

# TRANSMISSION

2016

## 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.

(N.B. 19 APRIL 17.00 TO 19.00)

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 and Art Sheffield 16

[www.transmission.uk.com](http://www.transmission.uk.com) | [www.sitegallery.org](http://www.sitegallery.org) | [www.artsheffield.org](http://www.artsheffield.org)



26 JANUARY **DAVID TOOP**

HOSTED BY MICHELLE ATHERTON

David Toop is a composer/musician, author, and curator based in London who has worked in many fields of music, writing, arts and theory. He has recorded Yanomami shamanism in Amazonas, appeared on Top of the Pops with the Flying Lizards, exhibited sound installations internationally, and worked with artists including John Zorn, Evan Parker, Bob Cobbing, Ivor Cutler, Akio Suzuki, and Rie Nakajima. His books include *Ocean of Sound*, *Rap Attack*, *Haunted Weather*, and *Sinister Resonance*. Since 1975 he has released nine solo albums, including *Screen Ceremonies*, *Black Chamber* and *Sound Body*, and as a theorist and critic has written for many publications. Exhibitions he has curated include *Sonic Boom* at the Hayward Gallery, London and *Playing John Cage* at Arnolfini, Bristol. His opera *Star-shaped Biscuit* was performed in Aldeburgh in 2012. His next book volume 1 of *Into the Maelstrom: Improvisation, Music and the Dream of Freedom* will be published in May 2016. He is Chair of Audio Culture and Improvisation at University of the Arts London.



2 FEBRUARY **NEIL BROWNSWORD**

HOSTED BY CHLOË BROWN

Neil Brownsword is a Professor in Ceramics at Bucks New University and Visiting Professor in Clay and Ceramics at Bergen Academy of Art and Design, Norway. For over a decade Neil Brownsword's artistic practice has remained a potent form of recording historic change in North Staffordshire. His exploration of post-industrial landscape as a raw material has renegotiated the region's associated socio-economic histories and production infrastructure through a variety of perspectives and practices. Brownsword unearths/ salvages by-products from the histories ceramic production and regenerates these vestiges of labour into abstract assemblages and installations. Brownsword's work is held in numerous public and private collections, including the Victoria & Albert Museum, London, the Yingee Ceramic Museum, Taiwan and the Korean Ceramic Foundation. In 2009 he was awarded the 'One Off Award' at the inaugural British Ceramic Biennial, and in 2015 the Grand Prize at the Gyeonggi Ceramic Biennale 2015, South Korea.





16 FEBRUARY **DAVID MICHAEL CLARKE**

HOSTED BY SHARON KIVLAND

David Michael Clarke studied fine art and began his career in Glasgow. An exchange project took him to Nantes, France. He met a girl and decided to stay. He describes his varied artistic production (images, sculptures, text-works, music, curating, etc.) as ‘contextual’ and often ‘collaborative’. Always on the look out for new audiences, he has recently started making work for rabbits and dogs.



23 FEBRUARY **PAULA McCLOSKEY**

HOSTED BY HESTER REEVE

Paula McCloskey’s work explores the production of subjectivity, specifically the concept of encounters, maternal subjectivity, the family as a site of radical imagination, everyday activism, and posthumanism. As well as her own practice (which includes automatic drawing and performance), she is co-founder, with her partner and children, of a place of their own – a creative practice of performance, photography, film, and events, based in Sheffield, UK. She has taught in various institutions and spoken internationally about her work. Her many publications include critical explorations of maternal subjectivity and art, art-as-encounter, posthumanism and maternity, and family-art-activism.





Art Sheffield 2016 is a city-wide contemporary art festival taking place from 16 April to 8 May 2016 with a preview on Friday 15 April.

The Art Sheffield 2016 Festival ‘Up, Down, Top, Bottom, Strange and Charm’, is a citywide visual arts event developed and delivered by the city’s key visual arts organisations - Site Gallery, S1 Artspace, Bloc Projects, Museums Sheffield, and Sheffield Institute of Arts. Curated by Martin Clark, the Artistic Director, it will include three major new commissions with artists Steven Claydon, Hannah Sawtell, and Richard Sides, which will be presented alongside existing works by some of the most exciting international artists working today including Trisha Donnelly, Charles Atlas, and Mark Fell.

As well as Sheffield’s galleries, the festival will make use of some of Sheffield’s most iconic buildings (venues to be announced in February 2016).

PLEASE NOTE THAT THE GUEST SPEAKER FOR 8 MARCH IS STILL TO BE CONFIRMED

IN APRIL THERE WILL BE TWO EXTRA TRANSMISSION LECTURES

### TRANSMISSION EXTRA

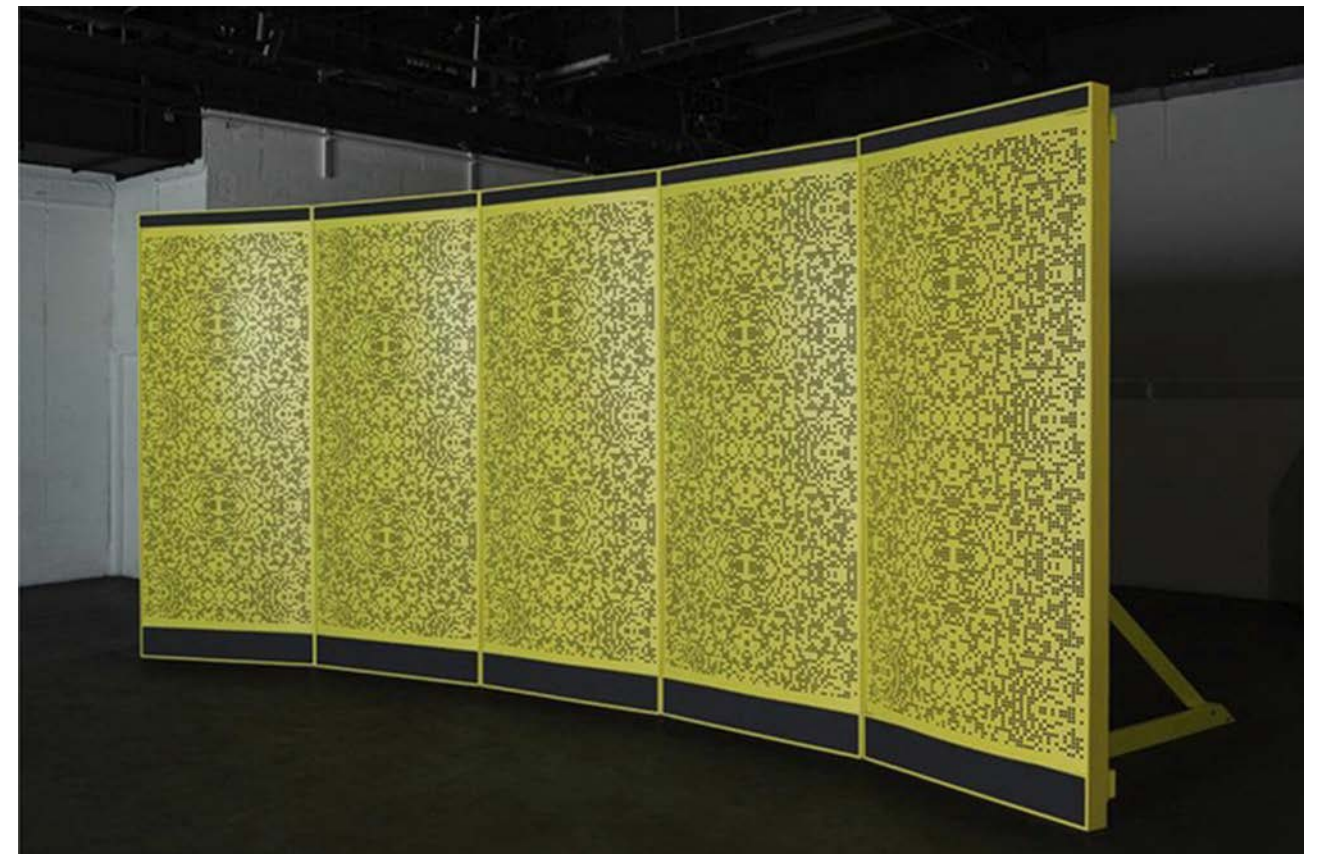
12 APRIL **TIM EDENSOR**

19 APRIL **TRANSMISSION / SITE AMBASSASORS’ GUEST**

1 MARCH **HANNAH SAWTELL**

HOSTED BY LAURA SILLARS

Hannah Sawtell works with video, digital image, sculptural installation, printed matter, industrial design, performance and noise, often compiling material from the digital realm. Her visual inventory of contemporary material or surfaces explores the boundaries of image production and considers the culture of over-proliferation. By categorising and recording certain images, the artist reveals new relations between objects and creates playful but critical encounters. Recent solo exhibitions include Hannah Sawtell: ACCUMULATOR, New Museum, New York (2014); Re Petitioner In Zero Time 2, Bergen Kunsthall, Bergen (2014), and RE PETITIONER IN ZERO TIME, Vilma Gold, London (2013).



Bespoke five-panel acoustic parabola receptor; installation View, ICA, London.  
Courtesy Vilma Gold, London

15 MARCH **STEVE CLAYDON**

HOSTED BY ERNEST EDMONDS

Steve Claydon is an internationally renowned artist working across video, sound, and sculpture; often combining several mediums to produce precise installations that reference philosophy, science and cultural artefact. The bust is used as a recurring motif; always corrupted, it provides reference to an imagined alternative reality where ‘history is out of sync and culture is jumbled up’. practice is concerned with how objects move from raw material to cultural artifact. Informed by his musical career, his art works which can include sculpture, video, assemblage, and painting tease together old and new to challenge history and authority. Claydon will be developing a major new commission for Art Sheffield 16, drawing together research into materiality and matter at an atomic level and presented at the iconic Grade II-listed Moore Street Substation.



12 APRIL **TIM EDENSOR**

HOSTED BY JULIE WESTERMAN

### ‘The Art and Aesthetics of Industrial Ruins’

Tim Edensor teaches cultural geography at Manchester Metropolitan University. He is the author of *Tourists at the Taj* (1998), *National Identity, Popular Culture and Everyday Life* (2002) and *Industrial Ruins: Space, Aesthetics and Materiality* (2005), as well as the editor of *Geographies of Rhythm* (2010), and co-editor of *Spaces of Vernacular Creativity* (2009). Tim Edensor has written extensively on national identity, tourism, industrial ruins, walking, driving, football cultures, and urban materiality. Minnesota University Press will publish his forthcoming book, *Light and Dark*, in 2016.



## 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
- Edensor, Tim**, *Industrial Ruins: Space, Aesthetics and Materiality*, London: Berg, 2005
- 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