SHEFFIELD CONTEMPORARY ART FORUM

Art Sheffield 2010

Life: A User's Manual

6 March–1 May
Citywide Contemporary Art Event
www.artsheffield.org

Welcome

Art Sheffield 2010 is a citywide contemporary art event showcasing artwork by locally, nationally and internationally based artists.

This is the fifth event, organised by Sheffield Contemporary Art Forum (SCAF), to take place since 2001 and takes the form of a single exhibition, spread across the city's gallery spaces – Bloc, Millennium Gallery, S1 Artspace, Site Gallery, Yorkshire Artspace, Sheffield Institute of Arts Gallery – and the public realm.

For Art Sheffield 2010, SCAF have worked with Netherlands-based curators Frederique Bergholtz and Annie Fletcher, who have collaborated with curators and artists in the city to select a dynamic and varied programme, featuring artwork that reflects the curatorial framework chosen for the event this year.

The title of Art Sheffield 2010 – *Life: A User's Manual* – refers to Georges Perec's 1978 novel in which he builds up a detailed picture of the inhabitants of a single apartment block by describing the spaces in which they live, the objects in their rooms, the photos and paintings on the walls. There is something to this concentration on detail and the relationship between the individual and the collective that seems timely to explore when we feel as never before – especially with the current crisis – the effects of economic and social pressures on our everyday actions. Attempting to grapple with such global changes and not be overwhelmed by them – venturing to ask 'where am I in this?' – is where art and the encounters it creates can be most powerful.

A key concern is to explore the notion of 'affect'. Often used interchangeably with the experience of feeling or emotion, it is essentially an ability to affect others and in turn to be affected by them. *Life: A User's Manual* proposes that unspectacular acts of everyday 'affect' might be a way to chart a path through current circumstances. Affect, not understood in the romantic sense as the catharsis often promised by art, but as the potential for embodied interpersonal experience which may suggest the next possible step within the bigger picture.

The exhibition is, in most cases, open Wednesday – Saturday 12 – 6pm – please check individual venues' details for exact opening times.

Entry is free.

Artists

Ruth Buchanan
Nina Canell
Phil Collins
Yael Davids
Kate Davis /Jimmy Robert
Ruth Ewan
Maud Haya Baviera
Susan Hiller
Rachel Koolen
Charlotte Morgan
Haroon Mirza
No Fixed Abode
Kateřina Šedá
Becky Shaw
Jo Spence
Hito Steyerl
Imogen Stidworthy
Wendelien van Oldenborgh
Emily Wardill
Haegue Yang
Katarina Zdjelar

Co-curated by
Frederique Bergholtz,
Annie Fletcher and
Sheffield Contemporary
Art Forum.

Site Gallery

Hito Steyerl 1
***Red Alert*, 2007**

Red Alert is a new media translation of a work by Aleksandr Rodchenko, which was first exhibited in 1921. He did three monochromes, each in one of the primary colours and called them: *Pure Yellow, Pure Red, Pure Blue*. He believed that he had taken leftist painting to its logical conclusion and refers to this work as "the end of painting".

Red Alert is an attempt to translate this piece into the present. But at the moment there is just one primary colour, namely the red-orange used by US Homeland Security to indicate the highest threat level on their colour based terror alert scale. The work uses computer screens, which are chosen to replicate Rodchenko's proportions as faithfully as possible, to project a single video still.

Red Alert is a reflection on the end of video; as well as a crisis of representation, which affects the aesthetic as well as the political and refers to a collapse of the distinctions between both spheres.

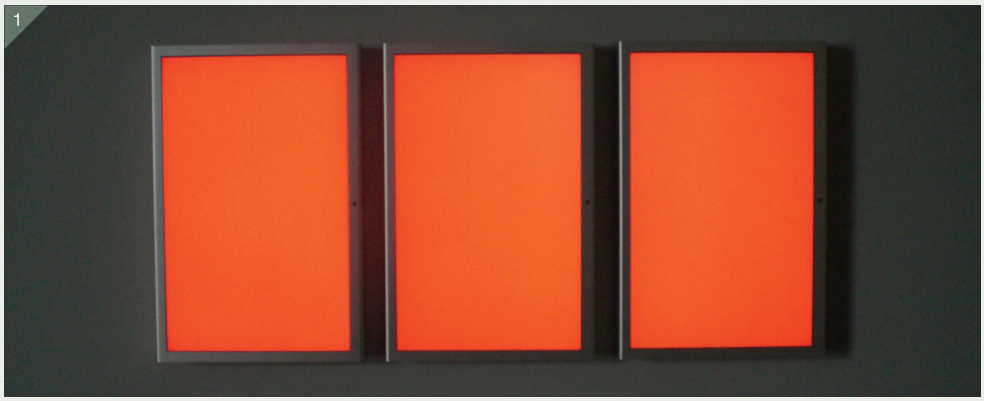
Born in1966, Munich, Germany
Lives in Berlin, Germany

Emily Wardill New Work 2
***Fulll Firearms*, 2010**

From the use of allegory within stained glass windows to the intermeshing of status symbols with evidence of crime and theatrical props within melodrama, Emily Wardill makes films which explore the way ideas materialise. Her work is concerned with strategies of communication; how they utilise the concrete and how this relationship might be parallel to methods of filmmaking.

Fulll Firearms is a film based on footage from improvisational workshops. The story is of a woman who inherits a fortune from her father's firearms company and uses the wealth to build a house to accommodate the ghosts of people killed by the guns. Squatters, who the woman sees as the ghosts that she had hoped would move into the property, inhabit the house. Trickery – the house's architect's trickery of her, her trickery of the ghosts and the squatters trickery of each other wind through the film – twisting and gathering up all that happens when ideas are met with their realisation.

Born in 1977, Rugby, UK
Lives in London, UK



Charlotte Morgan New Work 3
***Lookout,* 2010**

For Art Sheffield 2010, Morgan has produced a limited edition bookwork comprising new and archival images and writing, continuing her interest in the structure and experience of built environments and the fields of art writing and self publishing.

The work focuses on the space between two prominent residential buildings, overlooking each other on the edge of Sheffield centre, The Velocity Tower, a 22 storey new build, which stands unfinished and only fractionally occupied, and the Hanover Tower, a 1960s social housing block. Morgan's interest lies in their expansive views of the city, a much sought after commodity, their suggestion of distance, stillness and gazing; a state of inertia, suspense and possibility. These high rise buildings mark the boundary of the commercial, economic and cultural hub of the city and the outskirting suburbs, and map a shift in ideology and aspiration.

Lookout explores the vistas afforded by the flats placing intimacy with haunting vacancy and artifice, interrupted by a pictorial archive of high points, watch towers, radio towers, tree houses and platforms. Oddments, associations and narratives are compiled as layers of physicality, memory and suggestion, a place between the buildings, a critical assemblage coming together to address the boundaries of urbanism, culture and access, conscious of the book's nomadic form.

Born in 1985, Worksop, UK
Lives in Sheffield, UK

Yael Davids 4
***The Hand is Quicker than the Eye,* 2009**

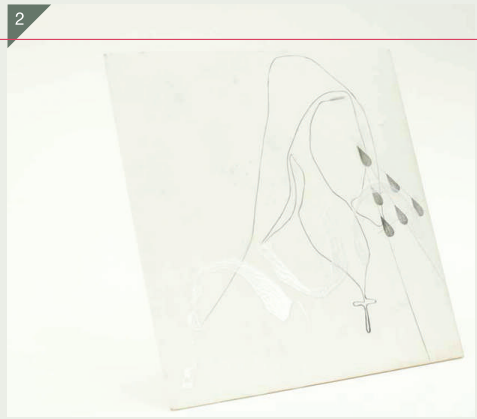
Yael Davids developed a project with inmates at Mechelen City Prison, Belgium which included a series of workshops around the idea of 'circus' (including theatre, magic, illusion, acrobatics and storytelling) given by professionals in the field. The project developed from looking at the parallels between the institutions of the circus and the prison, both of which have traditionally been pushed to the periphery of cities. However, while the architecture and function of the prison is designed to enclose and hold its inhabitants, the circus is conceived as a space of fantasy and imaginative escape. These workshops culminated in a final performance inside the prison - footage from this performance forms this video piece.

"In the book - *Life: A User's Manual*... the writing circles around details of the lives and objects in a single apartment block, creating the sensation of an eye travelling around the space... When it comes to rest on a detail such as a painting, the eye focuses, gradually zooming in on each little detail, opening up a vivid narrative spectrum. In film, often a close up; either of another part of the body or an inanimate object, is used similarly as a replacement for the face." * In this work, this encounter with another through the close up, through a detail, is transposed to a live moment. Davids replaces the close up with a spotlight, lighting up certain details of the performance. The inmates perform magic - silently with balls, ropes and cards. The spotlight illuminates their hands, the surface where the magic trick takes place.

Born in 1968, Kibbutz Tzuba, Israel
Lives in Amsterdam, The Netherlands

* From the text *The Hand is Quicker than the Eye* – Yael Davids

2



3



1. *Red Alert*, Hito Steyerl, 2007

2. *Fulll Firearms*, Emily Wardill, 2010. Courtesy Fortescue Avenue, STANDARD (OSLO) and Altman Siegal Gallery. Photographer: Polly Braden

3. *Lookout*, Charlotte Morgan, 2010

4. *The hand is quicker than the eye*, Yael Davids, 2009. Commissioned by the Museum of Contemporary Art Antwerp (M HKA)

5. Picture gallery MASP Photograpgh by Paulo Gasparini / Lina Bo & P.M. Bardi Institute Archive

4



Wendelien van Oldenborgh
***Divertimentos*, 2010**

New Work 5

"Nothing is more comfortable in the world than the idealistic and metaphysical position, which can go in any direction and does not take objective reality into account, avoiding its control" ~ Lina Bo Bardi

In this project, which is in development, Wendelien van Oldenborgh is taking the work of the Brazilian architect Lina Bo Bardi and her interest in social reality and the popular to reflect on the relationship of cultural production and active spectatorship. In her design for the MASP (Museo de Arte de São Paulo 1957 -1968) Lina Bo Bardi speaks about: "removing the 'aura' from the picture, so that we can display the art as work with a high reputation, but still as work". Her revolutionary exhibition model proposes both the paintings and the spectator as actors in a space of relationships.

Born in 1962, Rotterdam, The Netherlands
Lives in Rotterdam, The Netherlands

5



Sheffield Institute of Arts Gallery

Katarina Zdjelar 1
***One Or Two Songs, On Someone or Something, In Particular,* 2007**

For this piece Zdjelar films a person who just moved alone to another country, got an electric guitar and started getting familiar with it. The piece celebrates the very possibility and desire of getting to know something over mastering any particular skill. This work highlights the way our bodies can be totally involved in occupying an unfamiliar territory and how one's insecurity but also persistence in doing something (which one doesn't really know how to do but still does it) proposes and produces alternative modes of being.

Born in 1979, Belgrade, former Yugoslavia
Lives in Rotterdam

Maud Haya Baviera 2
***Summer Wine*, 2007** and ***Happy,* 2008**

Summer Wine and *Happy* represent the artist's long lasting interest in reinventing and dramatising behaviours and relationships. These video works present the observation of impossible couples while imagining oneself as a multiplicity of conflicting identities. Both works play with the idea of a double, a twin image reflecting distortion more than accuracy.

While being inspired by the visual and symbolic impact of films such as *Vertigo* (Hitchcock) and books such as *Despair* (Nabokov), *Summer Wine* and *Happy* can also be compared with surreal comedy where misunderstandings and illusions infiltrate the work and create a sense of burlesque decadence. The restricted filming and the bareness of the decor highlight the characters' performance and focus on the physical division. The musical flamboyance of *Summer Wine* is a device allowing the artist to play with the characters' exaggerated expression of seduction and deception. *Happy* uses a banal conversation to reinvent the conflict between thinking and acting. Its characters' over reaction in opposition to restrained manners infuse the work with equal amounts of the comic and the uncanny.

Born in 1980 in Annonay, France
Lives in Sheffield, UK

Ruth Buchanan 3
***Several Attentions*, 2009**

This film *Several Attentions* takes the 1928 essay *A Room of One's Own* by Virginia Woolf as its departure point. The essay sets out to address the relationship between women and fiction but equally becomes an investigation into the conditions under which the production of a work of art can occur. Buchanan takes what she understands as the turning point in the essay as a catalyst for the film. In Woolf's essay, 'the character' sets out for the British Museum in the 'pursuit of truth' and compiles an unnerving collection of quotations and thoughts after making a catalogue search under 'Woman and Poverty'. The books she cites are now housed at the British Library and it is from these same citations that Buchanan constructed the film.

After spending a summer sourcing each excerpt in the library, Buchanan made a microfilm compiling all of these 'references' and in the resulting 16mm film *Several Attentions*, the artist is seen from the back working with the microfilm. She distorts and manipulates the material, shifting the way in which it is perceived; flipping and turning it upside down, moving from a detail to an overview, reorganising and obscuring it with her own body. These processes of obscuring, reversing and movement are crucial in this piece as Buchanan instigates physical relations that recalibrate relationships with the space of history, and the many voices and positions that create an artistic practice.

Born in 1980 (Te Ati Awa/Taranaki),
New Plymouth, New Zealand.
Lives in Berlin, Germany and Wellington,
New Zealand





1. *One Or Two Songs, On Someone Or Something, In Particular*, Katarina Zdjelar, 2007

2. *Happy*, Maud Haya Baviera, 2008

3. *Several Attentions*, Ruth Buchanan, 2009. Commissioned by Casco, Utrecht



Yorkshire Artspace

Rachel Koolen
***Admin goes pomo,* 2010**

In her work Rachel Koolen brings into play and confronts administrative society. She engages with bureaucratic structures, the residue of modernism sometimes found within them (such as prefab design structures) and finds a certain elegance in their attempts to implement and make concrete 'ideologically' driven policies.

For Art Sheffield 2010 she is showing work that takes this subject matter to act like a chameleon in the reception area of Yorkshire Artspace; speaking the rational, dry language that she recognises as her own and simultaneously evoking a specific humour.

One image in the installation, which is also the departure point, refers to her research into the Welfare system - an ink-jet print from a video still which documents an interview between a client and a social worker (1986). Even though everything seems quite familiar in this scene, it functions like an index for this sort of administrative space. By rendering this moment as matter (an ink-absorbed print), the original incident seeps into its own documentation and the technocratic space of history.

Born in 1979, Rotterdam, The Netherlands
Lives in Rotterdam, The Netherlands



Wavy Line, Rachel Koolen, 2009

Bloc

Nina Canell

The installations of Nina Canell present themselves as a series of sculptural interludes that question the reliability and fixity of physical forms. Hinged upon a fabric of electromagnetics, communities of objects quietly interact with each other through small arrangements of ramshackle radiation, balancing careful ambitions to sustain certain frequencies, movements and altitudes.

An improvisational methodology and a flexibility of form highlight Canell's quest for sculpture, which exists somewhere between an event and an object, addressing our empirical understanding and willingness to engage with multiple and complex readings.

Born 1979 in Växjö, Sweden
Lives in Berlin, Germany



Mist Mouth, Nina Canell,
Installation View Model Arts
& Niland Gallery, Sligo 2007

S1 Artspace

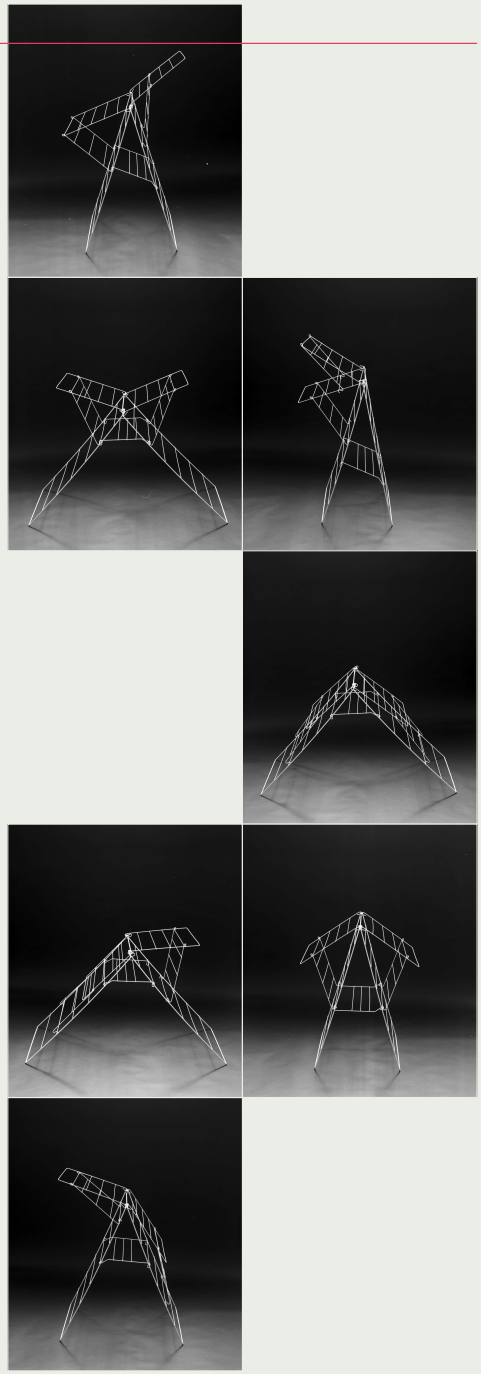
Haegue Yang New Work

Haegue Yang works with various media, ranging from large-scale sensorial installations to juxtaposed graphic works, semi-documentary photographic pieces to small-scale objects. Despite her diverse range of media our attention is captured by her continuous conceptual focus on the notion of abstraction, even if an underlying sentiment manifests quite specific narratives, such as her subjective reflection on specific historical figures or concrete domestic environments. This particular language of abstraction is characterised often by utilising the sensorial aspects of devices such as moving lights, scent emitters, fans and so on, which enable the artist to translate her narratives into physical experiences in space.

She will show a newly commissioned piece, which will embrace her previous interest in emotional and sensorial translation. It requires her to trespass upon nationalism, patriarchal society as well as recognised human conditions, elaborated with an artistic strategy of abstraction and affect.

Born 1971, Seoul, Korea
Lives in Berlin, Germany and Seoul, Korea

Supported by The Henry Moore Foundation



Gymnastics of the Foldables, Haegue Yang, 2006. Commissioned by If I Can't Dance, I Don't Want to be Part Of your Revolution. Courtesy of Galerie Barbara Wien, Berlin

Museums Sheffield: Millennium Gallery

Imogen Stidworthy
Barrabackslarrabang, 2009

1

In this film Imogen Stidworthy interweaves standard and subverted English (backslang) with tropes of class and race, trade and desire in the hidden backwaters and idealised forms of the voice.

Backslang developed as a linguistic disguise to protect speakers, especially from the ears of the law. Liverpool slang has absorbed fragments from the language streams of global trade, passing through the docks – Spanish, Dutch, Yiddish, Chinese and African languages.

Like all languages Backslang is also a space of identification, spoken proudly. It could be seen as a sign of economic and social conditions and as a form of resistance - a necessity, or a possibility for different social paradigms. In *Barrabackslarrabang*, the voice criss-crosses social borders to reflect the mirroring of structures and desires through ostensibly opposing spaces of language, legality and culture. The work continues Stidworthy's ongoing concern with the social landscape of the voice, its space and borders.

Born 1963, Cambridge, UK
Lives in Liverpool, UK



1. *Barrabackslarrabang*, Imogen Stidworthy, 2009. Courtesy Akinci Gallery, Amsterdam

Jo Spence
Various poster works, 1979 – 1995

2

Jo Spence pioneered a range of photographic practices from work on self-image and the family album to the uses of photography as a therapeutic and political tool. She believed that everyday life is the fundamental source of all meaningful art – that photography is a tool that can be used by everyone in any situation for self-knowledge, personal growth and above all for social criticism. In insisting that we should consider the politics of hidden and personal suffering as suitable subjects for public presentation, she helped put important health and illness issues firmly in the public domain.

The works exhibited include posters and documentation from the many collectives she helped establish - Photography Workshop, Half Moon, Camerawork magazine, the Hackney Flashers and the Polysnappers as well as a number of publications, such as Spare Rib magazine, which frame her socially engaged practice.

Born in 1934, London, UK
Died 1992



2. Various poster works, dates 1979 – 1995 Jo Spence, courtesy Street Level Photoworks, Glasgow & Terry Dennett

Wendelien van Oldenborgh 3
***Après la reprise, la prise,* 2009**

This recent project takes as its point of departure, the conditions of work and more specifically the changing nature of these, which is having its effect on the contemporary "self". The artist combines three at first sight diverging themes: manual labour, women and production of culture. The piece is made in collaboration with two women who were former assembly line workers of one of the Levi's jeans factories in Belgium which closed in 1998, leaving all of its (female) workers unemployed. Many of them had spent their whole working life – from a young age – with Levi's. A group of these women had found new roles as actresses after putting forward their experience in a theatre production. For this slide piece they share their story with students of the Royal Technical Atheneum Mechelen, Belgium.

Born in 1962, Rotterdam, The Netherlands
Lives in Rotterdam, The Netherlands

Haroon Mirza 4
***An Infinito,* 2009**

In his work Haroon Mirza attempts to isolate the distinctions between noise, sound and music and explores the possibility of the visual and acoustic as one perceptual mode. These ideas are examined through the production of assemblages and sculptural installations made from furniture, household electronics and found or constructed video footage combined to generate audio compositions that flirt with the idea of being music. The subject matter of his work pivots around socio-cultural systems such as religious faith or club culture and their relationship with music.

This installation incorporates existing work by other artists (*Cycles* a 16mm film by Guy Sherwin, 1972/1977 and unedited video rushes from Jeremy Deller's *Memory Bucket*, 2003) and explores an ongoing interest in sound spillage.

Born in 1977, London, UK
Lives in Sheffield, UK

3. *Après la reprise, la prise*, Wendelien van Oldenborgh, 2009. Courtesy Wilfried Lentz, Rotterdam

4. *An Infinito*, Haroon Mirza, 2009





Phil Collins
***hero*, 2002** 5

Phil Collins' video *hero* turns tables on a New York journalist who, like so many other 'lifestyle' columnists, found himself having to cover the reality of the lives of those caught in the aftermath of 9/11. Every so often Collins' arm enters the frame with a mug of whisky, from which the genial hack is obliged to drink, like some terrible reality TV forfeit or an endurance piece of performance art. In the background we can intermittently hear an instrumental version of the Mariah Carey 9/11 hit *Hero*. Oddly, what begins as an inchoate ramble becomes more cogent as the video proceeds, since segments of the footage have been reassembled in reverse order. In *hero* the techniques commonly used by the media to manipulate interviewees and viewers becomes the work's content, along with the journalist's soliloquy: the off-screen loosening of an interviewee's tongue with alcohol, the colouring of the sentiments of a story through soundtrack and the strategic distortion of a sequence of events through the editing process.

Born in 1970, Runcorn, UK.
Lives in Berlin, Germany

Text by Alex Farquharson

Katarina Zdjelar
***Shoum*, 2009** 6

Katarina Zdjelar's practice consists of making video, sound and text pieces, performances, book projects and creating different platforms for speculation, knowledge building and exchange. Her work explores notions of identity, authority and community and revolves around individuals who, challenged by simultaneous inhabitation of different languages, perform themselves through practicing, remembering or reinventing themselves.

The video piece *Shoum* focuses on an act of translating one's experience of listening into uttering. A young man in his mid 30s from Belgrade is writing down and learning the lyrics of *Shout*, a song by Tears for Fears. The mishearings that often happen when one just hears a song without reading the lyrics are compounded by issues of mistranslation from the original language – English, in this case – which creates a kind of new phonetic language. Finally he performs the song in this new language, in which original words take different 'shapes', as the title of the piece *Shoum* (which is the way he hears the word *Shout*) suggests.

Born in 1979, Belgrade, former Yugoslavia
Lives in Rotterdam, The Netherlands

Susan Hiller 7
***Dedicated to the Unknown Artists*, 1972 – 76**

Dedicated to the Unknown Artists is an installation of 305 postcards showing coastal views of rough seas presented alongside charts and notes documenting the difference between the visual representation of the 'rough seas' and the written descriptions of them.

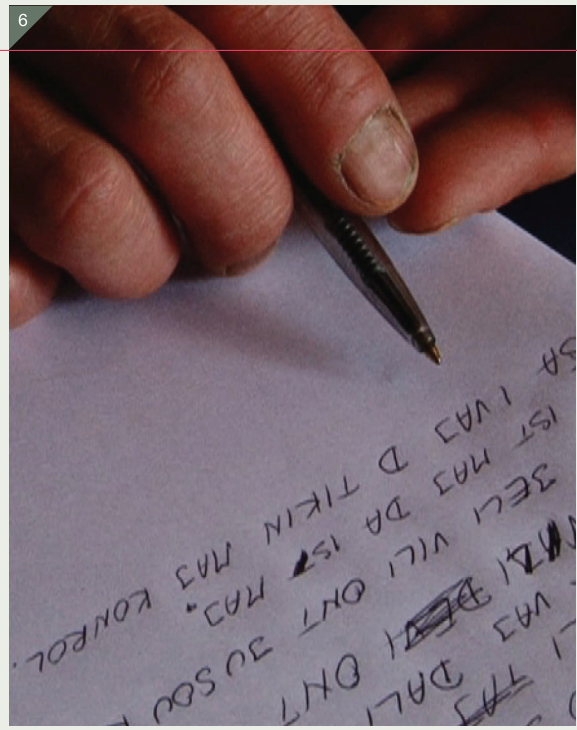
The work employs but also undermines an anthropological approach to materials. The exhaustive logging and organising of material (the cards' location, caption, message) threatens to be swamped by the sheer amount of subject matter. It uses a minimalist and conceptualist format of grids and charts but deals with popular imagery – visually beautiful views of perfect storms bombarding Britain's coastline (also a self-reflexive joke on the British love of bad weather). At the time of its production Hiller was accused of inappropriately bringing elements of kitsch, the sentimental and the Romantic into a pure conceptual form which dealt with control and rationality. Hiller talks about the potential for classic conceptual work to be 'flat – there's no affect, it doesn't introduce any contradictions'. This work marries the contradictions of the conceptual and the emotional, allowing space for the minute differentiations of a multitude of unknown artists' work to be brought to light.

Born in 1940, Tallahassee, USA
Lives in London, UK

5



6



5. *hero*, Phil Collins, 2002

6. *Shoum*, Katarina Zdjelar, 2009

7. *Dedicated to the Unknown Artists,* Susan Hiller, 1972–76. Courtesy of Timothy Taylor Gallery, London

7



Kateřina Šedá
***Spirit of Uhyst*, 2009** 7

Kateřina Šedá's work uses performance, staged activities and public interventions to reactivate communities and create social interaction. For *Spirit of Uhyst*, Šedá worked with people from the village of Uhyst in northern Germany to discover and capture its essence and inner energy. Šedá sees this spirit as something which is shaped and affected by all of its residents, but which tends to be elusive.

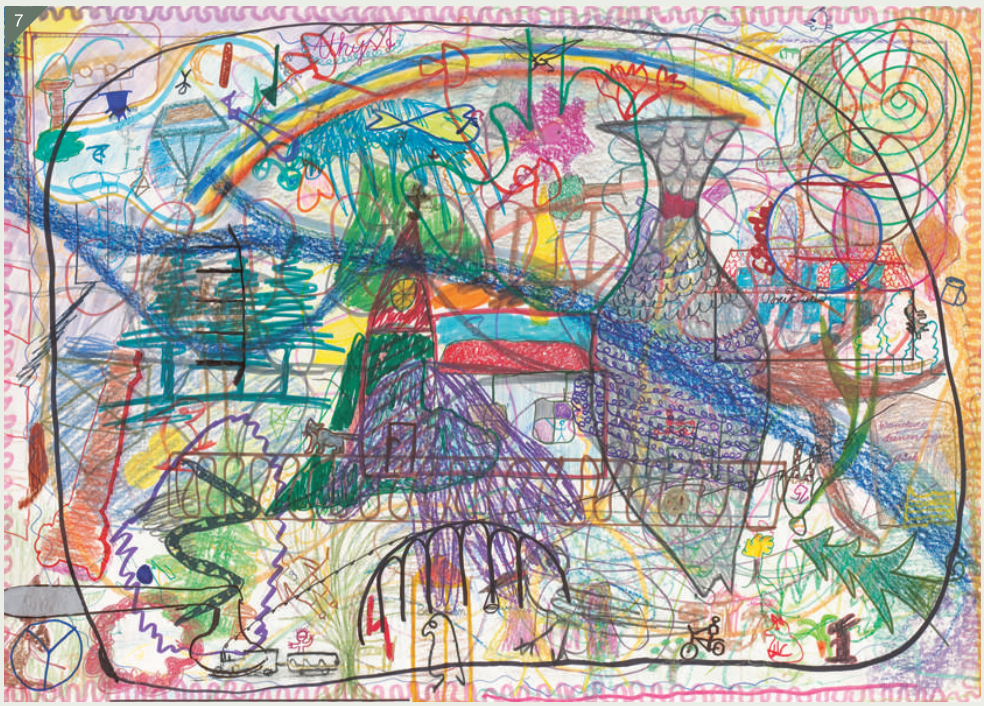
Šedá asked each villager to use a single line to depict that which he or she regarded as being special about Uhyst. The result is a large-scale collective drawing, an accumulation of all of these individual lines, signed by all contributors.

By examining community rituals and behaviour, geography and landscape, Šědá uncovers Uhyst's complex history and generates a sense of belonging.

Born in 1977, Brno, Czech Republic
Lives in Prague, Czech Republic

Šedá will be creating new work for the city's Visual Art collection, as part of the Contemporary Art Society's inaugural Commissioning to Collect annual award. Her work on the commission will start during Art Sheffield 2010

7. *Spirit of Uhyst*, Kateřina Šedá, 2009
Photograph: Michal Hladík



Around The City

Available free at each venue

New Work 1

Ruth Ewan
***Moderately Wrathful,* 2010**

Through manipulated or redirected situations Ruth Ewan's projects bring lesser-known histories back into circulation. Working with print, performance and installation she examines the ways in which individuals and groups have utilised creative forms in an attempt to redefine their world.

Developed for Art Sheffield 2010, drawing on Sheffield's radical history, *Moderately Wrathful* consists of a series of images distributed via all Art Sheffield venues. In a pamphlet published by Sheffield's Holberry Society, a man called Sam Holmes describes how, at the age of 14, upon becoming a builder's apprentice, he was presented with a copy of *The Ragged Trousered Philanthropists* (1914) by Robert Tressell (1870–1911). Holmes refers to the giving of this particular novel as a common gesture towards new apprentices, not only as a welcoming gift but also a handbook of sorts. Referencing the work of Robert Tressell, *Moderately Wrathful* combines images and text, cross referencing polemic extracts from Tressell's novel, with several lesser-known drawings by the author of early aircrafts and hot air balloons.

Born in1980, Aberdeen, Scotland.
Lives in London, UK

Supported by the Yorkshire Artspace Residency Programme

Broadcast on Sheffield LiveFM

New Work 2

Becky Shaw
***A: The Christmas Party,* 2010**

A: The Christmas Party is a play script, written in 2005 during a residency with Age Concern, Chelsea and Westminster. The script records the six times that a care worker and artist visit an elderly dementia-sufferer in her home. 'A's language has been severely disrupted by dementia and when the carers try to engage her 'A' speaks in rhyme, combining a small number of popular songs and nursery rhymes in ever-varying combinations. Through her limited words 'A' manages to communicate many things, most obviously that she is lonely, frustrated, tired and bored. Through her cheeky responses and strange observations, 'A' also manages to repeatedly embarrass her visitors. The efforts of the care workers to engage her fail many times, and end with a Christmas party, designed to stimulate 'A's senses, but ending in near-disaster. The play is intended to communicate a number of things: firstly it presents the tragedy and, often surreal, comedy of care, and the extraordinary determination people have to communicate. Each act of the play will be broadcast on consecutive Friday mornings from 9.30 – 10am, on 93.2fm / www.sheffieldlive.org starting from 12 March. See www.artsheffield.org for full broadcast details.

Born in 1971, Dudley, UK. Lives in Sheffield, UK

Thanks to Terry O'Connor – member of Forced Entertainment and AHRC Creative Research Fellow at Roehampton University, and to Sheffield LiveFM

Available at selected venues

New Work 3

No Fixed Abode
***Ain't No Love in the Heart of the City,* 2010**

For some, including Bobby 'Blue' Bland for whom this was a first recording, *Ain't No Love in the Heart of the City* was ostensibly a love song. Others however, heard it as a lament on urban deprivation and hopelessness. Primarily, for No Fixed Abode, it is neither. Instead, its resonance is metaphysical. A ghost of the view of the city as organism, this lament is one of infinite ruminations on urban life which become ever more intricate through continual lyrical and stylistic re-appropriation.

No Fixed Abode's interest here arrives as a sense of recognition that this sentiment is tangible to them in their own city, with its own narrative. Alternatively, within Art Sheffield 2010 this lament provides the point of departure for a visual cartographic work (free to take away)

which looks at the play of various collective identities that are being manufactured for Sheffield at the moment.

No Fixed Abode is a collaborative project by artists Robert Quirk – born in 1983, Wigan, UK and Terry Slater – born in 1983, Matlock, UK. They live in Sheffield, UK

Poster sites around the city

New Work 4

Kate Davis / Jimmy Robert
***A conversation between A and B,* 2010**

Davis and Robert have both previously produced works that use art historical moments as points of departure, often re-presenting existing material combined with representations of their own bodies.

Informed by successive waves of feminist art and theory, Davis has rethought representations of the female body in response to art historical fragments through photography, printmaking, sculpture, drawing and film. Working across a range of media that includes photography, film, sculpture, print and collage, as well as performance, Robert has a similar interest in exposing the fragility of representation by exploring the relation between image and object, drawing attention to the dynamics of different surfaces and making subtle transitions from an image to its concept and from a text to an idea.

A conversation between A and B, is a new collaborative work developed specifically for the context of Art Sheffield 2010. Presented as poster works across the city of Sheffield, it is at once a public and private dialogue, prowling the parameters of the life room to unpick a linear reading of that floorspace and beyond.

Kate Davis – born in 1977, Wellington, New Zealand, lives in Glasgow, UK.
Jimmy Robert – born in 1975, Guadeloupe, France, lives in Brussels, Belgium.

Supported by The Elephant Trust

Sylvester Space

New Work 5

Yael Davids
Learning To Imitate
Performance – Sat 24 April, 6pm

By asking questions such as "what is a lecture?" and "how to give a lecture as an artist?" *Learning To Imitate* can be positioned in relation to the current reactivation of the genre of the lecture performance as well as its legacies. It is also connected to a recurrent trope in Yael Davids' work namely: the voice.

Learning To Imitate forms a pretext for contemplating the idea of 'having a voice'. The emancipatory connotations are addressed, as well as the relation of the voice to the body and to vision. Divergent examples of the manifestation and affects of the voice in theatre, cinema, literature and law are reviewed and shown in manifold ways.

With the prospect of having to speak and perform herself, Davids decided to approach the lecture as an exercise. She trained herself to learn the text by heart and analysed the lecture in relation to its constitutive parts, such as audience, stage, voice, text and positions in space. Putting 'work' at the core of the action, *Learning To Imitate* circumvents the lecture and its representational characteristics and instead, articulates both ideas and delivery in their original state.

In this performance for Art Sheffield 2010 Davids will further develop an existing lecture. This new performance will involve a sense of community and examine the possibilities of the plural to share and carry a single voice.

Born in 1968, Kibbutz Tzuba, Israel
Lives in Amsterdam, The Netherlands

1



2

A: Ahhh, I;m glad you're here,
at least I'm using my face.
June: Hmm
A: Where in the world can a touch
of the lips
Bring total Eclipse?
That's when neighbours become
good friends
Becky: In Chelsea
June: Yes, you used to live down the road,
not here
A: All my life I've been looking for
an angel
To sing my love songs to
But when it's time for bed
There's a lot to be said
For a nice cup of tea

1. *Fire Balloon*, Robert Tressell, 1902, Courtesy of The Robert Tressell Family Papers

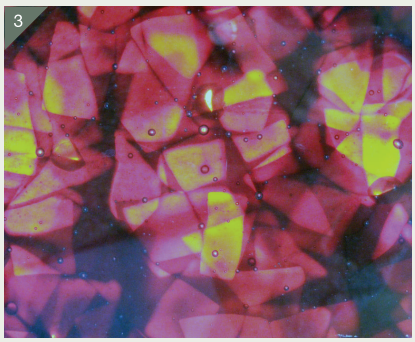
2. Dialogue from *A: The Christmas Party*, Becky Shaw, 2010

3. *Ain't No Love in the Heart of the City*, No Fixed Abode, 2010

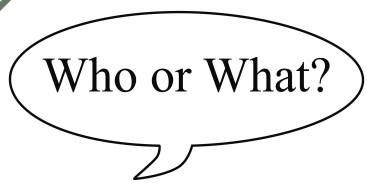
4. *A conversation between A & B*, Kate Davis/Jimmy Robert, 2010

5. *Learning to Imitate*, Yael Davids, 2009. Original lecture performance. Commissioned by If I Can't Dance, I Don't Want To Be Part Of Your Revolution. Courtesy Akinci Gallery, Amsterdam

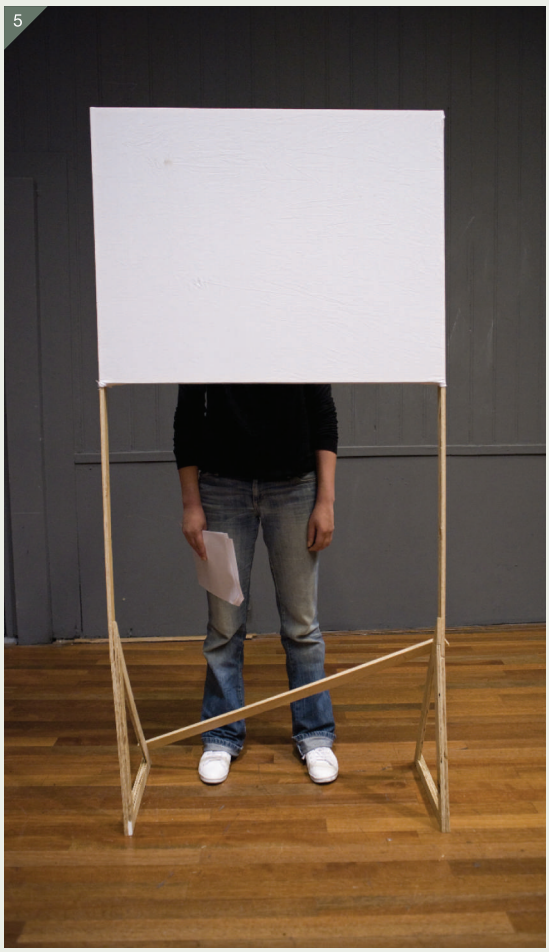
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4



5



Events

Meet the Co-Curator of Art Sheffield 2010

Join Frederique Bergholtz, one of the co-curators of Art Sheffield 2010, who will be giving an introduction to this citywide exhibition. Free, no need to book.

Saturday 6 March
2 – 3pm
Museums Sheffield:
Millennium Gallery

Saturday Tours

Throughout Art Sheffield 2010 there will be Saturday Tours led by Sheffield based artists. Tours last approximately an hour and a half, and offer a unique and personal insight into the ideas behind the work and this citywide event as a whole.

Various venues starting from Millennium Gallery reception at 2pm
No need to book.
Tours run 13 March until 1 May.

Meet the artist:
Ruth Ewan

Artist Ruth Ewan works in a broad range of media including performance, print and installation. Ruth will give an introduction to her practice and the ideas behind her residency at Yorkshire Artspace and her new work for Art Sheffield 2010. Places are limited so please book. Call 0114 2782655 or email: learning@museums-sheffield .org.uk

Saturday 3 April
3.30-4.30pm
Museums Sheffield:
Millennium Gallery

In Conversation Event

Frederique Bergholtz and Marina Vishmidt will be in conversation, discussing some of the issues raised by Art Sheffield 2010 – *Life: A User's Manual*.

Places free but booking advised
Email contact@artsheffield.org **or call 0114 281 2013**

Saturday 24 April
2pm
Showroom Cinema
Paternoster Row S1 2BX

Frederique Bergholtz is the co-curator of Art Sheffield 2010 and director of the rolling platform If I Can't Dance, I Don't Want To Be Part Of Your Revolution www.ificantdance.org

Marina Vishmidt is a writer whose research interests include art and political economy, philosophy, feminism and film. She is currently doing a PhD on the relation of art with abstract labour as social forms.

Yael Davids
Learning To Imitate

Performance – see Around The City section for details. Entry free, no booking required.

Saturday 24 April
6pm
Sylvester Space

Venues

Bloc
71 Eyre Lane S1 4RB
Tel. 0114 272 3155
Open Wed to Sat 12noon – 6pm
www.blocprojects.co.uk

Sheffield Institute of Arts Gallery
Sheffield Hallam University
Furnival Building, Arundel St.
Sheffield S1 2NS
Open Wed to Fri 11am – 5pm,
Sat 11am – 5pm
www.shu.ac.uk/art/gallery

Museums Sheffield:
Millennium Gallery
Arundel Gate S1 2PP
Tel. 0114 278 2600
Open Mon to Sat 10am – 5pm,
Sun 11am – 5pm
www.museums-sheffield.org.uk
The exhibition here continues until 16 May

S1 Artspace
Units 4A-6B, Trafalgar Court,
Milton St. S1 4JU
Tel. 0114 249 3386
Open Wed to Sat
12noon – 6pm
www.s1artspace.org

Site Gallery
1 Brown St. S1 2BS
Tel. 0114 281 2077
Open Wed to Sat (plus Sunday
17th & 24th February) 11am – 5.30pm
www.sitegallery.org

Sylvester Space
4 Sylvester Street S1 4RN
Telephone (via SCAF) 0114 281 2013
www.sylvesterspace.com

Yorkshire Artspace
Persistence Works
21 Brown St. S1 2BS
Tel. 0114 276 1769
Open Mon to Fri 10am – 5pm,
except Thurs 10.45am – 5pm,
Sat 11am – 4pm
www.artspace.org.uk

Credits

Art Sheffield 2010 is organised by Sheffield Contemporary Art Forum, 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.

Sheffield Contemporary Art Forum Directors:
Sheila McGregor (chair), Jeanine Griffin (manager of the forum & the artistic programme), Dominic Mason (Bloc Studios), Caroline Krzesinska (Museums Sheffield), Lesley Sanderson (artist & Senior Lecturer in Fine Art, Sheffield Hallam University), Carol Maund (Site Gallery), Louise Hutchinson (S1 Artspace), Mir Jansen (Yorkshire Artspace) and Steve Dutton (artist & Professor in Creative Practice, Coventry University).

SCAF Director & Artistic Programme Manager:
Jeanine Griffin

Artistic Programme Co-ordinator:
Katy Woods

SCAF Marketing Officer:
Jo Nancarrow

Sheffield Contemporary Art Forum
PO Box 3754, Sheffield S1 9AH
Tel. +44 (0)114 281 2013
Em. contact@artsheffield.org
URL. www.artsheffield.org

Thanks

Fred Gould at Great Central Developments Ltd. Bill Lawrence at Showroom Cinema, Sheffield Live! 93.2 FM, Evolutionprint, Amy Carter at Sheffield City Council, The Crucible Theatre, Jennifer Hallam at Arts Council of England, Yorkshire and Sheffield LiveFM. We would also like to thank the Art Sheffield Ambassadors for supporting the project (see website for details)

Design by Kiosk
www.letskiosk.com

Map



Exhibition venue
Event venue

Visiting Art Sheffield 2010
See www.artsheffield.org
for travel / accommodation info.

This information is available in large print. Contact SCAF, Tel. 0114 281 2013
Email: contact@artsheffield.org Website: www.artsheffield.org

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ARTS COUNCIL ENGLAND
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The Henry Moore Foundation