



GRAVITY: BEAUTY

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Gravity is a cross-disciplinary research project in Fine Art at Sheffield Institute of the Arts (SIA) in partnership with Sheffield Galleries and Museums. **Gravity** is led by Penny McCarthy, Becky Shaw and Andrew Sneddon. **Gravity** begins with a series of lectures designed to examine the wider context of practice and discourse that surrounds one of SIA's newest courses, Creative Art Practice.

Gravity examines the contemporary condition of the art object or artefact, and the relations between maker, medium, site of production and systems of dissemination. Following the legacy of socially engaged art practices that unravelled the social ingredients of any object, the enchantment of objects continues to affect us. As our lives are increasingly mediated by the digital world of text and image, we appreciate the value of how something is crafted and made — and the pleasure of touch.

Objects offer their own particular communication. Our enjoyment of them is not always about their aesthetic or historic value or even their sentimental value. The mystery of objects reminds us of the many ways that people use objects for their associative connections, to express themselves, tell stories and mark their experience.

For the academic year 2010—2011 **Gravity** offers a programme that is shaped by a range of artistic practices that use different approaches to these ideas. Artists, writers and makers have been invited to discuss this complex emotional and theoretical territory. Speakers have selected objects that have meaning or resonance for them in the context of their work in order to open up associative and imaginative possibilities for the audience. Each of these objects will be the catalyst for a strand of research. The fabric and construction of the objects will subsequently be studied in order to produce a replica. This will set up a collaboration that may involve scientists, engineers, bio-medical practitioners, conservation experts, historians and other specialists from a broad spectrum.

Gravity will develop an archive of information documenting the particular processes involved in the production of these 'replicas'. The research will be documented in the form of notes, diagrams and images to build a repository of information about the project. The project will also produce a collection of distinct objects in the form of scale models or replicas.

Gravity presents an excellent opportunity to develop cross-disciplinary conversations so the guest lectures are open not only to the core audience of Creative Art Practice but also to design students, everyone in the faculty of ACES, as well as a wider public audience including specialist scholars in curating, archaeology, history and social sciences. Focussing on what unites disciplines through the examination of the object will generate new research, which may be shaped by its Sheffield heritage.

Gravity Speakers

Jeremy Deller	27 January
Karla Black	03 February
Lubaina Himid	10 February
Jocelyn Cammack	17 February
Esther Leslie	24 February
Martin Boyce	10 March
Kim L. Pace	17 March
Lizzie Fisher	24 March
Edmund de Waal	31 March
Simon Bill	07 April
Ian Kiaer	14 April
Richard Sennett	01 June N.B. Wednesday

Jeremy Deller

Chair: Penny McCarthy

Millennium Gallery

Thursday 27th January, 5.00—7.00



David Bowie
Across the Universe
from the album *Young Americans* 1975

Jeremy Deller's work develops through collaborations with many different individuals and groups, artists, writers, musicians and the general public. The completed works extend beyond the gallery environment to incorporate concerts, films and other forms of performance and procession.

Deller first came to public awareness with *Acid Brass*, a collaboration with Stockport's Williams Fairey Brass Band which consisted of acid house music rescored for a traditional brass band. Other recent projects have included a documentary on electropop group Depeche Mode, a competition to design a bat house, and a street procession through Deansgate as part of Manchester International Festival. In 2001 Deller achieved international attention with *The Battle of Orgreave*, an Artangel commission which culminated in a restaging of the day of violence that marked the turning point of the 1984 Miner's Strike. Participants included many local residents of Orgreave, including both former miners and policemen.

Deller won the Turner Prize in 2004 with *Memory Bucket*, a documentary filmed in Texas that narrated the stories of President George W Bush and the siege of Waco. His most recent work is a car destroyed in a Baghdad bomb attack which is currently on exhibition at London's Imperial War Museum. Deller was born in 1966 and lives and works in London.

Futher information:

www.themoderninstitute.com

www.jeremy-deller.co.uk

www.jeremydeller.org



The Battle of Orgreave 2004



Baghdad 5 March 2007

Notes

Karla Black

Chair: Andrew Sneddon

Peak Lecture Theatre

Thursday 3rd February, 5.15—6.30



Powder

Karla Black lives and works in Glasgow. She is represented by Mary Mary and exhibits nationally and internationally. Black will be representing Scotland at the 54th Venice Biennale next year and is currently involved in *In Days of the Comet*, British Art Show 7.

While there are ideas about psychological and emotional developmental processes held in the sculptures, the things themselves are actual physical explorations into thinking, feeling, communicating and relating. They are parts of an ongoing learning, or search for understanding, through a material experience that has been prioritised over language.

Generally, the sculptures are rooted in both Kleinian psychoanalysis and feminism; in theories about the violent and sexual underpinnings of individual mental mess, as in neurosis and psychosis, and the formlessness of specific points in art history, i.e. German and Abstract Expressionism, Viennese Actionism, Land Art, Anti-form and Feminist Performance. Materials that are formless even in their functions, like medicines for minor ailments, household cleaners, toiletries and make-up are used along with plaster, chalk, paper and paint, which have the capacity to be structural and are transformative in intention.

Further information:

www.marymarygallery.co.uk/index.php/artists/karla_black/

www.scotlandandvenice.com/

www.capitainpetzel.de/exhibitions_13.html



Punctuation is pretty popular: nobody wants to admit to much 2008

Chalk dust, towels, plaster powder, sellotape, cellophane, cling film, paint, washing-up liquid, antibacterial hand gel, body moisturising creams 2 parts

Dimensions variable

Installation view, West London Projects, London



Punctuation is pretty popular: nobody wants to admit to much (detail) 2008

Chalk dust, towels, plaster powder, sellotape, cellophane, cling film, paint, washing-up liquid, antibacterial hand gel, body moisturising creams 2 parts

Dimensions variable

Installation view, West London Projects, London

Notes

Lubaina Himid

Chair: Becky Shaw

Peak Lecture Theatre

Thursday 10th February. 5.15—6.30



Punch bowl from the
Potteries Museum
in Stoke-on-Trent

Lubaina Himid, MBE, is Professor of Contemporary Art at the University of Central Lancashire leading the *Making Histories Visible* interdisciplinary visual art research project based in the Centre for Contemporary Art. During the past twenty years she has exhibited widely both in Britain and internationally with solo shows that include Tate St Ives, Transmission Glasgow, Chisenhale London, Peg Alston New York and St Jorgens Museum in Bergen. She represented Britain at the 5th Havana Biennale. She has shown work at the Studio Museum in New York, Track 17 in Los Angeles, the Fine Art Academy in Vienna and the Grazer Kunstverein. Works are in several public collections including the Tate Gallery, the Victoria & Albert Museum, Arts Council England, Birmingham City Art Gallery, Bolton Art Gallery, New Hall Cambridge and the Harris Museum and Art Gallery.

Futher information:

www.makinghistoriesvisible.com

www.lubainahimid.info



Swallow Hard: The Lancaster Dinner Service
2007



Jelly mould pavilions for
Sudley House, Liverpool

Notes

Jocelyn Cammack

Chair: Penny McCarthy

Peak Lecture Theatre

Thursday 17th February, 5.15—6.30



Magnifying glass

Jocelyn Cammack is a filmmaker whose practice is rooted in a narrative tradition, Cammack's work spans conventional genres often reflecting her instinctive curiosity about the perceptual effects of visual images. After graduating in physiology and working as a research scientist she took an MA in Fiction Film Direction and has since written and directed drama, documentary, dance and science/art projects for a range of commissioners including BBC, Channel 4, Arte, the UK Film Council and The Wellcome Trust. Her work has been broadcast around the world and has received several Best Film awards including a Gold Hugo, Pris UIP and most recently the Grand Prix at the 2010 Femina International Festival in Rio, as well as being nominated for a Television BAFTA and a short film Palme d'Or. Cammack is a (film) voting member of BAFTA, The Director's Guild of Great Britain and the European Film Academy and has recently completed a PhD at the Royal College of Art.

Futher information:

www.timeoftheirlives.com/biogs/jocelyn-cammack

[www.birds-eye-view.co.uk/news/2009/02/16/](http://www.birds-eye-view.co.uk/news/2009/02/16/rachel-chats-to-jocelyn-cammack-director-of-the-time-of-their-lives/)

rachel-chats-to-jocelyn-cammack-director-of-the-time-of-their-lives/



Piano di Rotta for Arte (France)
shot on location in Luxembourg with dance
company Emio Greco PC



Bodies of Water
for BBC2/ Arts Council England,
shot on location in Iceland

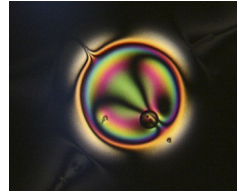
Notes

Esther Leslie

Chair: Becky Shaw

Peak Lecture Theatre

Thursday 24th February, 5.15—6.30

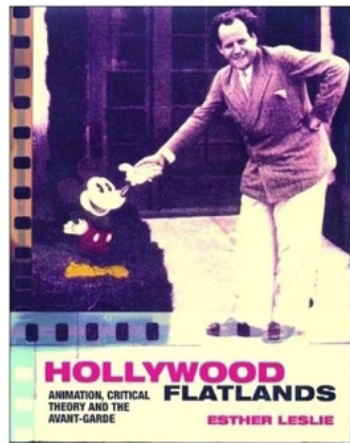
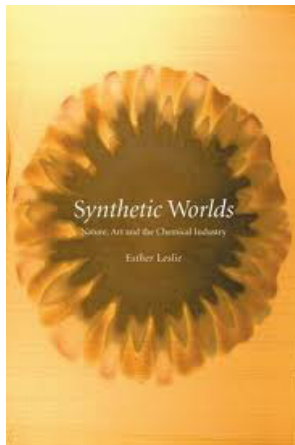


Liquid crystal

Esther Leslie is Professor of Political Aesthetics at Birkbeck, University of London. She has written two books on Walter Benjamin, a study of animation and critical theory, titled 'Hollywood Flatlands' (2002), and a book on synthetic colour production as a vehicle for exploring the poetics of science in the context of German history, 'Synthetic Worlds: Nature, Art and the Chemical Industry' (2007). She has also written on Adorno, Brecht, Kracauer, snowflakes, glitter and sheen in film, Goethe's primal plant in the context of genetic modification, amongst other things. Her current research involves an exploration of the resonances of liquid crystal, from Caspar David Friedrich's 'Sea of Ice' to contemporary LCD screens. She edits three journals: 'Historical Materialism: Research in Critical Marxist Theory', 'Radical Philosophy' and 'Revolutionary History'. She runs a website with Ben Watson,

[Futher information:](http://www.militantesthetix.co.uk)

www.militantesthetix.co.uk



Notes

Ian Kiaer

Chair: Penny McCarthy

Peak Lecture Theatre

Thursday 14th April, 5.15—6.30



Alvar Aalto chair
conceived for the Paimio
sanatorium (1927—32)

With an economy of means, Ian Kiaer mines the history of ideas, art and architecture. Made up of disposable materials, his installations are refined in terms of colour, texture and scale, evoking delicate physically and ideology distant landscapes. He often turns to idealistic figures of resistance, such as dissidents in the Soviet Union or to visionary modernist architects.

For the recent 'British Art Show', Kiaer considered the pioneering Russian architect Konstantin Melnikov who, becoming increasingly alienated from Stalinism in the 1920s, turned to painting traditional portraits in his cylindrical house studio. Kiaer creates a lyrical arrangement of allusions, pointing to ideas once believed capable of radically transforming the world.

Futher information:

www.frieze.com/issue/review/ian_kiaer/

www.tate.org.uk/britain/exhibitions/artnow/iankiaer/default.shtm

www.alisonjacquesgallery.com/artists/25/overview/



Endnote, pink (yellow), 2010

Lighting gel and aluminium on board

169 x 122.5 cm

66 1/2 x 48 1/4 ins



Endless house project: Ulchiro endnote/ pink, 2008

Pink taffeta on canvas, acrylic and ink on

taffeta, plastic and comics

Installation dimensions variable

(large canvas: 208 x 140 cm; smaller canvas: 87
x 60 cms), 5 elements

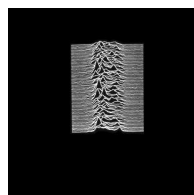
Notes

Martin Boyce

Chair: Andrew Sneddon

Peak Lecture Theatre

Thursday 10th March, 5.15—6.30



Unknown Pleasures

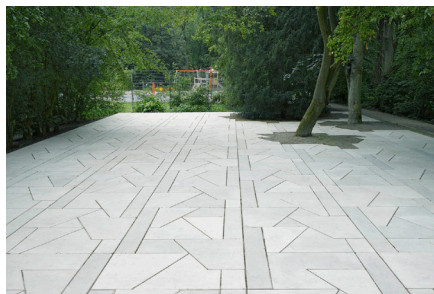
Joy Division (sleeve by
Peter Saville) 1979

Martin Boyce was born in 1967 in Glasgow, where he is based today. Educated at Glasgow School of Art (1986—1997, BA and MA) and CAL Arts, Los Angeles. Boyce has exhibited widely nationally and internationally. Recent exhibitions include: 'No Reflections', Dundee Contemporary Arts, 'Last Ride' in a Hot Air Balloon, 4th Auckland Triennale, Auckland, 'La Carte d'Après La Nature, Nouveau Musée de Monaco, Monaco (all 2010); No Reflections, Venice Biennale, 'Out of the Sun and Into the Shadow' (Ikon Gallery Birmingham): 'This Place is Closed and Unfolded', Westfälischer Kunstverein, Münster (all 2009) and in 2008: 'We are Shipwrecked and Landlocked' (RMIT University Alumni Courtyard, Melbourne), 'We Burn, We Shiver', (with Ugo Rondinone), Sculpture Centre, New York and 'That Blows through Concrete Leaves', TMI, Glasgow.

Further information:

www.rmjmart.com/videos/

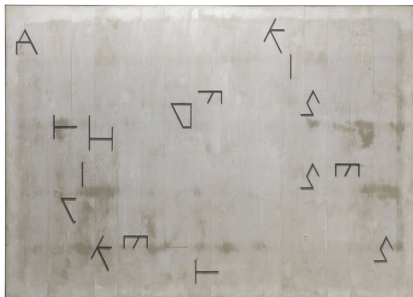
www.manystuff.org/



We Are Still and Reflective, 2007

Münster Sculpture Project Münster
Concrete and brass

Image courtesy of The Modern
Institute/Toby Webster Ltd Glasgow



Of Kisses, 2009

Jesmonite and steel

Image courtesy of The Modern
Institute/Toby Webster Ltd Glasgow

Notes

Kim L. Pace

Chair: James Pyman

Peak Lecture Theatre

Thursday 17th March, 5.15—6.30



19th century carved clown made by the Tiller family marionette company

Kim L. Pace is an artist and curator, whose work depicts the grotesquely heroic and the light heartedly 'uncanny'. Her idiosyncratic, humorous and subtly ominous narratives both engage and reflect contemporary life — having one foot firmly planted in 'now' and the other in the slippery past, she bridges the two with old-fashioned story telling. Pace's consistent ambition to lower the highbrow tone inherent in most artistic expressions is seen throughout her practice. She deals with the small narratives derived from seemingly everyday occurrences – the dreams and nightmares that fill daily life.

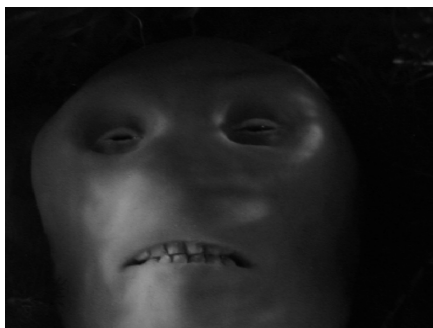
Pace has had solo exhibitions in the UK, USA, Ireland, Australia and been included in numerous group shows including Hayward Gallery touring; Ikon Gallery; Austrian Cultural Forum, London; Northern Gallery for Contemporary Art; Transition Gallery, London; The Drawing Room, London; and I-Space, Chicago. Curatorial projects include: 'Cult Fiction: Art & Comics'; 'Doodle & Digit' Tate Britain Contemporary Drawing Conference; 'Lines of Desire', a national touring exhibition; and 'Rebel Angels', Walsall Art Gallery.

The recipient of several fellowships, Pace most recently undertook the Berwick Gymnasium Art Gallery Fellowship, which culminated in the solo exhibition *Sea Change* (2009) with subsequent film screenings (2009—2010). She has held artist residencies in a range of educational and artistic settings, in the UK, USA and Norway, and in 2011 will be consulting with male to female transsexuals to develop her new animated film.

Further information:
www.kimpace.co.uk



For Your Pleasure mixed media 2010



Depth Wish 2009

Notes

Lizzie Fisher

Chair: Col McCormack

Peak Lecture Theatre

Thursday 24th March, 5.15—6.30



Untitled
Tony Feher 2009

Lizzie Fisher is Curator of Exhibitions at Kettle's Yard in Cambridge. Kettle's Yard was founded by Jim Ede in 1956 as a place where visitors would 'find a home and a welcome, a refuge of peace and order, of the visual arts and of music.' His collection of twentieth century British and European art is displayed in what was the Ede's home, a paradigmatic expression of mid-twentieth century British aesthetic and artistic ideas. The adjoining gallery presents changing exhibitions of contemporary and 20th century art that relate and respond to this unique context. Since joining Kettle's Yard in 2004, Fisher has curated the first solo UK exhibitions of Henrik Hakansson, Arturo Herrera, and Ayreen Anastas and Rene Gabri, and group exhibitions including 'Rear View Mirror', 'Ways of Living' and 'Material Intelligence'. She co-curated (with Filipa Oliveira) the first UK solo exhibition of Helena Almeida in 2009. She is currently working on forthcoming solo exhibitions with Andy Holden and Shannon Ebner. Previously, she held a curatorial fellowship at the Center for Curatorial Studies at Bard College, New York.

Further information:
www.kettlesyard.co.uk



A guide to Insults and Misanthropy (installation view)
Maria Loboda Kettles Yard, Cambridge.



A guide to Insults and Misanthropy (installation view)
Maria Loboda Kettles Yard, Cambridge.

Notes

Edmund de Waal

Chair: Becky Shaw

Millennium Gallery

Thursday 31st March 5.00—7.00



Tiger netsuke by Toyokazu,
Edo period 18th century
Ephrussi Collection
Edmund de Waal

In the past few years, Edmund de Waal has begun to exert an extraordinary influence on the world of studio ceramics, both through his own pots and as a writer and lecturer. In a quiet but resolute way, he has begun to reshape our sense of the history of modern ceramics and the possibilities of the form.

Valerie Grove, *The Times*, 29 May, 2003

Edmund de Waal is a potter who writes. He also curates and advises museums on installations. He is Professor of Ceramics at University of Westminster. His work with porcelain has been exhibited widely and is in many international museum collections. Recent appointments include: 2009 Honorary Fellow, Trinity Hall, University of Cambridge; Member of Think Tank, 2005—2009; Chair of Trustees of the Crafts Study Centre, Surrey Institute of Art and Design and nominated for the Paul Hamlyn Award in 2000. Most recent exhibitions include: *From Zero*; Alan Cristea Gallery, London, 2010; *Water-shed*, Leamington Spa Art Gallery and Museum, 2010, *Signs & Wonders*; Victoria and Albert Museum, London, 2009 and *Very Moveable Things: an Intervention*; Cheltenham Art Gallery, 2009.

He is author of the *Hare with the Amber Eyes*, Chatto and Windus (2010), which explores the De Waal family history through a collection of netsuke.

Further information:

www.edmunddewaal.com

www.asiahouse.org/net/Exhibitions.aspx



Notes

Simon Bill

Chair: Dale Holmes

Millennium Gallery

Thursday 7th April, 5.15—6.30



Sensoria
Cabaret Voltaire, 1984

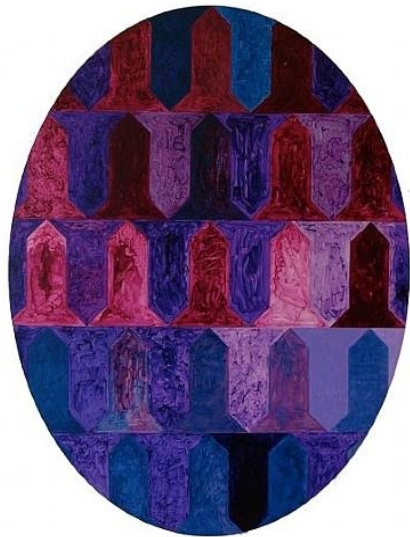
Simon Bill is a painter, writer and curator. He was educated at St Martins and the R.C.A.. In the 90s he was represented by Cabinet Gallery and became (slightly) known for a type of painting he calls 'cock and swastika' because of its provoking adolescent imagery – Satanism, serial killers, weird diseases etc. In 2000 he moved to Stuart Shave/Modern Art and began his 'oval paintings' in an extended series of uniform size and shape (127cm/97cm oval) but wildly disparate style, medium, technique and subject. He has written catalogue essays for Gavin Turk, Gary Hume and others. He has written a (still unpublished) novel, entitled BRAINS, about a painter being artist-in-residence at a neurology clinic. Currently he is curating a show titled 'Lucky Jim' and doing a PhD on the implications for visual artists of recent developments in the neuropsychology of visual perception. He is represented by the gallery, Patrick Painter Inc, Los Angeles.

Futher information:

www.youtube.com/watch?v=RkfzXq0tA3c



A Witch's Tit 2006
oil on plywood
127 x 97 x 5.1 cm



4 Euros 2008
oil on plywood
127 x 97.8 x 5.1 cm

Notes

Richard Sennett

Chair: Becky Shaw

Millennium Gallery

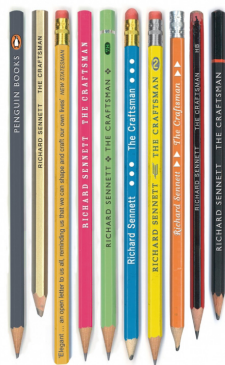
Wednesday 1st June, 2.30—3.30

Richard Sennett was born in Chicago in 1943. He grew up in the Cabrini Green Housing Project, one of the first racially-mixed public housing projects in the United States. At the age of six he began to study the piano and the cello, eventually working with Frank Miller of the Chicago Symphony and Claus Adam of the Julliard Quartet. Mr. Sennett was one of the last students of the conductor Pierre Monteux. In 1963 a hand injury put a sudden end to his musical career; for better or worse he then embarked on academic study.

Sennett trained at the University of Chicago and at Harvard University, receiving his PhD. in 1969. He then moved to New York where, in the 1970s he founded, with Susan Sontag and Joseph Brodsky, The New York Institute for the Humanities at New York University. In the 1980s he served as an advisor to UNESCO and as president of the American Council on Work; he also taught occasionally at Harvard. In the mid 1990s Mr. Sennett began to divide his time between New York University and the London School of Economics. In addition to these academic homes, he maintains informal connections to MIT and to Trinity College, Cambridge University.

Sennett is married to the sociologist Saskia Sassen. He continues to play chamber music for pleasure and is a passionate cook.

Futher information:
www.richardsennett.com



Photography by Thomas Struth

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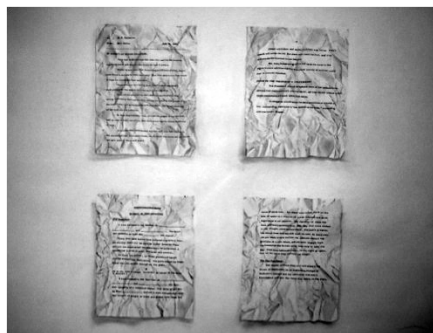
Notes on the organisers of Gravity

Penny McCarthy

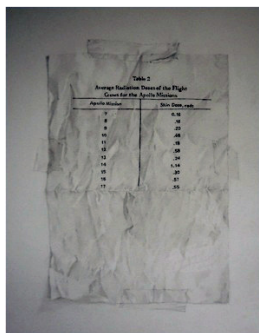


Cornelius Gijbrechts
Reverce side of a painting 1670
oil on canvass

Penny McCarthy works with drawing and text. Recent works have appropriated texts that describe scientific discovery, historic travels and the fictions of Borges. For the past few years her work has explored the imaginative space of the book in a series of pencil-drawn copies of texts. Her work has been exhibited extensively in Britain and abroad and supported by the Wellcome Trust, Arts Council England and the AHRC. Most recent exhibitions include *Nothing is Forever* at the South London Gallery. She is Course Leader for the MA and M.Art in Fine Art at the Sheffield Institute of Art.



Lost in Space Scenarios 2009
pencil on paper
70 x 100cm



Astronaut's Radiation Chart 2010
pencil on paper
70 x 100cm

Notes on the organisers of Gravity

Andrew Sneddon



Laocöon Group
discovered in Rome
1506 Vatican Museum
Rome

Andrew Sneddon is a Scottish artist now living and working in Sheffield. He studied at the British School in Rome and holds an MA in Fine Art from Glasgow School of Art. He has exhibited nationally and internationally and is currently engaged in a practice-led PhD at Edinburgh College of Art. His practice is concerned with exploring our complex relations with space and place, in particular how place influences the decision-making process of the artist. He has recently completed a residency at Yorkshire Sculpture Park and co-authored *The slender margin between the real and the unreal*, with Gavin Morrison and Kiyoshi Okutsu (Artwords Press, 2007). He is Senior Lecturer in Fine Art at Sheffield Institute of Art and Lecturer at Edinburgh College of Art.

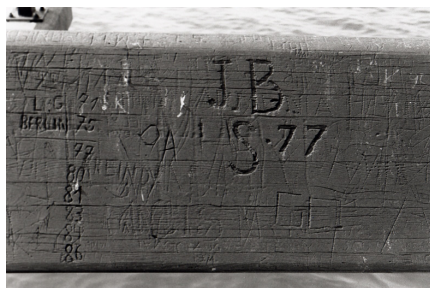
Futher information:

www.andrewsneddon.com

www.nozomi.org.uk



Loop 2005
seven minute looped projection of Sesshu's
garden at Joe-ji Temple, Yamaguchi, Japan



Familiar Places 2001
Photo-polymer etching

Notes on the organisers of Gravity

Becky Shaw



Inlaid table
Lady Lever Gallery
Port Sunlight

Becky Shaw makes works that explore the relation between objects and people. Since 1995 she has devised live, photographic, sculptural, and written responses to large organisations including schools, universities, workplaces, public housing centres, hospitals, and galleries. Current works are less responsive to place, focusing more on objects that move through space via production in projects including: 'reverse engineering' a vodka bottle mould, *Getting Real*, 2005; colour prediction in reverse for Preston's High Street, *Local Colour*, 2008; re-making an historic table inlaid with two-hundred mineral samples (ongoing); and remaking an aggregate floor tile, *Aggregate*, Firstsite Newsite, 2010. In 1998 Shaw was awarded a doctorate, and between 2000 and 2006 was co-director of Static Gallery, Liverpool. She currently leads Contemporary Art Practice at the Sheffield Institute of Art.



The Manufacture of Ultramarine Blue
2005 Grizedale Arts



Transfer 2004
Castlefield Gallery

Josef Albers, *Interaction of Colour*, Yale University Press, 2006

Gaston Bachelard, *The Poetics of Space*, Beacon Press, 1992

David Bachelor, *Colour (Documents of Contemporary Art)*, Whitechapel Art Gallery, 2006

Dave Beech, *Beauty (Documents of Contemporary Art)*, Whitechapel Art Gallery, 2009

Walter Benjamin, *The Archive*, Verso, 2007

Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*, Penguin Classics, 2008

Jeremy Deller, Alan Kane and Bruce A. Haines, *Folk Archive*, Book Works, 2005

Jacques Derrida, *Archive Fever: A Freudian Interpretation*, Chicago University Press, 1998

Edmund De Waal, *The Hare with Amber Eyes: A Hidden Inheritance*, Chatto and Windus, 2010

James Elkins, *What Painting Is*, Routledge, 2000

Michel Foucault, *The Archaeology of Knowledge*, Routledge, 2002

Michel Foucault, *The Order of Things*, Routledge, 2001

Stephen Johnstone, *The Everyday (Documents of Contemporary Art)*, Whitechapel Art Gallery, 2008

Neil MacGregor, *A History of the World in 100 Objects*, Allen Lane, 2010

Charles Merewether, *Archive (Documents of Contemporary Art)*, Whitechapel Art Gallery, 2006

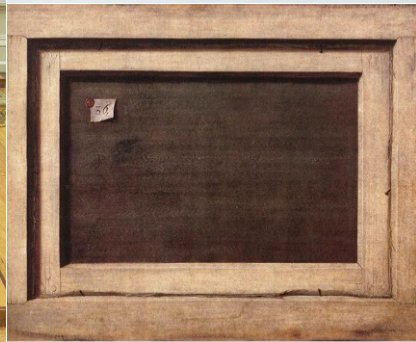
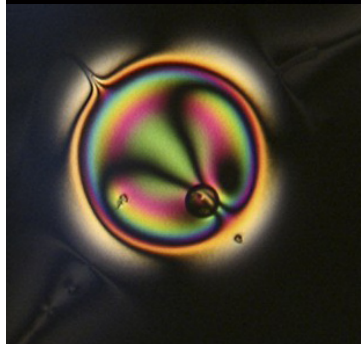
Jacques Ranciere, *The Emancipated Spectator*, Verso, 2009

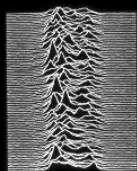
John Ruskin, *The Lamp of Memory*, Penguin Classics, 2008

Susan Sontag, *Against Interpretation*, Penguin Classics, 2009

Caroline Steadman, *Dust*, Manchester University Press, 2002

Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, Duke University Press, 1993





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