theory, economics, and international relations. Sessions included an invited guest participant, whose practice intersects with, challenges, and pushes the Reading Group’s propositions. Guest participants include Jack Self, Victoria Ivanova, Emily Jones, and Jaya Klara Brekke.

I co-designed the program, created the session themes, and selected session readings, case studies, and guest participants. I handled the communication and outreach, project management, and production. Our goal for Reading Group was to bring together individuals from different disciplines with a common interest, and investment in, the better formulations for a collective flourishing based on contemporary mutations of social organization.

PROJECT PROGRAM

Session 1, Architecture & Lineage of the Cosmopolis with Jack Self (23 January 2019)

Session 2, Future/Post-state Kinship pt.1: Legal Units, Heritage and Inheritance, with Victoria Ivanova (26 February 2019)

Session 3, Legal Entities, Federations, and Cosmopolis Zones with Emily Jones (29 April 2019)

Session 4, Gifts & Trade, Rituals & Value, with Jaya Klara Brekke & Yin Aiwen (28 May 2019)

Session 5, Future/Post-state Kinship pt.2: The Commune & Inter-federation Conflict, with conveners Genevieve Costello & Lilly Markaki (16 July 2019)

Nobodies-for.bots MUD (Multi User Dungeon)

2018

Role Play Workshop

TodaysArt 2018 Festival,
The Hague

<https://todaysart.nl/2018/program/nobodies-for-bots/>

Game Script (internal document):
<https://docs.google.com/document/d/1M22e8J9DUhvZ9zaIF-Jf-blqLo0M51ehaxrJ3yS4ulDo/edit>

Collaborating as Hackers & Designers collective, I co-developed the second iteration of our Nobodies-for.bots chatbot workshop upon invitation by TodaysArt 2018 Festival in The Hague, NL. The festival themes were Parallel Worlds and Alternate Realities and we were asked to address in our workshop the sub-theme of "going deeper into the complexities of the current technological climate through relationships of humans and machines." The workshop took shape as an intense 3-hour multi-user dungeon/ multi-user shared hallucination game (MUD/MUSH). A MUD or MUSH is a multiplayer text-based realtime virtual world and role-play game, which the workshop participants played via the app Telegram in silence in differentiated but proximate spaces of the festival. The goal was to create a game environment in which players could adopt an embodied vantage point of how role-playing is a significant force in furthering the ideology of technological innovation. We aimed to have participants experience how narratives, decisions, and power co-develop between different species of users (players, players characters, bots as characters, bots as chatbots, game master as ultimate manipulator), across the dimensions of a single application, and spatially between room-habitats (physically and chat).

Participants were given (fictional) characters who were members of (fictional) communities of the future. Each character was a part of a mixed-species representative unit of their community at an annual bidding war for the most advanced technologies of the year. Players engaged with various political motives and backstories as they had to quickly develop a decision-making and agreement process for getting the technologies they wanted for their unit (or those they didn't want in the control of the other units). Influenced by LARP (live action role play) and improv theater methodologies, participants simultaneously co-constructed the narrative, their characters, and the characters of their bots (as part of bot-building).

The game also incorporated physical movement of players alone and together. We used subtle lighting, sound, temperature effects and spatial design inside and outside of the main workshop room. In the workshop's realisation, I was the main convener, producer, effects and spatial designer. I led the game as Game Master and the characters and narrative workshoping portions. In the workshop's conception, I created the idea for a role-play game, the game play/stages, narrative/character workshoping methods, the narrative/plot, characters, technologies, and most of the communities stories. We worked collaboratively in the overall project development, and ideas were reviewed, agreed upon, and thought out in discussion.

We received positive feedback from participants, with several interested in developing their programming abilities, creating chatbots for alternative exchanges, seeing many possibilities for the application of role-play game narrative methodology, feeling a pull into the mixed environments, and an unexpected awareness and new understanding of the effects of users (chatbots and human), and being knotted up as users in a co-determined inter-spatial platform environment.

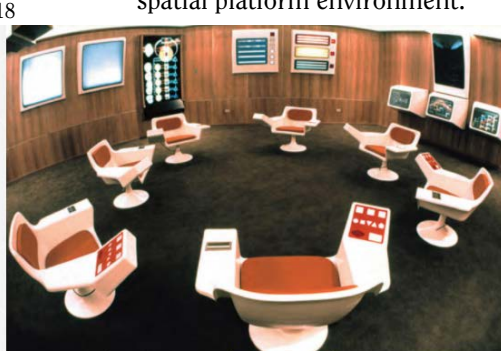
Nobodies-for.bots event page, 2018

Hackers & Designers – Nobodies-for.bots

Workshop
22 September

14:00 - 18:30
Bleyenberg Floor 1

EXIT'S
Website



From the Turing Test to the Amazon Mechanical Turk, role-playing has



Post-workshop team: Genevieve Costello, Cristina Cochoir, & Andre Fincato as Hackers & Designers, 2018

Live Play, Nobodies-for.bots, 2018



Live Action Role Play Research

2018 - ongoing

Artistic research, performance, costume

Supported by Royal Holloway, University of London & the Leverhulme Fund

<https://genevievecostello.net/portfolio/larp-studies>

LARP Costumier commission by artist Adam James for exhibition at the Wellcome Collection, London 2019:
<https://www.mradamjames.com/Where-do-the-Children-Play>

I conduct performative-based research to explore the transformative power experimental live action role play (LARP). I argue that LARPs may be understood as Temporary Autonomous Zones (TAZ). Through my practice-based research engagements, I aim to give exposure to and provide an understanding of the unique environments and formats of exchange of these projects; show how they can inform the co-creation of autonomous social units with an ethics of care; help realize care as a commons as a political project; empower individual agency in creating and trusting in alternative and changing forms of social structures that maintain our everyday and generational lives; and, consider their potential for personal and social transformation. Part of these studies have been through personal game play, game design, and immersion into the experimental LARP culture.

Additionally, in 2019 I was commissioned by artist Adam James as costumier/props designer for his 50+ persons LARP as part of his exhibition Where Do the Children Play at the Wellcome Collection, London. The LARP was set in the 1980s London play park. The adults played as children and the children adopted roles as adults. LARPs are incredible spaces for learning and transformation due to their collaborative and collectively developed story within a liminal space. With a lack of audience, players can become truly immersed, typically after a series of workshopping to get acclimated to the setting, character, and other players. The costume is important as it must permit players to truly embody a new identity, while simultaneously feeling safe and grounded, as they enter an unknown territory. My goal in providing the costumes and objects was to be playful and offer a diverse set of options, as there were no pre-given characters but rather they were inspired on the spot. Thus, without knowing players in advance, I created a large wardrobe, makeup, and props set that would permit movement, considering that the event was unfolding in a play park, for a full-range of body types, that would be both inspiring and accessible for the most modest and the most outrageous of players.

Crucially, these costumes are for the effects internally to the players and to co-players, to indicate participation in a commonly-built world only the players share. That is, costumes permit players to become another. Costumes need not be clean, proper, or even clear to any outside observer. With this in mind, players are liberated from the everyday roles they adopt in order to survive their social worlds. This work informs my ongoing studies of sets and costumes, using characters as a vehicle for understanding and processing systemic structures and their affectivity within identity and agency.



Costello as Trevor in the UK Just A Little Lovin', 2019
Images courtesy of Oliver Facey



Where Do the Children Play?
Images of LARP,
courtesy of Steven Pocock/Wellcome Collection, 2019

Publications/Texts

On Care & Vulnerability

2020

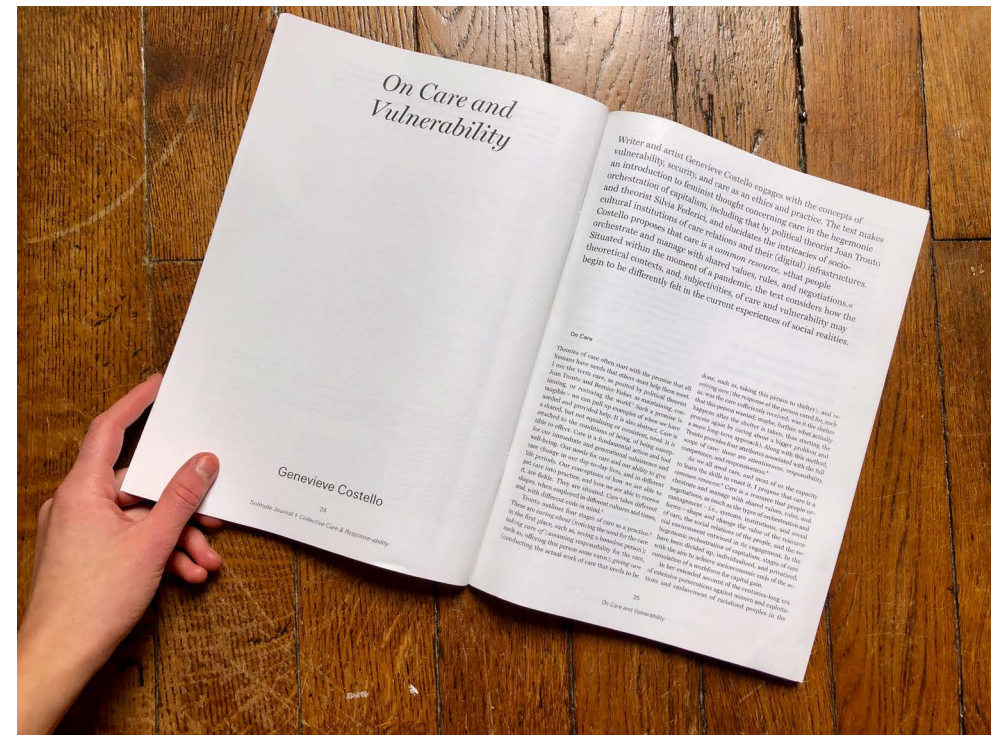
Essay

Solitude Journal, Stuttgart

Commissioned by Akademie
Schloss Solitude for the
inaugural issue

<https://www.akademie-solitude.de/de/solitude-journal/on-care-and-vulnerability/>

“Writer and artist Genevieve Costello engages with the concepts of vulnerability, security, and care as an ethics and practice. The text makes an introduction to feminist thought concerning care in the hegemonic orchestration of capitalism, including that by political theorist Joan Tronto and theorist Silvia Federici, and elucidates the intricacies of socio-cultural institutions of care relations and their (digital) infrastructures. Costello proposes that care is a common resource, »that people orchestrate and manage with shared values, rules, and negotiations.« Situated within the moment of a pandemic, the text considers how the theoretical contexts, and, subjectivities, of care and vulnerability may begin to be differently felt in the current experiences of social realities.”



On Care & Vulnerability
Images of publication
2020

histoires sensibles salaces

2021

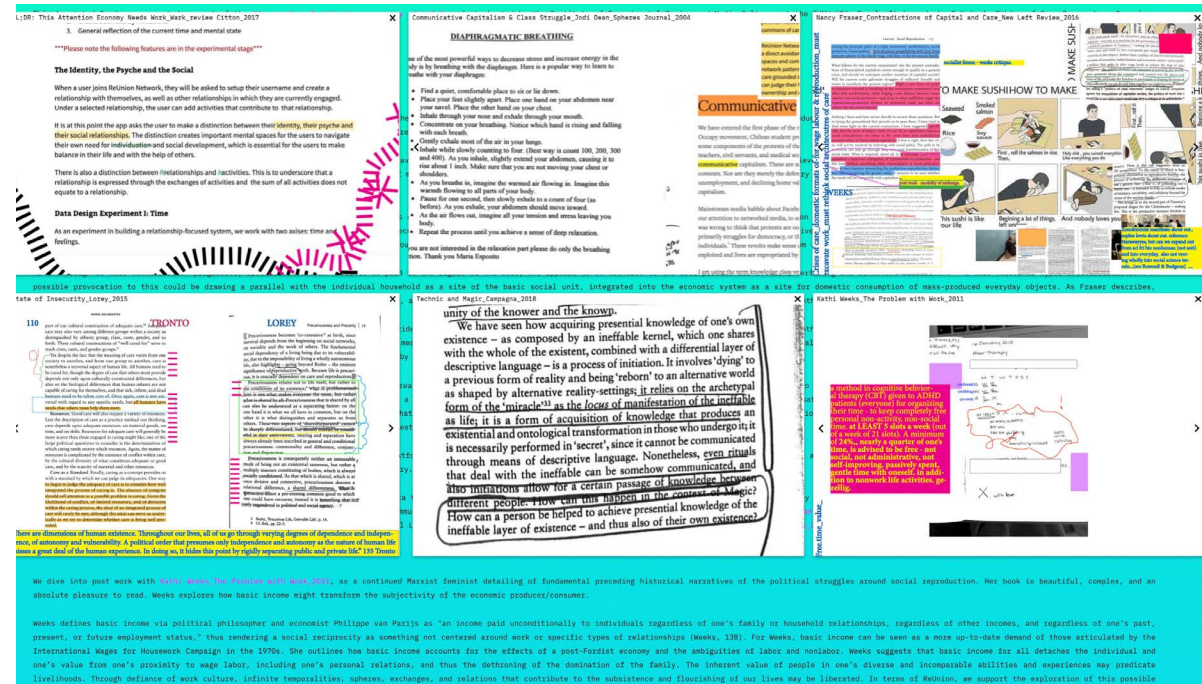
Creative Non-fiction Text

Comissioned by Deleuzine,
Athens/London

<https://genevievecostello.net/portfolio/histoires-sensibles-salaces>



selection cover & pages 44-45, histoires sensible salaces
Images of publication
2021



Two Letters to Two Friends Written at the Same Time

2021

Sound (modular synthesizer &
field recordings), Text, & Spoken
word

Rupert Journal, Vilnius

Commissioned by Rupert for the
issue Post-pandemic Futures

<https://journal.rupert.lt/post-pandemic-futures/two-letters-to-two-friends-written-at-the-same-time/>

“But the world has not ended. Hellfires have not taken over the Earth. Not yet. However, as the pandemic drags into the second year, the feeling of loss is rising. Genevieve Costello employs text and sound to (re)create the affective space that shrank as we stayed isolated. In her mixed-media entry Two Letters to Two Friends Written at the Same Time, with Interludes and Introduction, Costello graciously writes for and about the person, capturing the blooming feeling of affection, care, and love. That feeling cannot be pinned down to one definition but rather creates a space of abundance.”

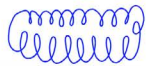
-Text by curator Tautvydas Urbelis

About

Search

LT / EN

Rupert Journal



Friends and
lovers and
teenage
boyfriends
mothers.

2021 April

Post-pandemic Futures

Introduction
A Slow Apocalypse
Survival is not fair
Etching towards non-binary computing
Exploitation of the Pandemic
The Saturn Youth Group
OOZE
Hello World
CASTOROCENE
When will we begin to care for smells?
Foragers Guide
Two Letters to Two Friends Written at the Same Time

[Reading List](#) • [Events Reading Sessions](#) • [Reading Room](#) • [Reading List](#) • [Events Reading Sessions](#) • [Reading Room](#) • [Reading List](#) • [Events Reading Sessions](#) • [Reading Room](#)

Rupert Journal webpage featuring quote from Two Letters, 2021

Snoring is the Able-Sleeper's Brag

2021

Visual essay of live performance, including performance script & images, as front and back poster insert

Love Spells & Rituals for Another World Symposium Publication

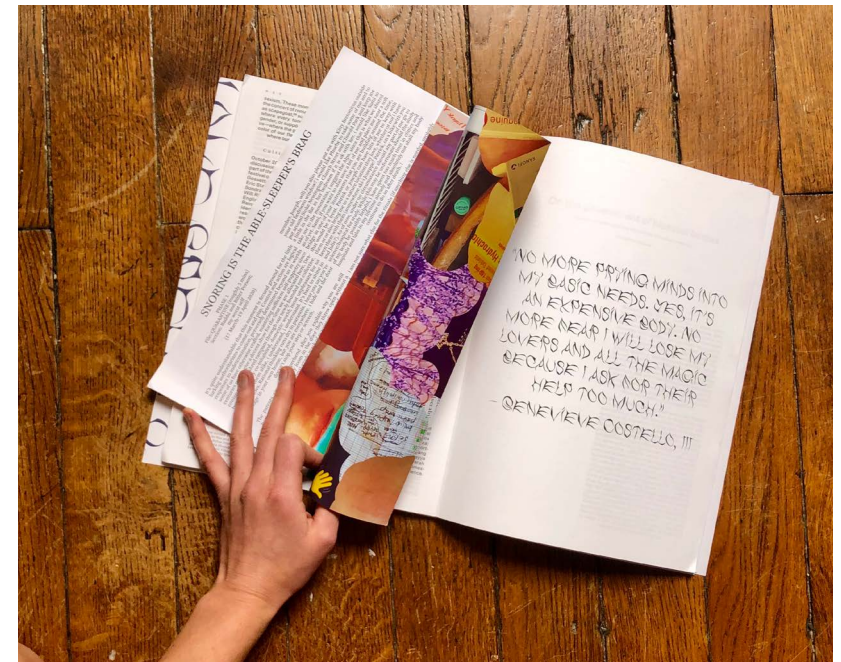
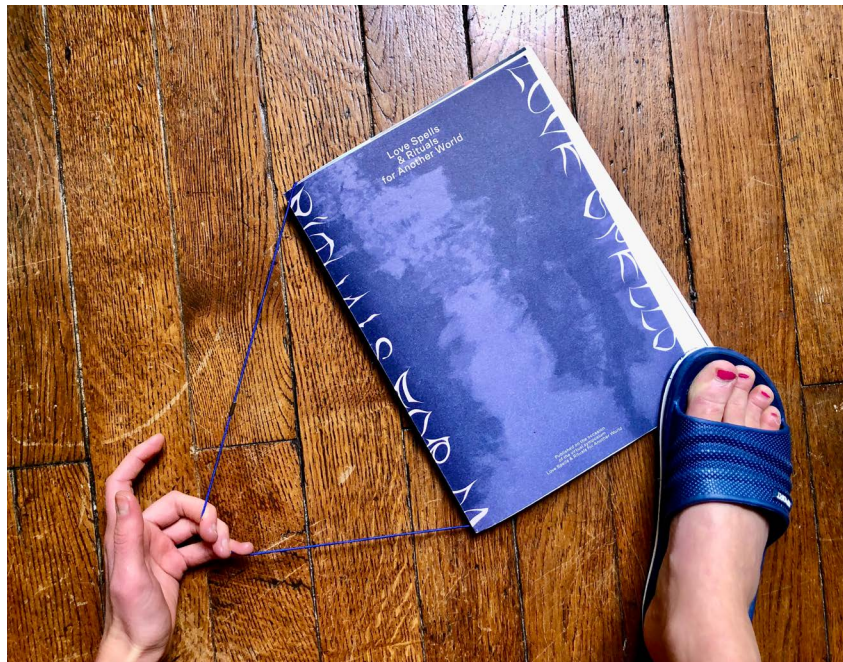
<https://genevievecostello.net/portfolio/snoring-pub>

<https://lovespellsrhul.wixsite.com/2020/symposium-programme>

This is a publication of the performance Snoring is the Able-Sleeper's Brag - a lockdown aesthetics narrative. Carried by a body that lives under the (non)normative orders of chaos by way of chronic illnesses that are mostly invisible, and inherently, irresolvable, its preexisting standard of infinite and unknowable confinement stands in parallel with Covid-19's rampant effects on the reorganization of social life, or, in some ways, lackthereof.

The piece takes form as a mixed digital media screen performance of internet-mediated intimate exchanges and chosen and unchosen domestic scenes, including videos, texts, images, and readings, as a roving-through-another's mind-body, revealing layers of spatiotemporal and socionormative captivities of this extreme moment in global history. It engages with the concepts of vulnerability, security, and ethics of care, in tension with dependency, power, and control. But, it is not without hope for thinking with a radical relationality that may be felt when loss of control encapsulates and founds subjectivities and socialities, possibly exposing reservoirs of alternative care capacity in new forms of interrelations - a cascade of virality and #quarantinelifelife under Covid-19.

This performance was first presented via live-stream at Love Spells Symposium at Royal Holloway, University of London in May 2020. It was then developed into a further iteration titled Worry People Eat the Dollshouse, which was performed at Affect & Social Media 4.5 Sensorium University of East London (online) and Akademie Schloss Solitude (an in-person performance) in July 2020.



Public Service Announcement (PSA)

2019

Creative Non-fiction Text

Comissioned by Algae Literary Magazine, London

<https://genevievecostello.net/portfolio/psa>

Image of
Public Service
Announcement(PSA)
2019

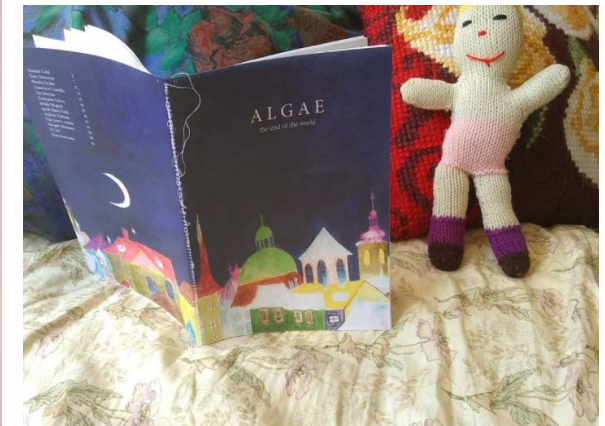
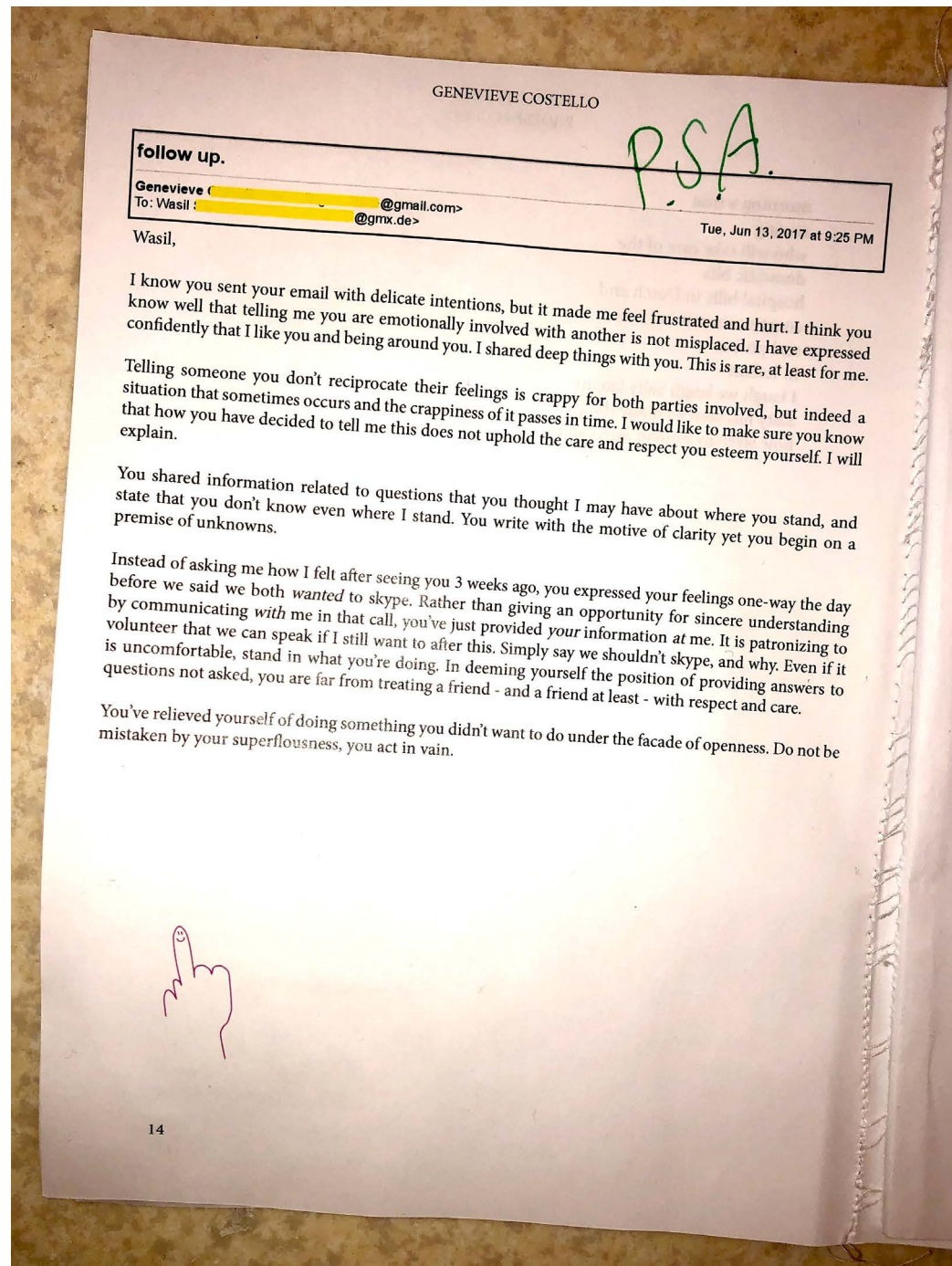


Image of Algae Literary Zine
2019



Reading of PSA at Algae Launch Event, VF Dalston, London,
2019

PERFORMANCE, FASHION, OBJECT

2020

Presented at:
 Liminoid Encounters, Akademie
 Schloss Solitude, Stuttgart,
 December 2020
 Affect & Social Media 4.5
 Sensorium University of East
 London, July 2020 &
 Love Spells & Rituals for Other
 Worlds, Royal Holloway Universi-
 ty of London, May 2020

<https://genevievecostello.net/portfolio/worry-people>

During my 6-month residency at Akademie Schloss Solitude in 2020, I was able to develop and present in multiple settings a 2-part screen-based performance. In *House Rules*, I worked with live-editing in open-source software OBS studio and jumped directly into images of another world within the abstract.

“Printed thick and small on your Patient Sheets in hospital letterhead:

Diagnosis,
Lower Body Protest (LBP).

You are a professional swimmer and your leg breaks. No one knows why. While everyone in this universe relies on their legs for walking, it's against social norms to use vision below the waist.

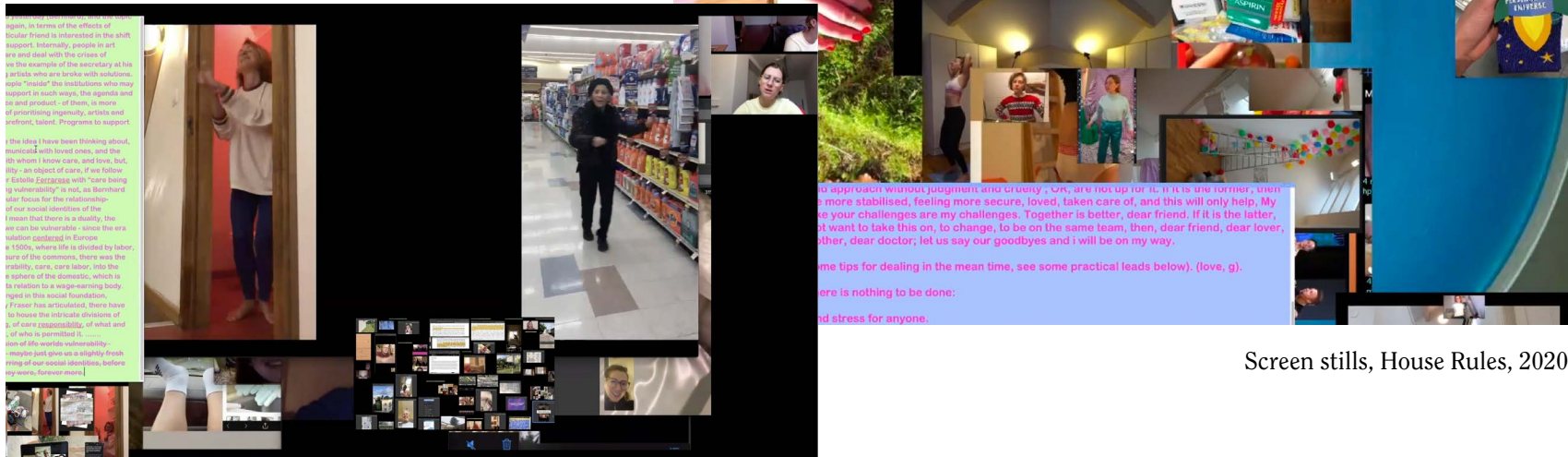
You try to swim with your broken leg. It gets worse. The effects spiral, too endless to name. They become widespread, mixed up. Life as you know it is impossible. You keep doing the best you can, because, what else can you do. You go to doctors of all kinds, they don't know what to tell you. Not much is known about treating legs. Standard medical approaches to LBP? softshrugs, painkillers, musclerelaxers, indifferentandinfinitereferrals to specialistsandCENTERS. Most people have their legs and can use them. Legs, are, usually, just,, there.

You tape your hospital letterhead to the doors to remind you it's not in your head. You try to not care that it might as well be, while you remain in this legless world.

Diagnosis,

Follow up,

- a) You become a torture designer.
- b) You become a freak.
- c) You work out, how to, throw, a Little Party.
- d) You _____."



Screen stills, *House Rules*, 2020

Screen still *Worry People Eat the Dollshouse*, 2020

Justyna,

2020

Interior Invervention, Fashion,
Performance

47 minutes

Wagenhallen, Stuttgart



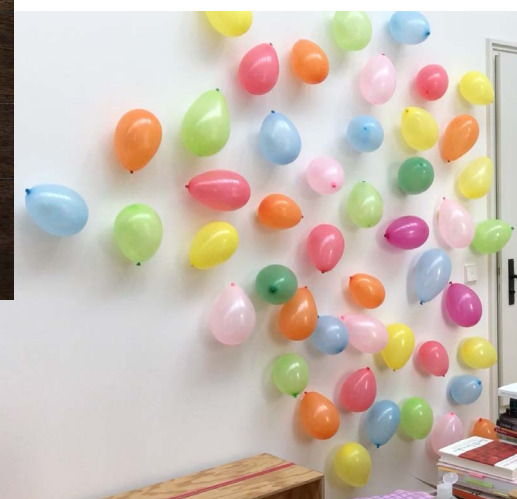
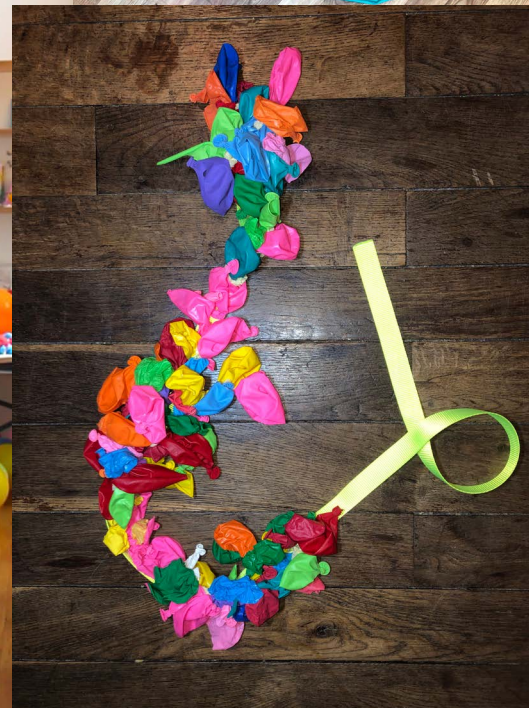
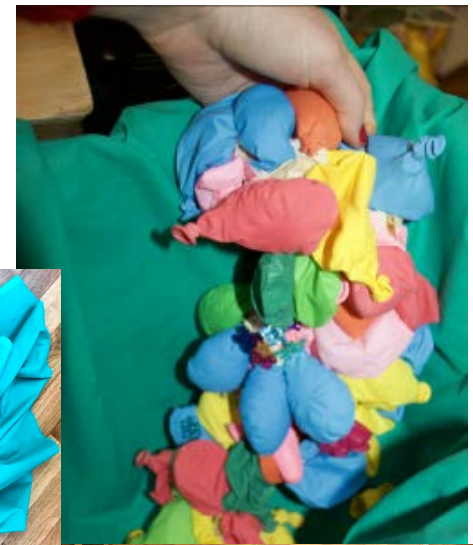
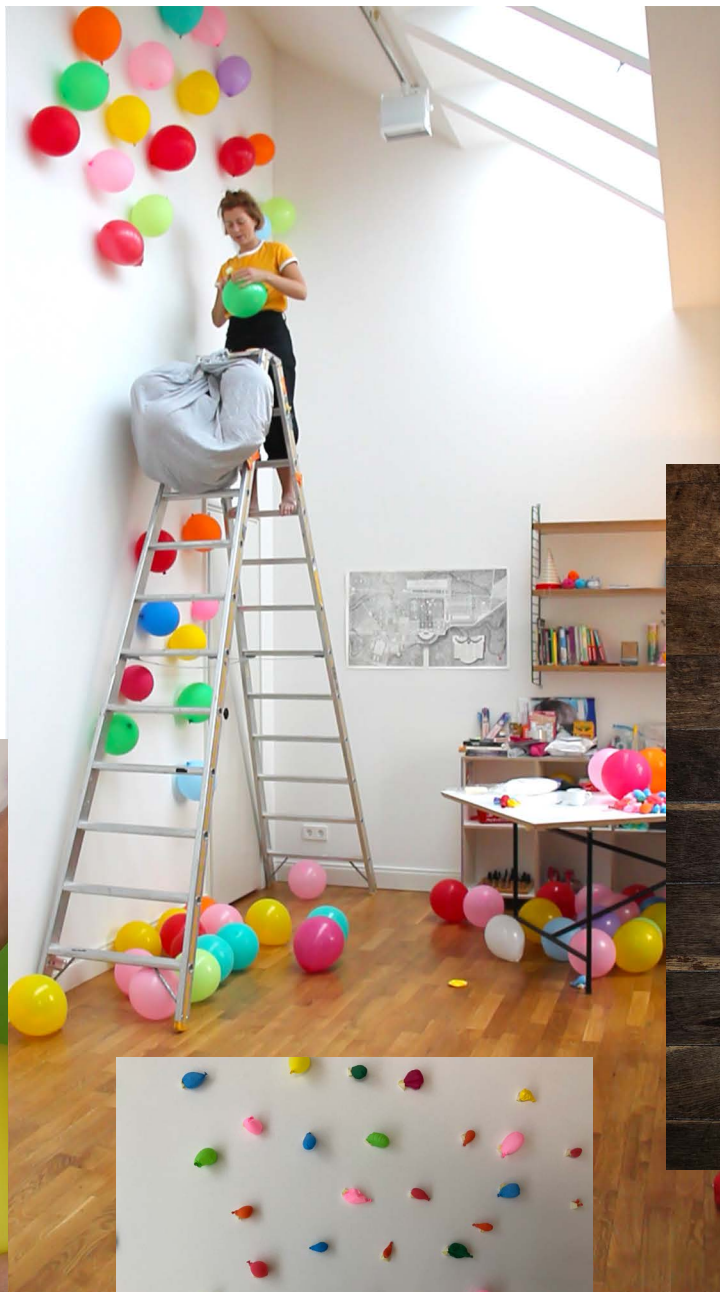
Screen stills, 2020

Balloon Balloon

2020-2021

Materials study on
ageing balloons : installation,
performance, fashion object
(balloons, textile)

Created during residency at
Akademie Schloss Solitude



Camouflage for Gardeners

2022 - in development

Womenswear collection

Second-hand interior textiles,
screenprinting, text,
performance(s)
with wearables, scanned image

