

TRANSMISSION

KEYWORDS

2019–2020

TUESDAYS FROM 16.30 TO 18.00
CHARLES STREET THEATRE, 12.0.06, CITY CAMPUS
SHEFFIELD HALLAM UNIVERSITY

SHEFFIELD S1 1WB

In collaboration with Site Gallery

Tuesday 8 October **HARDEEP PANDHAL**
Tuesday 15 October **LARRY ACHIAMPONG
& DAVID BLANDY**
Tuesday 22 October **JEZ DOLAN**
Tuesday 5 November **MARK RILEY**
Tuesday 12 November **DANIEL JEWESBURY**
Tuesday 19 November **RENEE SO**
Tuesday 26 November **CLARE PRICE**

BATHOS, INTERPRETATION, SABOTAGE, OVERIDENTIFICATION, INTERTEXTUALITY, ASSOCIATION, CONTEXT,
TRANSLATION, DECOLONISATION, VIRTUALITY, HERITAGE, CONVERSATION, MYTHOLOGIES, SUBJECTIVITY,
INTERSECTION, QUEER, IDENTITY, HISTORY, MAKING, LANGUAGE, SILENCE, POLARI, 'GAY-BOY ART', PLACE,
ARCHITECTURE, LANDSCAPE, TOPOGRAPHY, PALIMPSEST, MEMORY, LANGUAGE, PHILOSOPHY,
SEXUALISED IMAGERY, VIOLENT IMAGERY, VISUAL PLEASURE, ART WRITING, EKPHRASIS, GEORGES BATAILLE,
ABY WARBURG, NORTHERN IRELAND, CRAFT, TEXTILES, CERAMICS, GENDER, POWER, STATUS, HISTORY,
CIVILISATION, PAINTING, SPILLING, HEALING, BELLY, FEELS, HELD, SAFE, STORIES



FREE & OPEN TO ALL

Keywords are words or concepts of significance. Sometimes they are used as shortcuts to interpretation or expectation. Words (and concepts) have multiple and often contradictory meanings. They are not fixed, and there may be a struggle over their definitions. They change and flow or are blocked and fought over. They are employed, weaponised, or otherwise. This year **Transmission** asks its guest speakers to select eight keywords, words that provide a compass for their practice.



TRANSMISSION is an annual series of lectures and symposia, now in its seventeenth 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 and Julie Westerman, in association with Site Gallery, Sheffield. The lecture series has an annual theme, and involves all students in 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 international contemporary art space, 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. Through diverse programming, Site reveals the process of making art to invite its audience to engage, explore, and connect. In 2018 Site Gallery re-opened after a building programme which trebled the scale of its public area.

**BATHOS, INTERPRETATION, SABOTAGE, OVERIDENTIFICATION,
INTERTEXTUALITY, ASSOCIATION, CONTEXT, TRANSLATION**

Born in Birmingham, Hardeep Pandhal now lives and works in Glasgow. Pandhal works in an array of media. His sketches and texts borrow from a variety of sources such as comic books and political satire; his collaborations span crochet, knitting and embroidery with his mother, and musical collaborations with friends and musicians. His work was selected for Bloomberg New Contemporaries (2013), the Glasgow International Open Bursary (2013), the Drawing Room Bursary Award (2015), and the New Museum Triennial (2018). Recent and forthcoming solo exhibitions include *Happy Punjabi Gothic* at Tramway, Glasgow, and *Paranoid Picnic: The Phantom BAME* at New Art Exchange and Primary, Nottingham.



Tuesday 15 October

🦋 LARRY ACHIAMPONG & DAVID BLANDY 🦋

hosted by Peter Martin, SITE

DECOLONISATION, VIRTUALITY, HERITAGE, CONVERSATION,
MYTHOLOGIES, SUBJECTIVITY, INTERSECTION

Larry Achiampong & David Blandy's collaborative practice shares an interest in popular culture and the post-colonial position. Examining communal and personal heritage, using performance and video to investigate the self as a fiction, they devise alter-egos to point at their divided selves. This unfinished conversation reflects on the politics of race, racism and decolonisation, and how these societal issues affect their relationship in an age of new technology, popular culture, and globalisation.

Achiampong & Blandy's work has been shown widely, with solo exhibitions at Arts Catalyst, London; Bury Art Museum, Moving Image Gallery; National Gallery of the Bahamas, Nassau; Plymouth Arts Centre; Tate Modern; Fort Worth Contemporary Arts, Texas; Stony Island Arts Bank, Chicago; Praksis, Oslo; Iniva & 198 Gallery, London. Their collaborative practice is represented by Copperfield & Seventeen.

Genetic Automata, a new work by the artists, commissioned by Arts Catalyst, opens in the Project Space at SITE Gallery, following TRANSMISSION. The audience is welcomed to attend the opening, 6.00 - 8.00 P.M.



Tuesday 22 October

🦋 JEZ DOLAN 🦋

hosted by Yuen Fong Ling

QUEER, IDENTITY, HISTORY, MAKING,
LANGUAGE, SILENCE, POLARI, GAY-BOY ART*

Jez Dolan is based at Paradise Works studios in Salford, UK. His work explores queerness and identity through the codification of language, with a specific focus on secrecy and hiddenness – the things we do not say. Text and language act as form and content in his interdisciplinary and research-driven practice exploring archival source materials from which to produce new artworks. He works with different media according to the needs and context of each project including printmaking, drawing performance, installation, and curating. Dolan has recently shown work at Birmingham Museum and Art Gallery, HOME Manchester, the Leslie-Lohman Museum of Gay and Lesbian Art NYC, the People's History Museum, UK Parliament Art Collection & Archives, The Walker Art Gallery Liverpool, and the Victoria & Albert Museum.



* (a term used by filmmaker and artist John Waters)

Tuesday 5 November
🦋 MARK RILEY 🦋
hosted by Hester Reeve

PLACE, ARCHITECTURE, LANDSCAPE, TOPOGRAPHY,
PALIMPSEST, MEMORY, LANGUAGE, PHILOSOPHY

Mark Riley is an artist, writer, and Senior Lecturer in Photography at University of Roehampton. He presented *Thinking Place—Reimagining Wittgenstein's Hut* at the Oxford House Gallery (2016) and contributed a book chapter, 'Place as Palimpsest: Paul Celan and Martin Heidegger and the Haunting of Todtnauberg,' to the publication *Haunted Landscapes: Super-Nature and the Environment* (Rowman Littlefield International, 2016). He exhibited work in *Machines à penser* at Fondazione Prada Venice (2018) and wrote for the gallery publication. Most recently he showed work as part of the *Auto//Fiction* exhibition at the Royal College of Art (July 2019), and is currently exhibiting *Thinking Place—Five Philosopher's Huts*, at the Oxford House Gallery in London (7 September to 6 October 2019).



Tuesday 12 November
🦋 DANIEL JEWESBURY 🦋
hosted by Sharon Kivland

SEXUALISED IMAGERY, VIOLENT IMAGERY, VISUAL PLEASURE,
ART WRITING, EKPHRASIS, GEORGES BATAILLE,
ABY WARBURG, NORTHERN IRELAND

Daniel Jewesbury is an artist, writer, and lecturer. He has a BA in Fine Art from the National College of Art & Design, Dublin, and a PhD in Media Studies from the University of Ulster. His work uses film, video, photography, performance, and text, and begins from enquiries focussed on place, urban redevelopment, and the ways in which personal memory and experience collide with the more public 'events' that are understood to take place. His current interests include the processes of urban neoliberalisation, postcolonial and decolonial practices in art and film, and the history of violent and obscene imagery. Having taught Film Studies, Media Studies and Fine Art in Ireland for twenty years, he is now a Senior Lecturer in Fine Art at HDK-Valand, University of Gothenburg, Sweden, where he is also responsible for development and co-ordination of doctoral studies.



Tuesday 19 November
» RENEE SO »
hosted by Michelle Atherton

CRAFT, TEXTILES, CERAMICS, GENDER,
POWER, STATUS, HISTORY, CIVILISATION

Renee So was born in Hong Kong, spent thirty years in Australia, and has lived in London since 2005. So uses the history and language of craft to make gently satirical commentary on social codes and power structures, and to address the hierarchy between art and craft – traditionally seen as women’s work – less serious, domestically-inclined, invisible, and un-authored. Recent exhibitions include: the survey show *Bellarmines and Bootlegs*, Henry Moore Institute 2019, London Open 2018, Whitechapel Gallery, and group exhibitions in Turin, Perth, and Melbourne. She is represented by Kate MacGarry, London, Roslyn Oxley9 Gallery, Sydney and HopkinsonMossman, Auckland. Her current exhibition is *Ancient & Modern* at the De La Warr Pavilion.



Tuesday 26 November
» CLARE PRICE »
hosted by Sharon Kivland

PAINTING, SPILLING, HEALING, BELLY,
FEELS, HELD, SAFE, STORIES

Clare Price makes paintings, often realised in one performative act, where traces and residues of moments are captured like photographic exposures. Stains and poured goo onto raw canvas refer both to the body and Abstract Expressionism. Using colours drawn from Turner and from eye make-up to rave, they are fragile, sensual explosions, deeply personal, addressing trauma, oppression, and healing, a reclaiming of the self. The photographic aspect explores the dynamics of fragility and power, control and release, and safe spaces, both physical and online. The photographs ‘spill’, un-containing the sensuality, sexuality, and affect of the paintings. Recent shows include *Fragility Spills* at ASC Gallery, London, 2018, Artist of the Day Flowers Gallery, London, 2018 and *Nothing is True Everything is Permitted*, DKUK Gallery 2017.



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