

Transmission
Razzle – Dazzle:
Surface, manipulation, transformation

Friday 15 June 2012

Centre for Creative Collaboration
16 Acton Street London

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| 1.15 p.m. | Registration, and invitation to engage with <i>painting machine</i> |
| 2–2.30 | Introduction by Gary Simmonds and Matthew Harrison |
| 2.30–3 | John W Phillips: <i>Seeing Things: Logistics and Aesthetics</i> |
| 3–3.30 | Nayan Kulkarni: <i>The mating rituals of the cuttlefish</i> |
| 3.30–4 | Tea and coffee break |
| 4–4.30 | Harriet Davies: <i>A Manifesto for Absurdist Collaboration</i> |
| 4.30–5 | Sean Cummins: <i>Another lecture on nothing</i> |
| 5–5.30 | Juneau Projects |
| 5.30–6.30 | PLENARY with drinks & nibbles and an opportunity to re-encounter <i>painting machine</i> |

This event is part of *Transmission*, a project convened by Dr Jaspar Joseph-Lester and Dr Sharon Kivland, with the support of ADRC (Art and Design Research Centre), Sheffield Hallam University, and HARC (Humanities and Arts Research Centre), Royal Holloway University of London. *Transmission* is an arena in which ideas of art practice are discussed and tested through an annual publication, a lecture series and related research events in Sheffield, London, and Berlin.

Speakers:

Sean Cummins' recent exhibitions include *Pile* at Chapter, Cardiff, and *Thorsby Thursday* at One Thorsby Street, Nottingham. He is a Principal Lecturer in Fine Art at Nottingham Trent University. His practice explores spatial-immersion through drawing, which creates an immersive space in two distinctive ways. First, their manufacture requires meticulousness through and in which an immersive state is achieved. Secondly, the works represent immersion by suggesting a boundless state. Line is traditionally used to define an edge. Here, paradoxically, line is used to break down the idea of an edge, like the dazzle pattern camouflage.

Harriet Davies is artist researcher and associate lecturer at Sheffield Hallam University. Her research interests lie in the act of exchange and collaborative process. Her practice incorporates drawing, installation, and text. She has previously worked collaboratively with artist groups DOT and AAS.

Matthew Harrison is an artist and lecturer at Sheffield Hallam University. The objects and projects of his practice are realised with an involved process of art direction, and constructed with an obsessive attention to detail. He avoids attaching or shoe-horning surplus material into them. Works are made as something, not *about* something. The work operates at the periphery, like a prop or prototype contained in a larger event, leaking from their usual spaces and extending from the normal finite time scale associated with exhibiting.

Juneau Projects was formed in 2001 by Philip Duckworth and Ben Sadler. Their work has participatory elements and involves projection, sound, music, animation, and installation. They are particularly interested in the rapidly increasing speed of technological development, its associated obsolescence, and how this sits with notions of handmade objects and artefacts. The proliferation of social networking websites has become important in their research, offering increased possibilities for the promotion and production of collaborative live works and performances. They have exhibited internationally. Juneau Projects were Stanley Picker Fine Art Fellows at Kingston University in 2007/8 and Wheatley Fellows at Birmingham City University in 2008/9.

Nayan Kulkarni's work engages with site specificity, time, technology, and perception. These themes are manifested in work that is generated from specific concepts, processes, or places through diverse media such as light, video, installation, sculpture, and photography. Over the last fifteen years Kulkarni has developed an interest in the potential of site specific and collaborative practice. Many projects have included working with urban planners, landscape/architects, lighting designers, and engineers, as well as exhibition, curatorial, and publication ventures.

John W. Phillips teaches in the Department of English Language and Literature at the National University of Singapore. He has published on aesthetics, critical theory, deconstruction, linguistics, literature, military technology, philosophy, psychoanalysis, and cities. He is author of *Contested Knowledge: A Guide to Critical Theory*; editor of *Problematizing Global Knowledge* (2006) and *City as Target* (2012); and co-author with Ryan Bishop of *Modernist Avant-Garde Aesthetics and Contemporary Military Technology: Technicities of Perception* (2010).

Gary Simmonds' practice is concerned with abstract painting's relation to geometry, design, and ornamentation. He makes paintings that search for a visual pulse, flirting with formal abstraction, beauty, decoration, and disorder. He is interested in how pattern in dazzle

camouflage activates the decorative and gives pattern an agency. He has exhibited work internationally.