TRANSMISSION

IN CONVERSATION 2018-19

TUESDAYS FROM 16.30 TO 18.00
ADSETT-6620 CITY CAMPUS SHEFFIELD HALLAM UNIVERSITY
SHEFFIELD S1 1WB

Tuesday 9 October PHOEBE DAVIES & ANGELICA SULE
Tuesday 16 October LISE AUTOGENA & ELE CARPENTER
Tuesday 23 October CHLOË BROWN & GERALDINE MONK
Tuesday 30 October ROSE BUTLER & MATTHEW JARVIS
Tuesday 13 November DAVID COTTERRELL & RUWANTHIE DE CHICKERA
Tuesday 20 November SHARON KIVLAND & PAUL CLINTON
Tuesday 27 November HESTER REEVE & ROWAN BAILEY
Tuesday 4 December MICHELLE ATHERTON & JAMIE SUTCLIFFE

FREE & OPEN TO ALL

http://extra.shu.ac.uk/transmission/index.html www.sitegallery.org

Celebrating twenty-five years of the Art & Design Research Centre (ADRC), Sheffield Hallam University

TRANSMISSION 2018 2019

IN CONVERSATION

TRANSMISSION this year changes its focus, in one sense returning to its inception as TRANSMISSION: SPEAKING & LISTENING, while retaining its form of hospitality. To celebrate twenty-five years of the ART & DESIGN RESEARCH CENTRE at Sheffield Hallam University, the artists who teach on the Fine Art course will discuss their work with an invited guest, one with whom they have worked or will work in the future, taking up points of correspondence.
https://extra.shu.ac.uk/transmission/index.html

Researchers in ADRC are involved in the development of new methods and techniques for research and their application in the generation of works of art that change our understanding or create new knowledge that adds to social, cultural, and economic well-being.

https://www.shu.ac.uk/research/specialisms/cultural-communication-and-computing-research-institute/research-centres/art-and-design-research-centre

SITE Gallery has been a collaborator with Transmission since it started, and will host two lectures in this year's series the first indicative of SITE's approach to working with artists and the second, in semester 2, a reflection on the history of SITE in the city and beyond at a significant moment in that history.

http://www.sitegallery.org/

TRANSMISSION is an annual series of lectures and symposia, now in its seventeenth year, and is a collaboration between Fine Art, the Art & Design Research Centre at Sheffield Hallam University, and Site Gallery. Convened by Sharon Kivland in 2001, TRANSMISSION was developed collaboratively with Lesley Sanderson from 2001 to 2007 and with Jasper Joseph-Lester from 2004 to 2012. The series is now convened by Sharon Kivland and Julie Westerman, in association with Site Gallery, Sheffield. The lecture series has an annual theme, and involves all students in Fine Art, from undergraduates to Ph.Ds.

Transmission is the passing of information *via* a channel, and this is the intention of the TRANSMISSION project. We enquire about the aesthetic and discursive forms required by practices in the field of contemporary art and theory that address sociality and subjectivity. It has encompassed a lecture programme, seminar discussions, an annual symposium, a print portfolio, four series of books: *Transmission Annual*, *The Rules of Engagement*, Transmission chapbooks, and five volumes of discussions/interviews, entitled *Transmission: Speaking and Listening*. These are published by Artwords Press, London.

SITE Gallery is Sheffield's international contemporary art space, specialising in moving image, new media, and performance. Pioneering emerging art practices and ideas, Site works in partnership with local, regional, and international collaborators to nurture artistic talent and support the development of contemporary art. At the heart of what Site does is the connectiion of people to artists and to art, inspiring new thinking and debate through its public programmes and participatory activity. Through diverse programming, Site reveals the process of making art to invite its audience to engage, explore, and connect. In 2018 Site Gallery re-opens after a building programme which trebled the scale of its public area.

Tuesday 9 October

SITE GALLERY

PHOEBE DAVIS & ANGELICA SULE

Phoebe Davies is a Welsh artist and researcher, based at Somerset House Studios in London. Her practice investigates people's perceptions of their social framing, and she frequently uses collaboration, collective action, and Do It Together strategies to make work with individuals, groups and communities. Davies often makes reference to and explores collaborative models of working across sectors, drawing on methodologies from feminisms, organic farming, and sports. Recent projects have led her to work with sex educators, secondary school students, elderly residents in care homes, sports teams, and DJs, as well as art spaces and institutions. The final forms of Davies's work are project dependent, and have included live performances, video, audio, print works, and constructed social spaces. She currently co-facilitates three research groups: Bedfellows, a radical sex re-education research project; Synaptic Island, a London-based female/non-binary DJ collective; and Art is Action, a UK-based social practice research group.

Angelica Sule is the Curator at Site Gallery. Her curatorial practice and research is concerned with how an exhibition may be more active, a place of production rather than a finished entity. She previously worked at Nottingham Contemporary, and completed the Young Curators Residency Programme at the Fondazione Sandretto Re Rebaudengo in 2015. She graduated from the Royal College of Art, London in 2014. Recent events and exhibitions include: A Hunger Artist, Site Gallery, Sheffield, 2018; From Ear to Ear to Eye, Nottingham Contemporary, Nottingham, 2017; Absolutely Nothing, Lara Favaretto solo exhibition, Nottingham Contemporary, 2017; FOXP2, Marguerite Humeau solo exhibition, Nottingham Contemporary, 2016; *The man who sat on himself,* Fondazione Sandretto Re Rebaudengo, Torino, Italy, 2015; « ECHO », a curated radio station, hosted monthly by K2K Radio, an exhibition platform hosted by The Function Room, London.

Tuesday 16 October

LISE AUTOGENA & ELE CARPENTER

Lise Autogena and Joshua Portway have since 2015 developed the project 'Kuannersuit; Kvanefjeld' a film-based investigation into a Greenland divided on the issue of uranium mining at Kvanefjeld in Southern Greenland, the site of the richest rare earth mineral resources in the world and one of the world's largest deposits of uranium. The current plans for big investments from foreign mining companies do not sit easily with the pristine Greenlandic nature and traditional ways of living from the land and the sea, and the project explores the difficult decisions and trade-offs faced by an indigenous culture seeking to escape a colonial past and define its own identity in a globalised world.

The project was commissioned by curator Ele Carpenter for Nuclear Culture, a curatorial research project to develop an artistic and curatorial enquiry into nuclear culture in the UK and internationally. The project brings together nuclear experts, activists, scholars, lawmakers, and artists around an exploration of nuclear issues, and how they shape and influence our interpretation of concepts such as memory, identity and the complex relations between knowledge and deep time. It explores ways in which contemporary art may inform a wider debate on nuclear issues and play a meaningful role in situating these challenges in an international context.

Dr Ele Carpenter is a Senior Lecturer in Curating at Goldsmiths, University of London. She is an Associate Curator with Arts Catalyst London, and Bildmuseet, Sweden.

Lise Autogena is Professor of Cross-Disciplinary Art at C3RI, Sheffield Hallam University.

Tuesday 23 October

CHLOË BROWN & GERALDINE MONK

Chloë Brown is an artist and Senior Lecturer in Fine Art at Sheffield Hallam University. Using a range of media including film, sculpture, book works, drawing, and participatory events, her current research relates to the condition of certain post-industrial cities (Stoke-on-Trent, Detroit, and Sheffield), asking what happens when the economic engines of a city slow down but the people do not. She has exhibited internationally over thirty years including three international biennials (Istanbul Biennial, Mardin Biennial, and the British Ceramics Biennial) with work recently included in the collection of the Detroit Institute of Arts (DIA).

Geraldine Monk is known foremost as a poet but her writings have never been confined to the restrictions of the printed book or webzines. Adapting much of her work for the unpredictable and often volatile arena of stage performance or site specific hauntings, she takes her texts 'walkabouts' to see how they breathe and behave when freed from the page. In an attempt to further disrupt her own creative psyche she collaborates with other poets, visual artists, and musicians. She has provided 'lyrics' for countless combinations of musical ventures and is a founding member of the Sheffield based antichoir Juxtavoices. Her most recent collaboration was providing multiple texts for *A Soft Rebellion in Paradise* by Chloë Brown.

Tuesday 30 October

ROSE BUTLER & MATTHEW JARVIS

Rose Butler and Matthew Jarvis met through making art. Rose Butler's work may take the form of installation, single and multi-screen videos, or panoramic photographs. Her video works are interactive, synchronised across many screens, delayed, or filmed remotely from difficult heights. These works are made alongside creative technologists, sound artists, or editors. Matt Jarvis's technical craft, understanding, and wizardry is often present to bring the work to life.

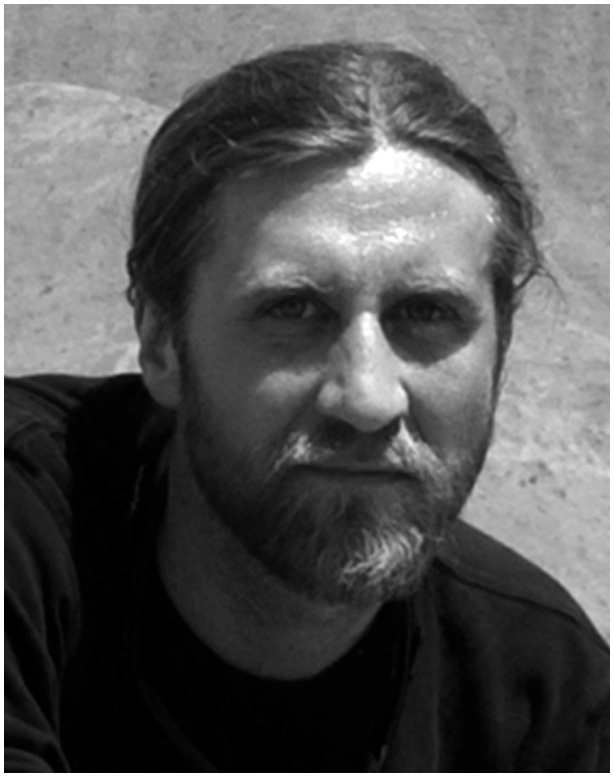
Rose Butler's work refers to and weaves political, spatial, and fictional histories to produce social or political commentary. Recent works, exhibitions, and presentations consider borders, thresholds, power, and control, centred on surveillance and the politics of looking. She exhibits installed works in festivals and galleries, and screens short films internationally as part of touring show reels.

Matthew Jarvis has a deep understanding of the potential and limitations of technology, with a strong belief that art is a medium for change. He has collaborated with artists, producers, and curators to realise a large variety of complex multi-platform and multi-system projects in practical, accessible ways. Artists, producers, and curators with whom he has worked include: Susan Collins, Thomson & Craighead, Julie Freeman, Martin Sastre, Annee Olofsson, Monika Oechsler, Martin John Callanan, Rose Butler, Film & Video Umbrella, videoclub, PIPSLab, Florida Digital Worlds Institute, S1, V2 Institute for Contemporary Art, Lovebytes, Art Sheffield, Ars Electronica, Hannah Redler, Jeanine Griffin, and Caroline Jones.As a natural problem solver and critical thinker, he has provided expert advice and consultancy to galleries, museums, festivals, and creative organisations to build state-of-the-art solutions to challenging briefs. Working in collaboration with diverse and multidisciplinary teams he provides an empathetic interface that bridges the arts with creative technologies. His current research concentrates on influences reaching towards a state of exhilaration, for use in emerging immersive technologies. He teaches at Goldsmiths College, University of London.

Tuesday 13 November

DAVID COTTERRELL & RUWANTHIE DE CHICKERA

In recent years, David Cotterrell and Ruwanthie de Chickera have embarked on an eclectic series of field trips, producing a series of experimental art works to clarify their experience and understanding of fear, risk, and empathetic failure. They had been feeling uncomfortable with war being described as a declared state rather than a location on an iterative scale of social disintegration. While accepting that some measure of polarisation is a pre-requisite for conflict, Cotterrell and de Chickera consider the cycle of disengagement that is required to allow barriers to be constructed long before they are recognised as fortifications. Their research addresses the staged challenges to empathy that occur before the descent into the polarised engagement of military forces. Where risk has been identified, and measures are variably employed as responsive protocols, a situation of distancing may occur most obviously between the observer and the subject, but also between the perceptions of different observers. To address this threat to collective understanding, they are developing a research network, exploring the contradictory nature of mutually exclusive versions of truth. Their work considers the way in which risk can be a catalyst to the loss of pluralist narratives as communities and individuals are denied access to each other's vantage points. In particular, Cotterrell and de Chickera have an interest in the artist's role in foregrounding subjective and alternate perspectives that may serve to challenge existing datasets, methodologies, and illusions of objectivity.



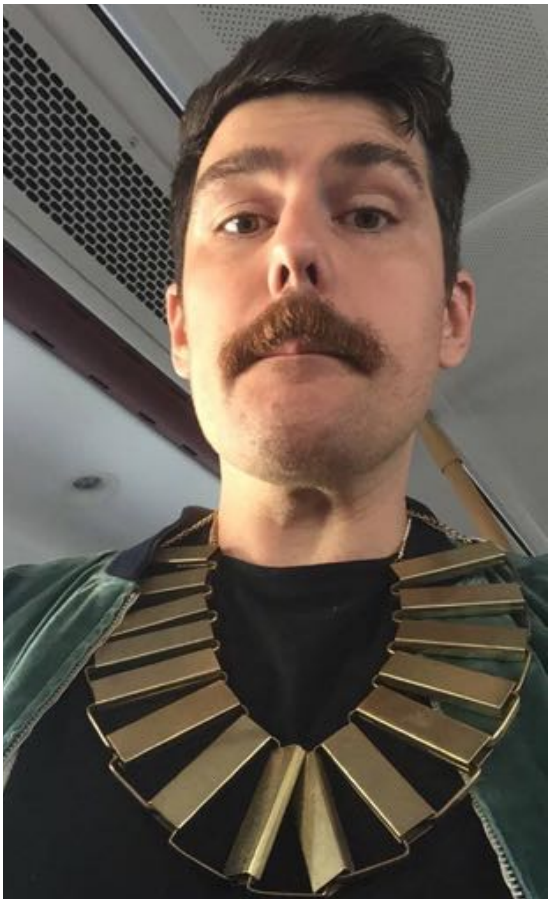
Tuesday 20 November

SHARON KIVLAND & PAUL CLINTON

Paul Clinton and Sharon Kivland met earlier this year and have not stopped talking since. They talk about the erotics of revolution, transgression and prohibition, the *événements* and legacy of May 1968, the films of Eric Rohmer and the writing of Pierre Klossowski, jewellery and death, political alliances and psychoanalysis, gender, class, sexuality, soft furnishings, and the cut of the guillotine…

Sharon Kivland is an artist, writer, editor, and publisher, who lives and works in France and the UK. Her work considers what is put at stake by art, politics, and psychoanalysis. She follows revolutionary movements in France, taking up fashion and fashioning (the shaping of bodies) and education (the education of women). Reading and politics are evoked and feminised. Recent projects in 2018b include: *Die Holzdiebe* (ZAK, Zitadelle, Berlin); *The Fabric of Felicity* (Garage Museum of Contemporary Art, Moscow), *Entreprise de séduction* (Espace d'art contemporain HEC, Jouy-en-Josas, in association with the musée de la toile de Jouy). She is currently preparing a project entitled *Jamais fille chaste n'a lu de romans*, for Circuit, Lausanne, opening in September 2019.

Paul Clinton is a writer, critic, and curator based in London. Newly appointed Lecturer in Curating at Goldsmiths, University of London, for four years he was a senior editor at Frieze magazine, to which he still contributes. He writes for MOUSSE, *Art Monthly*, *Art Review*, *London Review of Books, The White Review*, *int. al*. In 2018, he hosted the queer artists' art book fair *Strange Perfume* at South London Gallery, curated the exhibition *Forbidden to Forbid* at Galerie Balice Hertling, Paris, led the public series *Performance Power Desire* at Camden Arts Centre, and became associate faculty of the alternative art school CONDITIONS.



Tuesday 27 November

HESTER REEVE & ROWAN BAILEY

Rowan Bailey: There's that lovely text by Heidegger 'What is called Thinking?' where he calls upon us to catch ourselves in the process of doing it. Thinking is somatic. It is a life force. This is simultaneously the most destabilising of experiences as well as the most liberatory. I think we are in a world where this is a limited encounter.

Hester Reeve: I totally agree, this is why I find philosophy important. It helps me understand that there are important things to 'sculpt' in the world, and that includes the capacity for thought in myself and others. Making an artwork allows a different way of thinking to come about.

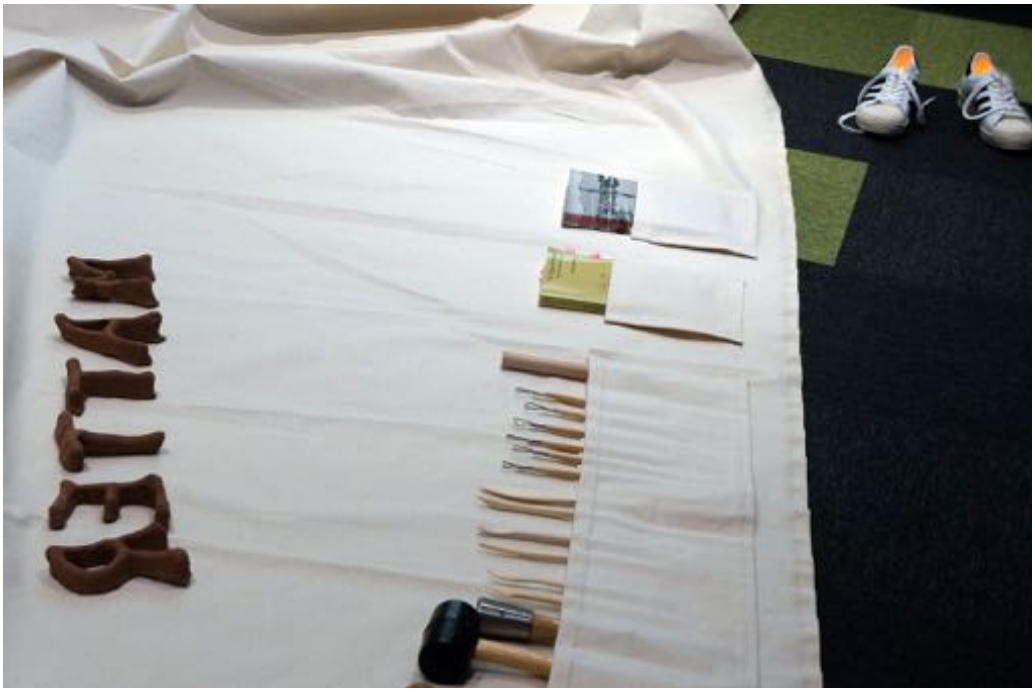
RB: I would also say that material manifestations of the mind are brought into the world to be shared. Thinking isn't a repository, it is gifted. Thoughts have to be out there.

HR: Yes, I am interested that art, unlike philosophy, has to risk its manifestation through matter in order to exist as such, to take place in the world. Through that, it opens a space for a community of care.

Excerpt from recorded discussion, Yorkshire Sculpture Park, 2015

Hester Reeve is an artist and Reader in Fine Art at Sheffield Hallam University. She works across the areas of live art, philosophy, drawing, David Bohm's 'Dialogue', and social sculpture. Recent works have been staged at Tanzquartier, Vienna, Tate Britain (as The Emily Davison Lodge) and Yorkshire Sculpture Park. A monograph on her work, *Ymedaca*, was published by Yorkshire Sculpture Park in 2015. She recently completed a residency at the Centre for Philosophy and the Visual Arts, Kings College London.

Rowan Bailey is the Director of Graduate Education in the School of Art, Design and Architecture at the University of Huddersfield. She is currently investigating sculptural materialities in artistic, scientific, and curatorial cultures. Her publications include: 'Concrete Thinking for Sculpture', an essay on the variegated plays of concrete as a material and as a concept (parallax, 21.3, 2015), 'Thinking Sculpturally', a catalogue essay for *Tony Cragg: A Rare Category of Objects* at Yorkshire Sculpture Park; and 'Where is the Brainbody in the Stories of Curation' on the curatorial mechanisms and strategies of displaying brainbody phenomena.



Tuesday 4 December

MICHELLE ATHERTON & JAMIE SUTCLIFFE

Michelle Atherton will be in conversation with Jamie Sutcliffe, discussing, amongst other matters, fake rocks, irrational gestures, and occult motion.

Michelle Atherton is an artist working with images, temporal states, and contingency. The starting point for the works is often lens-based, exploring the rhetoric and subsequent potency of the image and our encounter with it. Here the image is formulated as monumental and fragmented, as forceful and fragile. Her work has been supported by the Arts Council UK and the Arts and Humanities Research Council, and shown widely throughout Europe in variety of contexts including galleries and museums, festivals, and conferences, and *via* publication.

Jamie Sutcliffe is an art writer and co-director of Strange Attractor Press (distributed by MIT). His essays, reviews, and interviews have been published by *Art Monthly*, *Frieze*, *Rhizome*, *The White Review, EROS* Journal, and *The Quietus*, while catalogue essays have been commissioned by the New Museum, New York, the Austrian Cultural Forum, London, and Primary, Nottingham. He co-edits *A-or-ist*, a journal of new art writing, and *Berserker,* a journal of genre studies, outlandish comics, and science fiction. He is currently curating projects at Flat Time House and Cafe Gallery Projects.

TRANSMISSION EXTRA

Some guests will also offer an informal seminar/workshop to students before the lecture. These will take place from 3.00 to 3.45 p.m, and information will be circulated a week before each event. They are open to all, but places are limited and must be booked *via* the Eventbrite link that will be published by SITE and on Blackboard.