

# Art Sheffield 05 Spectator T



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Sheffield  
Hallam University

~~Oct 28th -  
Nov 27th 2005~~

~~City-wide  
contemporary  
art event~~

~~[www.artsheffield.org](http://www.artsheffield.org)~~

# Art Sheffield 05 Spectator T

A city-wide contemporary art event which takes place within Sheffield's major galleries, project spaces, non-gallery venues and public sites from 28th October to 27th November 2005. The programme includes a mix of emerging and established artists and comprises existing works and new commissions, responding to a fictional *Spectator T*.

Art Sheffield 05: *Spectator T* is co-ordinated by Sheffield Contemporary Art Forum (SCAF). SCAF commissioned artist-curator Gavin Wade to propose a context for this year's event: *Spectator T*. Gavin Wade's full text is at [www.artsheffield.org](http://www.artsheffield.org)

SCAF was also interested in gaining a broader engagement and input from artists into the processes of selecting work for city-wide events and so invited artists to submit a response to Gavin Wade's text, their own work (via an open submission) and a nomination for an artist to produce a new work for the event. SCAF had a huge response from artists around the UK and internationally (artists' responses to the text are also on the above website) and artists selected from nominations were commissioned to produce new work and were also part of the selection panel for the open submission, alongside SCAF and Gavin Wade.

For further information about contemporary art taking place in Sheffield this autumn, go to [www.artsheffield.org](http://www.artsheffield.org)



Sheffield Contemporary Art Forum is a not-for-profit company working to further the presence and awareness of contemporary art in Sheffield through joint programming, audience development and profile raising activities. The directors of the company are David Alston (Chair); Richard Bartle, BLOC Studios; Michelle Cotton, S1 Projects; Steve Dutton, Sheffield Hallam University; Jeanine Griffin; Mir Jansen, Yorkshire Artspace; Caroline Krzesinska, Sheffield Galleries & Museums Trust; Carol Maund, Site Gallery.

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SCAF would like to thank Gavin Wade, the artists, Bill Paton of Sheffield City Council, Matt Jarvis, The Designers Republic, Mel Jordan, Wendy Ulyett, Sheffield Tourism, SCAF Marketing Committee; Marge Ainsley, Sheffield Galleries & Museums Trust; Ivor Lawrence, Sheffield Hallam University; Fiona Oliver, CIQ Agency; Toby Oliver, Sheffield City Council, Katie Owens, BLOC, the project's funders and supporters.

And special thanks to the Art Sheffield Ambassadors for supporting the project. Ambassadors include individual representatives from Debenhams, Devonshire Quarter Traders Association, Exposed Magazine, Feliz, Fopp Ltd, The Forum, Groundwork Sheffield, Hallam Union, HLW Commercial Lawyers, Homo-mad, HSBC, Seven by 7, Sheffield College, Sheffield Hallam University, Sheffield Theatres, The Showroom, Waterstones' Booksellers and the Workstation.

# ~~Notes on a curatorial character~~

I first met *Tony T.* on Devonshire Green in the Summer of 2002. Now he lives in my dreams. I met him because I was making an artwork for Devonshire Green and Tony didn't like it. I was installing a series of 5 double sided poster display units across the Green which had pasted onto them 10 posters outlining top 5s for films, music, art, books and world politics. Half of the posters were official top 5s from newspapers, the other half were formed from canvassing people aged between 16-24 who hung out on or passed through the Green. New posters were to be pasted up every week for an 8 week period. The project was called Here Are The Young Persons and I was selected and commissioned by young people in Sheffield to make the artwork. Tony really did confront me and the artwork really was smashed to pieces in the middle of the night. It was a nightmare. It affected the artwork totally and made me question what it was that the artwork was doing. I now see the entire episode as a positive challenge to respond to rather than merely a negative event.

I got to know Tony better when I named him and created his history and personality in my upcoming novel, *The Interruptors*. Tony is real fiction. He became a catalyst for imagining how artists should engage with different situations, opening up the ways we could and couldn't deal with people and places. In some ways he taught me the value of risk and how important that is for art in any situation.

When I was invited to develop a concept for Art Sheffield 05, Tony wouldn't get out of my mind. I started to imagine a biennial exhibition that had a single character as simultaneously motivating force and ideal audience. Imagine a biennial with personality, with a strong position, clearly stated and relating to the locality but dealing with a universal concern! Or, if that sounds just like every other biennial event, just imagine a biennial with a personality! Tony is not exactly a case study but perhaps he lies at the heart of current debates around socially engaged art practices. Even anti-social behaviour is still social. Even anti-social art or dreaming is still part of what makes society tick.

In the Winter of 1982 the artist collective Art & Language wrote of a *Spectator A* and *B*. *Spectator A* goes straight to an artwork, waits till he gets the proper feelings and comprehension and then he just might look at the title of the artwork, seek information and confirmation of his experience and understanding. *Spectator B* goes immediately to the catalogue and press release seeking to discover how to read the artwork. In the Spring of 2000 Artist/Writer Dave Beech put forward an idea for a *Spectator C* who isn't interested in art at all and ignores it. Beech suggests that there may be a whole alphabet of spectators out there. The alphabet could range from philistines to serial killers. *Tony T.* falls somewhere in between. He is *Spectator T*. He doesn't ignore art he hates it. He feels like it attempts to interfere with his life. If he wants to do or know something or not do or know something that's his business and art can go fuck itself. I think Tony's got a bad attitude but I think I understand it in some ways! I also think there is art out there that Tony would give some time to. *Tony T.* is a challenge to Art Sheffield 05 to come up with the goods. People will take positions over this. Is it right or wrong to implicate someone like this in art or to aim an exhibition at a *Tony T*? That's not my job to answer. I've got my own dreams.

Gavin Wade  
January 2005

# ~~Events~~

## ~~Spectator T Symposium~~

Friday 28th October  
1.30 – 5.00pm

Venue: Showroom Cinema  
£3.00/ £1.00 concession

Speakers:  
**JJ Charlesworth**  
**Steve Dutton**  
**Sally O'Reilly**  
**Becky Shaw**  
**Joanne Tatham & Tom O'Sullivan**  
**Laureana Toledo**  
**Gavin Wade**

The aim of the symposium is to reflect on the context, experimental selection process and the work on display during *Spectator T*. Speakers will give a personal response to the project and its context and the audience will be given the opportunity to ask questions and respond to the organisers', artists' and invited commentators' points of view.

Please book tickets by contacting the Showroom Cinema on 0114 275 7727

# ~~Tours~~

Informal tours of the exhibitions for *Spectator T* will take place every Saturday during the event, starting at 2pm at Site Gallery's reception (no booking needed). See the website for more information.

Alternatively, visitors can download self guided tours from [www.artsheffield.org](http://www.artsheffield.org)

# ~~Venues~~

Sylvester Works  
1 Sylvester Street S1 4RN

The End Gallery  
Sheffield Hallam University  
Psalter Lane Campus S11 8UZ  
Monday - Friday 10am - 8pm  
Saturday - 10am - 4.30pm  
Sunday - 1pm - 7.30pm

BLOC Space  
71 Eyre Street S1 4RB

S1 Artspace  
Units 4A-6B Trafalgar Court  
Milton Street S1 4JU

Site Gallery  
1 Brown Street S1 2BS

Arundel Works  
108 Arundel Lane S1 4RF

Yorkshire Artspace at Persistence Works  
21 Brown Street S1 2BS  
Monday - Friday 10am - 5pm  
except Thur 10.45am - 5pm  
See listings for open access times for Becky Shaw's project

Millennium Galleries  
Arundel Gate S1 2PP  
Monday - Sunday 11am - 5.30pm

# ~~Opening Times~~

Weds - Sun, 11am - 5.30pm  
unless stated differently above

For further details about venues visit:  
[www.artsheffield.org](http://www.artsheffield.org)

# Sylvester Works

contemporary art context, yet still retain a melancholic romantic edge. The work combines what could be viewed as embarrassing, clichéd pursuits and asks the viewers to position themselves somewhere between the popular and the maligned, aspiration and circumstance, the everyday and the mythic, success and failure and the genuine and the bogus. Whilst full of possibilities and hope, there is a refusal here to meet any expectations. Dalton deliberately underlines that the only guarantee on offer is doubt and disappointment.

## Robin Close Switch



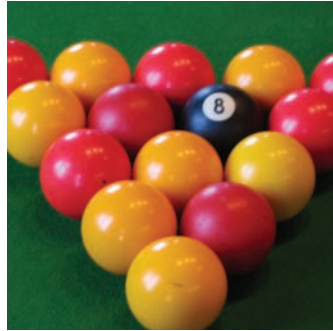
Robin Close presents *Switch*, a live durational video-performance piece. At its core is a very basic form of live editing that is an integral part of the work itself. This editing is operated using a custom-made mixing devise positioned between the artist's legs, enabling him to 'switch' between two cameras - both pointed at him. Video screens relay images of the performance as it is happening, creating a technological and disjointed extension of the live act. This fragmentation highlights concerns within the work that relate to issues of mediated and restricted passions. Through exposing the breakdown and re-assemblage between the 'real' and the mediated, *Switch* offers the viewer an opportunity to consider and challenge the excessive extent to which all of our experiences are increasingly played out through a complex set of interactions with media and technology.

## Gordon Dalton Everybody Knows This Is Nowhere\*



For *Art Sheffield 05: Spectator T*, Gordon Dalton constructs a full-scale model of a Harley Davidson, using the instructions from a matchstick model kit with lengths of 2x2" timber. This is shown alongside a series of original watercolour flower paintings also by Dalton. The display of the constructed motorbike and the watercolours offer a set of opposite relations to each other, and within each piece. The Harley and its attached iconography represent a symbol of the open road and supposed American freedom. The watercolours, perhaps the most traditional and maligned form of artistic expression, speak of an antiquated Britain and the quiet life. However, the motorbike is from a matchstick model kit, the preserve of the stay at home obsessive. The watercolours are placed into a critical

## Gifts to the City of Sheffield\*



Six London-based artists will make a piece of public art that will have a significant visual or physical impact in a public area. The co-ordinator of the project will turn up in a van at their studios to pick the work up and then dump it somewhere in the city of Sheffield. The event might be deemed wholly cynical and contrary to the usual expressive aims of public art but at least the artists won't have to comply with the demands of having to represent determined civic action and all-inclusive community spiritedness and the artists will have an opportunity to insinuate their work more specifically within the fabric of the city and they may offer a more realistic commentary on urban life... Anyway, the work will have nowhere else to go but down and will put up a vain but noble battle against entropic and negative forces such as the weather or vandalism.

The works will be documented in-situ on the day of their release into the community. Photographs, working drawings and site plans describing the work will be exhibited for public consultation. The information will also give the exact location of each piece so members of the public will have the opportunity to visit the works themselves... that is if they still exist by the time they get there.

Participating artists:  
Mark Pearson (co-ordinator),  
Anthony Gross, Jen Wu, Luke Oxley,  
Kirsten Lyle, Lisa Mahony

## Dan Griffiths 2005 Revolution



Capitalism has an ever increasingly sophisticated capacity to absorb and re-package rebellion for consumption. The result is that countercultural individuals, groups and movements must continually re-invent their strategies to stay outside of the vortex and 'the system' remains largely unchanged and immune to

criticism. The contemporary rebel makes economical and therefore political assertions mainly through consumption choices. These ideas provide the background to Griffiths' project for *Art Sheffield 05: Spectator T*. Photocopies pasted to the wall form a collection of snapshots and found imagery. Each picture documents a situation where the currency of radical vocabulary is traded upon with varying degrees of sophistication. A position of wry observer is assumed by the artist and a pathos sets in over the possibilities of dissent.

## Camilla Lyon Norfolk Park Flats



*Norfolk Park Flats* consists of a portable record player adapted into a praxinoscope, an early animation device. The animation is constructed from a postcard image of Norfolk Park flats at the point of their explosion, caught in a constant state of collapse. The record player plays a locked groove that forms a deteriorating sound track.

## Jim Medway Swan



"...The colour schemes and richness of decoration on inland boats and barges can stand as symbols of something much bigger than a bit of cheerfulness, reflecting an attitude to the working boats by those who worked in the canal world - the boat men and women, the boat builders and painters. The paintwork spoke of a pride in the trade and a care for the tools of the trade, a place where art became inextricably tangled up with the everyday working life of the boat population..."  
Tony Lewery in his introduction to Edward Paget-Tomlinson's *Colours of the Cut*

Jim Medway's work - a Swan lighter fluid can, painted in the traditional 'Sheffield keel' colour scheme - will be floated in a canal in Sheffield during *Art Sheffield 05: Spectator T*.

\* = new commission for Art Sheffield 05: Spectator T

## Jo Mitchell Sequence Scrolls D.B.R.Y.\*



Jo Mitchell uses a process of re-imagining and re-constructing familiar iconography taken from various sources such as posters, tattoo and graffiti, magazines and film. They are essentially words and images that have a personal resonance rooted in (sub) cultural genres, which already come imbued with a certain amount of sentiment, connotation and gesture. She uses these "loaded" references in order to negotiate this terrain between significance and emptiness, appearance and content, maybe allowing for a more immediate and experiential response to the words and images. The work for *Art Sheffield 05: Spectator T* is a large scale text-based wall painting in which the form and content of the piece is more or less reduced to its essential component - the words themselves, chosen typeface/s, contextual design and colour co-ordinations. The elements wrap themselves around each other in both a metaphorical and literal way; acting out their own meaning and construct as well as suggesting a more implied and inferred narrative through a personalised gothic styling and word association.

## Ivan & Heather Morison\*



"One scene especially lingers in my mind. A frightful patch of waste ground (somehow, up there, a patch of waste ground attains a squalor that would be impossible even in London) trampled bare of grass and littered with newspapers and old saucepans... When you contemplate such ugliness as this, there are two questions that strike you. First, is it inevitable? Secondly, does it matter?"

George Orwell writing about Sheffield in *The Road To Wigan Pier*, 1937

Ivan & Heather Morison's project aims to locate a patch of waste ground in Sheffield and explore the process of negotiating the permanent planting of an area of Siberian taiga upon it. Taiga is Siberian forest, consisting of trees, thick moss and lichens. The tree planting scheme will be based on accurate plans drawn up by the artists whilst carrying out research in Siberia in 2003, and the actual planted area of forest would have a natural life span of 1000 to 1400 years. For *Art Sheffield 05: Spectator T* they will focus on the artistic process within so called socially engaged work, the antagonism caused by artists when trying to realise their unrealistic and possibly misguided projects, and the possibility of sometimes achieving remarkable things.

**Joanna Rajkowska**  
~~**Twenty Two Tasks**~~  
~~**(Artist for Rent)\***~~



Joanna Rajkowska produces a new chapter of her project: *Twenty-Two Tasks (Artist for Rent)*. In Sheffield from 13th - 27th Oct, she will be an artist for rent, anyone who wants to can contact her and ask her to perform a task (within reason - sex and violence are off-limits). Rajkowska is trying to be useful in a fundamental way, with each task being about the participants' needs and choices. In the past, the range of her activities has been broad. She painted a portrait the size of a passport photo (the 'client' really wanted to use this miniature in his passport), drew political cartoons for an anti-globalist organisation, decorated a house for a farewell party, supported a blood donation programme, helped at a photo shoot, accompanied a traveller to the airport, helped a woman with cleaning up after two husbands to make room for a third one, expelled the ghosts from an apartment and worked for a textile factory designing bedclothes. A photographic record of the Sheffield part of the project is shown alongside a collection of images and stories from its incarnations in Lodz and Berlin. The resulting silent film tells, with irony and humour, the story of meeting the people who responded to the idea, and honestly portrays the tension caused by these meetings which create a realm of contact and sometimes misunderstanding.

**Laureana Toledo**  
~~**The name of this**~~  
~~**band is The Limit\***~~



Laureana Toledo's piece in response to the *Art Sheffield 05: Spectator T* project is to document the processes involved in the creation of a covers band called The Limit. This band will be put together just to perform during the show's opening weekend, plus one trial gig in Mexico City. The special characteristic of The Limit is their repertoire: the group only plays songs by bands or musicians from Sheffield. The band is actually named after the cult club in Sheffield, shut down in 1992.

Laureana Toledo's work is concerned with the setting of boundaries, inside of which many different elements can play freely. In her work there is always an exercise of translation: from written to visuals, from painting to architecture, from music to visuals. She sees the act of covering a song as a sloppy form of translation by doing your own version of

something. The limits in this piece are obvious, but not easily seen, or heard. *Spectator T* actually has a good time listening to the band.

The processes of the band's creation and their performances will be documented in a video piece.

Additional support from Conaculta, Collection Jumex & Sheffield Hallam University.

**Bedwyr Williams**  
~~**\$\***~~



"Having big blown up photos of old mills or steelworks in bars is quite popular. A father and son can go in for a pint and the father can show his son how the town used to look but in a trendy environment with nice food. I once had a fancy burger on a long oblong plate in a bar in Cardiff on a very high stool. During my meal I heard the woman on the table next to me describe herself as being 'Sassy' and 'Funky'. The local history vibes that breweries place in their bars don't usually include sepia photos of people being beaten up. Imagine a fajita named the knuckleduster. I used to visit Sheffield twelve years ago and I would see \$ painted on walls around the city. I was told that it was an anti student organisation but somebody else said it was a band. There's no reason why it couldn't have been both. The \$s from what I understood were to warn students off. I have been afraid of being beaten up ever since."

In addition to his installation at Sylvester Works, Bedwyr Williams is producing beermats to be distributed to city centre pubs and bars.

~~**The End**~~  
~~**Gallery,**~~  
~~**Psalter**~~  
~~**Lane**~~

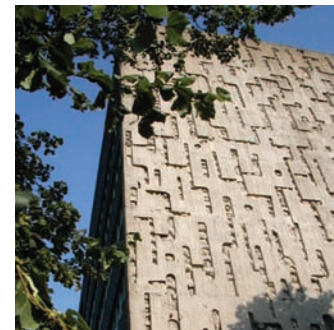
~~**Gelitin**~~  
~~**My Pony Is Over The**~~  
~~**Ocean\***~~



"These works are from Gelitin's collection of hard-on photos. These photos happen quite naturally when the four of us drive together for hours and days and weeks in the same car, finding new inspiration and hope. The tightness and seclusion of long time travelling in a car with nothing really to do than reaching the next place for dinner just has to make you horny and active to do some work. Overwhelmed by the landscapes we pass we hop out of the car from time to time to shoot. It's very romantic work, where we take much care over the beauty of trees, hills, mountains, valleys, skies, and nature in general. Casper David Friedrich's *Wanderer above the Sea of Fog* comes to mind in relation to the photos. These journeys brought us to various amazing places, for example Western Australia or the Swiss Mountains as shown in this exhibition. These hard-on photos only show members of Gelitin and as we never rent big cars and are already enough people to fill a family car - we never ever brought fluffers with us, although we sometimes dream about that."

~~**BLOC**~~  
~~**Space**~~

~~**Ryan Gander**~~  
~~**Your Clumsiness is**~~  
~~**the Next Man's**~~  
~~**Stealth\***~~



The role of the work is like that of a phantom, both the time and space of which it speaks is tentative, and the physicality of it ever having existed is uncertain.\*

The installation is composed of an accumulation of seemingly disparate components. On the floor of a moderately bare gallery sits a cardboard box, placed without any particular motive. The box contains double-sided tourist maps of the City of Sheffield. At first glance these maps seem to be the type freely distributed by Sheffield City Council to assist tourists in navigating the city and finding suitable accommodation. In actuality, however, they are flawless reproductions with the exception of a handful of newly added streets. These new streets are taken from maps made around 1810 and although they did once actually exist, they have since been erased from the city's landscape to make way for large Modernist municipal buildings, as well as new post-war ring roads and roundabouts. The maps are free to take, and it is also the hope that in one way or another they will find their way into the reality of the everyday, meaning the possibility will exist for the deviations on the map to be discovered by the general public without a prior knowledge of the intervention or its history.

One wall of the exhibition space has been clad in what appears to be a patterned concrete relief, akin to what one would usually expect to find on the walls beneath a motorway underpass or on the exterior side of a civic building perhaps designed and built around the 70's. It is in fact made from fibreglass and coloured and textured to look like a concrete cast. The wall not only exists as a backdrop for a sound piece that encompasses the room, but also as a stage or a set onto which a narrative can unfold. As a reconstruction of a facade; this fortification could not be more artificial.

\* If you were given a copy of the novel 'The War of the Worlds' by H. G Wells, and asked to draw a floor plan of the cottage in Maybury in which the Narrator hides out from the Martians, I am almost certain that your interpretation of the text into a physical cognitive map of the house would differ greatly from mine; as it would from most other readers. The same could be said of the main character's appearance and that of his wife. It's almost your duty and your pleasure as the reader to fill in these gaps, in some respects that is what makes reading different, to say watching a film, and in turn, that is what makes it yours. This act of self-narration is humanely instinctive.

Ok, now, you are given a backdrop. A façade of concrete cladding, its function is unfathomable. You are given the city in which you stand, but the city is not as you know it, having taken an alternative trajectory through space and time, it is now far enough from your reality for you to have any idea of how the world will look and how your life will map out. You are given a proposition, to trade your knowing for your neighbours stillness.

Lastly you are given darkness.

Now the question is: What would you give in return?

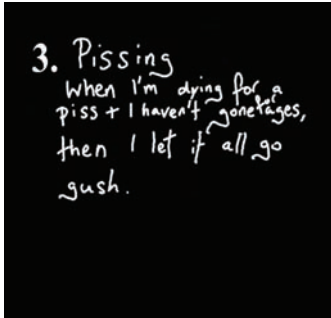
# ~~S1~~ ~~Artspace~~

## ~~Simon & Tom Bloor~~ ~~what filthy bombastic~~ ~~spin\*~~



Simon & Tom Bloor's work uses images and texts culled from diverse sources including films, song lyrics, 20th century design, historical documents and novels in the production of context specific installations and multiples. For *Art Sheffield 05: Spectator T* they will produce a series of stickers and a wall collage using phrases taken from science fiction stories by Kurt Vonnegut. The selected quotes create new meanings and encourage alternative interpretations through a shift in context. The stickers will also be given away to visitors at *Art Sheffield 05: Spectator T* venues and other selected distribution points across Sheffield, allowing the dissemination of the work to be by the audience and outside the artist's control.

## ~~Josephine Flynn~~ ~~Stuff 3~~



*Stuff 3* works like a television set with somebody unseen operating the remote control. It's a hotchpotch, a mishmash of visual imagery that is thrown at the viewer. The piece incorporates animation, video and text accompanied with pop music. The work is trying to find some kind of meaning, some kind of belief and expression. By juxtaposing and sifting through the corporate, political, subjective and banal images, it tries to construct meaning whether arbitrary or not. This haphazard placing of images positions the viewer into an active, uncertain state. The viewer then has to decide if this is entertainment or art and if it matters and what does this mean.

## ~~Matthew Harrison~~ ~~Kustom Extension~~ ~~(4 way)~~



The objects Matthew Harrison makes can feel like props for an unrealised film or situation. His work appears like a product or prototype, and could be absorbed into or useful in the 'real world', with this integration its status is made unclear. With an initial idea or observation as motivation, the work takes its form through an involved process of merciless art direction. It is carefully crafted with an attention to detail that can border on the obsessive. Ideas and observations have a strong residue within the things he makes and he avoids attaching or shoehorning surplus material into the work. The work is not made 'about something' it is 'something.'

*Kustom Extension (6 way)* will be shown at Sylvester Works.

## ~~Juneau projects~~ ~~Antler Fonts\*~~



This new work by Juneau projects will take the form of a free font download website, [www.antlerfonts.co.uk](http://www.antlerfonts.co.uk) and will function as such for people who access the site. Free font download sites are a common feature of the internet, setup by erstwhile typographers unable to compete in a saturated market.

The fonts available for download on *Antler Fonts* will be created by groups from Sheffield and the surrounding area, who will work with Juneau projects to develop fonts, dingbats and icons. Juneau projects worked with members of the Fantasy Wargame community to produce material for the site, organising workshops and working with participants to create typefaces that reflect their interests. Fantasy Wargamers were chosen as they are an example of a group that engage with creative practices on their own terms and to their own ends. Painting figures and making scenery and battlefield layouts was one of the first forms of creative practice that both Juneau members took part in as youngsters and these practices still influence their work today.

The website is displayed on a physically customised computer console which will reflect the fonts contained in the website. Visitors can browse the site and save font files to disk to take home.

# ~~Site~~ ~~Gallery~~

## ~~Christian Jankowski~~ ~~Rosa~~



Christian Jankowski has his works *The Hunt* and *My Life as a Dove* appropriated for a major movie produced by Columbia Tri-Star Pictures, in which a female video artist named Rosa is the main protagonist. He allows the feature film to incorporate his works in exchange for the production of his own project utilising the same actors and cameras. Jankowski's video work, *Rosa* is a film within a film which freezes the normal movie flow as the actors respond in their own words to Jankowski's set of questions. The clichés the filmmakers employ to create their art world story inspire Jankowski's inquiries.

## ~~Damon Packard~~



Packard's work defies any kind of description, even by art standards. When confronted by French journalists and British art curators Packard often elicits more baffled and nonplussed facial reactions than any disheveled, eccentric American filmmaker ever could. On the Internet Movie Database under his mini-bio written by a prominent magazine writer it begins with the statement "The name which could have been synonymous with Steven Spielberg" yet if one looks further on his extremely pessimistic and depressing website they would find user comments such as "if filmmaking has been your dream then I would urge you to re-evaluate your goals because from what I've seen your in trouble" and "you should do yourself and the world a favour and just kill yourself" (actual comments from people who picked up the DVD of his 2002 feature film *Reflections of Evil*, of which he left 22,000 DVD's laying around Los Angeles in a massive guerilla marketing campaign) The works for *Art Sheffield 05: Spectator T* are high octane trailers for proposed feature films which appropriate and subvert the familiar vocabulary of Hollywood's different genres from Slasher movie to horror and Sci-Fi.

## ~~Antoine Prum~~ ~~Mondo Veneziano:~~ ~~High Noon in the~~ ~~Sinking City~~



Antoine Prum's work takes on the structure of the revenge western, but adds an additional level of appropriation and art world critique. *Mondo Veneziano: High Noon in the Sinking City* addresses a wide variety of theoretical discourses currently on the contemporary art agenda, confronting them with a series of unexpected and spectacular events. Cast in an abandoned Venice (which is actually a film set in Luxembourg) *Mondo Veneziano* narrates a meeting of four protagonists, representative of key players in the art world, who appear to conduct a complex theoretical debate. But their soliloquious confrontation — an insidious patchwork of quotations from recent specialist literature, paraphrasing the widely used "post-modern" technique of sampling — is interrupted by a string of bloody killings, largely inspired by common cinema genres such as gore or splatter movies.

## ~~(street-viewed~~ ~~projection screen,~~ ~~from dusk)~~ ~~Savage\*~~



I have a television it is not mine to give way it could be yours it will be offered for re-possession by means of public appeal all claims will be considered a random claimant will be sent this television a note will accompany it it will say 'this is not mine to give away' the new owner may do with it as they please someone has lost someone will gain I am but the middleman

The exhibition at Site continues until December 17th.

# ~~Arundel Works~~

# ~~Yorkshire Artspace~~

# ~~Millennium Galleries~~

~~(Foyer plasma screens)~~

## ~~Matt & Ross The Ladder Trick~~

## ~~Joanne Tatham & Tom O'Sullivan\*~~



In the last few years Joanne Tatham & Tom O'Sullivan have begun to repeat and recycle certain motifs within their practice. Their practice has now begun to resemble a vocabulary, or perhaps even more precisely, a grammar, with a system of rules and devices. It is through using this system that they are able to consider how contemporary art functions in the different contexts that it occupies. In 2003 they presented a work called *Think Thingamajig and Other Things* in Switzerland. One of the elements of that project, the pyramid, has since been repeated in 2 different manifestations. The pyramid, with its cut out face functions as something both familiar and unfamiliar. Its references are wide, yet non specific. The repetition of the pyramid as a motif has allowed the work to visibly function as a trope, rather than a sculpture as such. They are particularly interested in the conflation of the minimalist shape of the pyramid and the naivety of the imposed face onto the surface of the object. This is something they explored further in their work *A routine sequence of external actions* at the Scottish pavilion in the Venice Biennale and that they are interested in working with for Sheffield.

What began as a perfect black pyramid in Switzerland is mutating into something much more complex. This is, in a sense, a continuation of the process begun with an earlier piece, where the black surface was replaced by an art historical soup of black and pink geometric patterns. They are interested in creating a work that does not declare its social engagement, but instead uses the theatrical devices available to create spectacle - an event that by the fact of its own existence can consider the function of contemporary art, its relationship to audiences and the systems used to generate meaning.

## ~~Becky Shaw\*~~



Becky Shaw makes projects which explore the relationship between individuals and society. Working in various leisure, health, work, culture and education contexts she devises responses which may be both critical and humorous. Inspired by the educational opportunities available for Tony T. at Sheffield Hallam University, Becky will investigate the Forensics MSc, HND and BSc courses. Like Tony T, the Forensics courses investigate the construction of reality, and what happens when there are conflicting versions of the alleged truth. Like Tony T. and Wade's public artist, Forensics investigates and experiments with the relationship between 'ordinary' material reality and ideas, as well as the relationship between the individual and wider structures of order. Like Tony T the Forensics course focuses on the qualities of destruction rather than construction, but perhaps the motives in each act may sometimes be the same. Shaw will spend two months in Sheffield, working with the forensic engineering course and at Yorkshire Artspace.

Becky Shaw's residency space at Yorkshire Art Space will be open access on the following dates:  
27th Oct - 10.45am - 5pm  
25th Nov - 11am - 9pm  
26th Nov - 11am - 5pm  
or by appointment.

Other open events to be announced - please see the website.

## ~~Ben Fitton Seventy-Nine Protest Placards & Seventy- Nine Afflictions~~

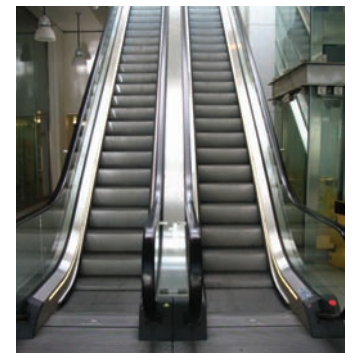


*Seventy-Nine Protest Placards* and *Seventy-Nine Afflictions* stages a long drawn-out conversation between two identical arrays of fluorescent strip lights. The lights are configured to impart text one letter at a time with the most meagre of resources, creating a hard, laborious drip-feed of sentences whose pithy, aphoristic content is all but lost in the spasmodic delivery. The two arrays exchange descriptions of specific events and processes. *Seventy-Nine Protest Placards* recounts a list of possible uses and futures of redundant placards, ranging from the mundane to the implausible without hierarchy or change in tone. *Seventy-Nine Afflictions* responds with a list of equally deadpan descriptions of bodily woes: some merely irritations, others clearly fatal.

The two lists begin and end with the same descriptions, bracketing the wildly divergent concerns of the two streams of text with brief moments of agreement.

## ~~Camilla Lyon Blackpool Tower\*~~

Construction and destruction are central themes in the treatment of architectural subject matter of two works for *Art Sheffield 05: Spectator T* (the other is at Sylvester Works). *Blackpool Tower* is a scale model of the famous landmark constructed from sparklers. The model will be lit from 4 corners, burning out in a choreographed pattern to leave charred remains. The lighting of the tower will form part of the opening launch of *Art Sheffield 05: Spectator T* and free postcards of the tower will be available.



"The magic hour is magic for a reason. It pulls rabbits out of hats, saws glamorous assistants in half and has even been known to dismantle the limbs from little boys and reassemble them all in one simple motion. We never wanted to become sea cadets and frankly who would? But the foundations of their past gave us an opportunity to create the foundations of our futures. As the clock ticked and time literally faded into darkness the sea cadet was the one who stepped up and took our hand. Surrounded by the rapists and the murderers, the wolves and the bears he was the one who showed the true courage to prevail through these transient times. Sweeping streams of light refract through the branches and bounce of your better sense of judgment and as quickly as he'd emerged, he had disappeared and once again you become nothing, but alone."

In parallel to *Art Sheffield 05: Spectator T* the Millennium Galleries is showing *The Real Ideal* - a group exhibition of contemporary work.

## ~~In each venue...~~

### ~~Graham Fagen Art as Reactionary Statement (War On Terror)~~

Graham Fagen's *Art as Reactionary Statement (War on Terror)* is a series of 8 statements made by the artist in response to situations he found himself in, when making or presenting art.

Each statement corresponds to a particular place and date. It is printed next to a list of news headlines from the month that the statement was made, allowing the reader to compare world events to a particular reaction by an individual. Each statement is available free to visitors at the eight venues taking part in *Art Sheffield 05: Spectator T*. The viewer can visit all venues and collect all eight statements.

## ~~Around the city...~~

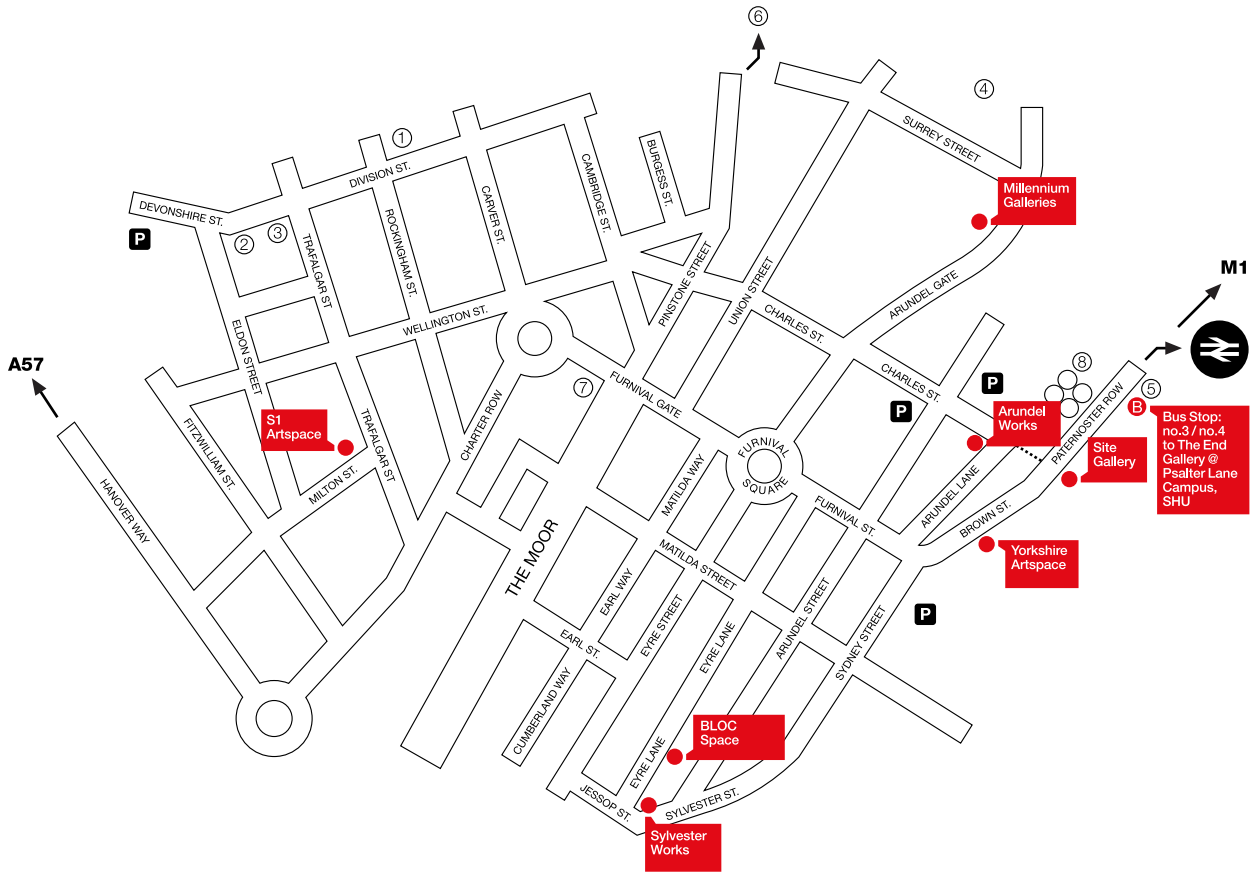
In addition to his work at Site, Savage will be producing an A5 proposal card

Bedwyr Williams' beermats will be distributed within city centre pubs & bars

Simon & Tom Bloor's stickers will be free to take away and redistribute

Gifts To The City Of Sheffield

# Spectator T Map



- ① Fopp Records
- ② The Forum
- ③ The Halcyon
- ④ Sheffield Theatres
- ⑤ The Showroom
- ⑥ Waterstones
- ⑦ Debenhams
- ⑧ Hubs - Hallam Union

## Getting to Sheffield

### By car

Exit M1 at junction 33, A57.  
From the west use the A57 (Snake Pass),  
from the east use the M180/M18 to join  
the M1.

### By train

Trains every hour from St Pancras  
with an approximate journey time of  
2 hours 15 minutes. Bookings:  
[www.midlandmainline.com](http://www.midlandmainline.com)  
or 08457 125 678

### Journey time from:

Birmingham 1hr 20min  
Manchester 50 min  
Leeds 40 min  
Bristol 3 hrs  
Newcastle 2 hrs  
[www.thetrainline.com](http://www.thetrainline.com)  
or national rail enquiry bureau  
08457 484 950

### Accommodation

Please contact Sheffield Tourism on  
0114 201 124 stating Art Sheffield 05  
for preferential hotel rates.