

TRANSMISSION

2015

WHERE ART HAPPENS

This year's fine art lecture series takes up the **places of art**, its various **locations** and **possibilities for location**, which may be more than the linear trajectory of studio, gallery, collection. Perhaps **art happens** anywhere, everywhere, in the many interstices and detours between **site** of production and valorisation by institution. **Place**, the **place of art**, may be as unpredictable as its form or content. **Art** may **happen** in language or in silence, in gardens or bedrooms, in public exchange and political engagement; we may be obliged to look for it, even finding it **where** it is not.

TUESDAYS FROM 16.30 TO 18.00. PENNINE LECTURE
THEATRE, HOWARD BUILDING, CITY CAMPUS.
SHEFFIELD S1 1WB.

THE LECTURE SERIES IS FREE AND OPEN TO THE PUBLIC

In collaboration with Site Gallery

www.transmission.uk.com

www.sitegallery.org

MICHELLE ATHERTON

Where art happens (in under a hundred words)... in a hedge, in a gallery painted with Farrow & Ball, in a stumbling block and a trip, not in too jaded a critical distance nor in pastiche, in a manual, in fire, in post-continuity, in a nose and a beehive head, in hype, in a car, in a crystalline resistance, in the administrative, in a singularity, in a high pitch roar or a hum, in wallpapering fog, not in the Restoration but in a wall and two heads... in too many places or not truly in enough.

LISE AUTOGENA

Where art happens is an abstract, open, and unlimited space of possibilities that is too often limited by attempts of categorisation and definition. In ‘Sentences on Conceptual Art’, the American artist Sol Le Witt asserts: ‘Ideas alone can be works of art: they are in a chain of development that may eventually find some form. All ideas need not be made physical’. (*Art-Language*, no. 1, May 1969)

CHLOË BROWN

Ruins, and particularly those found in post-industrial cities such as Stoke-on-Trent, Sheffield, and Detroit, are places full of creative possibility that can be used to articulate complex socio-political ideas as well as evoking awkward emotional responses. In *Ruins* Brian Dillon writes:

The ruin is a site not of melancholy or mourning but of radical potential – its fragmentary, unfinished nature is an invitation to fulfill the as yet unexplored temporality that it contains.

Ruins [...] are freighted with possibility, even with utopian promise.

And it is here in these places of ‘radical potential’, these creative voids, (which are actually full rather than empty), that art can and does happen.

SHARON KIVLAND

At time of writing, in the last week I have seen art in three chapels (one a gallery, one disaffected, and the last now in a private house), in two major museums, in two libraries, in an archive, in the pages of several book and in a journal, in some abandoned bathing huts, in a garden, in another garden, in a private house that is only a house and in a private apartment that is also a project space. I have seen art in these places (among others) but I think that art does not happen there, at least not in any affective sense other than that of immediate experience. It happens, rather, in the future present of the past.

TC McCORMACK

Where evokes topographies; it makes me wonder how we relate to points in a landscape of things. The first time I experienced art happening I was eight years old, in Belfast (during ‘the troubles’, a quaint phrase). I was running around when I spotted a young man rearranging a pile of large bricks. Though usually shy, I asked what he was doing. He replied: ‘I’m trying out some arrangements’. Fascinated by his activity, I sat and watched him. There was a matter-of-factness to his arranging process; it seemed perfectly natural. I was aware this activity was not common. He spoke to me as you would speak to another

adult. He was studying sculpture at the Royal Collage of Art in London. I asked him what happens there. He described it ‘as a place where he has the time and space to arrange things.’ I liked the sound of this exotic school. The park was an open space, flat with few trees, mostly grass. It overlooked the city and the sea. The arrangement of bricks was more horizontal than vertical, precise in their relational placing. I could see echoes between this assemblage and the topography of the city.

HESTER REEVE

Where art thou? That is really all I have to say on the matter.

We are usually busily missing the point, wouldn’t you say? Or thinking of putting the point into a box, under a light? Certainly, that’s part of it but not eventually (think on’t Schrodinger’s cat). One could, of course, just spit it out or travel far away, on foot, and dig a big hole (some moved mountains, some filmed themselves disappearing into a hole even they got close). That is all well and good. But remember, much is at stake; the idea of it is the place of the pierce, the bullet and the wood, the now of the knowing. It is right at that point that one must forge a way of belonging to it – the hardest creativity (Nietzsche’s hammer).

Where art thou, art? That is all I have to say on the matter, *via* the matter.

JULIE WESTERMAN

Does it happen in the studio, that mythical place where art happens even for artists who don’t have a studio, or does it happen in the place of encounter with a viewer? Is it there at the point of conception or painful birth, or in a moment of idle discovery? Does it happen at some unforeseen interface where a series of (often) seemingly incompatible ideas reach a point of cohesion? Maybe it only really happens when it arrives in the abrasive world, where it has to be negotiated, ready for interaction.



13 OCTOBER **DIMITRI LAUNDER**

HOSTED BY JULIE WESTERMAN

Dimitri Launder is the founder of Artist Gardeners – Sculptural Concepts, Edible Planting. Ideas cross-pollinate between his commercial private and public gardens and emergent ideas in his art practice: His concerns are often based on an apocalyptic view of the sustainability of localised food production in an urban context. In 2002 Launder co-founded the artist led arts charity AREA10 in Peckham. As artistic co-director of this programme for eight years he worked with and supported over four thousand emergent artists to make and show work in Peckham, and to remain in the local area, creating a hothouse effect that is now seen as ‘Peckhams Cultural Quarter’. In 2011 Helen Galliano and Dimitri Launder founded Arbonauts, a multi-disciplinary company with an experimental and collaborative core. Arbonauts produce site-based performance inspired by the collision of resonant spaces and fragmented images. They make visceral work for a curious and adventurous audience – weaving a path between dance, visual theatre, installation, and sonic landscapes.



JESSE DARLING

HOSTED BY MICHELLE ATHERTON

Jesse Darling's practice is concerned with the human condition and how it is mediated through the structures, narratives, and technologies that govern lived experience. Considering the social and physical body as a site where architectural, [bio]political and social structures manifest and become transformed, she works in sculpture, installation, text, and 'dasein by design' (the space where performance and unmediated experience meet). Recent exhibitions include: *NTGNE*, Serpentine Pavilion, London, 2015; *The Shadow of the Dome of Pleasure*, Artspace, New Zealand; *Absolute Bearing*, LD50 Gallery, London; *Spirit Level* (with Takeshi Shiomitsu), AND/OR Gallery, London; *Devotions*, MOT Projects, London; *They/Them*, DREI, Cologne (all 2015); and 'Art After the Internet', MoMA, Warsaw, 2014. Later this year, she will present a solo exhibition at Company Gallery, New York, and will also be published in the upcoming anthology *Best British Poetry 2015*. Darling works as editor-at-large for *The New Inquiry* and publishes texts and essays when absolutely necessary.



27 OCTOBER LARA EGGLETON

HOSTED BY TC MCCORMACK

Lara Eggleton is a freelance art writer, blogger, and historian based in Leeds, and a visiting lecturer at the University of Manchester. She writes on and teaches across a broad range of subjects, from Islamic art and its Western reception to architectural follies and other elaborate forms of fakery. Her writing has been published in numerous journals and online platforms including *a-n*, *Corridor 8*, and *The Double Negative*. She is a collaborator on a number of ongoing projects including *The Follies of Youth* (with Pavilion), Medieval helpdesk (with David Steans), and is a longstanding member of the Association of Art Historians. As the director of *Thoughtform*, she also runs writing workshops and provides consultancy for artists as part of art school and FE career development programme.



Matthew Crawley, *Life cycle of a mould mite*, 2015, Leeds Weirdo Club. Photo: Harry Meadley

10 NOVEMBER CÉLINE CONDORELLI

HOSTED BY JULIE WESTERMAN

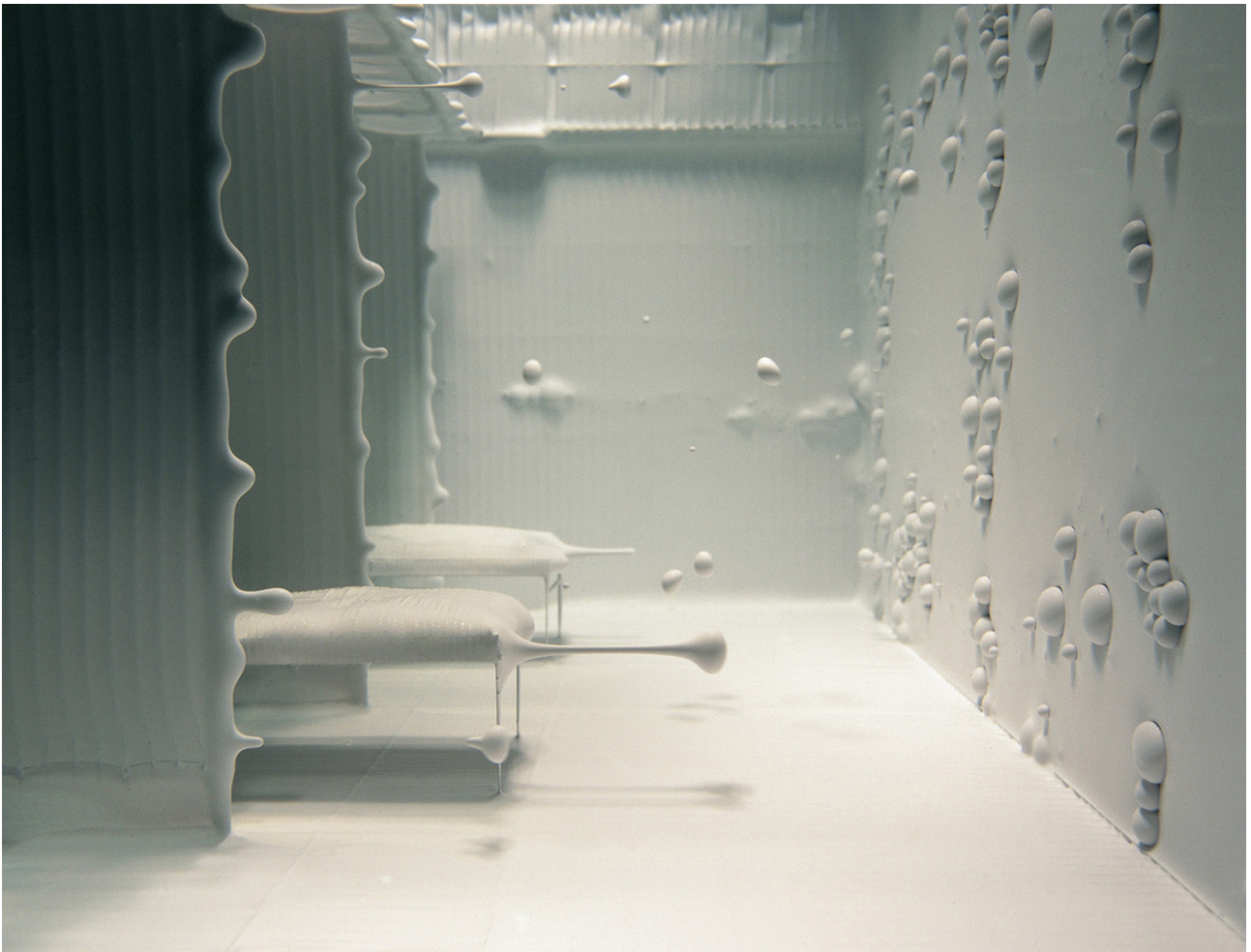
Céline Condorelli is an artist living and working in London and Milan; she is the author and editor of *Support Structures*, Sternberg Press, 2009, and one of the founding directors of Eastside Projects, Birmingham, UK; she is currently Professor at NABA (Nuova Accademia di Belle Arti) Milan. Recent exhibitions include: *bau bau*, HangarBicocca; *The Company She Keeps*, Van Abbemuseum; *Céline Condorelli*, Chisenhale Gallery; *bau bau*, museum refectory; permanent installation, Museum of Contemporary Art Leipzig; *Ten Thousand Wiles and a Hundred Thousand Tricks*, MuHKA, Antwerp, 2014; *Additional*s, Project Art Centre, Dublin; *Puppet Show*, Eastside Projects, Birmingham; *Things That Go Without Saying*, Grazer Kunstverein, Austria; *The Parliament*, 'Archive of Disobedience', Castello di Rivoli, Turin, 2013; and *Surrounded by the Uninhabitable*, SALT Istanbul, 2012.



17 NOVEMBER PAUL O'KANE

HOSTED BY SHARON KIVLAND

Paul O'Kane is an artist, writer, and lecturer. He completed his Ph.D. in History, on a theme of 'Hesitation', at Goldsmiths College, University of London, in 2009. He is a member of AICA (International Association of Art Critics), and publishes regularly in *Art Monthly* magazine, occasionally in *Third Text* and other leading art and cultural journals, as well as writing numerous catalogue essays and maintaining a weekly Blog, *750wordsaweek*, on his experiences of art in London. He recently published his first book *Where Is That Light Now?* (incorporating photography and memoir) and started a new imprint *eeodo* for which he is editing a second book. He exhibits works that explore possibilities of narrative according to a history of image technologies, interrelating photography, story-writing, video, and installation. Paul O'Kane is an Associate lecturer in Fine Art, Critical Studies, and Art History at CSM, Chelsea, and SOAS.



24 NOVEMBER EDWINA ASHTON

HOSTED BY CHLOË BROWN

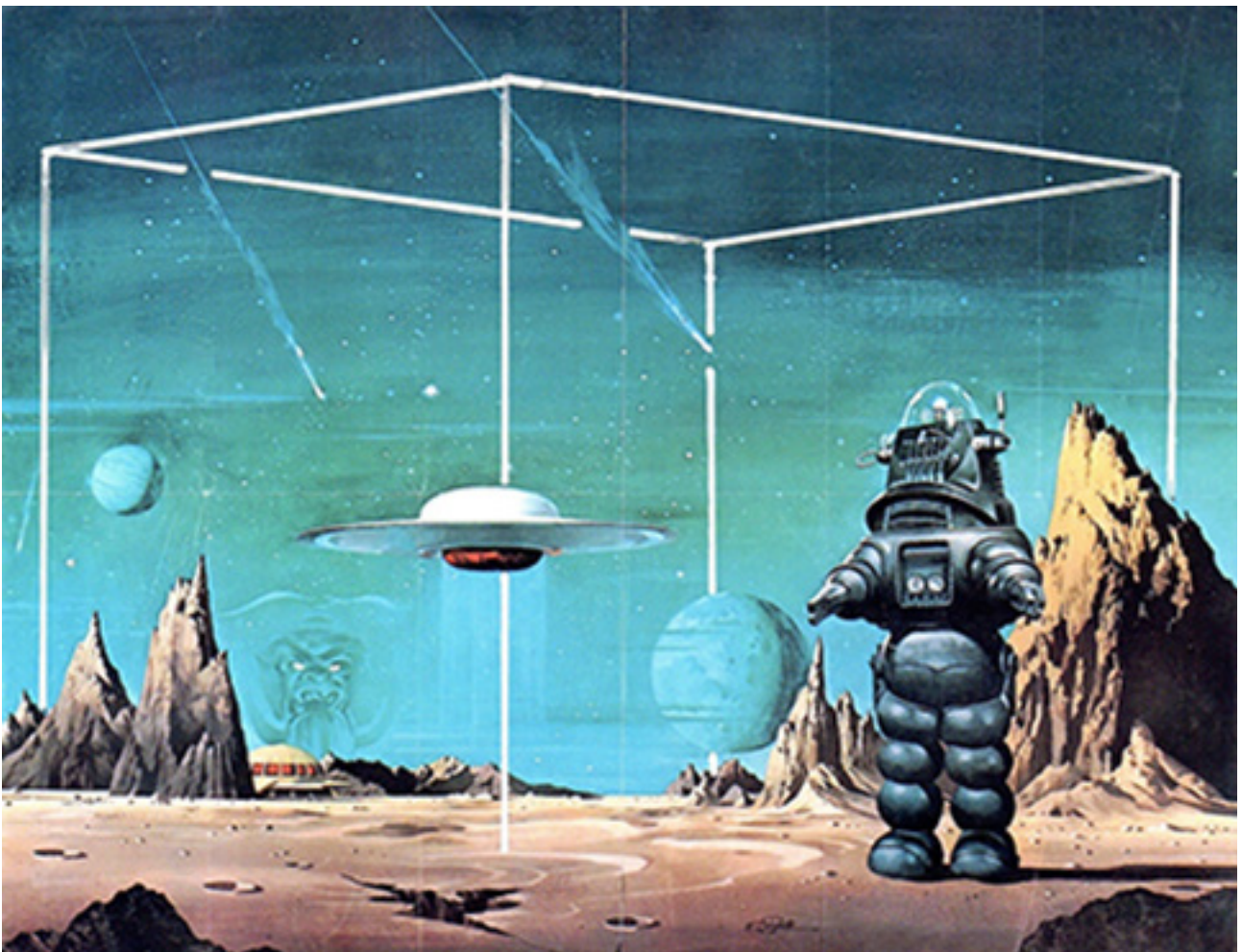
Edwina Ashton makes drawings, films, animations, performances, and installations. They almost always involve some kind of creature, often a human in a badly made costume or a mess. She uses these to imagine the workings of other minds and to peek at the gaps between ideals and behaviour. Before art she studied philosophy. She is interested in an ambivalence towards ideas, paper, and writing and in how people use (and bodge) language. She likes working collaboratively and in deep seclusion. Her films have been shown at Tate Britain and MOCA Miami; her performances have taken place at the Barbican, the Jerwood Space, Tate Modern, and most recently Gavle KonstCentrum, as part of Eastside's 'Puppet Show'.



1 DECEMBER JEM FINER

HOSTED BY LISE AUTOGENA

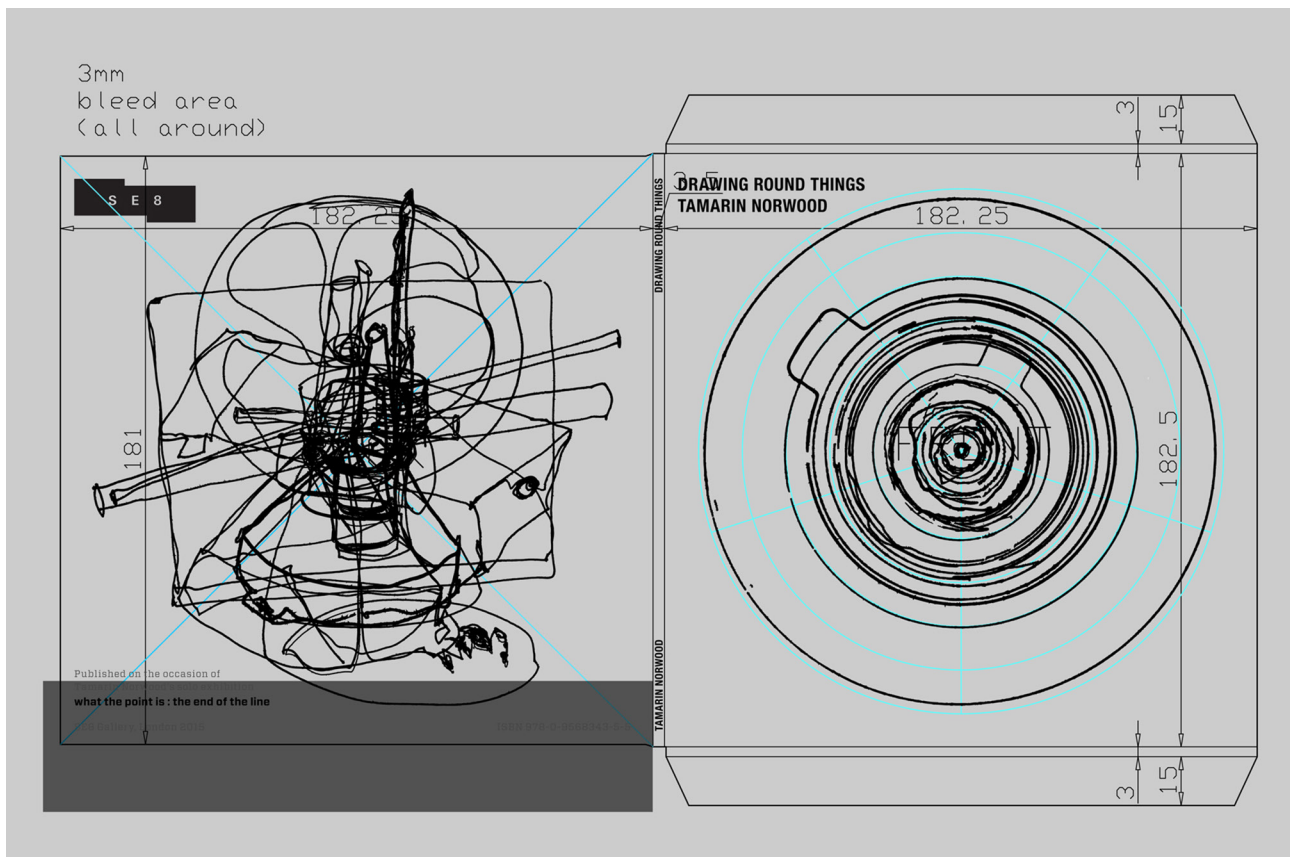
Jem Finer is a UK-based artist, musician and composer. Since studying computer science in the 1970s, he has worked in a variety of fields, including photography, film, experimental and popular music and installation. His thousand-year long musical composition, *Longplayer*, represents a convergence of many of his concerns, particularly those relating to systems, long-durational processes, and extremes of scale in both time and space. Among his other works is *Score For a Hole In the Ground*, a permanent, self-sustaining musical installation in a forest in Kent which relies only on gravity and the elements to be audible. Between 2003 and 2005 he was artist in residence in the astrophysics department of Oxford University, making a number of works including two sculptural observatories, *Landscape* and *The Centre of the Universe*. Recent work, focusing on his interest in long-term sustainability and the reconfiguring of older technologies, includes *Spiegelei*, a 360-degree spherical camera obscura, *Kung Fu Pinball*, a pinball machine modified to auto-compose music, *Slowplayer*, a 3 r.p.m. sound system. *Supercomputer*, a sculptural machine composing minimal musical scores, opened in Cambridge in June 2014. A new film, *51° 30' 44" N, 0° 0' 38" E*, was first shown in March 2015.



8 DECEMBER **TAMARIN NORWOOD**

HOSTED BY HESTER REEVE

Tamarin Norwood is an artist and writer working with text, video, and sculptural installation to examine gesture and pictorial figuration in drawing and writing. UK commissions include Tate Britain, Art on the Underground, Modern Art Oxford; international exhibitions include MOCCA Toronto, ICA Philadelphia, and Beton7 Athens. Art writing and fiction includes publications by the ICA, LADA, and Bloodaxe. Her artist book *olololo* was published by Modern Art Oxford with Book Works studio. Through 2014-16 she is part of the inaugural team of research Hub residents at the Wellcome Collection London; through 2016 she will be art writer in residence at Spike Island Bristol. Norwood studied linguistics and medieval Italian literature before training as an artist at Central Saint Martins and Goldsmiths, and is now completing a practice-led doctorate in Fine Art as an Oxford University Clarendon Scholar.



SELECTED READING

- Balzer, David**, *Curationism: How Curating Took Over the Art World and Everything Else*, London: Pluto Press, 2015
- Doherty, Claire** (ed.), *Situations*, London: Whitechapel Art Gallery, 2009
- Hoffman, Jens**, *Show Time: The 50 Most Influential Exhibitions of Contemporary Art*, New York: DAP, 2014
- Foster, Hal**, *Bad New Days. Art, Criticism, Emergency*, London: Verso, 2015
- Groys, Boris**, *On the New*, London: Verso, 2014
- Kaprow, Allen**, *Essays on the Blurring of Art and Life*, Oakland, CA: University of California Press, 2003
- Kwon, Miwon**, *One Place after Another: Site-specific Art and Locational Identity*, Cambridge, MA: MIT Press, 2004
- O'Doherty, Brian**, *Inside the White Cube. The Ideology of the Gallery Space*, Oakland, CA: University of California Press, 2000
- O'Neill, Paul**, *The Culture of Curating and the Curating of Culture(s)*, Cambridge, MA: MIT Press, 2012
- Rancière, Jacques**, *The Emancipated Spectator*, trans. by Gregory Elliot, London: Verso, 2009
- Steeds, Lucy** (ed.), *Exhibitions*, London: Whitechapel Art Gallery, 2014
- Thompson, Nato** (ed.), *Living as Form. Socially-Engaged Art from 1991–2011*, Cambridge, MA, MIT Press, 2012