



The  
University  
Of  
Sheffield.

Channel  
May 19th –  
June 10th  
2006.

*'Channel is an excellent example of international collaboration that Sheffield is proud of. The calibre of artists within the exhibition is outstanding and promises to inspire'*

*Dr Ann Gosse,  
Director of Culture  
Sheffield City Council*

In May 2006, for three weeks, the University of Sheffield in collaboration with Cupola Contemporary Art will present an exhibition of cross-media works by internationally renowned and emerging artists: *Lucy Orta, Natacha Lesueur, Valérie Jouve, Greyworld, Djamel Tatah, Maud Haya-Baviera.*

The exhibition explores issues concerning the cultural identities and practices of artists working in France and the UK.

It showcases for the first time in the UK works by Tatah, Jouve and Lesueur. The exhibition will have two sites – Cupola Contemporary Art (Hillsborough, Sheffield) and at the Sylvester Works in the Cultural Industries Quarter.

## Natacha Lesueur

*Natacha Lesueur's work has been, since 1993, primarily photographic. In her work, the body is subjected to different treatments, such as constraint, staging and masking (in the sense of ornamentation, rather than camouflage).*

Natacha Lesueur's artistic preoccupations are with the body, appearance, apparel and the intimate relationship between the body and food. She constructs her photographs like paintings: the camera freezes the scene and the photographic image settles like varnish on the composition. She works in series that follow, but do not resemble each other; that resonate with each other and are unified in their explorations of motifs, optical illusions and trompe-l'oeil. In certain works, she confronts the body with food, wrapping hair with salmon skins and covering eyelids with fish scales. In other works, women's bodies bear the marks of

pearls that have been pressed into the skin or have been imprinted by means of a wasabi poultice with optical texts from all over the world. She uses the body as a site of inscription, a surface for the preparation of food or the marks she wishes to make on it. An object of desire, the body is fragmented; it is both one and all bodies.

Natacha Lesueur was born in 1971 and had her first exhibition in 1996. She won the Ricard Prize in 2000 and in 2002-2003 had a residency at the Villa Mediceis in Rome. She is an internationally exhibited artist and currently lives and works in Paris.



Natacha Lesueur, *Sans titre*, from the *Tests optiques* series (1999) 110cm x 150 cm, colour photograph

*Greyworld was founded in 1993 in Paris by Andrew Shoben, to create works that articulate public spaces, allowing some form of self-expression in areas of the city that people see every day but normally exclude and ignore. Greyworld establish special intimacies through the unexpected articulation of objects installed in these spaces – to 'short circuit' both the environmental and social expectations supplied by the surrounding urban environment.*

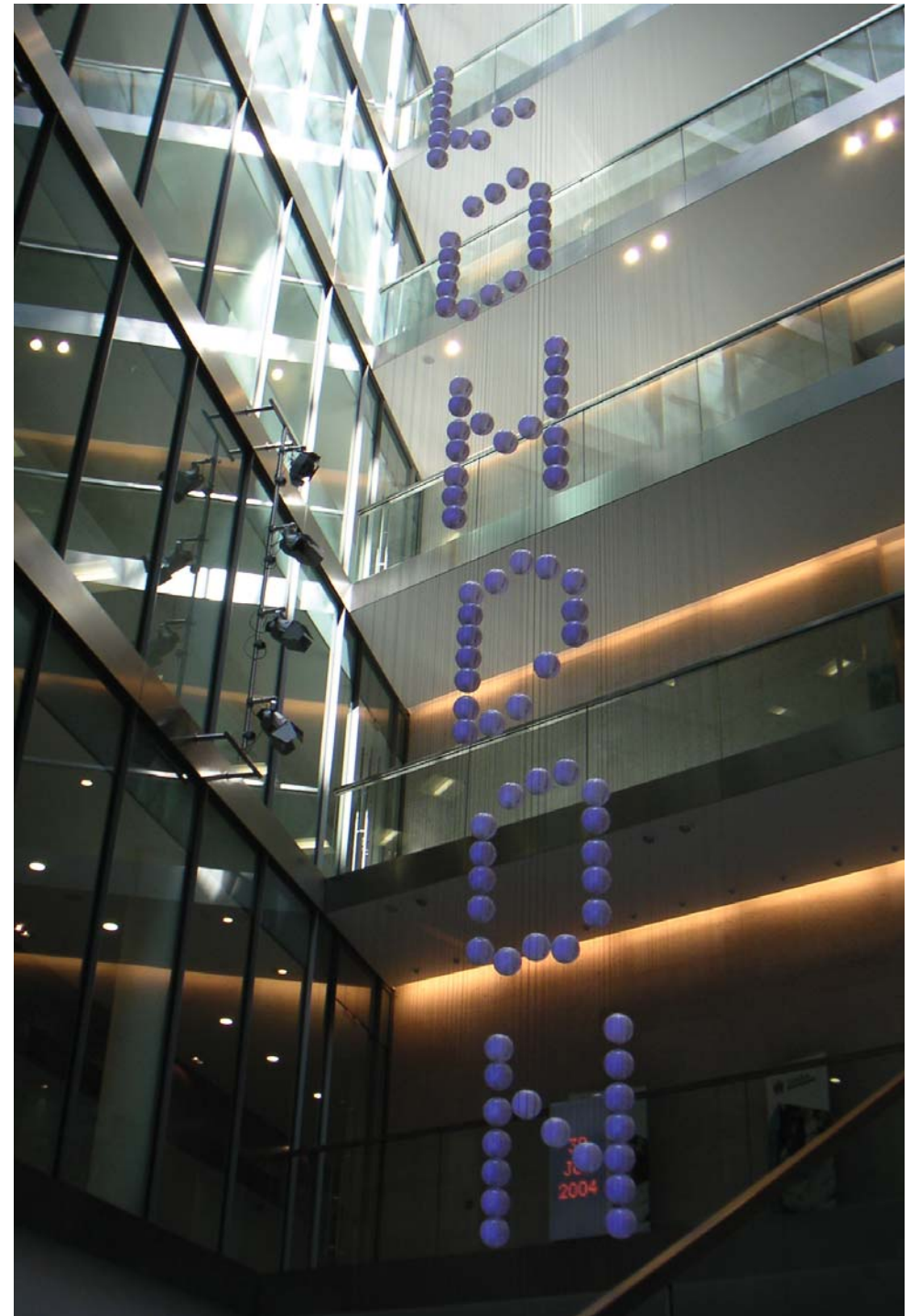


Greyworld have exhibited around the world, with permanent installations in 12 countries. In 2004, they created The Source, a 32-metre installation that opens the London Stock Exchange's financial markets every morning. It was unveiled by Her Majesty the Queen, and is watched by millions everyday on television (it is broadcast daily at 8am on BBC1). The artwork has been nominated for a BAFTA Interactive Art Award and two D&AD awards.

This year Greyworld have created a new permanent sound installation, Trace, for the historic maze at Hampton Court Palace and a permanent installation Bins and Benches - comprising a series of animated,

singing, street furniture - at the Junction Theatre in Cambridge. An ambitious series of installations, Worldbench, is to be unveiled in locations around the world, from Cape Town to Berlin. Greyworld have also won an international art competition to create a permanent public work of art for a prominent space behind Tate Modern, as part of the new development of London's Bankside.

Andrew Shoben is a University of Sheffield graduate, a former lecturer at the Royal College of Art, and a visiting Professor to several Universities in the UK and the US. He is a Research Fellow at Goldsmiths University.



## Djamel Tatah

*For fifteen years, Djamel Tatah has been working on the representation, stylisation and vibration of isolated human figures, set against apparently monochrome backgrounds.*



Djamel Tatah, *Sans titre* (2000), 162cm x 97cm, oil and wax on canvas

He begins by taking a photograph of a friend, with minimal staging, which is then successively reproduced on the computer screen and then as a projection on the canvas. Each stage is subject to further stylisation, in the abstract rather than mannerist sense. Vibration is achieved through the density of the paint and the contrast between the sonorous figure and mute colour. He alternates between large and small-scale works, single paintings and polyptichs, standing and leaning figures, peaceful and violent emotions. This alternation becomes a principle of his exhibitions which arrange the canvases in a space that surprises and circumvents the spectator, who is forcibly thrown back upon himself by these life-size figures who look at him, look him up and down, and are always situated at his own level.

His exhibitions come, therefore, very close to installation and bring us back to the reality of the world. The work interrogates the limits of the individual and the collective, the phantasmagorical and the real, tradition and globalization. With the appropriate distance of metaphor, his works deal with subjects as sensitive as war or solitude.

Djamel Tatah is an internationally exhibited artist who lives and works in Paris. His work has been purchased by public collections including the Pompidou Centre. A monograph entitled Djamel Tatah was recently published by Paris Musées.

## Maud Haya-Baviera



Maud Haya-Baviera, *Ville salée* (2003), colour photograph

*Maud Haya-Baviera's photographic words are figurative, with an implied narrative in the vein of Cindy Sherman or Nan Golding. Beautifully lit and colour saturated, the photographs use juxtaposition as a vehicle for expressing her ideas.*

When she arrived in Britain from France, Haya-Baviera set herself the task of walking the entire length of the British coast. This was unfortunately never accomplished, but en route she discovered aspects of Britain and British culture – pubs, caravan parks, domestic interiors – which reappear in gentle and uncanny ways in her works. While solitary figures predominate in her

photographic work, Haya-Baviera's video works explore the real and its performative nature through dialogues that are read (frequently in a language other than the actor's own), stilted, and not learned. The actors – including the artist herself – appear on casting couches or in front of traceless screens, sometimes disguised in improbable wigs and apparel, and engage in discussions that are grounded, as in Eugène Ionesco's plays, in malapropisms, misunderstandings, cliché and drama.

Maud Haya-Baviera studied at the University of Lyon and Sheffield Hallam University. She lives and works in Sheffield and recently had a collective exhibition – Immediate3 – at Site Gallery in the city.



Valérie Jouve, *Sans titre (Les Situations)*, colour photograph, 1998-1999

*Valérie Jouve photographs anonymous people in the urban landscape.*

Beyond the image-reportage that functions as a mirror of reality, Valérie Jouve creates documentary situations in which staging plays an important and dynamic part. An exchange is created between the subjects of her photographs, the urban space and the spectator who perceives not a presentation, but rather a representation, of the world. She manipulates images taken in the streets with the aid of computer software and montage techniques. As a result, through sequencing and choreography, even the most solitary figures engage in a dialogue with others. Sometimes, she will ask 'actors' – people

she knows – to intervene in the city, allowing gentle theatrics before taking a photograph which she will not then go on to manipulate later.

Valérie Jouve was born in 1964 in Saint-Etienne. She is an internationally exhibited artist, has lectured at a number of universities in France and currently lives and works in Paris.



Lucy Orta *Refuge Wear - Habitent*, 1992/93 Aluminium coated polyamide, polar fleece, telescopic aluminium poles, whistle, lantern, transport bag, silkscreen print 150x150x150cm.

Photographie: Galerie Anne de Villepoix.

Collection: FDAC Seine Saint Denis.

© Lucy Orta, artist, holds the first Rootstein Hopkins Chair at London College of Fashion, University of the Arts London.

*Lucy Orta's work is a response to the political and social environments inhabited by those marginalised from society and displaced by war.*

The piece exhibited here comes from the *Refuge Wear* series, and was conceived within the framework of Orta's *Body Architecture* project. A prototype for a personal refuge, this exhibit is designed to be adapted and converted depending on the conditions in which it is required and used.

Orta's work and research concern the use of fashion and its related products as powerful message tools to reposition fashion in a more socially responsive and

sustainable manner. She draws on clothing and textiles as a starting point for the transformation of the individual and society, using their communicative power to prompt social metamorphosis. She inverts the idea that clothing and built environments are separate entities. Using sculpture and installations as a medium, she examines the axis between communities and garments, reclaiming both of them as sculptural, tactile and architectural expressions of society.

Lucy Orta is an internationally exhibited British artist who lives and works in Paris. A monograph on her work has recently been published by Phaidon. Recent projects have included a solo exhibition at the Barbican, London and a solo exhibition at the Venice Biennale (June 2005).

*The exhibition is curated by Amanda Crawley Jackson, lecturer in French at the University of Sheffield, and Karen Sherwood, Managing Director of Cupola Contemporary Art.*

*It is funded by the University of Sheffield / HEFCE Knowledge Transfer Opportunity Programme.*

*Full details of the exhibition's research brief are at [www.sheffield.ac.uk/french/research/projects/artexhibition.html](http://www.sheffield.ac.uk/french/research/projects/artexhibition.html)*

## PROJECT HISTORY

This exhibition emerges from a research project between the University's Department of French and Cupola Contemporary Art, supported through the Higher Education Funding Council for England's Knowledge Transfer programme. It aims to create opportunities for academics to work more closely with external organisations to develop research and establish partnerships for future collaborations. The project represents an exciting new departure for both organisations, and is highly innovative in its combination and transfer of each partner's respective expertise.

### Project aims

Dr Amanda Crawley-Jackson of the Department of French, University of Sheffield is collaborating with Karen Sherwood of Cupola Contemporary Art (Sheffield) to lead the project. The outcomes will be:

### Phase 1

- an exhibition of contemporary cross-media art works to be held at Cupola and Sylvester Works
- a catalogue of the exhibition
- an on-line exhibition
- production of teaching and learning materials pertaining to the exhibition and project, to be used by local schools and colleges when they visit the exhibition
- a series of workshops and public talks to be held at the Humanities Research Institute

### Phase 2

- a research publication that
  - (i) draws on and articulates the knowledge transfer dynamic that is at the heart of this venture
  - (ii) is a scholarly and creative response to the exhibition and exhibitors
  - (iii) produces knowledge relating to artistic practices in France and the UK, and the manner in which the space of production and local/regional/support systems impact on creative output and dissemination
  - (iv) disseminates the knowledge produced through this venture to a wider audience

## PARTNER INFORMATION

### THE UNIVERSITY OF SHEFFIELD

#### Excellence in teaching and research

The University of a Sheffield has an excellent national and international reputation. In terms of the number of subjects awarded "Excellent" rating in national Teaching Quality Assessments it ranks 3rd among all British Universities. Thirty-five research areas at the University achieved top 5 and 5\* ratings in the most recent national Research Assessment Exercise, and in this respect the University ranks 6th in the UK.

One of the University's great strengths is interdisciplinary research, in which researchers from different departments and backgrounds work together to bring new perspectives to problem solving and discovery. Research alliances and partnerships, such as the White Rose consortium of Yorkshire universities and the Worldwide Universities Network, further increase our capacity.

The benefits of our research expertise range from the cosmic dimension, such as our key role in the UK team currently leading the international race to identify the Dark Matter believed to make up at least 90 per cent of the Universe, to the human, such as trailblazing work on tackling the causes of fatal, chronic and degenerative diseases.

[www.sheffield.ac.uk](http://www.sheffield.ac.uk)

### Humanities research and public engagement

The University's Humanities Research Institute was established in 1991 as a focus for interdisciplinary research in the arts and humanities. The Institute has developed a national and international reputation principally for its success in conducting, promoting and disseminating cutting-edge application of information and communication technology (ICT) to humanities research. The move in early 2006 to new, purpose-built premises at the heart of the campus on Gell Street represents an opportunity not only to build on these established strengths, but also to make the HRI a key resource for the promotion of the full range of arts and humanities research, including research on the visual and performing arts and cultural heritage.

A fundamental aspect of its broader mission will be outreach — promoting public understanding of arts and humanities research through seminars, exhibitions and other activities designed to bring in organisations and individuals who might not normally see the University as offering anything of interest to them.

[www.sheffield.ac.uk/hri/newhri.htm](http://www.sheffield.ac.uk/hri/newhri.htm)

## CUPOLA CONTEMPORARY ART

### Quality arts for all

Cupola was established in 1991. It is an independent, privately run contemporary art gallery, committed to supporting, promoting and valuing artists and contemporary art practice in all its forms. It is located at the heart of the local community in Hillsborough and is keen to broaden the scope and availability of quality arts for all. Over the years Cupola has regularly held art events - live art, performance, happenings etc all subsidised by the gallery.

Cupola is all too aware that 'Fine Art' or Contemporary Art Practice' is still a frightening and alien concept to many people and is still viewed by many as only being for an educated elite. This is a perception that right from the inaugural exhibition Cupola has wanted to break down. However, the gallery also wanted to operate without support from funding bodies to break the perception that art works only exist via support from the public purse.

Cupola represents over 300 hundred artists (working at a national / international standard) at any one time and has over 1000 artists on its books. 'Artist' is used to cover a broad range of practice from installation, video & film and traditional 'Fine Art' practice (painting, sculpture, printmaking, photography) to fine crafts or designer maker goods (ceramics, glass, jewellery, textiles and furniture.) Whatever type of artwork is displayed at Cupola, the most important aspect is that the creator of the piece has made it because they want

to make it. In other words, the work is not 'market led'. As the gallery was set up by Karen Sherwood, a fine art graduate of 23 years, with little financial means and no connections, it is no mean feat that the gallery has not only survived but grown and prospered.

### EXHIBITION VENUES

Sylvester Works  
Sylvester Street, Sheffield S1 4RN

Sylvester Works is a former industrial site in the city centre, now a large contemporary arts exhibition space in the Cultural Industries Quarter.

Cupola Contemporary Art  
178a Middlewood Road  
Sheffield S6 1TD

Cupola Contemporary Art is a gallery in a suburban shopping area in the north Sheffield community of Hillsborough.

Seminars and public talks will take place at the Humanities Research Institute, University of Sheffield.

Humanities Research Institute  
Gell Street  
Sheffield S3 7QW

*The University is delighted to be playing a lead role in bringing this important exhibition to Sheffield. It's an arts event of truly national stature, and it will strengthen cross-channel cultural links for the benefit of the city and surrounding region.*

*Professor Bob Boucher  
Vice-Chancellor  
University of Sheffield*

*The scholars in the French department are enthusiasts for all things French. While pursuing excellence in teaching and research at the international level we are eager to share our enthusiasm with others across the university, across the city and across the region. Through plays, road shows and conferences our outreach activities help bring the language and the culture to schools, cinemas and galleries. The immensely rich, vibrant and diverse cultures of the French-speaking world are nowhere more evident than among its contemporary artists, whom we are delighted to play host to in this trail-blazing international collaboration. This exhibition promises to be a landmark in the developing ambitions of the university, our partners and the city of Sheffield, as the latter deservedly lays claim to the status of a major cultural centre.*  
*Professor David Walker  
Chevalier des palmes académiques  
(Head of Department of French,  
University of Sheffield)*



The  
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Sheffield.

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