

TRANSMISSION

TUESDAYS FROM 16.30 TO 18.00.
CHARLES STREET LECTURE THEATRE, CITY CAMPUS,
SHEFFIELD S1 1WB

In collaboration with Site Gallery
THE LECTURES ARE FREE AND OPEN TO ALL



THE MUTABLE ARTIST

Tuesday 3 October **DAVID RYAN**
Tuesday 10 October **MICHALIS PICHLER**
Tuesday 17 October **SOPHIE JUNG**
Tuesday 24 October **EMMANUELLE WAECKERLÉ**
Tuesday 7 November **SAM KEOGH**
Tuesday 14 November **LINDA STUPART**
Tuesday 21 November **ANAT-BEN DAVID**

Tuesday 2 October **DAVID RYAN**

Host: **Sharon Kivland**

The **Transmission** lecture series takes as its theme for 2017 to 2018 the idea of the mutable artist. By this we intend a number of meanings or interpretations, including changeability, volatility, inconstancy, resilience, versatility, and mobility. We ask what characteristics determine artistic production, or even following last year's question of 'who is an artist' determine the production of an artist as subject or agent. Deriving from the Latin *mutabilis*, from *mutare* to change, mutability suggests the capacity to move, to adapt to new conditions, to possess a value that is changeable. There is sense of uncertainty, as opposing forces of change may meet, matching or negating each other, offering twists and turns. Identity may be unstable, forming in relation to other identities, unfixed or invented. There may be monstrous forms and images (mutations), or heroic ones, through and beyond the self. Mutability allows the imagination and its constructs to roam and reassemble. The artists invited this year work in multiple capacities.

CHLOË BROWN: I first became aware of the term 'mutable' from my tutor Helen Chadwick years ago, and for me, mutability has always been connected to the notion of the still life or *vanitas* painting *memento mori*. We are shape-shifters moving inevitably in one direction.

ALISON J. CARR: I do some things for money, and some things for love. They include cutting up photographs, standing in front of people talking about art, standing in front of people talking about media images, standing in front of people performing: talking and moving. I also do yoga. And teach yoga. Sometimes I write, but when I do, I mainly procrastinate. Sometimes I go to my studio, but then I mainly write applications. I ride my bikes, I commute into town, and I have a mountain bike for the woods, where I scare myself on downhill tracks. Sometimes I'm a cheerleader, sometimes I'm cheered on. Other times I talk intimately or politically. I'm usually discreet but can be boisterous.

SHARON KIVLAND: This year I have been an artist, a writer, an editor, a curator, a researcher, an academic, a publisher, a book designer, a proof reader, teacher, a performer, a speaker, a sister, a daughter, a mother, a wife, a friend, an enemy, a gardener, a cook, a poet ...

TC McCORMACK: 'It seems that the soul [...] loses itself in itself when shaken and disturbed unless given something to grasp on to; and so we must always provide it with an object to butt up against and to act upon'. Montaigne.

Artists are mutable beings.

Truth is a mutable material.

History is a mutable configuration.

Is it true to say that we are living through uncertain times? Indeed, we are told this is the post-truth age. Does any of this matter to artists, when uncertainty is not necessarily viewed as a negative, but rather is seen as a variable with which to work. Artists are old hands at perception – we have been constructing realities and changing guises for a very long time. The difference (between us and them) is we rarely conceal truths; rather, we challenge, elevate, or redeploy them.

HESTER REEVE: Mutability, huh? I can just feel my tongue going down on that one, and that's only the shape of the word itself. Smash it into smithereens and you are left with the muscle of the matter, the muscle of the practice, the linguistic stretch pierced by the art fist wrestling with clay delved from the riverbed. Both end up streaming. And all this as an organic compass-machine that points me art-wards even if in the process I leave behind a splodge of brain-shaped chewing gum. Can you feel that wedge of artificial putty changing shape in your mouth as you read this? Come on, you creatures of the earth, feel out these tricky words and transform that squirming sensation in the pit of your stomach; only then shall your tongue find the matter through which to dive-bomb the ocean of Art.

JULIE WESTERMAN: For me the mutability is all in the stuff and to wear my sculptor's hat is to be in dialogue with materials as they change from order to disorder and back again, in constant state of flux. I am never more conscious of this than when pouring molten metal. The encounter always thrills as the heavy, volatile stream, shifts from a liquid, unstable and pliable to an intransigently solid form. The physicality of pouring is followed by the alchemy of patination, changing the surface.

David Ryan was born in 1960. He teaches at the éésab site of Brest, where he collaborates with the artist Francesco Finizio on the research platform *Lost*. Laureat of the Villa Medicis Hors les Murs in 1984, he exhibited at PS1 Institute for Art in New York, and has since exhibited in many museums in France, including the Palais de Tokyo in 2016. His work is held in private and public collection, including the CAPC Museum of Contemporary Art in Bordeaux. Ryan has become a clover hunter (*un chasseur de trèfles*) to show solidarity with common trials. In his continuing project *Nothing at all or the NaA Republic*, he tries to build a place where everyone is *in* the world, free to live their lives and to experiment with their choices. He attempts to construct what he describes as an almost-self. He is currently engaged the construction of a refuge tower to shelter mothers and children in distress.



Tuesday 10 October **MICHALIS PICHLER**

Host: **Sharon Kivland**

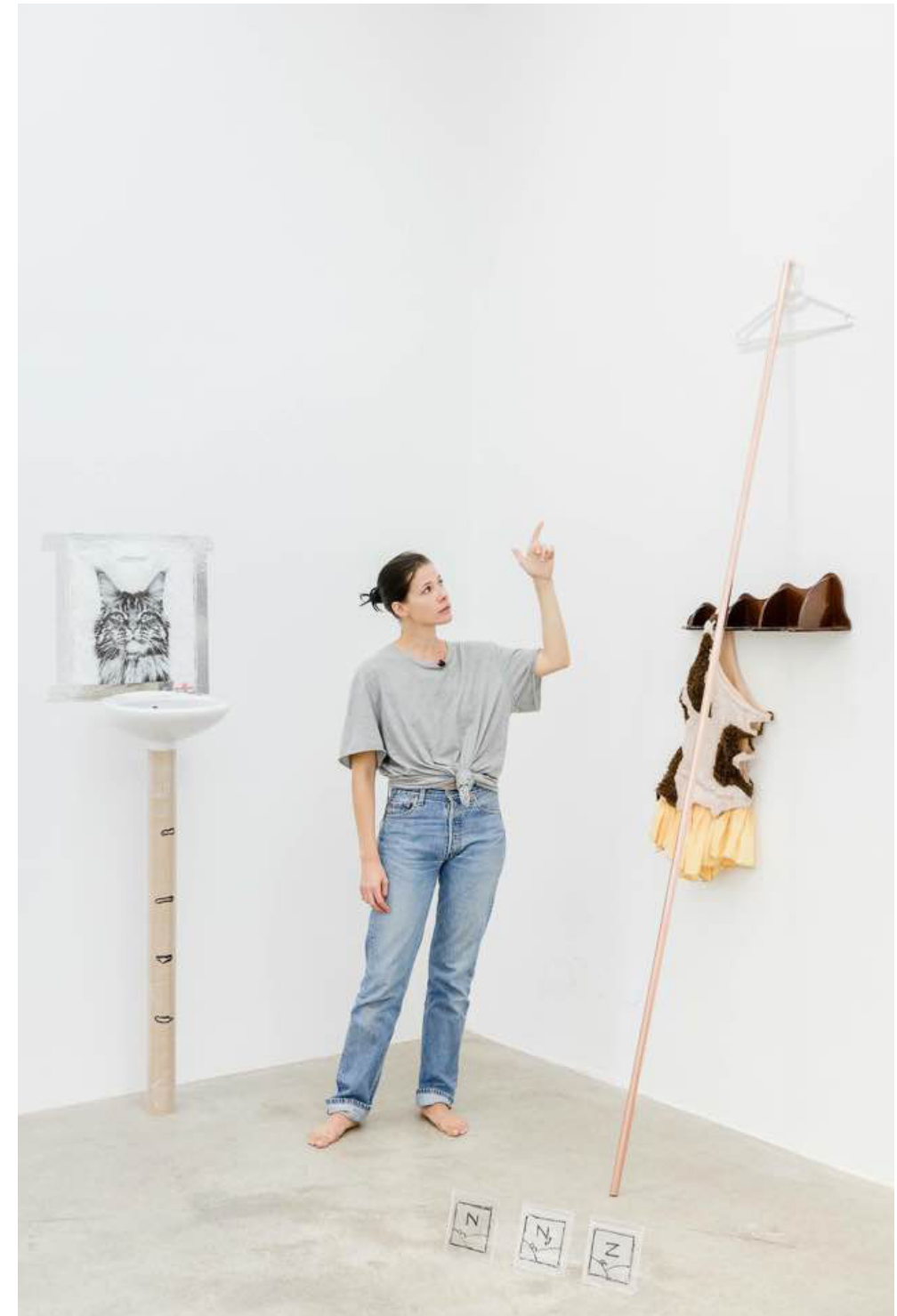
Michalis Pichler trained as a sculptor on the preservation site of Acropolis Monuments Athens. He holds diplomas in Architecture and in Fine Arts, and works as a conceptual artist, poet, and publisher on the imaginary border between visual art and literature. Pichler co-founded and co-organises *Miss Read The Berlin Art Book Fair* and the *Conceptual Poetics Day*. A monograph of Pichler's practice entitled *MICHALIS PICHLER: Thirteen years: The materialization of ideas* was co-published in 2015 by Printed Matter, Inc. and Spector Books.



Tuesday 17 October **SOPHIE JUNG**

Host: **Alison J. Carr**

Sophie Jung was born in 1982, Luxembourg; she now lives and works in London. She received her BA from the Rietveld Academy, Amsterdam, and her MFA from Goldsmiths, London. Recent projects and exhibitions include *Äpparät* at Ballroom Marfa, *Tarantallegra* at Hester, NY, *Unmittelbare Konsequenzen* at Kunst Halle Sankt Gallen, and *Producing My Credentials* at Kunstraum London. She is currently working on a body of sculpture and performances for her upcoming solo exhibition at Blain/Southern and a new text and installation for Sophie Tappeiner in Vienna. In 2015 she was awarded a 6-month residency at ISCP in New York and in 2016 she won the Swiss Art Award.



Tuesday 24 October **EMMANUELLE WAECKERLÉ**

Host: Sharon Kivland

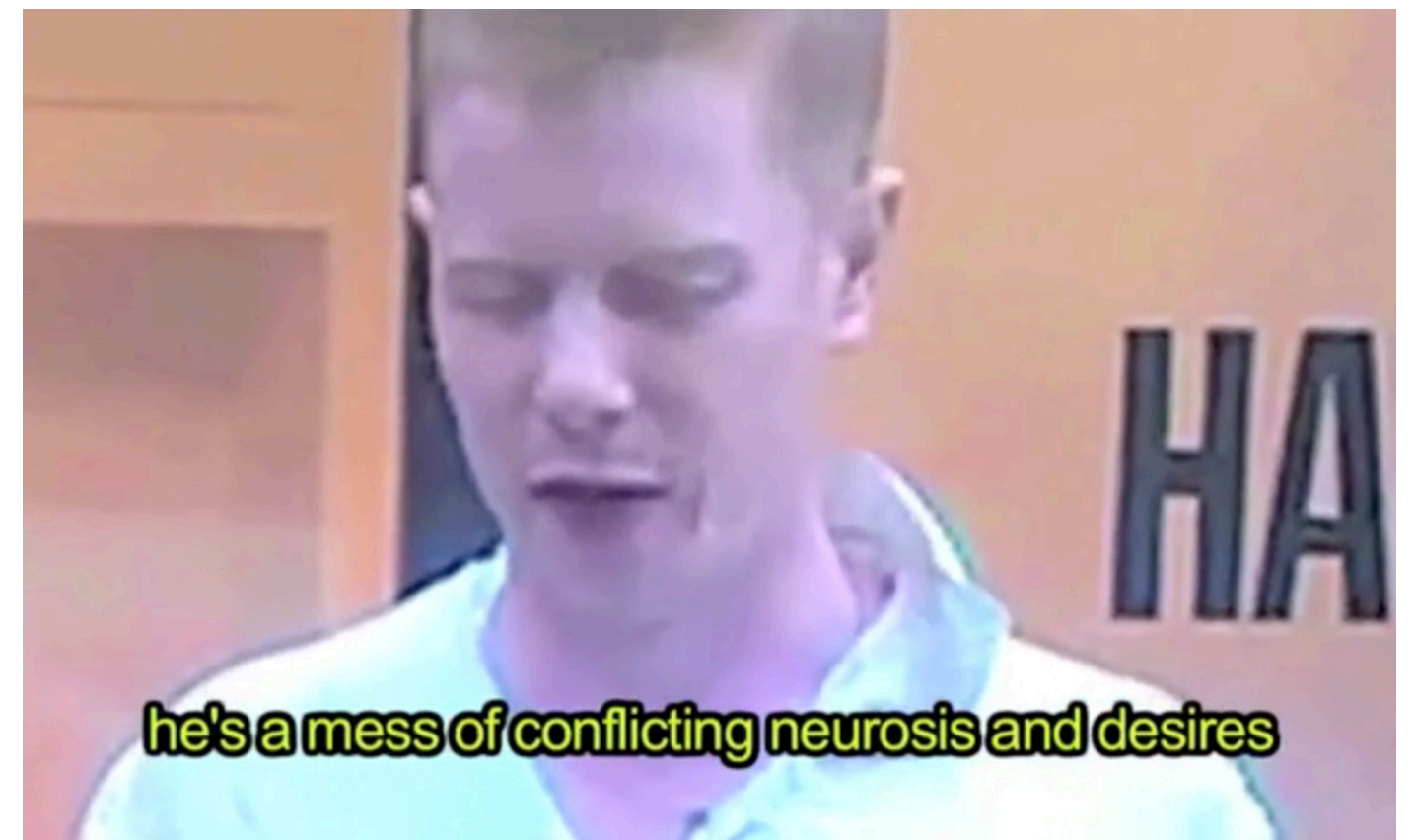
Emmanuelle Waeckerlé is a London-based artist, performer, and composer who works across art forms to explore the materiality and musicality of language, the creative potential of translation, and what she refers to as the poetics of survival and resistance. Through a number of interrelated projects stretching back over twenty years, her compositions, installations, and participatory occasions seek alternative ways of engaging with our interior or exterior landscape and each other. She is one third of *Bouche Bée*, an improvising trio on the edges of language, with Petri Huurinainen (guitar) and John Eyles (saxophone). Emmanuelle Waeckerlé is a Reader in Photography and relational practices at University for the Creative Art in Farnham, and the director of bookRoom. Her recent publications include *Reading (story of) O*, uniformbooks; *Ode (owed) to O*, edition wandelweiser records; *Code X – paper, pixel, ink and screen*, bookRoom press; and *RISE WITH YOUR CLASS NOT FROM IT*, bookRoom press.



Tuesday 7 November **SAM KEOGH**

Host: Julie Westerman

I'm a current artist in residence at the Rijksakademie, Amsterdam. I work across installation, sculpture, performance, drawing, and collage. In recent work my installations facilitate a performance that morphs sculpture into props and collage into mnemonic devices or surfaces to be read as a half-improvised pictorial script. Recent solo exhibitions include *Eurocopter EC135*, Dortmunder Kunstverein, Germany, 2016; *Four Fold*, Douglas Hyde Gallery, Dublin, 2015; and *Mop*, Kerlin Gallery, Dublin, 2013. Recent group exhibitions include 'Something II be Scared of', Syndicate Gallery, Cologne, 2017; 'DARKWATER; The Dead of the Night', curated by Tai Shani and Anne Duffau, CPG London, 2017; 'ECTOPLASM', curated by Pádraic E. Moore, '1646', The Hague, 2016; and 'Riddle of the Burial Ground', curated by Tessa Giblin, Extra City, Antwerp, 2016. Forthcoming exhibitions in 2018 include my second solo exhibition at the Kerlin Gallery, Dublin; EVA International, Limerick, Ireland; and Glasgow International, Scotland.



Tuesday 14 November **LINDA STUPART**

Host: TC McCormack

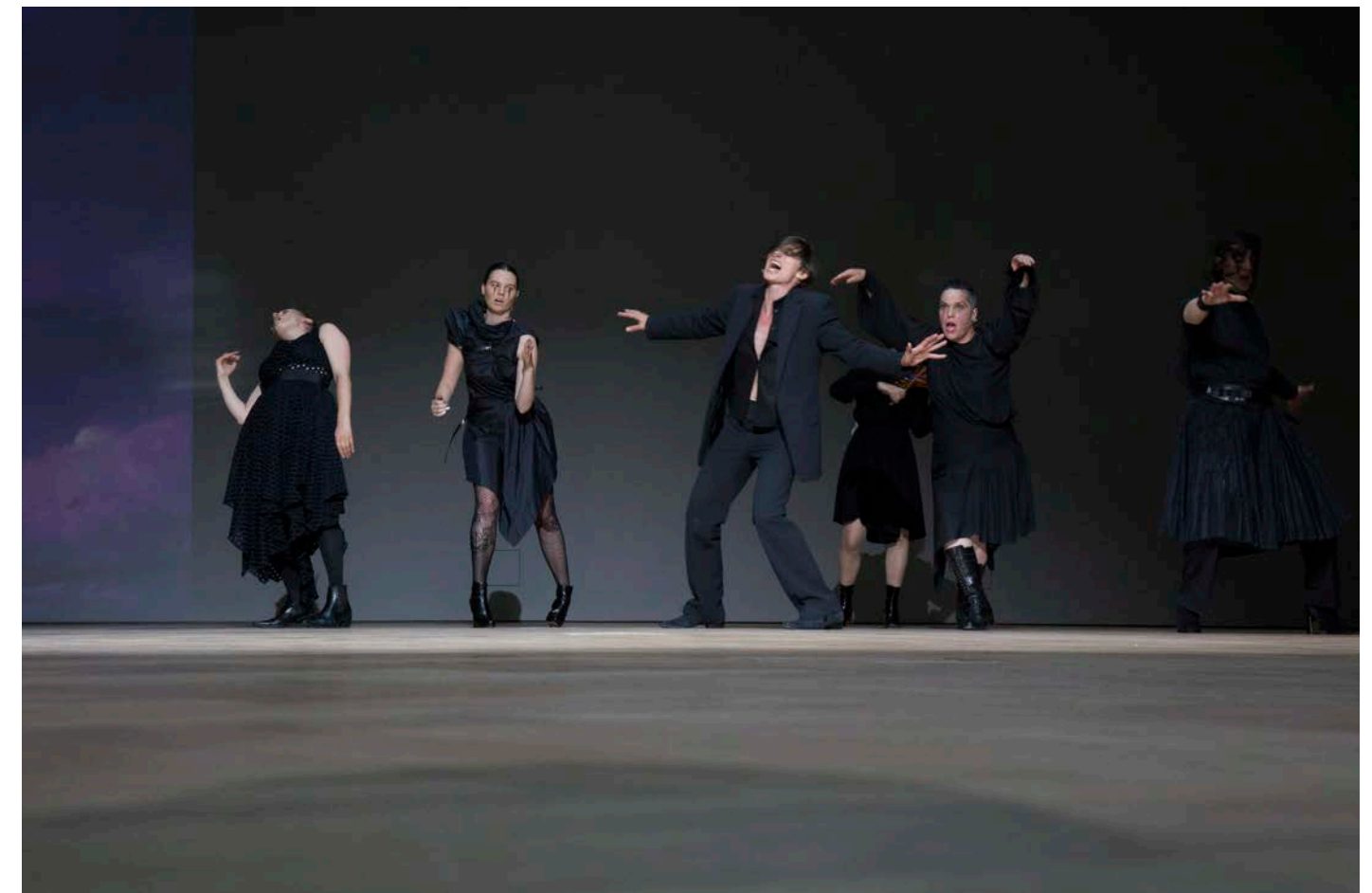
Linda Stupart is an artist, writer, and educator from Cape Town, South Africa, recently completing their Ph.D. in the Art Department at Goldsmiths College with a project engaged in new considerations of objectification and abjection. They had a solo exhibition at Arcadia Missa in March 2016, entitled *A Dead Writer Exists in Words and Language is a Type of Virus*, and recently launched their debut novella, *Virus*, also at Arcadia Missa. Their work has been the focus of two solo exhibitions in Cape Town and has also recently been shown/performed at Matt's Gallery, The Showroom, a.m. gallery, the ICA, Gasworks, and Guest Projects in London. In 2017 they curated DEEP ANGER TRUE LOVE TENDER CARE at The Horse Hospital. Their current work engages with queer theory, science fiction, environmental crises, magic, language, desire, and revenge.



Tuesday 21 November **ANAT BEN-DAVID**

Host: Julie Westerman

Anat Ben-David is an artist, musician, performer, and collaborative member of the artist-band Chicks On Speed. Completing her Ph.D. (*Oscillation and Disturbance in the Opera Art*) in Fine Art at Kingston University in 2015, her creative interests lie in the relations between text, sound, technology, and space, mediated through improvisation and performance. Her latest work *Kairos* was re-staged for the a new architectonic space at Victoria and Albert Museum, Ben-David's exhibitions and collaborations have been presented internationally at Victoria and Albert Museum; Tate Britain; ICA, London; Stanley Picker Gallery, London; MoMA, New York; Migros Museum, Zurich; Borealis Festival, Bergen; Beursschouwburg, Brussels; MoMAK, Kyoto; Montermeso, Vitoria; Mosak; and ZKM, Karlsruhe.



SELECTED READING

- BOYER, Anne, *Garments Against Women*, London: Mute, 2016
- BEAULIEU, Derek, *a, A Novel*, Paris: Jean Boîte Éditions, 2017
- CASCELLA, Daniela, *F.M.R.L. Footnotes, Mirages, Refrains and Leftovers of Writing Sound*, Winchester: Zero Books, 2015
- CAREY, John, *The Faber Book of Utopias*, London: Faber and Faber, 1999
- CUSHNER, Rachel, *The Flamethrowers*, London: Vintage, 2014
- EDENSOR Tim, *From Light to Dark*, Minneapolis MN: University of Minnesota Press, 2017
- FISHER, Mark, *The Weird and the Eerie*, Repeater Books, 2016
- FOSTER, Hal, *Bad New Days, Art, Criticism*, Emergency, London: Verso, 2017
- GREIF, Mark, *Against Everything*, London: Verso, 2016
- GROYS, Boris, *In the Flow*, London: Verso, 2016
- JOSEPH-LESTER, Jasper, *et al., Walking Cities: London*, London: Camberwell Press, 2017
- KÖNIG, Kasper (ed.), *Skulptur Projekte Münster 2017*, Leipzig: Spector Books, 2017
- KRAUS, Chris, *Aliens & Anorexia*, New York: Semiotext(e), 2013
- LERNER, Ben, *10:04*, London: Granta, 2014
- LEVITAS, Ruth, *Utopia as Method. The Imaginary Reconstitution of Society*, Basingstoke: Palgrave Macmillan, 2013
- MYLES, Eileen, *Chelsea Girls*, London: Serpent's Tail, 2016
- NELSON, Maggie, *The Argonauts*, London: Melville House, 2014
- PLACE, Vanessa, & Naomi Toth, *After Vanessa Place*, London: MA BIBLIOTHÈQUE, 2017
- ROBERTSON, Lisa, *Nilling*, Toronto: BookThug, 2012
- Raphael RUBENSTEIN, *The Miraculous*, New York: Paper Monument, 2014
- Barry Schwabsky, *The Perpetual Guest*, London: Verso, 2016
- SOLNIT, Rebecca, *The Faraway Nearby*, London: Granta, 2014
- WOOLF, Virginia [1927], *To the Lighthouse*, London: Vintage, 2004

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

Transmission is an annual series of lectures and symposia, now in its fifteenth 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.

Tabula Sexta

