

HAUSER & WIRTH

SOMERSET

DURSLADE FARM DROPPING LANE BRUTON SOMERSET BA10 0NL
TELEPHONE +44 (0) 174 981 4060 FACSIMILE +44 (0) 174 981 2061

19 October 2015, 11.30 am – 4.30 pm

THE MESSAGE AND THE MEDIUM

'It is the artist's job to try to dislocate older media into postures that permit attention to the new. To this end, the artist must ever play and experiment with new means of arranging experience, even though the majority of his audience may prefer to remain fixed in their old perceptual attitudes.' (McLuhan, 2011)

McLuhan's statement suggests that there is a discrepancy between those who make art and the audience who view it, and, in the way we describe it today, those who consume it.

To celebrate the exhibition 'Jenny Holzer. Softer Targets', this symposium will draw together artists, thinkers and writers who share an interest in language as medium and / or message.

Speakers will include John Bird, Ruth Blacksell, Dave Beech and Pavel Büchler, see abstracts below:

Jon Bird

'Under Erasure: Jenny Holzer's War Paintings'

In this paper I will approach Holzer's War paintings via the work of another New York artist, the expanded scrolls of Nancy Spero. I argue that there are significant parallels and informative differences in the way each artist has found a visual and textual language for figuring the impact of State sanctioned violence upon the body, and in negating the silence and invisibility of the victim. Both artists also contest the semiotics of public and institutional spaces, situating works in the urban environment and in museums with historical collections. In particular, I consider Holzer's War Paintings currently displayed in the Museo Correr in Venice which raise questions about the possibility of history painting in/of the present, curatorial demands made upon the viewer, and the politics of the aesthetic vs the informational.

Ruth Blacksell

From visual to textual: typography in/as art

In this talk I will explore the shift from 'looking' to 'reading' in text-based art practices, with a particular focus on works from the 1960s and 1970s. These artworks and associated writings predate Jenny Holzer's use of text-based language and she refers to them as having been influential in her decision to abandon paintings with captions in favour of just writing. By examining the appropriation of publishing channels and editorial design vocabulary, I will draw particular attention to the significance of typography and layout in the turn to language and progression from passive to active spectatorship during the art historical period of Conceptual Art. The operation and distribution of these print-based works posed very specific challenges to pre-set notions of authorship and originality and the talk points to ways in which this connects to Holzer and to other contemporary art

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practices that have moved into the interactive and networked platforms of digital publishing.

Dave Beech

I will be talking about the 4 waves of text art, linking each wave with a particular philosophy of language. The first wave (Conceptualism) was analytical and followed the linguistic turn in philosophy; the second wave (80s postmodernism) was semiotic; the third wave (90s) was deconstructive, and the fourth wave (2000s until today) is performative.

Pavel Büchler

Work for Words

I will talk about two overlapping interests in my recent work with language: the limitless semantic potential of language and the material and technological limitations and possibilities of working with letters and words. Taking as a starting point the historical links among cryptography, the Morse code and letter frequencies, the presentation will explore the 'message' of such media as the letterpress or the current digital language technologies of synthetic speech and Google Translate.

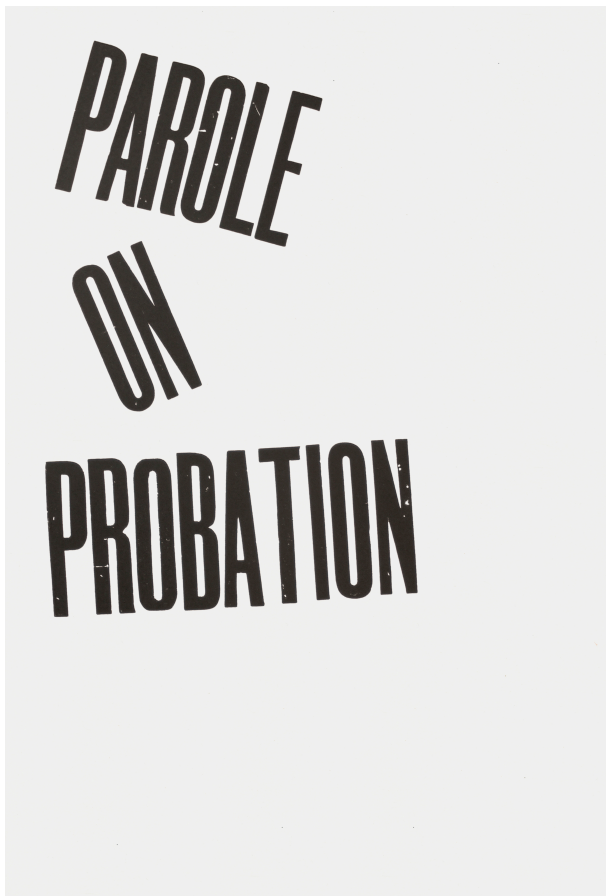


Image: Honest Work (Parole), 2013, letterpress from an incomplete set of type, 34x50 cm

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Programme

10.30 - 11.15	Arrival
	Coffee and tea served; time to view Jenny Holzer Softer Targets
11.30	Welcome and Introductions; Debbie Hillyerd, Head of Education
11.45	Jon Bird
12.45	Ruth Blacksell
13.30 - 14.30	Lunch served in the Roth Bar & Grill
14.30	Dave Beech
15.10	Pavel Büchler
15.40	Plenary
16.00	Tea served and time to view exhibition
16.30	Finish

Jon Bird

Jon Bird is a writer and curator of contemporary art as well as a practising artist. He is currently Professor of Art and Critical Theory at Middlesex University, London. He co-founded the journal BLOCK (1979-89) and the Block/Tate conferences and publications on visual culture. He is the author of publications such as: 'Leon Golub: Echoes of the Real' (2010), 'Rewriting Conceptual Art' (co-editor with Michael Newman, 2000), 'OtherWorlds: The Art of Nancy Spero and Kiki Smith' (2003). He is in the process of curating an exhibition of Golub's political portraits, 'Portraits of Power', for the National Portrait Gallery, London that will open in February 2016. He is also editor and co-author to a book accompanying the exhibition to be published by Reaktion Books in 2016.

Ruth Blacksell

Ruth Blacksell is an MA Programme Director at Reading University's Department of Typography & Graphic Communication. Her PhD, *Typography after Conceptual Art* (2013) has been the underpinning of a series of symposium events at the ICA London, the first of which – *Art Information* – took place in April 2014. Her contribution at the first symposium ('From Looking to Reading: Text Based Conceptual Art & Typographic Discourse') was published in the MIT journal *Design Issues* in 2013 and re-presented at the Artists Institute, New York in 2014, to coincide with the New York Art Book Fair. She has written recently about the exhibition 'Five issues of Studio International' for *The Burlington Magazine* and is currently co-editing a special issue of the Bloomsbury journal *Architecture and Culture: Architecture and the Spaces of Information*, to be published in early 2016.

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Dave Beech

Dave Beech is an artist in the collective Freee, as well as a writer and curator. He is Professor of Art at Valand Academy, Gothenburg, Sweden. As an artist he has exhibited at the Istanbul Biennial in 2013 and the Liverpool Biennial in 2010. He has contributed to debates on participation and art's publics in books such as 'Locating the Producers' (Valiz 2011), 'Curating Subjects' (Open Editions 2007) and 'Curating and the Educational Turn' (Open Editions 2010). His recent book 'Art and Value' for the Historical Materialism Book Series is an extensive study of the exceptionalism of art in classical, neoclassical and Marxist economics. He has also written widely on the politics of art, including 'The Philistine Controversy' (Verso, 2002, co-authored with John Roberts), editing a special edition of Third Text ('Art, Politics, Resistance?', Vol 16, Issue 4, No 6), as well as the legacy of the avant-garde and Conceptualism in 'Beauty' (Whitechapel/MIT, 2009), 'Art and Text' (Blackdog Books, 2011), 'Shock: A Report on Contemporary Art' (Tate Publishing 2006). He is a co-founding editor of the journal 'Art and the Public Sphere' (Intellect Publishing, from 2011), co-founded The Internationaler magazine and was joint founding editor of The First Condition magazine. He curated the exhibition 'We Are Grammar' at the Pratt Institute, New York 2011 (co-curator Paul O'Neill) and co-founded Floating ip gallery, Manchester, 'Something Stirring', London and 'The Smallest Gallery in the World', London. He studied painting at Leicester Polytechnic and Cultural Theory the Royal College of Art, where he researched the historical development of the concept of philistinism from Romanticism to Postmodernism.

Pavel Büchler

Pavel Büchler is a Czech-born artist, teacher and occasional writer. Awarded the Northern Art Prize 2009 and The Paul Hamlyn Award for Artists 2012, Büchler has recently exhibited at, among others, Ikon Gallery, Birmingham (2015), Extra City, Antwerp (2014), CCA, Glasgow (2014), Broad Art Museum, Michigan (2014), Power Plant, Toronto (2013), The Whitworth Art Gallery, Manchester (2013), Museum of Contemporary Art, Denver (2012), Wilhelm Hack Museum, Ludwigshafen (2012), Contemporary Art Museum, St Louis (2011), Centre d' Art Contemporain, Geneve (2011), Kunsthalle zu Kiel, Kiel (2011) and Museion Bolzano (2011).

Tickets: £50/£30 concessions (please bring proof of ID with you)

Tickets include lunch in the Roth Bar & Grill; please indicate when booking if you have any dietary requirements.

Travel Information

Please find some useful travel information below. You can also contact us if you need any further information or would like help booking accommodation:

Celeste Weatherhead, celeste@hauserwirth.com

Public Transport:

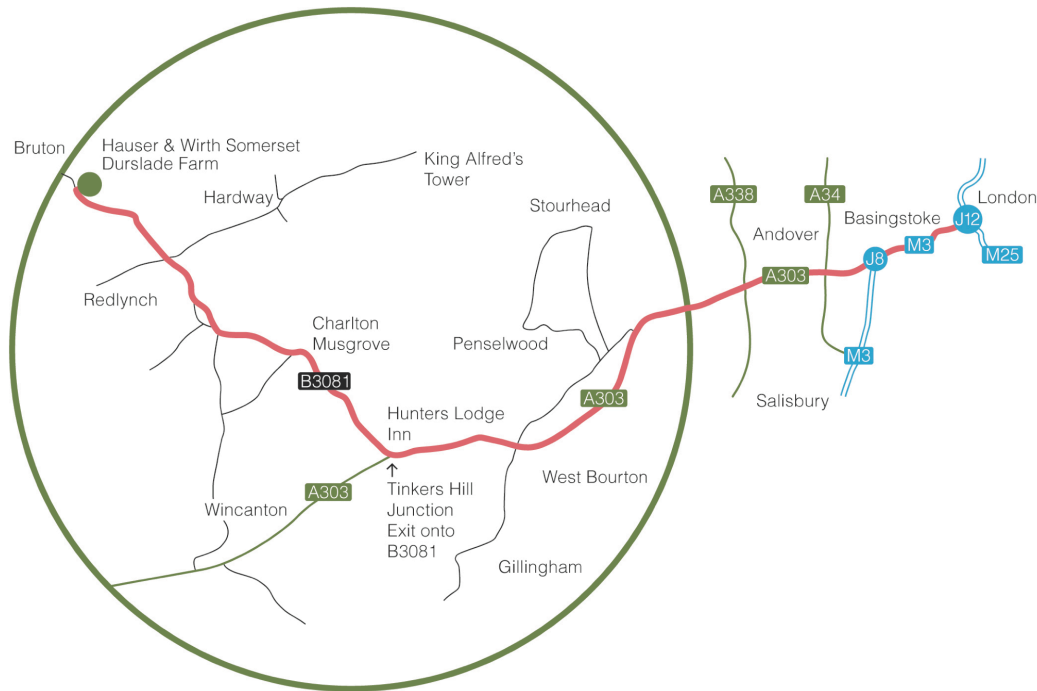
A direct train service from London stops at the nearby Castle Cary and Gillingham stations. It takes approximately 15 minutes to drive from Castle Cary/Gillingham to Hauser & Wirth Somerset.

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A taxi rank is available at the station entrances. If you plan to take the 9.06 am from Paddington, please let us know and we shall range for a taxi to collect you from Castle Cary. A return service will be available for the 16.41 train returning to Paddington.

Castle Cary Taxi: +44 (0)1963 351333
Chinnoek Taxis: +44 (0)1749 346906
Wincanton Taxi: +44 (0)1963 824269
T.A Taxis, Gillingham: +44 (0)1747 821111

Directions:



By Road:

Coming from London (approximately 2.5 hours) take the M25; at Junction 12, exit onto the M3 toward Southampton (31.7 miles)
At Junction 8, exit onto A303 toward Andover/Salisbury (56.2 miles)
Take slip road exit off the A303 (Tinkers Hill junction) towards Bruton/Shaftesbury/
Gillingham/Charlton Musgrove
Turn right to pass under the A303 and then turn left to stay on the B3081 towards
Bruton/ Charlton Musgrove
Turn right immediately after the Hunters Lodge Inn (on the right) to stay on B3081 towards
Bruton (2.5 miles)
Continue through Charlton Musgrove village. At the large grass triangle turn right to stay
on B3081 towards Bruton
After approximately 2.5 miles, turn right into Durslade Farm, just before you enter Bruton.
Coming from Frome, Shepton Mallet or Yeovil through Bruton, follow the signs towards

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the railway station and drive under the railway bridge. Hauser & Wirth Somerset is situated on the left hand side of the road.

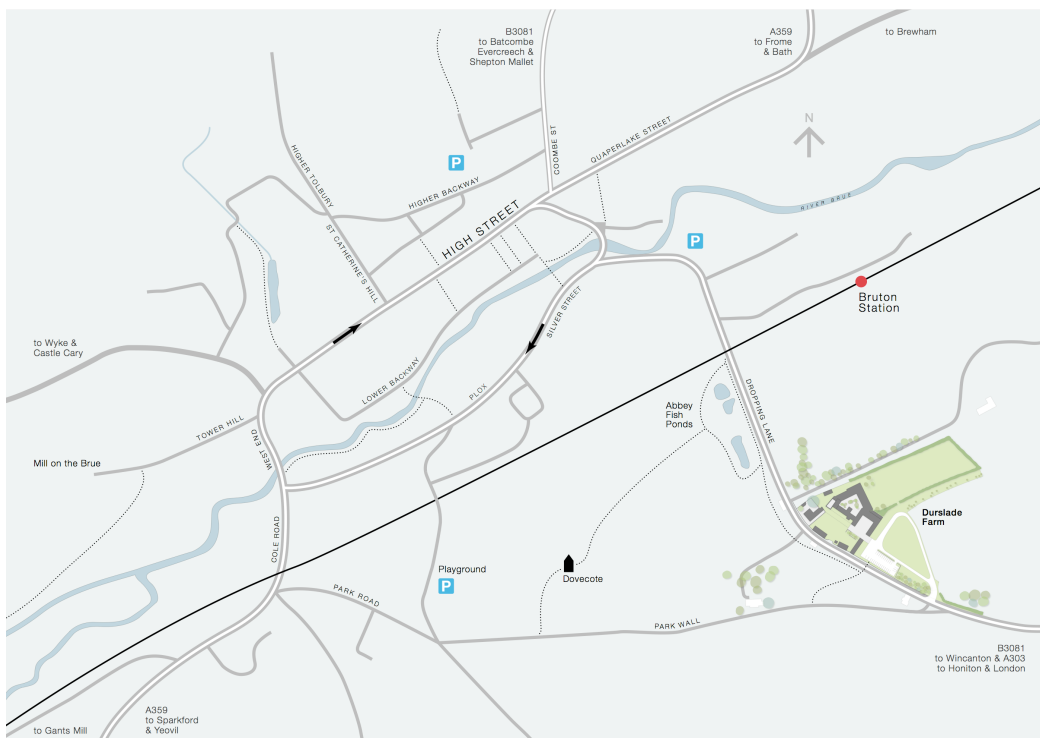
Parking:

There will be parking available at the gallery.

On Foot:

Hauser & Wirth Somerset is located on Dropping Lane, on the Wincanton road out of Bruton. From Bruton town centre, walk towards the railway station and under the railway bridge. Just past the bridge to the right is a public footpath. Follow this through to the allotment area and cross the B3081 to reach Durslade Farm.

Map of Bruton



Accommodation

Stockwell Barn, Higher Backway, Bruton, Somerset BA10 0DW

T: +44 (0)1749 813309 / E: stockwellbarn@hotmail.co.uk

The Barn at Lower Farm, Lower Farm, Shepton Montague, Wincanton BA9 8JG

T: 01749 812253 / E: enquiries@lowerfarm.org.uk

www.lowerfarm.org.uk

Higher Farm Bed & Breakfast, Higher Farm, Gunnings Lane, Upton Noble BA4 6AR

T: +44 (0)1749 850787 / M: +44 (0)7525 535589 / E: info@higherfarmbb.co.uk

www.higherfarmbb.co.uk

Spread Eagle, Church Lawn, Stourton, Nr Warminster, Wiltshire BA12 6QE

T: +44 (0)1747 840587 / E: enquiries@spreadeagleinn.com

www.spreadeagleinn.com

Babington House, Babington, Frome, Somerset BA11 3RW

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T: +44 (0)1373 812266

www.babingtonhouse.co.uk

Charlton House Hotel, Shepton Mallet, nr Glastonbury, Somerset BA4 4PR

T: +44 (0)1749 342008

www.charltonhouse.com