

Keith Barley

Guests: Bevis Martin and Charlie Youle

Hosts: Sharon Kivland and Jaspar Joseph-Lester

07.10.2009

Two artists, who may be man and wife, sit side by side, to the left of the stage. One is illuminated more than the other, sitting in front of the open laptop from which they are presenting. The light continues to shine behind them leaving a kind of afterglow. We start fairly promptly, but nervously, as one partner gives way to the other, filling in unfinished descriptions, providing additional information, each speaking in differing tone, pitch and rhythm.

Bevis Martin and Charlie Youle's talk reveals a professional approach to creating an original body of work made over eight years of collaborative practice. They are very open about their practice and how they generate ideas. One particular work, made for the festival *ESTUAIRE* in Nantes, was extremely courageous. Here the artists drew on the city's vast and ordered reservoir of carnival and holiday resources, which were made freely available as belonging to the people. The items were multifarious in nature, consisting of a set of mayor's steps, lighting, traffic cones, a circular dais, striped poles, and various decorations. With these they imagined a place where artists were not needed anymore. All the items were used but not necessarily with any meaning. The exhibition was erected in one of the city's vast ship making sheds using local volunteer labour. Later they re-made the objects/arrangements as small maquettes. They also presented a mixture of works based on exploring ways of making sense of things; through education and its division of subjects or the common sense that clumsily sticks meaning onto objects.

A group show

The rule was to make elements from items of no cost provided from the town. Nothing could be spent. Among objects used were a plastic cabbage, two Egyptian-style table lamps without shades or light bulbs, a book about Egypt, glass showcase covers, and plinths. From this bric-a-brac, themed displays were produced, rather than being informative. None of the elements were representative.

Art School Summer Project. La Roche s/Yonne

Here the artists enjoyed a special time working for a complete summer helping people make things under their loose direction. They looked a lot at the paintings of de Chirico, involving assemblies of items and made shapes echoing these in clay. In ceramics they like to think their ideas are drawn with wonky tools. Making objects in clay one gets all the imperfections of the raw material, warped edges and surfaces, fissures and grains, brush marks of colour and glaze, all of which cannot be predetermined. These works all look naive in style, almost unfinished and oh so easily done. But when one tries to work like that, with predetermined concepts, it very often does not succeed. This I think bears testament to their professionalism as artists. I like the way they make from what is around, available: the mundane and the lowly.

It is refreshing to see and also to be reminded of for whom artists make art.

Guest: Tim Etchells
Host: Penny McCarthy
14.10.2009

Although a joint 'talk', both artists deliver and read from alternate written dialogues, inviting the other's response while each has written from a different world location.

The notion of 'incompletion' is explored, not only in the format of defining the talk, but also as two people bringing incomplete things to allow something else to take place. Both McCarthy and Etchells allow something else to take place in their work.

Talking as seen like this ...
Intrigued from the start,
something is happening here.
My senses are being assaulted,
I am trying to focus, understand.
Eventually I realise,
it's performance.
guest and host,
yet friends,
collaborating,

... in Sheffield, language for the dead, life in the document, loveliness of drawing, artist and writer, torn maps, New York, space time continuum, stolen notes, erasure, plagiarism is only copying, digital, yellow brittle paper, altered texts, touching the past, incompletion, 50 minutes +10 ... Beirut.

Etchells believes that it is better to use half baked ideas, undone things, half undone things, unknown things, ordinary things ... these are the places where something new takes place, something which is freed beyond preconception. The audience applauded to bring the evening to close. I am left wondering if we had not applauded would we have been left with more of the work remaining.

Guest: Roderick Buchanan
Host: Andrew Sneddon
21.10.2009

After writing about Roderick Buchanan briefly in 2009, later I was to come across another artist whose work dealt with 'the troubles' in Belfast. His name is André Stütt, and each reminds me of the other a little. Both men hold memories of the historical passions of sectarianism, violence, and its personal consequences to them and their families.

I am riveted by the presence of Buchanan on stage. He has a magnetism about him, which is reinforced by his accent. He emerges as a confident figure and immediately locates his talk to a quiet audience in a full auditorium. He introduces his research and work about the sectarianism he has experienced at first hand. His family experiences, his growing up, and his community are all covered. He also focuses on topics of asylum, violence against women, the sectarianism of the

Loyalist/Republican ‘troubles’ in Ireland, and the shock of his displacement there from Scotland. He holds a riveted audience.

Now, on the huge screen I am watching a vertical line which divides the images, a wall of division between two marching bands, each with their own beliefs and starkly contrasting views. They were intentionally filmed and presented separately, to avoid conflict and to emphasise the social divide, so as not to inflame tensions or add to them.

He does not suffer fools gladly and when frustrated rebuked a questioner in the audience: ‘No, I AM the bridge... the **** living HUMAN BRIDGE!’ This illustrates his conviction about his work in society and his belief that artist can make a difference. R. Buchanan is a passionate man and artist. The work he has shown has been full of empathy and humanity. He takes his work very seriously and believes he can change society. He is a man who is respected. The Sheffield audience enthusiastically applaud him. He has shown us much.

‘The before-I-was-born time’

I loved the phrase he used: ‘The before-I-was-born time.’ It depicts a reluctance to attribute words of discrimination about a period in history, which might make it worse. Instead it is a generous thoughtful phrase, which locates him neither on one side or another, but at the very centre of his life, social concerns, and in his work as artist.

Guest: Kelly Large

Host: Becky Shaw

28.10.2009

Sitting here at the back of the theatre, staring out into the darkness beyond the other, two figures emerge from the blackness and sit at a desk scruffily draped with a creased white cloth. It is as though it was done in a hurry. Is this a portent for the evening, I wonder?

Kelly Large gave an honest and practical presentation of her work on a variety of residencies and open studios. Despite what could be perceived as a self-deprecating and uncertain view of herself and work, some interesting ideas were conveyed; in particular, her idea of being the British Library’s unofficial artist in residency. An interest in the BL’s ‘legal deposit system’ and the ‘dumb’ area of holding a copy of every single publication in the country provides inspiration for her work. She explains, ‘there are hundreds of books that are never touched – and therefore never had a physical presence.’ Apparently eight hundred unpopular books in the BL are banished to Boston Spa in Yorkshire each year. It is these that she has been requesting over the period of a year. Once requested three times a book is re-categorised as popular and goes back into the system. But actually the books are really boring, do not have any value, and occupy serious shelf space. Despite this she finds something intriguing about the materiality, weight, and density of the books.

She hopes she can use density/weight in future work, using ideas based around osmium (the densest brittle metal), used for electro-circuits and pen nibs. Black holes potentially offer infinite density. She likes the obsessive rigour about detail and thoroughness, and a determination to be truthful drives her. I really liked the

artist and her approach and honesty. Despite her self-deprecation, dislikes, her self-confessed inability to Google herself on the Internet and her insecurity about her public image, she has grit, staying power, and she is doing it. I like that.

Guest: Jane Harris

Host: Gary Simmonds

11.11.2009

The artist begins to kindle attention by the mention of training in the tradition of Sir William Coldstream. Oh, how fortunate. Then discovery of Modernism with Rothko and Newman, blessed. Then entering the Slade and schism and how to go forward. Revival in Modernist Constructivism followed by tutorial by Marlene Dumas. How wonderfully positioned her life is, she's just got us eating from her palette ... well, me anyway.

Confronted by the work of Jane Harris, an artist for over thirty years. Her paintings comprise ellipses and scalloped circles, shapes that are never plain and simple but always decked out in some way: frilled, fluted, toothed, notched, serrated, knurled, ruffled, dimpled, ciliated, ornamented. The shapes are severe and yet simple, multiple and ornate. The same oval is an eye or a mouth, and in some cases one feels the organism implies motion, that it could open and close.

The paintings remain abstract and have a lightness to them, a floating quality. Her process consists of applying five coats of paint, with each coat having to be completed in one sitting and taking as long as sixteen hours to apply. She maintains that the reaction with light is very important in her paintings and relies on the quality of the reflective metallic pigments she uses as well as the position in a gallery.

This sense of light also extends into her drawings, which we mostly did not see. However, she describes this process as multiple built layers of pencil/graphite, rubbing across the top of the tooth of the rough Fabriano paper she always uses. It is this that maintains the light in her work and gives the drawings vitality. She describes the process as being 'like a cloud that's settled into the grain of the paper.'

Just when I am getting her measure, we are suddenly in Japan making gardens. Sitting down gardens (dry) and walking around type gardens (wet). Dry is contained, enclosed, experiencing being fully seated, raked sand and grit furrows, like her new paintings. Wet is fixed viewpoint, obstructions, shadows. Reflections in lakes, rivers and streams ... Oh to be in Japan, notions of near and far, outside and inside, inclusive spaces and exclusive spaces.

Then she's off to France and classical gardens and concepts of symmetry and balance. I am being disrupted by unthinking morons sitting nearby who seem to have got their tongues stuck.

Inspiration is found often via a song, maybe country and western, tongue in cheek but direct from the heart, a new song is played ... delightful. Ever want to be like someone else? Well, I wouldn't mind, in a painterly sort of way.

Guest: David Bate
Host: Michelle Atherton
18.11.2009

The auditorium is less populated than usual and the session is ready to start. I hear a voice from the front, gentle but firm. The speaker introduces her guest as a true friend. This starts me thinking of what a true friendship might be like. My wife comes to mind, a friend who I was expecting to meet here tonight, and two good friends from my youth. Later years bring a realisation of the transience of the friendship of others, of the honour of being a friend to another, and also the deep abiding loyalty of a true friend. One who is there, despite the gaps in life, ready to pick up where both left off. No obligation and no condemnation ... is this what she is talking about? The auditorium is warm, it is filling up.

Bate is an artist, writer and teacher. His photographic works have been exhibited alongside Janet Cardiff, Fischli & Weiss, Jo Spence, and Jeff Wall, among others. Once a student of Victor Burgin and Griselda Pollock, his writings on photography, art history and theory include *Photography and Surrealism* (IB Tauris, 2004). He is Course Leader of MA Photographic Studies at the University of Westminster, London. Is this necessary here?

The photographer starts by giving some explanations of what a friend can be, what friendship is, and why we need friends. He goes onto speak about the politics of friendship and illustrates this by the way we have close relationships with animals. He also considers human differences that get in the way of friendship. He explores this notion of difference in friendship by contrasting the culture of Tallinn in Estonia today with the lingering Russian presence and influences. At one time the same and also different, struggling, in a tension. However, in Australia he looks at friendship as sameness and asks if this weakens friendship or strengthens it.

Suddenly I become aware of the image of a painting being presented. I had seen this before and knew it a little. It is the *The Greeting* by Courbet. Why this image? The painting depicts three young(ish) men and a dog in a roadside encounter. I later learn this is an imaginary encounter based on the likenesses of Courbet himself, sporting a pointed beard, and his patron Bruyas, accompanied by his manservant Calas and his dog Breton. The painting was lampooned in the French popular press of 1855 and mockingly nicknamed '*Bonjour, Monsieur Courbet*', alluding to the arrogance of the artist being its central focus rather than his patron. I come back to myself to hear notions spoken of what friendship is about. I came with little tonight, but somehow I have been given a reminder and have examined friendship for myself in a most unexpected way. I think, tonight I will leave it there.

Guest: Amanda Beech
Host: Jaspar Joseph-Lester
25.11.2009

What is friendship?
L o o k INg for friendship?
What's ITS PURPOSE?
Where can we Find it.
is it something else to be u s e _ d?

Friendship IS ... after all, pragmatic ... of course

My meagre research informs me that we are about to experience a fairly senior figure, as she occupies a couple of director posts at Chelsea. But I cannot see her yet. A table stands to one side then all of a sudden she is standing at a lectern. She is totally prepared and speaks with authority, clearly and moves from one topic to the next and I am struggling to understand. I watch her gesticulating, expressing herself ... the subject. The words are hypnotic.

From the start we are introduced to a professional goddess, with a statement. Her work shifts with intensity and focus with strong narrative and uniform drive, exploring democracy and violence. Her words of *égalité*, *liberté*, *fraternité* hinge on images of violence and our role within it: forceful rhetoric, language of force and force of language, this goddess is a BA n MA n curator n PhD n monarchist, likes 24, Keifer Sutherland (living) pretty boy and Thomas Hobbes (not so pretty), not so friendly.

‘Why do we need keys?’ she asks.

The answer is not the immediately obvious ... to open a door? ... NO
to protect ourselves. The king without keys represents a state of nature.

Now we need government not a goddess? to stop us from killing each other...(definitely unfriendly). Ah! That’s what the parliamentary crisis was all about? The flag of *fraternité* is raised, but then lowered. Government and Royalty a sham but wait for it it’s necessary because it’s the ultimate tool for keeping us alive. Freedom doesn’t exist without administration (There’s always a catch). Here it is ... to be friends is one way of winning ascent. Exit by way of 24 and comments about relational aesthetics, own work ... next to Barbara Kruger *et al*, Ken Clarke dedicating Harlow new town to culture, Frederick Gibberd’s part in it ... from the point of view of a bicycle and his neo-classical home on a hill, our goddess loves it, a book by Friedrich Hayek, back to friendship and looking for it, Hayek might say we can believe we can use our reaction to friendship in the world might be F... Friendly ... but can’t actually say that it would be. Hence today’s neo-liberal capitalism ... got to work this out, freedom spoken as rights but not as politics, politics now speaks through economy and the market so what are the possibilities of critique?

God is dead remember.

Long live the Queen (or King).

Loved it.

Exit goddess.

Guest: Juan Cruz

Host: Sharon Kivland

02.12.2009

The speaker is lit differently tonight. The light is much stronger.

The table is a different space.

The light picks up on half the speaker’s face.

This then catches the black wall behind him.

A moving shadow is cast along the stage towards the screen.

Hands emerge gesticulating and animated in time with the talk.

The speaker is quite eloquent, he talks quickly and convincingly.

I am struggling with this very well-known artist. My research informs me that he has exhibited widely, nationally and internationally, so I continue to listen and learn. He starts to talk less generally and more about his work.

Two books G-cramped together

The artist uses the image to illustrate word and practice. Clamped together they are a visual metaphor for the artist's work. However, he cannot explain why he bought the clamps, and the books are just two books. The image of the object is just an image, you go click with the camera and that's it.

Humour erupts.

Translating Don Quixote 1996

Cruz orally translates this from Spanish into English. He does not make, write poems or draw, so when he is stuck he turns to translation. This is his starting point. He sits at a table for two weeks engaged solely in the translation. Although he does not keep a recording of this, the translation will be viewed by different people at different times. This allows them to take away their own personal record of different parts of the translation as the performance. The acts rather than the works seem to be what is important. I surreptitiously take out my camera to take a photograph, without flash as this may not be allowed or it might detract from the talk. The shot takes forever and I just know it has camera shake.

GUEST: KATE DAVIS

HOST: JULIE WESTERMAN

WEEK 9: 27.01.2010

Kate Davis' practice involves her in a wide range of sensual materials and approaches. In a recent project she produced a beautiful and quiet sculptural installation in a boathouse overlooking Lake Windermere. The interior of the house is painted gold. In the centre lies a silver boat, lit alone by candles. In contrast she continues to talk about her work and establishes the notion of bringing a gift, a photograph of a bridge in Frankfurt, and dedicating it to the Lady Bridge in Sheffield. Abstract notions of a bridge follow, dividing and separating despite a need to be one. In her narration of her film *24 hours in the life of a bridge*, she opens up the idea of a bridge as her lover. It is cast against the night, morphing into a dark early morning. A silent film, except for the narrator's voice sounding in loose, beautiful, semi-coherent stanzas. She talks to the bridge. The bridge is captured awaking from its slumber, it is quickened by activity ...

Crossing, closing, closing, crossing ... early morning is getting lighter.

Walking, living, the bridge is an initiation.

Here where I can catch your gaze.

Love at first sight when eyes make contact.

Not just a mistress but as one who loves a child.

You can't live without me.

You can stay here but you don't have to.

The middle of the bridge is a crowded city, claustrophobic but always a place apart
neither coming nor going.

The bridge has contested sides above a river that is moving on crossing and running North, South, East and West.

The bridge is heart, connections to body parts, blood-line, sexual fluids, life-giving river.

It is raining and the river is rising. Men are ugly and women are beautiful.

I can hear my mother calling in the kitchen.

Go away you're just like your father, I don't want to see you.

Sees a nun dying, a bridge as mother, a bridge as parents

I am here on the bridge.

Forever crossing, closing.

I am waiting.

Guest: Taconis Stolk

Host: T. C. McCormack

03.02.2010

Two men form the backdrop to tonight's presentation. They seem not to know one another very well. Questions are posed, uncertainly at first and ever so slightly withering before tonight's star turn begins to present his multi-media presentation. I am Taconis Stolk, a conceptualist and a meta-modernist who graduated in conceptual media arts and intermediary composition from the Royal Conservatoire and the Royal Academy of Arts in The Hague, Netherlands in 1993. It does not matter about my name, for I can be represented by numbers and therefore have many names. One of these is **WLFR SHEFFIELD 20100203**, a work focusing on conceptual structures in society and minimalist aesthetics in nature. Projects include :

- PIA, an interactive musical performance for magnetic cards, 1993.
- fZone, an online composition programme for music based on weather conditions, 1994.
- BuBL Space, a pocket device to block mobile phone signals.
- Gradually Zero, theatre performance on the beauty in numbers.
- PWf, an omni-disciplinary research project based on Planck-time and Planck-length, 2008 2009.

I am Taconis Stolk, composer, scientist, and artist. I like the rhythm of mathematical formulaes and facts . +STM +WLFR gets me on Dutch Teletext and CFAx 3d pages. But my mind flips all the time with 3d and 2d images so this may not be safe yet. You can use another name I like if you want? $tp \approx 5.39124 * 10^{-42}$ 5 This is one of my 'Plank' names with which you can also measure minute amounts of time and length. Why don't you call me quietly? You can use this to get through to me. If you get to know me well you can call me NuLt which I find slightly artificial or BuBL which is beep free and as such much more intimate, but be careful it is illegal in Europe.

If you don't like any of these then there is always **PARR 5/4/1**.

Guest: Lindsay Seers

Host: Chloë Brown

10.02.2010

Having teeth is wonderful

The auditorium is unnervingly silent. No coughing or talking is taking place. Before I can get used to this unexpected silence, it is broken, but not by the audience, but

by the speaker. The subject of the talk is somehow unusual and I decide to listen to the shape of individual words being transmitted from the stage and forget some rules. I am interested in the shape of her phrases, thrusting into and among the audience. How is each person 'seeing' these? Does anyone see them as I do, at least before my brain switches on and the words become affected with situation and alternative meaning?

We learn that as a child Lindsay Seers did not speak but retained an eidetic memory, capturing images of the world around her like a camera, capturing images, obsessively recording, documenting and storing. As this faded with the onset of language she explains how she became a pinhole camera, holding light sensitive papers between her teeth and using her lips as the aperture and shutter. She processed the images under a tent over her head! This has become a ritualised event during which she tries to answer responses to the objectification of the object. Through this she made a parody of the object and she became object herself.

Now she uses camera as an encounter: 'there is less responsibility and it allows the person to be themselves', whereas 'being a projector allows us to see only what we want to see.' A photographic memory allows her memory flashbacks. A walk over Chelsea Bridge brought flash memories and thoughts about friendship. With it, changes in emotional life and memories of a fictional one. Simultaneously I wonder what it was like to grow up with a memory that captured images and then for that to fade with the onset of language. How did she handle the transition from images to words? And then every experience remembered.

Guest: André Stitt

Host: Hester Reeve

17.02.2010

André Stitt's 'troubles'

André Stitt is very warmly introduced as one of Europe's most outstanding artists. He is currently Professor of Performance and Interdisciplinary Art at the University of Wales Institute, Cardiff, and director of the Centre for Fine Art Research at Cardiff School of Art and Design. As a man he is a very particular type of friend but above all a friend to art. These illustrate the person. The artist gets up. He likes to read from a prepared script because it is essential to get it right, especially on this, his brief return to Sheffield after so many years. Human beings are very human; you're allowed to change your mind all the time. Human beings are very egotistical and very human, a quality that commits oneself to self all the time. Yet being human, we are so much more than we are or know. Being an artist is being human in life they cannot be separated. Being artist and human comes with the responsibility to challenge. It also means sitting in the studio, to make art and paint and not show them to anyone.

So 'what is art?' Joseph Beuys said, 'Everyone is artist.' To be creative with life is essential there are many artists asleep. In his early fifties now, his formative years were in the 70s and 80s but he spent his childhood amidst the 'troubles' of Belfast, which had a profound effect on him. It was a place of desperation, despair, and little hope for the future. Conflict and trauma may be his greatest artistic influences, except that one day he was stood in a street and noticed a man in a fur coat and hat signing bananas at the market. Intrigued he followed him around watching him. The man returned toward the city centre then eventually stopped

outside an imposing building and went in. The building was the Art Institute and he later learned that the man was Joseph Beuys. Ever since that time he has always wanted to be whatever an artist is. It is clear from his work that the influence of Beuys remains. In a city where people took sides, and where one had to be street savvy, Stitt chose a truly committed medium: performance art. His work is hard-hitting, so much so that it comes with a warning. His themes include brutality, alienation, oppression, and coercion; his work has the power to shock an audience. He calls his work 'akshuns' and his multi-media presentation reveals some of the thinking behind them. His life spent in violence, drugs and alcohol has taken its toll but it still feeds his work. Now 'clean', he likes a more relaxed life, painting and drawing and contemplating life and death.

The artist SHOUTS suddenly
But making art is not yet meant what it seems.
But making art is not yet meant what it seems.
But making art is not yet meant what it seems.
But making art is not yet meant what it seems.
But making art is not yet meant what it seems.

Every action is a performance of consciousness, reflecting a familial or emotional trauma.

Guest: James Pyman
Host: Lesley Sanderson
17.02.2010

Creative Pyman

The introduction over, a single form remains, his chest lit by the laptop before him. Above this, head and shoulders remain in deep shadow. A quiet, repetitive, quickly speaking voice emerges as if from nowhere to deliver in the auditorium.

It is hard to describe what it was like in the 1970s given its bleak texture. There was nothing really going on in the street, no street furniture, not many cars, shops boarded up, lack of illuminated signs, grey industrial look, all displaying a lack of action and fashion. A culture where you made things for yourself rather than have someone do it for you. But the comics and annuals were full of colour, characters and imagination; Rupert Bear, Thor, The Avengers, X-Men, The Pogles, PIPPIN, FANTASTIC, Robinson Crusoe and Alfred E Newman's satirical *Mad*. So was the pop culture emerging via album covers, record sleeves, and if you were lucky television. Groups like Genesis, The Slits, and Joy Division supplied more stimulation.

Nostalgia is good, but it can mean many things. If we look at our reaction to the 1970s, culturally speaking we could perceive that now we have more disposable income, which gives us access to anything we want. It is OK to produce these perfect object drawings which are memorialising our half-thoughts. Doing them is like being immersed in the process of drawing, a place without stress. The work is great, especially when you're asked to do it. My drawings can be a bit limp and childlike. It is friends who tell me when I get something completely wrong, when the detail isn't right because the visual understanding has been conditioned. Beyond this my drawings are technically deficient.

James Pyman is an artist who is engrossed in the storytelling, unable to remove himself from the macro level of his work. Here is also an artist who admits he can write, though also not a writer. Asked why he does this type of work, 'isn't it stressful and boring?', he answered, 'because I like doing it.'

Guest: Neville Gabie

Host: David Cotterrell

14: 03.03.2010

Neville Gabie is an extraordinary artist. He is as happy to undertake a three-year residency on a Bristol City Centre building site as he is traveling to Antarctica by ship to fly a kite. Solid fences surrounded the Cabot Circus site, behind which a small city developed involving a huge temporary community of staff, well in excess of two thousand from over fifty nations. The materials used to construct the new centre were sourced and processed from right around the world. There were people involved directly in the building of a new city centre for Bristol who are unlikely ever to see it. Likewise, once the buildings were complete and functioning, all those people so intimately involved would soon be forgotten. This being so it was very emotive to experience people singing in the huge auditorium of concrete and scaffolding that was to become the Cabot Circus building. Once the builders' work is complete how will those who constructed Cabot Circus be remembered when they return to their fifty-three countries? The artist explains that in a way the cantata has to do with celebrating all of life, nationality, diversity, culture, humanity, and this is what will be given back to the builders: their songs, their images. Offering them this back to take with them, understand, and keep as a memory of their time spent building Cabot Circus. Serious issues of sustainability and social responsibility when sourcing material from very different countries and cultures underpin the creative response made by the artist.

As a complete antithesis to this the artist then described a work which was based around the idea of making a journey to the Antarctic, as part of the British Antarctic Survey, to fly kites in a harsh environment. That was his intention – the aim was to use a simple device, a kite, as a tool for considering something outside our comprehension. Kite flying is really a sculpture, it has a physicality. From a very small camera on the kite the artist's own movements over the ice would position his own ephemeral footmarks made in the snow while controlling it. The artist was keen to draw out his interest in landscapes which are in a state of flux, in physical as well as social upheaval. Despite its harshness the Antarctic remains vulnerable to human activity. In common with many great deserts, far from dense urban populations, the Antarctic is a place where the planet's frailty is most visible.

Guests: Hollington & Kyprianou

Host: Rose Butler

10.03.2010

To start, three figures sat behind a table. One departs after the introduction leaving Kip and Simon. They explain they are very good friends and their work is collaborative.

Their talk is free and collaborative. Hardly anything seems rehearsed. In this way they explain narrative and style are interrupted, which gives way to a place where creativity begins. They seem full of pretence and yet have an uncanny humour. Truth and non-truth, along with the absurd, are reinforced by a playfulness. I do

think there is some weight and seriousness in all of this somewhere. Then as I listen this reveals itself through some work they have done recently.

One of the things Hollington and Kyprianou have produced is an auction of late Capitalist period artifacts. They explained it was very hard to talk about climate change without being apocalyptic. So they decided to say 'OK, let's say everything will be OK in 2034'. As Adam & Smith they staged an exhibition of items for sale and hired an auctioneer and a host, selling the old items in thirteen lots. These lots consisted of plastic bottles, mundane detritus, mobile phones, packs of cigarettes, pens and holders, and sliced bread, all items which were around at the end of late Capitalism. They say: 'The story is all in the way you frame it. You can get serious ideas across with humour it sweetens the pill. We are not out to insult or scare anyone, what we do is meant to be funny as well as sceptical.' The irony of an auction in a post capitalist society is that money is being used ... but that's being used for legal fees, they said.

Guests: Sound Threshold

Host: Jaspar Joseph-Lester

WEEK 16: 10.03.2010

Sitting and talking in a well-lit cinema and it is unusually noisy. After a while one becomes aware also of feint changing rumbling noises that one had thought were the audience but obviously are not. The screen fills with a giant view of a North Italian Trentino mountain landscape bordering Switzerland. Beside it are two in darkness at a table speaking in excellent English despite the different Italian accents. It is difficult to see the two women and the microphone is clicking and humming. The auditorium lighting is turned fully down and the two collaborative writers take turns to talk. The talk moves between them, it changes gear, pace, mood, style, and clarity. Thresholds of film and voice begin. They are talking, rather than showing/presenting. The word is more important than the visual. They want us to appreciate the power of the word. Yet the texts while very complex are very intriguing in their depth, familiarity of the mountains, journey, transit and limbo. A silent video is played on screen. They are at the top of a mountain, a band is playing and Daniela and Lucia are gesticulating and smiling before an unseen audience.

This project about the mountains started to develop while Daniela was curating ACTIVE ARCHIV in London, and they decided to embark on a collaborative sound project based in Trentino , Italy for MANIFESTA 2008. Lucia comes from this region and it was a way for her to revisit her homeland. Lucia became host, Daniela guest. The whole project became a two-hour feature and was conceptual in approach. They worked with undercurrents of energy, sound waves, and transmissions .

A 'Shadow Kingdom' was also developed, which was a way of collaborating with other artists. They established their own anthem, played by a band. Borders were established. A citizen of Kretz constitution was produced. Embassies and homecomings were established.

Daniela worked through her own reactions to the landscape to which she did not belong. In contrast Lucia developed written accounts of stories and myths of the place which were handed over to other artists involved in order that they could appreciate the landscape of Trentino and Lake Garda.

These artists responded a year later by proposing a walk collecting items on the way up the mountain near Lake Garda. The video *Vargaland* was produced in colour with no sound. This captured the entire walk, starting with getting off the boat and ending at the top of the mountain. The final step was a pilgrimage, but not a walk to salvation. It was as a mapping of shadow and absence. The spirit of fellow souls explodes what is around the apparent void. They see their task in the present as creating the conditions for the next step.