

8 October

A presentation on Zero Hours. What Artists Do

Michelle Atherton

Chloë Brown

Rose Butler

Yuen Fong Ling

TC McCormack

Hester Reeve

Julie Westerman

Chair: Sharon Kivland



Roberto Martinez, from *The Moral Majority*,
Transmission Annual 4, 2013

15 October

Cally Spooner

Chair: Col McCormack

Working through film, broadcasting, novella writing and live events, Cally Spooner primarily explores political agency in relation to the movement and behaviour of speech. Using philosophers, theory, current affairs, and pop cultural figures as alibis to help her write, and casts of arguing characters to help her perform, she considers how linguistic apparatus recently became a form of immaterial labor and communication skills have been transformed into services. Spooner's productions have been presented at Stedelijk Museum, Amsterdam; Kunsthal Charlottenburg, Copenhagen; KW Institute, Berlin; Wysing Art Centre, UK Jeu De Paume, Paris, France; Serpentine Gallery, London. She is represented by MOT INTERNATIONAL.



22 October

Elena Bajo

Chair: Hester Reeve

Elena Bajo's concept-generated practice is concerned with the social and political dimensions of everyday spaces, the strategies to conceptualise resistance, the poetics of ideologies, and the relation between temporalities and subjectivities. She works individually and collectively across installation, sculpture, painting, performance, participatory events, film, text and writing. She uses exhibition spaces as studios or laboratories, where an experimental, itinerant, site-specific performed sculpture unfolds, with improvised actions and choreographed movements. Having as a point of departure art production processes, working with places as they are given to her and limited by the materials available, she rearranges these found elements into a new composition, juxtaposing the identities of prefigured social and political spaces and dimensions, producing a sometimes cryptic but always revealing new code of signifiers: a restaging of a space and time, of the past, into future events that uses chance, contingency, and ambiguity of the moment.

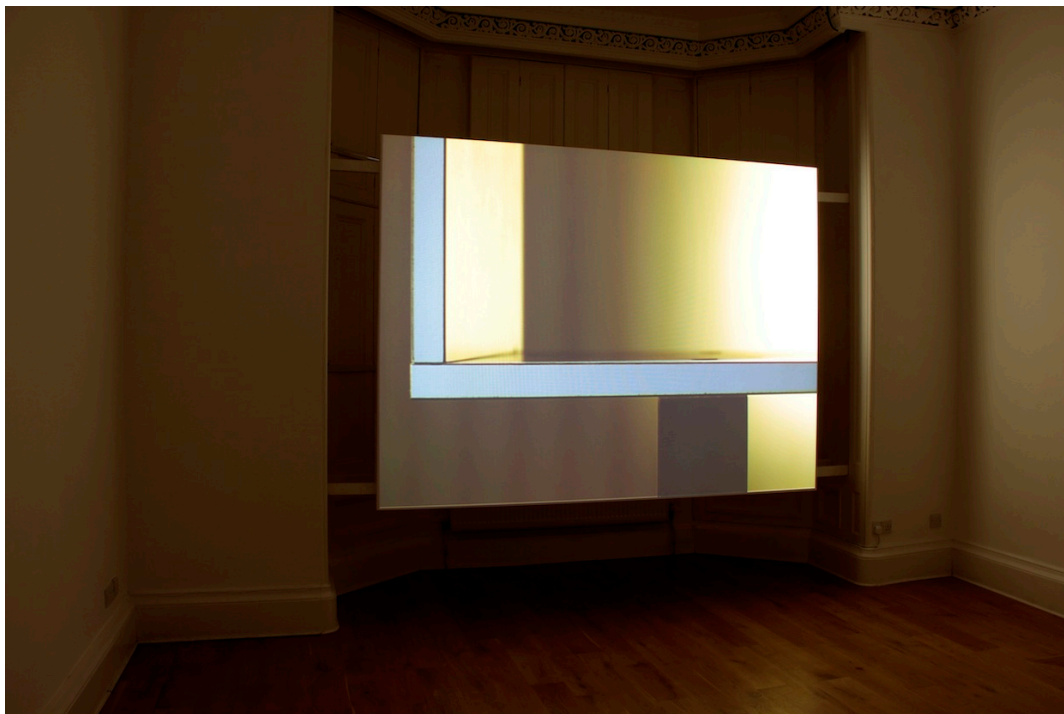


29 October

Simon Martin, with a screening of *Louis Ghost Chair*

Chair: Michelle Atherton

Simon Martin's practice is an attempt to reflect upon material culture. He is interested in how we understand ourselves through social structures, mythologies, and collective memory evidenced in art objects, mass media and the built environment. Employing various strategies of appropriation the work takes the form of moving image, installation and photography. Recent solo shows include: Northern Gallery for Contemporary Art, Sunderland (2013); Collective Gallery, Edinburgh (2012); Kunstverein, Amsterdam (2010); Chisenhale Gallery, London (2008). Group shows include: *The Imaginary Museum*, Kunstverein Munich (with Ed Atkins); *HOW TO LOOK AT EVERYTHING* Common Guild Glasgow; *Priority Moments*, Herald Street London (2011); *British Art Show 7: In the Days of the Comet*, Nottingham, Hayward Gallery, CCA Glasgow / Tramway; Plymouth Arts Consortium (2010-11); and *DLA Piper Series: This is Sculpture*, Tate Liverpool (2011). He is represented by MOT INTERNATIONAL and his films are distributed by LUX.



12 November

Ryan Mosley

Chair: Julie Westerman

Motivated by a sense of the carnivalesque, Ryan Mosley's canvases offer up a surreal world of invented characters and rituals that are simultaneously archaic and futuristic. Mosley develops his theatrical subjects through a spontaneous approach to painting. His solo exhibitions include Alison Jacques Gallery, London (2011 and 2010); and *Painting Séance*, Grand Arts, Kansas City (2010). His work has featured in group museum shows including *Nightfall*, Modern Museum, Hungary; *London Twelve: Contemporary British Art*, City Gallery, Prague; *Summer Exhibition*, Royal Academy of Arts, London; *Merging Bridges*, Museum of Modern Art, Baku (all 2012); *Newspeak: British Art Now*, Saatchi Gallery, London (2010) and *Newspeak: British Art Now, Saatchi Gallery at The Hermitage, St. Petersburg, Russia* (2009). The artist lives and works in London and Sheffield.



19 November

Melanie Gilligan, with a screening of three episodes from *Self-Capital*

Chair: Hester Reeve

Melanie Gilligan was born in Toronto in 1979. She currently lives in London and New York and works in a variety of media including video, performance, text, installation and music. Gilligan completed a BA (Hons) Fine Art at Central Saint Martins in 2002 and was a Fellow with the Whitney Museum of American Art's Independent Study Programme in 2004-5. Recent exhibitions include: Transmission Gallery Glasgow (2008) as part of the Glasgow International Festival and Franco Soffiantino Gallery, Turin (2009). In 2008 Gilligan released *Crisis in the Credit System*, a four-part fictional mini drama about the recent financial crisis, made specifically for internet viewing and distribution, commissioned and produced by Artangel Interaction. She has recently completed a single screen film *Self-capital* (2009), commissioned by the Institute of Contemporary Arts London as part of the group exhibition 'Talk Show'. In October 2009 Gilligan was the recipient of a Paul Hamlyn Award for Artists.

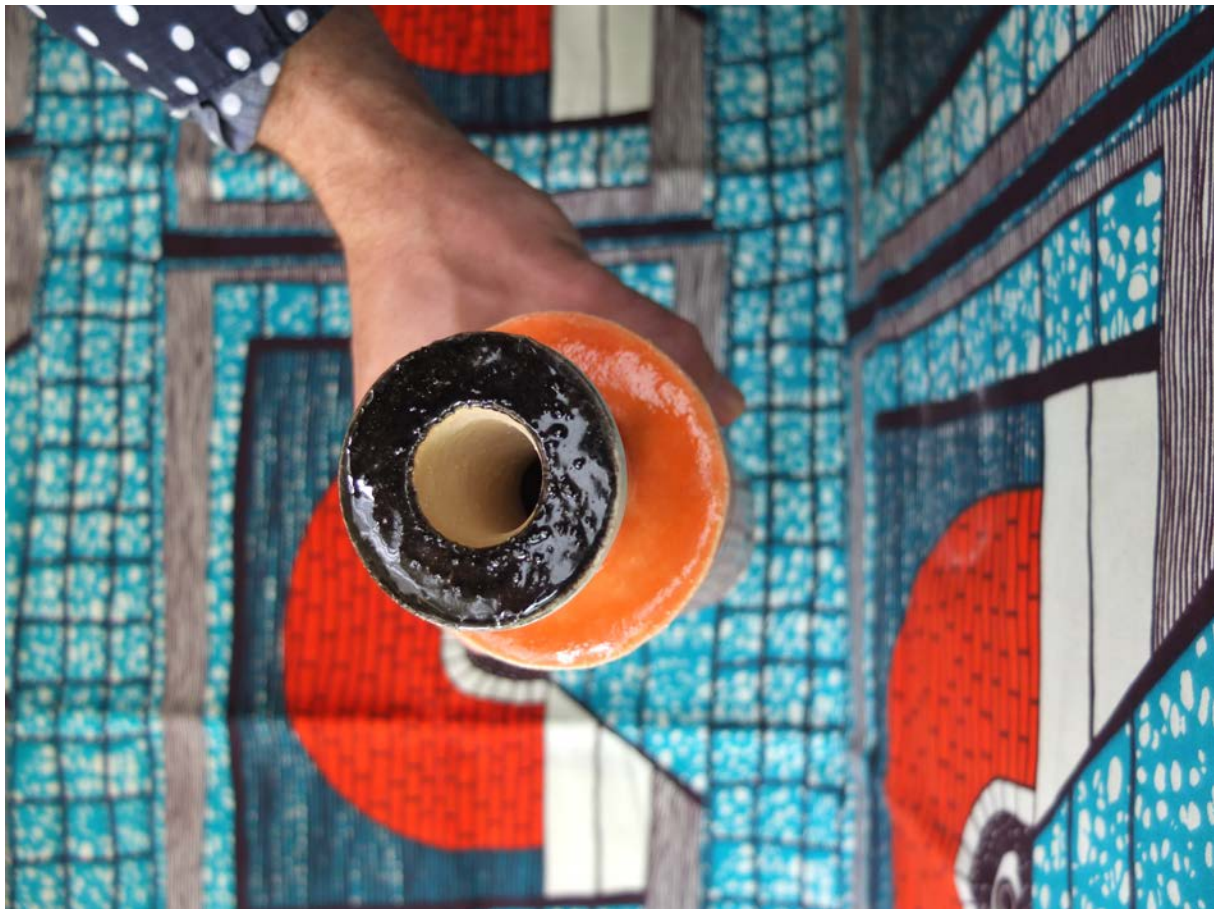


26 November

The Grantchester Pottery

Chair: Julie Westerman

Established in early 2011, The Grantchester Pottery is a decorative arts company set up by artists Phil Root and Giles Round. Drawing historical precedent from Roger Fry's Omega Workshops as well as other artists' decorative arts studios like the Rebel Arts Centre, Hammer Prints, and Atelier Martine, The Grantchester Pottery produces a series of utilitarian ceramics together with other decorative household items such as printed and woven textiles, wallpaper, painted furniture, and hand-painted murals. The Grantchester Pottery aims to substitute, wherever possible, the directly expressive quality of the artist's handling for the deadness of mechanical reproduction.



3 December

Oliver Ressler

Chair: Sharon Kivland

Oliver Ressler lives and works in Vienna, and produces exhibitions, projects in the public space, and films on issues such as economics, democracy, global warming, forms of resistance and social alternatives. His projects have been in solo exhibitions at the Berkeley Art Museum, USA; Platform Garanti Contemporary Art Center, Istanbul; Museum of Contemporary Art, Belgrade; Alexandria Contemporary Arts Forum, Egypt and The Cube Project Space, Taipei. Ressler has participated in more than 250 group exhibitions, including the biennials in Seville (2006), Moscow (2007), Taipei (2008), Lyon (2009), Gyumri (2012), Venice (2013), and Athens (2013).



SUGGESTED READING

- Arendt, Hannah, *The Human Condition*, Chicago: University of Chicago Press, 1999
- Are You Working Too Much? Post-Fordism, Precarity and the Labor of Art*, E-Flux Journal, Berlin: Sternberg Press, 2011
- Berardi, Franco 'Bifo', *The Uprising: On Poetry and Finance*, Cambridge, MA: MIT Press, 2012
- The Soul at Work*, Cambridge, MA: MIT Press, 2009
- Bishop, Claire, *Artificial Hells: Participatory Art and the Politics of Spectatorship*, London: Verso, 2012
- Ferguson, Bruce, Reesa Greenberg, Sandy Nairne (eds), *Thinking About Exhibitions*, London: Routledge, 1996
- Fisher, Elizabeth and Rebecca Fortnum (eds), *On Not Knowing: How Artists Think*, London: Black Dog, 2013
- Fisher, Mark, *Capitalist Realism: Is there no alternative?*, London: O Books, 2009
- Jackson, Shannon, *Social Works: Performing Art, Supporting Publics*, London: Routledge, 2011
- Lee, Lisa and Hal Foster (eds), *Critical Laboratory: The Writing of Thomas Hirschhorn*, Cambridge, MA: MIT Press, 2013
- O'Neill, Paul, *The Culture of Curating and the Curating of Culture(s)*, Cambridge, MA: MIT Press, 2012
- Hoegsberg, Milena, and Cora Fisher (eds), *Living Labour*, Berlin: Sternberg Press, 2013
- Rancière, Jacques, *Dissensus: On Politics and Aesthetics*, trs. by Steven Corcoran, London: Continuum, 2009
- Sholette, Gregory, and Oliver Ressler (eds), *It's the Political Economy, Stupid: The Global Financial Crisis in Art and Theory*, London: Pluto Press, 2013-09-30
- Roberts, John, *The Intangibilities of Form: Skill and Deskilling in Art After the Readymade*, London: Verso, 2008
- Steyerl, Hito *The Wretched of the Screen*, E-Flux Journal, Berlin: Sternberg Press, 2012
- Tisdall, Caroline, *Joseph Beuys*, London: Thames & Hudson, 1979

FILMS

- Carruth, Shane (dir.), *Upstream Colour* 2013
- Farocki, Harun, *Workers Leaving the Factory in Eleven Decades* 2006
- Simon Martin - Film and Video Umbrella - <http://www.fvu.co.uk/artists/details/simon-martin/>
- Carlton, Simon Martin, Tate: www.tate.org.uk/art/artworks/martin-carlton-t12764

