

TRANSMISSION

16.30 TO 18.00. ADSETTS LECTURE THEATRE 6620. CITY CAMPUS. SHEFFIELD S1 1WB

In collaboration with Site Gallery

THE LECTURES ARE FREE AND OPEN TO ALL

<http://extra.shu.ac.uk/transmission/index.html>

www.sitegallery.org



THE MUTABLE ARTIST

Tuesday 23 January LARRY ACHIAMPONG

Tuesday 30 January RAAF VAN DER SMAN

Tuesday 6 February FLORENCE PEAKE

Tuesday 13 February LILIANE LIJN

Tuesday 27 February KIRA O'REILLY

Tuesday 6 March SHAUNA MCMULLAN

Tuesday 13 March WOLF VON KRIES

TRANSMISSION EXTRA Tuesday 10 April SITE & AMBASSADORS GUEST TBC

Tuesday 23 January **LARRY ACHIAMPONG**

Host: **Julie Westerman**

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.

Larry Achiampong's solo and collaborative projects employ imagery, aural, and visual archives, live performance, and sound to explore ideas surrounding class, cross-cultural, and post-digital identity. With works that examine his communal and personal heritage – in particular, the intersection between pop culture and the postcolonial position, Achiampong uses performance to crate dig the vaults of history. These investigations examine constructions of 'the self' by splicing the audible and visual materials of personal and interpersonal archives, offering multiple perspectives that reveal entrenched socio-political contradictions in contemporary society. Achiampong has exhibited, performed, and presented projects in the UK and abroad, including: Tate Britain/Modern, London; The Institute For Creative Arts, Cape Town; The British Film Institute, London; David Roberts Art Foundation, London; SAVVY Contemporary, Berlin; Bokoor African Popular Music Archives Foundation, Accra; The Mistake Room, Los Angeles; Logan Center Exhibitions, Chicago; 'Diaspora Pavilion – 57th Venice Biennale', Venice; and Somerset House, London.



Tuesday 30 January **RAAF VAN DER SMAN**

Host: TC McCormack

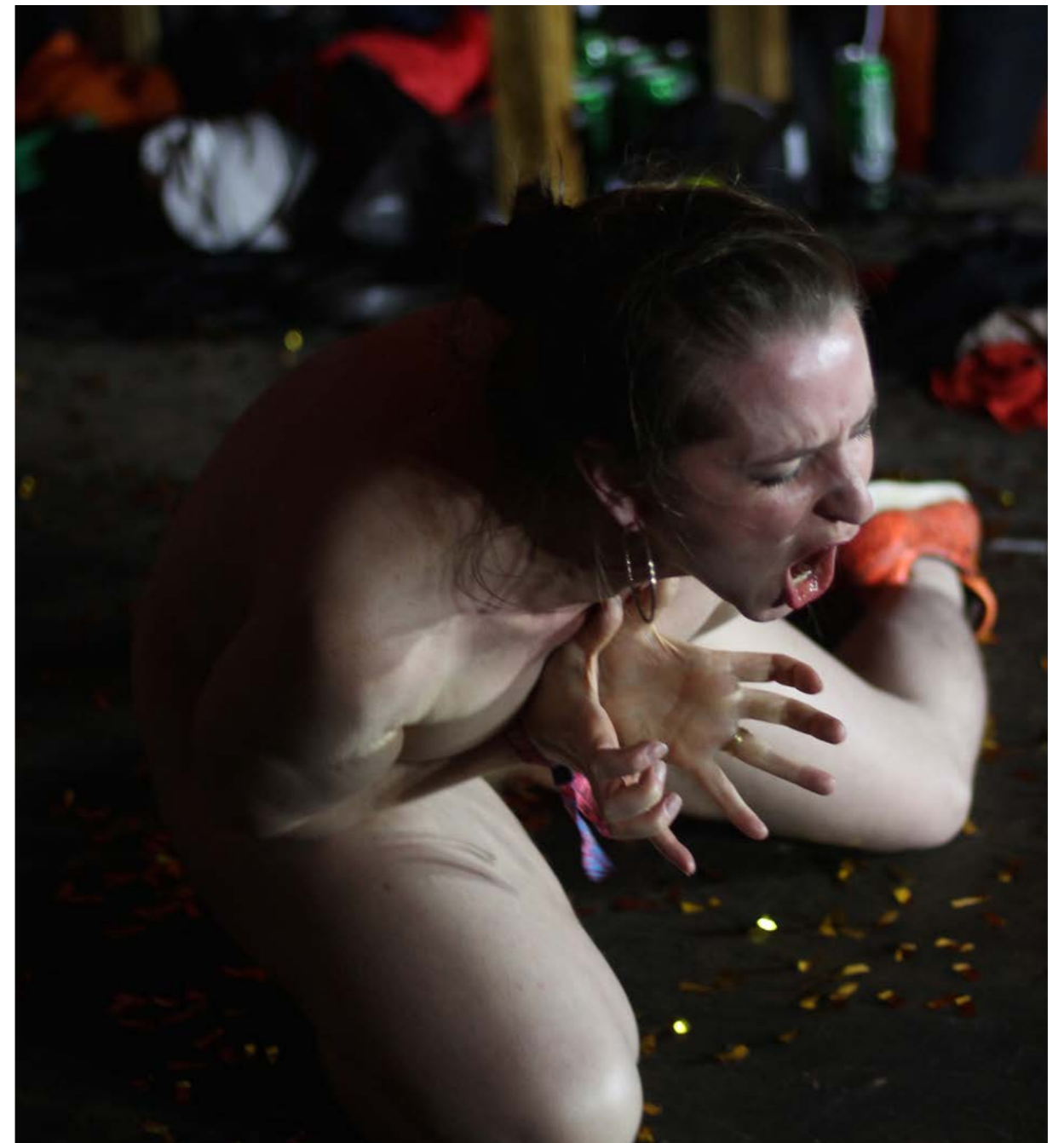
Raaf van der Sman is a Berlin-based artist from the Netherlands. Co-initiator of the project space *nationalmuseum*, he is also a member of *Radical Praxes*, a commonality of art makers, art disseminators, and art theorists. Van der Sman studied at the Rietveld Academy, De Ateliers in Amsterdam, and Cooper Union in New York. His main interest lies with seemingly coincidental arrangements of images and text. The components of these arrangements are taken from texts by psychiatric patients, toilet graffiti, and images culled from pop culture and art history. His work has been shown internationally in solo and group presentations: Galerie Tanya Rumpff, Haarlem, The Netherlands; Ozean, Berlin; Kunstraum Innsbruck, Innsbruck; CCA Andratx, Mallorca; Galerie Sandra Bürgel in Berlin; and August Art, London.



Tuesday 6 February **FLORENCE PEAKE**

Host: Hester Reeve

Florence Peake is a London-based artist. Her practice encompasses visual art, dance, and performance using drawing, painting, and sculpture materials combined with found, appropriated, and fabricated objects placed in relation to the moving body. Her interdisciplinary projects, made both independently and collaboratively, have been exhibited and performed nationally and internationally since 1995 in New York, San Francisco, Seattle, Prague, Sweden and Latvia. Peake's work has also been commissioned and shown at the National Portrait Gallery (2008); National Review of Live Art (2009); Yorkshire Sculpture Park (2012); Baltic Centre for Contemporary Art (2013); Hayward Gallery (2014); Somerset House (2015); Serpentine Gallery (2016). Peake is a recent recipient of the Jerwood Choreographic research fund 2016.



Tuesday 13 February LILIANE LIJN

Host: Site Gallery

Liliane Lijn is an American-born artist whose work covers a broad spectrum of interests, from light and its interaction with diverse new materials to the development of a fresh image for the feminine. She has lived and worked in London since 1966. Using highly original combinations of industrial materials and artistic processes, Lijn is recognised for pioneering the interaction of art, science, technology, eastern philosophy, and female mythology. Lijn is particularly known for her timeless, cone-shaped *Koan* series. In conversation with Fluxus artist and writer, Charles Dreyfus, Lijn states that she primarily chose to 'see the world in terms of light and energy'. Lijn describes her work as 'a constant dialogue between opposites, my sculptures use light and motion to transform themselves from solid to void, opaque to transparent, formal to organic'.



Tuesday 27 February KIRA O'REILLY

Host: Hester Reeve

Kira O'Reilly is a London-based artist. Her practice, both wilfully interdisciplinary and entirely undisciplined, stems from a visual art background; it employs performance, biotechnical practices, and writing with which to consider speculative reconfigurations around *The Body*. She has made movement works that she does not like to call dances and has been increasingly informed by combat sports and martial arts as mode of investigating movement and embodied thinking. She writes, teaches, mentors, and collaborates with humans of various types and technologies and non-humans of numerous divergences including mosses, spiders, the sun, pigs, cell cultures, bicycles, rivers, and shoes. Since graduating from the University of Wales Institute Cardiff in 1998 her work has been exhibited widely in the UK, Europe, Australia, China and Mexico. A book on her work, entitled *Kira O'Reilly: Untitled (Bodies)*, edited by Harriet Curtis and Martin Hargreaves, was published this autumn by Live Art Development Agency and Intellect Books.



Tuesday 6 March SHAUNA McMULLAN

Host: Chloë Brown

Shauna McMullan is an artist and educator. Born in Northern Ireland and based in Glasgow, she studied Sculpture in Cheltenham, England followed by a Masters Degree at Glasgow School of Art and The School of the Art Institute of Chicago. She has received a number of awards including a Scottish Arts Council Scholarship at the British School at Rome and residencies at the NIFCA (Nordic Institute for Contemporary Art) in the Faroe Islands and Triangle Artist Workshop in Karachi, Pakistan. She works as a lecturer and researcher in the Department of Sculpture and Environmental Art at Glasgow School of Art where she is a contributor to the GSA Reading Landscape Research Group. Her main areas of research are in community, mapping, and place. She is interested in the relation between geography and art, asking if it is possible as an artist to employ the language of cartography to create alternative mappings or counter cartographies. At its core the work addresses the collision of the fields of cartography and art. Her work has been shown nationally and internationally at major museums, and in permanent public commissions such as: *The Albert Drive Colour Chart* for Tramway, Glasgow (2013); *The Blue Spine Collection* made for Glasgow Women's Library (2010); *Travelling the Distance*, commissioned by and for the Scottish Parliament, Edinburgh (2006); and *Via*, Toyota Museum of Modern Art, Japan (2005).



Tuesday 13 March WOLF VON KRIES

Host: TC McCormack

Wolf Von Kries often makes subtle interventions in everyday routines and ordinary objects to suggest alternative ways to read our environment. More concerned with generating a shift of perception than actual physical transformations his approach has evolved over the years to encompass walking, gathering, and (re)interpreting or juxtaposing his finds with phenomena of seemingly unrelated fields and disciplines. To this end, research residencies in countries all over the world have become an integral part of his working practice. He has exhibited widely, including: NBK Berlin; Museo El Eco in Mexico City; CEEAC Strasbourg; Centre d'Art contemporain La Ferme du Buisson Marne La Vallée (solo show); Simultanhalle, Cologne, Espace Ricard, Paris; Kunsthalle Schirn, Frankfurt; Kunsthalle Exnergasse, Vienna; and Tate Modern, London.



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*, LeipzigSpector 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.

