

# TRANSMISSION

TUESDAYS FROM 16.30 TO 18.00. PENNINETHEATRE. CITY CAMPUS. SHEFFIELD S1 1WB

In collaboration with Site Gallery

THE LECTURES ARE FREE AND OPEN TO ALL



Tuesday 24 January **EMMA COCKER**

Tuesday 31 January **RACHEL GARFIELD**

Tuesday 7 February **ERICA SCOURTI**

Tuesday 14 February **SADIE MURDOCH**

Tuesday 28 February **ANNE-MARIE CREAMER**

Tuesday 7 March **MARVIN GAYE CHETWYND**

Tuesday 14 March **PAUL MAHEKE**

Tuesday 21 March **SIMON LEWANDOWSKI**

**TRANSMISSION EXTRA** Tuesday 28 March **AMBASSADORS' GUEST**

<http://extra.shu.ac.uk/transmission/index.html>

[www.sitegallery.org](http://www.sitegallery.org)

## TRANSMISSION 2016 7

### WHO IS AN ARTIST?

The **Transmission** lecture series takes as its theme the question of who is an artist. This is not a faint echo of Joseph's Beuys's famous statement, reiterated endlessly, that everyone is an artist (by which in any case, Beuys intended to suggest that everyone could apply a bit of creative thinking in whatever field they work, rather than that sort of thinking belonging solely to those who call themselves artists). We ask if it is an act of self-identification to name oneself an artist, or if it is exteriorised, that one is named as such by others. We ask if one learns to call oneself an artist, or if the title precedes the act, even produces it, as though an *autopoiesis*, in response to or as part of an environment or system (or what might occur or be invested beyond this). We ask if to be an artist is more than a business term, one produced by and subject to market forces; if it is more than a job or less than a job or something unlike a job. We ask if it demands a measure of skill, of technical competence, and to what extent this is contingent on cultural determination (and likewise, we suppose, for terms such as beauty). We ask what lies in a name and in a title.

#### SHARON KIVLAND

It was a long time before I could call myself an artist. Even now I feel a slight hesitation, qualifying it by the addition of writer, editor, but seldom educator (for I know, like Freud, that it is impossible to teach, govern, or psychoanalyse). I have the qualification of art historian, the certificate to prove it, but do not use that either. Sometimes I call myself doctor, though usually when complaining about something. I have my name, and a name is something. Sometimes my name is recognised, and then I achieve a public status of my profession, which is why artists have *curricula vitae*. When I am writing, thinking, making something in my studio, I do not ask myself who I am, nor when I am installing an exhibition, for then I know for sure and what I am *for*.

#### HESTER REEVE

Perhaps the artist is getting to be a rarer and rarer phenomena. Oh, there is art aplenty in the galleries which multiply as I type despite economic austerity. But is that the measure that artists exist? Fine by me to call yourself an artist, it helps, it musters up some energy to do something that is after all quite hard in today's world. But for me, there are few artists in the deepest implication of the term; an artist is one who against their will is uncomfortable in culture and must raise questions about the space between culture and what lays outside its walls, an un-gettable space which nonetheless can change everything. If only I could safely remove my tongue and send it off to work its way through a chink in that outer wall, then I might merit the title more. Yes, very few artists (but lots of art, much of it quite brilliant): 'An artist is a ghost and needs a medium to transmit itself' [Francesco Finizio].

#### TC McCORMACK

'I meet artists every day who are only thirty years further removed from the historical past than Ruscha (Ed) and I. They seem centuries more remote from the past, and not because we are old and they are young. Ruscha and I and most of our peers found the past when *we* were their age because *we* were looking for a way out not a way in. We were looking for precedents upon which to found a revolution submerging ourselves in the murky swamp of unfashionable objects, stretching our toes downward to find a new bottom from which we might push off. We wanted things that we could use, things we could steal, borrow, misappropriate, or crosspollinate' [Dave Hickey, 'Orphans in the Storm'].

#### JULIE WESTERMAN

Good question.

Am I an artist? Yes.

Are you an artist? Definitely potentially possibly.

Can anyone be an artist? Hypothetically.

Is everyone an artist? No.



Tuesday 24 January **EMMA COCKER**

Host: Site Gallery

Emma Cocker is a writer-artist whose research is concerned with the process of artistic endeavor: the qualities of attention, tactical intelligence and models of subjectivity cultivated therein. . Operating under the title *Not Yet There*, her work unfolds restlessly on the threshold between writing/art, often involving experimental, collaborative, and performative approaches to writing in dialogue with, parallel to, and as art practice. Recent writing has been published in *Failure*, 2010; *Drawing a Hypothesis: Figures of Thought*, 2011; *Hyperdrawing: Beyond the Lines of Contemporary Art*, 2012, and *On Not Knowing: How Artists Think*, 2013, and as a collection entitled *The Yes of the No*, 2016. She is currently co-researcher on the project *Choreo-graphic Figures: Deviations from the Line*, 2014-17, in collaboration with Nikolaus Gansterer and Mariella Greil. Cocker is Reader in Fine Art at Nottingham Trent University.

**PLEASE JOIN US AT SITE GALLERY FOR THE LAUNCH OF  
EMMA COCKER'S LATEST BOOK, FOLLOWING THE LECTURE**



Tuesday 31 January **RACHEL GARFIELD**

Host: Julie Westerman

Rachel Garfield is an artist and teaches at the University of Reading. Garfield makes work that explores the lived experience of subjectivity in all its varied forms, currently working on a ten-year trilogy entitled *The Struggle*. The first two parts have been exhibited at: The Hatton Gallery, Newcastle; Beaconsfield Gallery, London; London Short Film Festival, ICA London; and Open City Documentary Festival, London. She also writes on contemporary art and modern painting as well as popular culture. Her forthcoming book *AV Punk: women, experimental film and a punk aesthetic* will be published by IB Taurus in 2017.



Tuesday 18 February **ERICA SCOURTI**

Host: Sharon Kivland

Erica Scourti was born in Athens and is now based in London. Her work across different media draws on personal experience to explore life, labour, gender, and love in a fully mediated world. Recent exhibitions include *Third Party* at CTRL+SHIFT, Oakland, *Dark Archives*, a solo commission at Het Nieuwe Instituut, Rotterdam, and a performance at Block Universe festival 2016. In 2015 she was in residence at Wysing Arts Centre and the White Building, London, and she is currently a resident of Somerset House Studios. Her current commission for *Bedlam: The Asylum and Beyond* at the Wellcome Collection is on view until January 2017 and online [@empathydeck](https://www.wellcomecollection.org/online/bedlam-the-asylum-and-beyond).





Tuesday 14 February **SADIE MURDOCH**

Host: Sharon Kivland

Employing methods of re-staging and interpretation, Sadie Murdoch explores the nature of the photographic 'document' as a construct. She studied at Chelsea College of Art and Design, London (1989-92), the Whitney Museum of American Art Independent Study Program in New York (2003-4), and was an Abbey Rome Scholar at the British School at Rome in 2002. Her solo exhibition in 2016, *SSS-MM*, at the Museum Haus Konstruktiv in Zürich, was accompanied by her artist book *Omnipulsepunslide*, published by Artphilein Editions. She has had solo exhibitions at the Henry Moore Institute, the Agency Gallery, Henry Peacock Gallery, and domobaal, London. Her work was included in *Spectral Metropole*, Vžigalica Gallery, City Museum of Ljubljana, *Gets Under the Skin*, Storefront for Art and Architecture, New York, and *Ballet Mécanique*, Timothy Taylor Gallery, London. She teaches on the MFA Fine Art, Goldsmiths College, University of London.



Tuesday 28 February **ANNE-MARIE CREAMER**

Host: Julie Westerman

Anne-Marie Creamer is a British artist based in London. Her work experiments with cinematic and theatrical forms using digital film, fiction, drawing, written films, filmed staged scenarios, and live voice-over. Narrative is complexly entangled in place – always underpinned by her interest in the relation between representation and presence. Her work develops from a tenacious attitude towards research, which, coupled with chance, she develops into highly scripted narratives featuring occluded histories that are melancholic but wry, corporeal, and often intense. Her work features in a forthcoming solo exhibition at the new Foyle project space, Sir John Soane Museum in 2018, and recent exhibitions include: Sogn og Fjordane Kunstmuseum, Norway; Palm Springs Art Museum; and Kunstvereniging Diepenheim. She has worked in Eastern Europe, received the Derek Hill Scholarship at the British school at Rome in 2012, and was part of Cubitt Gallery, London, in the 1990s.



Tuesday 7 March **MARVIN GAYE CHETWYND**

Host: Hester Reeve

Marvin Gaye Chetwynd lives in Glasgow. Chetwynd's practice intertwines performance, sculpture, painting, installation, and video, incorporating elements of folk plays, street spectacles, popular culture, and Surrealist cinema. Her performances and videos often employ troupes of performers friends and relatives of the artist – and feature handmade costumes and props. She has performed and exhibited internationally, and was shortlisted for the Turner Prize in 2012. Solo exhibitions and performances include: in 2016, CCA Glasgow, Bergen Assembly, and Arts Council Collection Commission; in 2014, Nottingham Contemporary, Studio Voltaire, Massimo de Carlo, Milan, and Sadie Coles HQ; and in 2011–12, the New Museum, New York. She has participated in numerous group exhibitions and biennials.

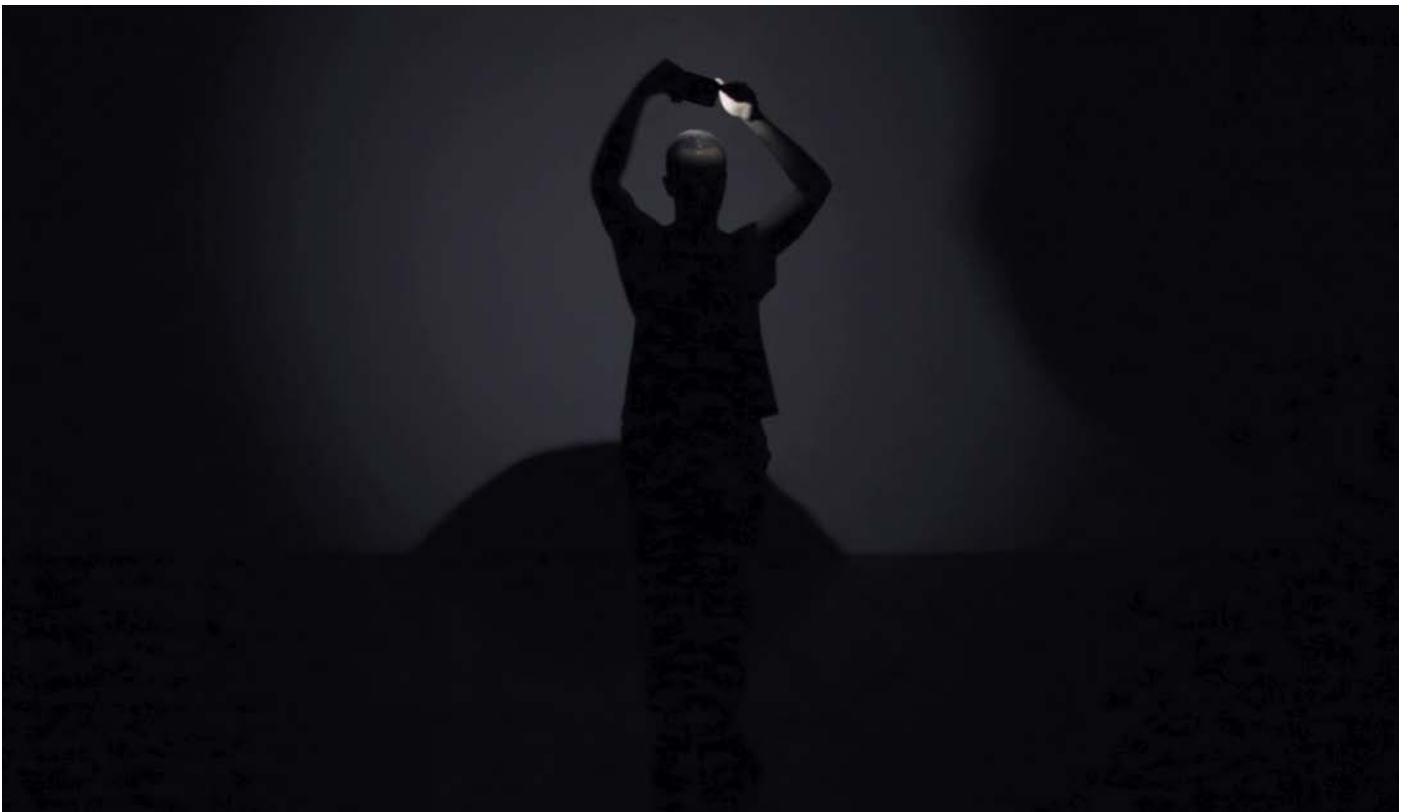




Tuesday 14 March **PAUL MAHEKE**

Host: Sharon Kivland

Paul Maheke was born in France and currently lives and works in London. After completing his MA in Art Practice at l'École Nationale Supérieure d'Arts de Paris-Cergy in 2011 he lived in Montreal, Canada, for two years. His multidisciplinary practice spans video, installation, and sculpture through to interventions, dance, and public conversations focusing on the body as both an archive and a territory. With particular attention to dance, he proposes to defuse the power relations that shape Western imaginations. His work has recently been presented in a number of solo and group exhibitions including: the South London Gallery; The Showroom, London; Union Pacific, London; Center, Berlin; Assembly Point, London; and Sultana Gallery (Paris). In Spring 2017, he will take part in the Diaspora Platform pavilion at the 57th Venice Biennale. He has been commissioned for new performance works by Tate Modern and Fondation Ricard in Paris.



Tuesday 21 March **SIMON LEWANDOWSKI**

Host: TC McCormack

Simon Lewandowski has made useful things that look useless and useless things that look useful, things that move and things that look as if they are moving, things that are there and things that look like they should be somewhere else. He made machines that manifested what he thought of at the time as *Artificial Stupidity*, a book that combined the heuristics of overcoming a creative block with a fictional language of real objects, and a few years ago he hypnotised spectators in an empty gallery, publishing the transcripts of what they 'saw' as a giveaway pamphlet. Lewandowski is co-director of the Wild Pansy Press, based in Leeds, a collaborative group of artists, curators, publishers, and makers of experimental works, who use the practices of reading, writing, and publication as their medium.





TRANSMISSION EXTRA Tuesday 28 March AMBASSADORS' GUEST

SPEAKER TO BE CONFIRMED



## SELECTED READING

AUSTER, Paul, *Leviathan*, London: Faber & Faber, 1992

BEUYS, Joseph & Volker Harlen, *What is Art. A Conversation with Joseph Beuys*, 2007, Clairview Books

BOURGEOIS, Louise, *Destruction of the Father Reconstruction of the Father: Writings and Interviews, 1923–1997*, Cambridge, MA: MIT Press, 1998

CALLE, Sophie, *Double Game*, London: Violette, 2007

CORK, Richard, *Face to Face: Interviews with Artists*, London: Tate, 2015

CRAIG-MARTIN, Michael, *On Being an Artist*, London: Art/Books, 2015

DE CERTEAU, Michel [1990], *The Practice of Everyday Life*, trans. by Steven F. Rendall, Oakland, CA: University of California Press, 2011

GAINES, Charles, *et al.*, *Akademie X: Lessons + Tutors in Art*, London: Phaidon, 2015

GUSTON, Philip, *Philip Guston: Collected Writings, Lectures, and Conversations* (Documents of Twentieth-Century Art), Oakland, CA: University of California Press, 2010

HOUELLEBECQ, Michel [2010], *The Map and the Territory*, trans. by Gavin Bowd, New York : Vintage, 2012

HUDEK, Anthony, *The Object*, London: Whitechapel Gallery, 2015

HUSTVEDT, Siri, *What I Loved*, London: Sceptre, 2003

KESTER, Grant, *Conversation Pieces: Community and Communication in Modern Art*, Oakland, CA: University of California Press, 2103

KIPPENBERGER, Susanne, *Kippenberger: The Artist and His Families*, trans. by Damion Searls, Atlanta/ New York: J&L Books, 2013

KRAUS, Chris, *Where Art Belongs*, Semiotext(e), Cambridge, MA: MIT Press, 2011

NELSON, Maggie, *The Argonauts*, London: Melville House, 2016

LANGE-BERNDT, Petra, *Materiality*, London: Whitechapel Gallery, 2015

MORRIS, Robert, *Have I Reasons: Work and Writings, 1993-2007*, ed. by Nina Tsouti-Schillinger, Durham, NC: Duke University Press, 2008

PANKHURST, Richard, *Sylvia Pankhurst Artist and Crusader: An Intimate Portrait*, London: Paddington Press, 1979

RANCIÈRE, Jacques [1987], *The Ignorant Schoolmaster: Five Lessons in Emancipation*, trans. by Kristin Ross, Redwood City, CA: Stanford University Press, 1999

RICHARDS, Judith (ed.), *Inside the Studio – Talks with New York Artists*, New York: Independent Curators, 2003

WEST, Nathanael, *The Day of the Locust* [1939 ], Harmondsworth: Penguin, 2006

WITTKOWER, Rudolf, *Born Under Saturn: The Character and Conduct of Artists–A Documented History from Antiquity to the French Revolution*, New York: WW Norton, 1969

See also the books in the series **TRANSMISSION. SPEAKING AND LISTENING**



**Transmission** is an annual series of lectures and symposia, now in its fourteenth 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, TC McCormack, Hester Reeve, and Julie Westerman, in association with Site Gallery, Sheffield. The lecture series has an annual theme, and involves students from 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 leading international contemporary art space, supporting artists 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 connection of people to artists and to art, inspiring new thinking and debate through its public programmes and participatory activity.

Site Gallery's exhibition programme is led by artistic director Laura Sillars. Site works with emergent and established artists to realise their ideas and produce new work for solo and group exhibitions. The gallery specialises in artistic development, investing in artists at critical stages of their careers. In 2012 3, three of Site's recent alumni won the most prestigious awards in the art-world: The Turner Prize, Venice Silver Lion, and the Frieze Emdash Award. Through diverse programming, Site reveals the process of making art to invite its audience to engage, explore, and connect.

