

# MOOT·POINTS

Exercises in self-organisation, discourse  
and collaboration

TRANSMISSION GALLERY  
November 2008



*AN AGENDA OF EVENTS, screenings and commissioned publications  
at Transmission Gallery throughout the month of November*

*Featuring:*

CinenoVA  
Dexter Sinister  
Emma Hedditch  
The Faculty of Invisibility  
Islington Mill Art Academy  
Kajsa Dalhberg  
Olivia Plender  
Resonance FM  
Variant



# BY MEANS OF AN INTRODUCTION...

*MOOT POINTS* IS AN EXERCISE that attempts to insert Transmission Gallery itself as the common locus for a project - an X marking a spot that hopes to inspire responses from those invited to participate. The project attempts to represent means and methods of self-organisation via varied and polyvalent approaches; it aims to build relationships between the practices of those individuals and artists involved and, in turn, relate these practices to Transmission as an organisation.

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What we are presenting is in essence an agenda of activities, publications and events installed sequentially over the course of one month, achieved in collaboration with Transmission and participants within this initiative. By inviting those involved to consider Transmission as an organisation or form they might work in response to, we hoped to avoid the use of the gallery as an imagined neutral space for the display of works.

We did not want to achieve a group exhibition which we would necessarily need to *curate*. We were more interested in how those invited might interpret the proposition we presented and wanted to give them an autonomy of sorts. The intention was to be demanding of an audience, to set a certain pace of activity, but also to engage an audience in a different way. We wanted to shift how the gallery would function for a period. If anything, *Moot Points* is an attempt to construct a situation.

PRELIMINARY PROBLEMS  
IN CONSTRUCTING A SITUATION

*Our conception of a "constructed situation" is not limited to an integrated use of artistic means to create an ambiance, however great the force or spatiotemporal extent of that ambiance might be. A situation is also an integrated ensemble of behavior in time. It is composed of actions contained in a transitory decor. These actions are the product of the decor and of themselves, and they in their turn produce other decors and other actions. How can these forces be oriented? We are not going to limit ourselves to merely empirical experimentation with environments in quest of mechanistically provoked surprises. The really experimental direction of situationist activity consists in setting up, on the basis of more or less clearly recognized desires, a temporary field of activity favorable to these desires. This alone can lead to the further clarification of these simple basic desires, and to the confused emergence of new desires whose material roots will be precisely the new reality engendered by situationist constructions.*

There is no aspiration to articulate a great enigmatic statement, but rather a desire to consider how the work of the artists and organisations involved might function within this situation by defining Transmission itself as a given nexus. This is an exercise in working backwards – representational institutions found form through the predicates founded by the self-organisation of artists. Self-organisation is not a means to make ourselves visible to the art market. It is not an action in sympathy with the spirit of neo-liberalism. It is a finding of form for our social consciousness as artists and a signifier of a willingness to engage with the context within which we find ourselves. Self organization is a necessarily oppositional stance.

In a statement issued during the 1969 Art Workers Coalition 'Open Hearing' in New York, Carl Andre posits that rather than the turnstiles at the MOMA being eliminated, the 'art world' itself must be destroyed and suggests that this might be achieved by the formation of a true community of artists. No more commercial connections, no more 'exhibitions', no cooperation with museums, no 'scene', no money, no more 'representation' of artists, no ownership of a work other than that of the artist, no more fame, no more hopeful expectations of museums or the 'art' press, demand more grants and money, no more pedagogy within art schools – and no complicity from those artists who teach in those institutions.

In another statement issued via the AWC's 'Open Hearing', Dan Graham contends with concern over a total refusal of complicity with the 'art world' and with the extent of the responsibility being levied.

*'Should art be a lever against the Establishment? Make art dangerous? But art is only one item amongst the dangerous commodities being circulated in this society and, unattractive as it may be, one of the less lethal. Withhold? A closed system dies of suffocation.'*

*'The artist laboured under the myth of trying to define himself (and his time) in terms of his work – his unique contribution – his raison d'être; rather than be defined by society in their image.'*

*'But art is inevitable(sic) part of the larger order of society, it's (Sic) language and world shared and interdependent with language, 'vision' and stuff of its specific Time, Life, place and function.'*

In terms of November's agenda, we are in essence interested in the gap between these two opinions – in a concern over which parts of the contemporary 'art world' it is acceptable to be complicit with and which we should reject. We wanted to somehow address how we might interpret the social responsibility of artists today in relation to this. We were concerned with approaching a range of practitioners whose work might articulate differing notions of self or counter organisation, self-institution and collectivism both within practice and discourse.

Transmission is now approaching its 25th year and the cultural climate and framework within which it exists has altered radically. We find the gallery to be in the company of a significant number of other artist-run spaces in the city and there also now exists several very successful commercial art galleries representing a predominance of Glasgow-based artists. The recent creation of Culture and Sport Glasgow and the prospect of Creative Scotland looming on the horizon make it even more pertinent that we assess our current situation and where Transmission is placed within it.

The agenda of exhibitions programmed by Transmission consistently seeks to represent a broad and ambitious selection of artists and does so to great success. It was through Transmission's ambition and generosity of approach that I became involved with the gallery. The position I have been afforded in relation to this project (in the various guises of researcher, assistant, program-

mer, curator and correspondent) was developed in response to a desire on the part of the committee to program an exhibition that might be allowed to develop over a longer period of time than is usual, involving considerable research. An outside party who need not concern themselves with the considerable task of keeping things ticking over in the gallery and programming for the rest of the year seemed appropriate, and I was fortunate enough to be granted this opportunity.

I would like to frame Transmission as a Social Democratic institution. I interpret the decision of 2007's committee to cease participating in commercial art fairs as a firm indication of this attitude, and I believe that this had influence over the development of the role I have assumed. What we are presenting as *Moot Points* has been formed over the course of nine months through various and lengthy discussions between myself and the artists involved, as well as between myself and the Transmission committee.

We perceived an inadequacy in the common values and uses of the art within our immediate surroundings and this project has allowed us collectively to familiarise ourselves with vocabularies and protocols of a significant global discussion. We sought to find circuits of translation and interchange. At the core of this effort is a belief that the conception of art being above or outside meaningful political engagement is wrong. Contemporary practice should be a form of social consciousness its own right.

I would like to cite 2007's Art and Social Change, (edited by Charles Esche and Will Bradley) as holding significant influence in the development of my initial ideas for the project and I would like to use the conclusion of Will Bradley's introduction as a premise of this decided group effort.

*...While the recently reinvigorated theoretical debate around the idea of the public sphere – and the importance of art within it – has an understandably valedictory tone, questions of civil society remain central to attempts to oppose capitalist injustice from existing democratic systems. The idea of artistic freedom has been recently mobilised by the neo-liberal right in defence of media propaganda, and by the conservative left in the defence of social democratic cultural institutions – even as it becomes apparent that the re-imagination of these institutions depends upon embracing an expanded discourse within which the political interests at stake can be articulated and debated. Meanwhile, many emerging politically*



*engaged cultural movements are increasingly focused on the ideals of independence from existing state or market structures. They choose their tools pragmatically, and build their networks across disciplinary boundaries. The central question, in the context of the kind of practices that this book attempts to describe, is perhaps no longer one of breaking with the institution of art, but of how to constitute an active alternative.*

During the preliminary research for the project CONTROL magazine, produced edited by the artist Stephen Willats, was another significant point of influence. To quote from the website for the magazine, *Control acts as a vehicle for proposals and explanations of art practice between artists seeking to create a meaningful engagement with contemporary society.* The magazine has existed for four decades and provides an incredible document of artist's discourse and the relation of their practice to a broadened social context.

*To control ones environment is to assert ones existence. In controlling my identity I define it. The Free Man has control of every aspect of his world and creates his role within it (remakes himself in Nietzsche's terms). Although through science we strive for this total Freedom, it may never be attained. Art, however, provides the means to win this freedom and act it out – symbolically. In art the will to control is expressed through processes of restricting experience and in creating familiar relationships within a universe of visual discourse. In this way the Artist becomes the Free Man. Just as my own artwork feeds back to affect my subsequent behavior, so in society generally the Artists activity may function as some kind of ritual control mechanism. Both individual artworks and cultural clumps can act as behavioral triggers. But the cultural force not only controls a Social situation - it constantly assigns to it fresh goals. This is not a steady state control – it is one affecting a changing, fluid field. This is one kind of value, amongst others, that I want my art to have. It requires New, unfamiliar forms and unpredictable relationships. These come only out of creative behavior – unlearned, non-routine, constantly shaken up. It involves taking risks, stretching the intuition. There is a splendid paradox in Art that often the wildest, most far out, random unprogrammed activity can in the end produce work which may exercise the most profound and fruitful control on the human situation.*

CONTROL  
Issue 1, 1965  
Roy Ascott

Another impetus for the thinking that developed into this project was the now defunct Copenhagen Free University, instigated by the artists Henriette Heise and Jakob Jakobsen and running from 2001 – 2007. Through this initiative they posited that by re-

claiming one of society's central means of knowledge production, the machinery of the university, it is possible to create spaces that were not based on capitalist valorisation.

The following transcription of an 'exchange-situation' took place at the Copenhagen Free University on 18th March, 2002. The participants, or 'conceptual personae', present were Josephine Berry, Henriette Heise, Jakob Jakobsen and Howard Slater.

Excerpt from VARIANT issue 15, 2002.

*JJ: Our idea of making the university was in a way based on the fact that the economy is nowadays very often described as a knowledge economy and we can see knowledge becoming the order of capitalist production now. And in a way this knowledge that is being spoken about is productive knowledge within that system and in a way we thought "ok, if we're living in a knowledge economy we would like to open a university which could valorise other kinds of knowledge that wouldn't fit into that system, knowledges that are excluded from that system". And, of course, that brings us back to the discussion of knowledge and life. But we can see the knowledge going into knowledge economies has to be an alienated knowledge, a knowledge detached from a life outside capital. So that was, again, our question: was it possible to valorise other kinds of knowledge? We're still negotiating these kinds of discussion, because it's not clear what kind of knowledge the knowledge economy is actually chasing after. So, we are trying to discuss knowledge in that landscape, and you can see how other universities and educational institutions are very much trying to live up to the demands of the knowledge economy and producing the right kinds of knowledge-worker ready to enter this kind of economy. And I find the set of passions on offer in that economy quite limited. So, it's a playful or polemical statement to say "ok we will make a university and we would like to valorise knowledge like other universities do". That's, of course, to enter a struggle about knowledge and life - in a way we are opening a new discussion and opening new struggles by establishing this institution.*

*HS: I guess that points to why I brought up the historical example of the workers councils the other day. It's almost like if knowledge is used as a component of 'labour-power' then really we've got a parallel problem to the Marxist problem of how to define 'free labour' or 'living labour' in terms of knowledge. The Soviet, Workers Council form, could have been an experiment in redefining work outside of the capitalist economy: what it is necessary to produce, what is 'living labour', how can labour be socially useful... these sorts of questions rather than having labour dictated-to by capitalistic needs. I think similarly there's this interesting parallel, that, in a knowledge economy, with labour-power more explicitly informed by knowledge, a Free University becomes almost a revolutionary organisation. That might be to open a "ski-slope between passion*

*and logic” as Jorn said, but I’m quite interested in this, because it seems like then there’s another means to rhetoricise around a Free University, that such institutions can be modes of revolutionary organization ... It’s perhaps useful to use these analogies between an industrial working class form of organisation and the proletarianisation of knowledge workers in a knowledge economy. Perhaps a good thing would be very local free university initiatives to sort of almost sidestep constituted institutions and yet, in the same movement, reinvigorate the constituting dynamic of institutions.*

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The title of the project has been appropriated from a small book I found in the Working Class Movement Library in Salford, written by Walter Crane and Lewis F Day in 1901. The etymological origin of the word moot is Anglo-Saxon, meaning to meet, and this is the primary sense in which we are using it in this instance, sympathetic with Crane’s intended meaning.

A ‘moot’ in Anglo-Saxon times was a public meeting to discuss and decide collectively issues of general concern. Used as a verb, to ‘moot’ something today might mean to present or offer a subject for debate. (Also in common parlance today, a ‘moot point’ is often understood to describe a redundant point due to the practice in America of holding ‘moot courts’ – an enactment of live court proceedings as a teaching aid for law students.)

By appropriating Crane’s title, we are attempting to draw a connection to the ideals of the Arts and Crafts movement. Walter Crane presented ideas through figurative symbolism that became synonymous with the iconography of Victorian socialist symbolism. As well as taking up the Socialist cause, Crane lived through a period of a huge proliferation of art schools in Britain that were forged in reaction to the traditionalism and elitism of the Royal Academy. Crane was employed as Director of Design at the Manchester School of Art from 1893 to 1898 and aligned himself with the broad effort of these new institutions to engage with contemporary conditions and to appraise how arts schools ought to function accordingly.

*Artists and craftsmen need more than technique – they need leisure for reflection and enjoyment, the gathering of fresh ideas from no poor, mean, stunted life...not deprived of the stimulating emula-*

*tion and co-operation of fellowship instead of cut-throat competition. From ideals of art we are led to ideals in life...to the growing conception of the new age we are entering of a true co-operative commonwealth.*

*Moot Points* attempts to place significance on the social space that Transmission provides and the community it has established and to swell the numbers of those who might be implicated in this undertaking. We intend for the gallery to be interpreted as a commonwealth of sorts in this instance.

The noun commonwealth dates from the fifteenth century. The original phrase “common wealth” or “the common weal” comes from the old meaning of “wealth” which is “well-being”, thus commonwealth originally meant a state or nation-state governed for the common good as opposed to an authoritarian state governed for the benefit of a given class of owners. Today the term is more general and means a political community.

As means of a further expansion of the context for this project and to offer a subjective opinion on these common concerns, I have invited Leeds-based artist Andy Abbott to make a written contribution to the introduction.

This booklet also contains information regarding the contributing artists and individuals within the project as well as a diary of events and activities due to happen throughout the month. On those days when there is no planned activity the gallery will be open between 11am and 5pm to provide access to the printed material that comprises a significant part of the project as well as to allow access to those contributions that will develop over the course of the month.

We look forward to meeting you.

Kathryn Elkin  
Transmission gallery

# FOREVER YOUNG

SELF-ORGANISATION IN MUSIC, ART AND THE INSTITUTION.

DIY Anecdotal. One boy's transition from alt-rock to micro-utopias.

SELF-ORGANISATION IS A FUNNY TERM, but one cropping up in art circles with increasing regularity thanks in part to recent publications including Superflex's *Self Organisation: Counter-economic Strategies* and Will Bradley et al's *Art and Social Change* reader. On a few occasions I have heard it mistaken as a term referring to the ability, or drive, to get oneself out of bed, dressed and to work on time. How do we begin to address this (partial) misconception? In my experience 'self-organisation' has traditionally been described as DIY; DIY activity, DIY scenes or communities, DIY spaces for DIY bands to play DIY gigs in - all underpinned by a DIY ethos. Countless top-room-of-pub discussions across the world, and now miles of internet forum threads, have mauled over what DIY means and why it is adopted as a methodology for reclaiming your time from the alienating mechanisms of capital.

In its broadest sense I see DIY as a form of play as opposed to work. Work is a means to an end, both in its waged labour 'job' form, and as a verb. To work is to be involved in activity towards a pre-planned outcome and, adopting Hannah Arendt's understanding of the word in the 'Human Condition', one that is concerned with producing some 'lasting' produce. Play, on the other hand, involves losing oneself in activity that is done for the sake

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of it, regardless of outcome. This activity might take a form very similar to work, or a job; it might produce things, or even, (shield your eyes), make money and sustain a life-style, but the drive is focused on the activity itself, not what it produces or results in. As such play and DIY activity are, to borrow terms from the Copenhagen Free University, 'a-economic' and 'a-market'. Playful, DIY or self-organised activity carves out a space in the enclosures of capital where things can be done for themselves, rather than in the service of the economy or, at the other pole, for in service of a 'grand' or 'totalising' narrative. This is play's political and socially transformative potential – it qualitatively enriches life by helping us focus on the moment. Self-organisation, then, carves out pockets of autonomy where play can happen.

That is not to say, though, that self-organisation, DIY or play are inconsequential, superficial, or exist purely in the margins of lived experience. Allow me to get misty eyed about my induction into DIY: I came to Leeds as an eighteen-year old to 'do music' and was pleasantly surprised to find the way to 'do music' in Leeds was pretty much the same as the way we'd been organising gigs in youth clubs and community halls as young teens in Derbyshire. The gigs still happened in the function rooms of pubs and organising one was the familiarly simple process of putting together a line-up, renting the room from the pub, providing a PA and getting some flyers printed. The difference in Leeds as opposed to Matlock was that the bands playing these gigs weren't just 'locals'. In the function rooms of pubs in Leeds like the Packhorse, Fenton and Apelfhi you were just as likely to see bands from America and all over Europe - 'weird' places like South America and Finland. My eyes were opened to a network that blurred the boundaries between the local and global. The same activity that I had assumed was specific to the rural villages devoid of large-capacity venues was present in big cities all across the world.

Knowledge of the existence of such networks inspired a great deal more activity and raised the collective level of ambition in our 'group' of friends playing in a bands, organising gigs, making fanzines and all that jazz. By becoming part of an international network of promoters and musicians operating in a 'local' and playful way, we were able to self-release records and book tours through Europe. We were, of course, not alone and far from pioneers - being part of a larger international community and historical lineage functioning by the same methods. Regardless, we were doing many of the things I had in earlier days assumed you needed to

be ‘higher up the ladder’ to make possible. Where had been the relentless rehearsing, the searching for a manager and the compromise on artistic direction? It felt to us that by self-organising the ‘work’ bit of the equation for ‘success’ had been bypassed.

That is not to say that DIY activity is for the idle. A distaste for the division of labour, coupled with a preference to take on tasks normally left to ‘professionals’ or ‘specialists’, increases the DIYer’s responsibilities. DIY musicians may wear many hats: as t-shirt designers, tour bookers, van-drivers, chefs, promoters and so on. The not-for-profit component of the DIY ethos, however, diminishes the accountability of the DIYer. With no financial investment or delusions that the activity in question is to become the main source of income for those involved, the artistic or aesthetic component – the content – is less subject to market logic and, as such, is less restricted. The musical results, (for better or worse), include bills placing afro-beat marimba orchestras and Chilean grindcore acts in quick succession. More broadly though, we could say that self-organisation creates space in which creative acts can develop and test new ground in a supportive, ‘free’, environment.

From these crusty beginnings then grew my relationship with DIY and the desire to expand the playful existence it affords into arenas beyond music. As art students, art seemed to be a natural successor in the progressive self-organisation of our time. In art, like music, the steps involved in making our creative work ‘public’ were necessarily collective efforts. At the time, available spaces to use for art exhibitions in Leeds, even temporarily, either didn’t exist or, if they did, (we assumed), were well hidden. There seemed to be a vacuum between the wealth of artistic activity in the universities and colleges and the art institutions that remained inaccessible, bar the rare ‘open’ (and if one were to be cynical, tokenistic) exhibition or test-bed project. This seemingly barren arts landscape, and its contrast with the thriving music scene, inspired groups like *Black Dogs* to form with the simple ambition of putting on an exhibition. We did it in much the same way as organising a gig; by finding some empty space, negotiating hire with the owner (for weeks rather than a night), printing up flyers (now ‘invites’), having meetings (like rehearsals), and making the work to form the exhibition.

Despite the support and advice we received from larger institutions and peers who had been involved in similar ‘grassroots’ initiatives, the ‘localness’ of what we did with *Black Dogs* in Leeds

was emphasised by the absence of a visible network. Although there were numerous precedents historically and in other cities for DIY art collectives, the opportunities for exhibition swaps with like-minded groups or to converse with artists at the same level who may be ‘passing-through’ Leeds were less common than the equivalent opportunities in the DIY music scene. That said the landscape in Leeds has changed over the last five years to include many more artist-led spaces, grass-roots initiatives, exhibitions and events in unusual spots, as well as an increase in the number of people and groups making their own publications and opening up what constitutes DIY activity. Concurrently, there is no reason to think that an equally fertile environment for self-organised arts activity didn’t exist prior to the formation of *Black Dogs*. Indeed Leeds’ history of arts clubs and radical publications points towards a genealogy of self-organised activity that is yet to be satisfactorily mapped.

The development of *Black Dogs* and a DIY, or self-organised, art scene in Leeds in the shadow of a dominant and vibrant DIY music scene has, for me, highlighted some fundamental differences between the connotations for, and limits of, self-organisation in art and music. The root of this divergence lies with the relationship between audience/receiver and performer/producer dictated by the ‘discipline’. The encounter with music in its live or recorded form, no matter how punk, involves a clear distinction between producer and receiver. Although the audience experience of live music offers collective participation - I’m thinking here of the performer/audience energy ‘feedback loop’ expounded by bands including corporate giants like Metallica, U2 or Madonna, or the call and response aided crowd interaction, or simply dancing or singing along - it is a variety of participation dictated and limited by the ‘artist’ and the conventions of the form. Dave Beech has recently bemoaned the indiscriminate labelling of interactive art as ‘participative’ suggesting that it in fact does more to neutralise difference and co-opt those who ‘join-in’ than provide any genuine collaborative potential. His comments are equally if not more applicable to the relationship between artist and audience in most music.

The restrictions inherent in the form of music, and that therefore underpin the self-organised activity that springs from it, are more easily negotiated and surpassed by art. The work we were producing as individuals in the early days of *Black Dogs* was focused on labour intensive, craft-based, ‘democratic’ processes (the collective element was in the organisation of the presentation of these



individual works - as an administrative and curatorial group). However, our focus rapidly shifted away from these 'exemplary', 'closed', works that intended to activate the desire to reclaim free-time in the audience through 'inspiration' or by leading by example. Instead we realised that the freedom granted by art's 'post-medium condition' allowed us to directly involve the audience in these processes - through events and 'situations' - rather than restricting their access to that of the end product. Naturally the difficulties delineating participation as opposed to co-option, and an engaging rather than didactic experience, are more apparent in this realm. Nevertheless art provides a concrete space in which to behave and think in new ways - to directly facilitate self-organisation, rather than just inspire it. This is known variously in political philosophy as the creation of Temporary Autonomous Zones or micro-utopias that shape 'performativity' (to use Hardt and Negri's term from 'Multitude'). The socially transformative potential of these 'spaces' relies on two conditions; that artistic experience transfers in to 'real life' by enforcing 'habit', and additionally, or alternatively, that these spaces and situations can occur with enough regularity to constitute a genuine transformation of everyday life. The specifics of this discourse have been well covered elsewhere and its not my intention to go into them here - this is intended as an anecdotal recounting after all.

The implications for *Black Dogs* and my tactile exploration of the nuances that made throwing absurd parties and drunken interventions 'as art' in Leeds different to playing loud, bad-smelling guitar music in small rooms 'as music' in Leeds, were to begin to more critically consider accountability and responsibility. Art had become, for me, not only a practice of DIY approaches, or of self-organisation, but a means by which to facilitate self-organisation in 'others'. Music, of course, facilitates self-organisation too, by inspiring individuals to join and form networks of small collectives of promoters or musicians, but in order to penetrate this an initiation from audience to active player is typically necessary. In art however, these boundaries could be blurred and played with, destabilising the roles of 'producer' and 'receiver' or of 'organiser' and 'organised' that I found disappointingly rigid in DIY music circles.

This experimental and unstable environment creates the conditions for a wider take on self-organisation. It both lays the ground and expands the territory of the self-organised; beyond a reclamation of free-time and leisure, and into work and the 'lifeworld'.

Take Superflex's *Self-organisation; Counter-economic Strategies* book as an example. It comprises numerous examples of people forming alternatives and self-organising in spaces and activities that are less 'marginal' than musical entertainment; including greater responsibility for food production, eating, LETS systems, housing, clothing, worker's collectives, factory occupations, political protest and so on. Because of art's porous boundaries, or lack of them all together, it is able to broaden the horizons of its transformative potential. This is evidenced by the cross pollination between art and activist practices in the avant-garde and radical 'newest' social movements. The flipside however, as Spiderman knows, is that 'with great power comes great responsibility'.

## Enter the Institution

As I've outlined so far, a DIY approach in music can successfully carve out a space for non market-led relations and independent, autonomous activity partly because of the ceiling on its ambition. In the relatively small space that music or 'entertainment' occupies in daily life, one can operate without fear of compromise. Furthermore, the comfortableness of the DIY music scene in Leeds creates less pressure or desire for it to expand its boundaries. Many of the people involved in DIY music are content with it being their 'slice' of self-organisation that contrasts with, rather than informs, other facets of life. Hakim Bey's comment that it is better to have a little bit of 'real' autonomy than to live a consistent but diluted version rings true in LS6 (Leeds postcode synonymous with grassroots DIY activity). It could even be suggested that the better part of the creative energy displayed in the evenings is the result of pent up aggression and boredom bred in throwaway temping day-jobs.

The second repercussion of delineating an arena for self-organisation (such as music) rather than seeing it as a model without boundaries (as in socially engaged art) is that those involved feel less responsibility for it to become an entrance point for 'outsiders'. It is perceived as better to rely on the notion that people who, for instance, 'like this kind of music', will find out about it of their own accord rather than to compromise the way of doing things by adopting inappropriate communicative devices to reach new audiences. Art that seeks to facilitate self-organisation (in a non-hegemonic or hierarchical way) on the other hand, must take into consideration appropriate forms of communication to 'widen participation' and this often leads to partnerships with institutions or the institutionalisation of the processes themselves.

Discussions about the role or relationship of the institution to self-organised activity rely on some shared understanding of what an institution is. I will resist the temptation to ‘ironically’ choose to go to the Oxford English Dictionary for a definition over Wikipedia. What, then, does ‘collective knowledge’ have to say about institutions? Firstly, that institutions are ‘established organisations’ that ‘govern and inform the behaviour’ of individuals. An additional and peculiar facet is that they ‘transcend individual human lives and intentions’, meaning that they both pertain to permanence and are more than the sum of the individual personalities that they comprise of. Here then we can assume to be referring to organisations with guidelines and a mission statement, probably even a board of governors, to inform the nature of the facilitation that it offers; all of which sounds decidedly un-punk and incompatible with the playful, non-hierarchical qualities that characterise DIY and self-organised activity.

Institutions, by this definition, appear to be all work and no play. They are by nature consuming - the whole bigger than the parts – and, although they may allow movement within this structure, they have set goals which, as I suggested earlier, makes such activity a means to a (predetermined) end. They epitomise hegemonic forms of control and tactics of subsumption and coercion. However, there is a crossover in the goals of DIYers and institutions of a certain kind, despite their ‘evil’ façade, as well as valid reasons for artists to both partner up with institutions and consider institutionalisation as an appropriate tactic towards facilitating self-organisation. Institutions don’t necessarily have to be purely ‘top-down’ affairs and, in the climate where the ‘voluntary sector’ plays an increasingly significant role in neoliberal economic strategy, are likely to have a mission statement that includes ‘helping people to help themselves’. This aligns them with artists who are interested in inspiring or assisting self-organisation in its audience and collaborators notwithstanding their opposing tactics. The high risk factors of the fields in which the arts have stepped into may even force institutionalisation. Let me briefly expand on this woolly statement.

Artists, as self-organisers and DIYers, like to think of themselves as being inter or cross-disciplinary and capable of trying their hand at anything. The ‘transferable’ skills gained in artistic training – learning to approach problems in a creative and new light and maintain an open mind to new ways of working - are deemed central to the present ‘creative economy’. Boundaries, however,

exist for artistic intervention. The example I have heard used most frequently is that of a surgeon or medical practitioner - 'You wouldn't start saying you could perform open heart surgery or administer drugs to sick people just because you are an artist, its dangerous, that's why we have professionals.' And rightly so, I wouldn't dream of it.

I would suggest, however, that the fields of social relations, regeneration and gentrification are equally high-risk arenas. Here, however, artists are welcomed with open arms. Artists, in the information economy, are constantly finding themselves at the heart of building 'sustainable communities' by offering access to the arts that are fundamental to generating a sense of pride and adaptability into 'marginalised' or 'hard to reach' groups. But here, just as within medical practice, a specific language and contextual understanding is required. Inappropriate activity can have disastrous consequences - participation can become co-optation, social relations are commodified and community ownership can be stolen away under the guise of artistic authorship, to name a few of the many potential pitfalls for ill thought-out arts activity in regeneration programmes.

What occurs in such cases is the partnering up of 'creative', 'outside-of-the-box' practitioners, like artists and designers, with the 'knowledgeable', 'accountable' and 'paternal' institutions that govern such activity with 'best practice' guides. The burning question, then, becomes one of how artists attempting to facilitate self-organisation are to negotiate the conflicting and neutralising terrain of the institution. Is there room for self-organisation within the institution, or are they incompatible at base? Are quick-footed and nimble-minded artists able to reap the benefits of the professional knowledge, access to wider audiences, security and deeper pockets of the institution without compromising their activity to the point of ineffectuality or becoming the authoritative, hegemonic organisations they are attempting to offer alternatives to?

This is the ideological battlefield that hosts the clash of the self-organised and the institutionalised. It is littered with linguistic booby-traps and potential for misunderstandings of epic proportion. Many of these obstacles are rooted in the responsibility institutions have to staff and to funders that require them to employ quantitative measurements for evaluation. 'How many people participated; by how many points can we say this activity raised the standard of living; what are the outputs?' and so on. Quantitative

measurements are the first step in deferring attention away from the activity to the product, and transforming such activity into a means to an end. That is, they destroy that most transformative and radical force, play. Self-organisation and DIY, if it is to retain its radically playful qualities, has a responsibility to resist quantitative measurements or modify them to the point where they are unrecognisable as such. Strategies need to be replaced with tactics, and objectives and goals with qualitative evaluative measures.

The seeming incompatibility between the self-organised and institution, then, is not necessarily a result of conflicting ideals - positive social change and the improvement in the quality of everyday life are ambitions held by many artists and institutions alike - but rather, is often due to a discrepancy in the scale of change desired. In my experience DIY activity and self-organisation has offered a qualitative enrichment of everyday because it is 'a-economic', that is, for its own sake, and operates outside of the parameters of the market. This simply doesn't hold water in the institutional framework where 'social change' is more often than not measured in terms of a contribution to the economy. If self-organisation is to achieve its potential as a socially transformative force beyond 'situations', micro-utopias, Temporary Autonomous Zones and musical and political cliques, then this - the language that informs the evaluation of self-organised activity- is the location where the most radical change should be targeted.

The challenge, then, is to develop and articulate a common language, one that redefines the benefits and social potential of self-organisation in terms that the institution can adopt and use to shape the evaluative measures that, in turn, delineate self-organised activity. Self-organisation is more than just the 'empowerment of the voluntary sector' for the benefit of the economy, it is a process of entrusting structural change at the level of those who it will effect. The results gained by the individuals involved in self-organisation include increased sense of ownership, identity and, subsequently, adaptability to change. The confidence and resilience that is bred in communities through self-organised activity is absolutely essential to their survival in the volatile economic landscape of neoliberalism. As such these qualitative measures (of social capital) should be taken just as, if not more, seriously than the quantitative measures in place to evaluate the success and viability of self-organised activity and the institutions that facilitate it.

A common language can be developed through activity and the creation of spaces like *Moot Points*. Here, debate can occur and the terminology and ambitions of artists are disseminated to contribute to a heightened public consciousness of self-organisation and its social benefits. A dialogue between self-organised groups and institutions is similarly appealing; the noisy negotiation and ironing-out of misunderstandings between these two uneasy bedfellows generates awareness of the issues at hand. Armed with the methods to articulate its aims and its means, and the understanding and support of a public, self-organisation and DIY activity can expand its horizons from the privilege of those with disposable time and money, and has the potential to become a publicly validated alternative to top-down hierarchical social structures. In an environment that is receptive and supportive of self-organisation new forms of institution, based in this understanding, can arise. These new forms will be unrecognisable from the present institutions that are so often dependent on purely economic objectives as they will favour affinity rather than hegemony as their method of social change.

In the meantime the solution seems to me to be ‘keep playing’. The more activity that declares itself as ‘self-organised’, DIY, or done for its own sake, the better chance for creating the conditions that inspire and inform a proliferation of self-organisation. It is present in hobby groups as much as in worker’s co-operatives, in arts initiatives as much as social gatherings and dinner parties. Self-organisation is much more than just getting out of bed and to work on time, it is the rejection of hegemonic forms of control and the simultaneous creation of real alternatives through play. It has potential to be mined or to spring up in all areas of life and it’s certainly not just for kids. Get it wherever, whenever and for as long as you can and don’t be shy about letting people know what you’re doing whilst you’re at it. As I foolishly think my ringing ears are testament to; those that play loudest play best.

Andy Abbott

ANDY ABBOTT IS AN ARTIST, musician and arts educationalist based in Leeds. He is a founding member of the art collective *Black Dogs*, and plays guitar in the noisy rock band *That Fucking Tank*.

[www.andyabbott.co.uk](http://www.andyabbott.co.uk)

# BIOGRAPHIES

## DEXTER SINISTER

DEXTER SINISTER is the compound name of David Reinfurt and Stuart Bailey. In 2006 Dexter Sinister's Just-In-Time Workshop & Occasional Bookstore was established in the basement at 38 Ludlow Street, on the Lower East Side in New York City. New York-based artist Sarah Crowner became involved with Dexter Sinister the same year. The workshop is intended to model a 'Just-In-Time' economy of print production, running counter to the contemporary assembly-line realities of large-scale publishing. This involves avoiding waste by working on-demand, utilizing local cheap machinery, considering alternate distribution strategies, and collapsing distinctions of editing, design, production, and distribution into one efficient activity.

Produced in-house, Dexter Sinister's imprint is most clearly articulated by their own semiannual flagship Dot Dot Dot, a "left-field arts journal" which, like the rest of Dexter Sinister's activities, could most sweepingly be described as primarily concerned with the design of language. According to the editorial:

*Since its conception in 2000 DDD has immatured into a jokuserious fanzine-journal-orphanage based on true stories deeply concerned with art-design-music-language-literature-architecture and uptight optipessimistic stoppy/revelatory ghostwriting by friendly spirits mapping b-sides and out-takes pushing for a resolution in*

3

*bleak midwinter through late summer with local and general aesthetics wound on an ever tightening coil.*

While wikipedia suggests:

*Given the magazine's exceptional (and exceptionally self-aware) looseness, the focus of each issue is hard to discern.*

Dexter Sinister's recent projects include on-site productions at the Centre d'Art Contemporain Geneve, and the 2008 Whitney Biennial.

[www.dextersinister.org](http://www.dextersinister.org)  
[www.dot-dot-dot.us](http://www.dot-dot-dot.us)

*Dexter Sinister* have produced a series of pamphlets based on Dexter Sinister's online library. These will be available from the gallery at a small cost and freely available from the Transmission website.

A proportion of these pamphlets will be collated and bound and gifted to a selection of libraries in Glasgow and New York.

## EMMA HEDDITCH

EMMA HEDDITCH is an artist that really enjoys talking to people, and asking for their opinions or advice. Emma is also making videos and sometimes invites other people to make shots for her following simple instructions such as *Video a child in vast space*.

Emma Hedditch focuses on the politics of working together. Previous work, *I do know what I am going to do today* consists of constructed found footage requested by Hedditch from volunteers, re-edited to form new narratives. Questioned is the uniqueness or familiarity of filmed scenes and matters of authorship - and friendship.

Emma is the Director of *Cinenova*, a non-profit organisation dedicated to distributing films and videos made by women. Formed in 1991 from the merger of two feminist distributors, *Circles* and *Cinema of Women*, *Cinenova* provides the means to discover and watch experimental films, narrative feature films, artists film and video, documentary and educational videos.

Through national and international distribution, *Cinenova* acts as an agency for artists, educators, curators and their audiences. *Cinenova* is a source of very specific knowledge, a network and



cultural community that engages directly with women's film and video work, and with the question of how to make this knowledge more publicly accessible.

Emma has worked in collaboration with a selection of practitioners based in Glasgow to program a series of screenings throughout November.

## THE FACULTY OF INVISIBILITY

THE FACULTY OF INVISIBILITY is an artistic project that started in 2006. On invitation tutors open departments, in which they teach what is essential to their practice. The Faculty of Invisibility deals with formats of publicness and social organization, such as in the first event *The Speech* (December 4/5/6 2006, Jan van Eyck Academic) *The Communiqué*, which published the opening speeches and currently *The Letters*, publicising passages of *The Invitation* (from December 10th 2007 ongoing).

The current project *The Invitation* is taking place in the *Department of Haunting*. It took on the challenge to address those people we or our friends remember, and deals with notions of hospitality and memory.

The Faculty have interpreted Transmissions invitation to join Novembers agenda as an opportunity to implicate Transmission in the closure of the *The Faculty of Invisibility*. We expect to receive a series of missives throughout the month to be displayed in the gallery.

## ISLINGTON MILL ART ACADEMY

‘ISLINGTON MILL ART ACADEMY is an almost free art school. Its members enjoy and take responsibility for the finding, organising and directing of their education, in art and other things. The group was prepared and crafted from the stumble and fatigue of the old art academy system. There are 12 members in the group. They have nothing in common with each other, except a desire to play around with and explore the creative potential of learning. Anyone who is interested in these things can join us. The rules are changed every week.

We organise talking, discussion, reading, eating before watching films, trips away for us, residencies for others to come back. We are based in Salford, at the famous Islington Mill. Opposite our

window is a primary school playground where the children together make a loud, mangled crowd of conversation at lunchtime. This is where we get our best ideas.’

*The Islington Mill Art Academy* will take up residence in the gallery during the first week of the project. Having spent time in Glasgow researching earlier this year, they have programmed a staggering array of activities for the week in collaboration with organisations and individuals based in Glasgow as well as Salford and Manchester.

## KAJSA DAHLBERG

‘I WORK WITH IMAGE, TEXT AND SOUND. Aligning myself with the notion that one’s work is defined in direct connection with the complexities of socio-historical issues, my work is exploring how narratives are constructed and mediated in relation to questions of censorship, political representation and identity, as well as how they relate to the medium itself. My work has been shown in group exhibitions and International biennials. For the past year I have participated in the studio program at the Whitney Independent Study Program in New York.’

Kajsa’s work, ‘The name of this organization shall be Transmission’ is an attempt to investigate and appraise the Transmission constitution through implicating Transmissions membership as well as inviting a selection of organisations to enter into correspondence with the gallery regarding its objectives.

## OLIVIA PLENDER

‘RESEARCH INTO SOCIAL MOVEMENTS from the past is central to my practise as an artist, specifically the British Romantic movement of the early 19th century and two British non-conformist religious movements: The Modern Spiritualists (founded 1848, still existing today) and the Kibbo Kift Kindred (1920-1951). Drawing on social history and historiography, this approach is intended to interrogate the ideological framework around the narration of history and the way in which society produces knowledge. The forms the work takes include performances, installations, videos and publications, which deliberately contrast an authoritative and didactic mode of presentation with non-establishment voices such as that of the amateur historian or auto-didact.

In several recent projects, such as *Ken Russell in Conversation with Olivia Plender* and *Monitor*, included in the solo show *Information, Education, Entertainment* at Marabou Park, Stockholm (12 October – 2 December '07), I have focussed on a specific BBC series titled *Monitor*. It was the first magazine style arts programme to appear on British television in the 1950s and was part of British establishment culture, aiming to provide education for the masses via the new medium of television (or in negative terms, to disseminate bourgeois tastes and culture). The performance *Monitor* was initially presented at Tate Britain and therefore is also intended as a self-reflexive discussion of the educational aims of the contemporary art institution.

In contrast with *Monitor*, the work about the Modern Spiritualist Movement and the Kibbo Kift Kindred explores the way in which disenfranchised groups often use alternative and 'New Age' religion, as a means of challenging the established hierarchies of knowledge. Both movements were linked with the Campaign for Women's Suffrage and the Co-operative Movement and as such can be broadly termed as 'left wing' or 'radical'. By creating their own institutions they demonstrated, to an extent, both the benefits but also the limits of self-education.'

Olivia has produced a book in collaboration with Transmission based on her 2007 video work, *Bring Back Robin Hood*, which will be available for sale in the gallery as well as freely available as a PDF from the Transmission website.

## RESONANCE 104.4 FM

'RESONANCE 104.4 FM is the world's first radio art station, established by London Musicians' Collective. It started broadcasting on May 1st 2002. Its brief? To provide a radical alternative to the universal formulae of mainstream broadcasting. Resonance 104.4 fm features programmes made by musicians, artists and critics who represent the diversity of London's arts scenes, with regular weekly contributions from nearly two hundred musicians, artists, thinkers, critics, activists and instigators; plus numerous unique broadcasts by artists on the weekday "Clear Spot".

### MISSION STATEMENT

Imagine a radio station like no other. A radio station that makes public those artworks that have no place in traditional broadcasting. A radio station that is an archive of the new, the undiscovered.

ered, the forgotten, the impossible. That is an invisible gallery, a virtual arts centre whose location is at once local, global and timeless. And that is itself a work of art. Imagine a radio station that responds rapidly to new initiatives, has time to draw breath and reflect. A laboratory for experimentation, that by virtue of its uniqueness brings into being a new audience of listeners and creators. All this and more, Resonance104.4fm aims to make London's airwaves available to the widest possible range of practitioners of contemporary art.'

#### EDIBLE LANDSCAPES AT TRANSMISSION GALLERY

Resonance 104.4 FM's Richard Thomas curates a series of pranks, live radio transmissions, direct-to-disc lathe experiments, talks, film and audio projections ruminating on the nature of broadcasting, radio as an architectural space and the idiosyncrasies of Glasgow's acoustic environment and sperm. Participating artists include Oliver Mezger, Aleks Kolkowski, Ampersand & Ampersand, Madeleine Furness and Lawrence Abu Hamdan.

#### VARIANT

'...THE FREE ARTS AND CULTURE MAGAZINE. In-depth coverage in the context of broader social, political and cultural issues.

VARIANT PRESENTS THE ASSAULT ON CULTURE II. Does private-public funding and management of culture mark the death of institutional and critical autonomy? Is direct censorship an anomaly, the most visible form of a wider constriction of cultural freedom, or the shape of cultural policy to come?

Following on from the Mute-organised discussion, Variant continue the exploration of the perils and opportunities for critical and cultural activity in neoliberalising institutions.

FOLLOWED BY SCREENING- CAN DIALECTICS BREAK BRICKS? Rene Vienet's outrageously refashioned kung-fu flick. A brilliant, ascerbic and riotous critique of the failure of socialism where martial artists counter ideological blows with theoretical thrusts.'

# ONGOING CONTRIBUTIONS AND EVENTS

DEXTER SINISTER have produced a series of pamphlets based on Dexter Sinister's online library. These will be available from the gallery at a small cost and freely available from the Transmission website as PDF's. A proportion of these pamphlets will be collated, bound and gifted to a selection of libraries in Glasgow and New York.

THE FACULTY OF INVISIBILITY have interpreted Transmission's invitation to join November's agenda as an opportunity to implicate Transmission in their closure. We expect to receive a series of missives throughout the month to be displayed in the gallery.

KAJSA DAHLBERG'S work, *The name of this organization shall be Transmission* is an attempt to investigate and appraise the Transmission constitution through implicating Transmission's membership as well as inviting a selection of organizations to enter into correspondence with the gallery regarding its objectives. Some of the other associations, organizations and individuals involved in this correspondence are: *The JA! Association* (a feminist art collective who has worked out an equality-agreement for museums and institutions to sign). *Signal gallery* in Malmö, Sweden (with a similar structure as that of Transmission). *Cinenova* (archive of films made by women located in London). *Centro Cultural Montebemoso* in the Basque country, *Dispatch* (a small and alternative gallery in New York City) and curator Nina Möntmann. Kajsa would welcome contributions from the Transmission membership

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regarding suggestions for the amendment of the constitution. Please contact [kajsadahlberg@hotmail.com](mailto:kajsadahlberg@hotmail.com) if you would like to get involved.

OLIVIA PLENDER has produced a book in collaboration with Transmission based on her 2007 video work, *Bring Back Robin Hood*, which will be available for sale in the gallery as well as freely available from the Transmission website as a PDF.

EMMA HEDDITCH has invited a selection of individuals and organisations in Glasgow to select and present films from the *Cinenostra* archive of women's film and video to be screened at Transmissions Gallery on four different occasions during November.

*Rebecca Gordon Nesbitt, 14th November.*

Having worked for more than a decade in the field of visual art, Rebecca Gordon Nesbitt undertook an MRes in Social Research at the University of Strathclyde, for which she continued her research into the privatisation of culture and the role of contemporary art in challenging the status quo. Her PhD, looking at cultural policy in post-revolutionary Cuba, seeks to examine how critical practice can be encouraged, or stifled, by state interventions.

*Dr. Maud Bracke, 22th of November.*

Lecturer in Modern European History at Glasgow University. Maud has recently undertaken research into an Italian educational initiative known as *The 150 Hours Courses*. This research will inform the presentation Maud will make at Transmission preceding her film selection.

*The Glasgow Women's Library, 29th of November.*

'Glasgow Women's Library is a vibrant information hub housing a lending library, archive collections and contemporary and historical artefacts relating to women's lives, histories and achievements. It delivers an innovative *Lifelong Learning Programme*, an *Adult Literacy and Numeracy Project* and a dedicated *Black and Minority Ethnic Women's Project*.'

*Charlotte Prodger, Sunday the 30th of November.*

Charlotte Prodger graduated from Goldsmiths College in 2001 and is now an MFA student in Glasgow School of Art. She writes stories and makes films. Her films play with the mechanical materiality of film and the tactility of object-based rituals. She also plays music with *Muscles of Joy*.

## Ongoing Events Specific to Week 1 (Mon 3rd- Sat 8th)

**BREAKFAST AT TRANSMISSION:** *Islington Mill Art Academy* will be hosting a daily breakfast at Transmission during the inaugural week of *Moot Points*. Breakfast discussion topics will be focused on a critique of the previous days activity in the gallery space. The aim of these sessions is in building an element of evaluation into the gallery program as it is unfolding. The breakfasts are open to all and to aid the process of evaluation, the group will invite a specific person to anchor the debate each day. Tea/coffee and fresh bread from the Transmission overnight bakery will be served. Please bring anything else that you would like to eat.

**THE REALEST IS AN OCCASIONAL** zine/publication produced by the people behind *Comfortable on a Tigbtrope*, the Manchester based live music and art night. Inspired by the scientific/humanist periodical, *The Realist*, the aim of the publication is to produce something real, earnest or sincere. The current issue takes for its theme, *Black Mountain College*. During the first week at Transmission, the aim is to produce a new issue of *The Realest* which will document and respond to events unfolding at Transmission. Richard Perry and Laetitia Glenton will be working in the gallery space throughout the week to make this happen.

**AMY PENNINGTON** from *IMAA* will spend her week in Glasgow keeping an eye on the threshold of Transmission, those that are outside, those that are in.

**PICTURE BOOTH:** For one week only, your chance to have your picture taken in the only machine of its kind. Running from Monday till Thursday alongside all of the other events at Transmission this week.

**AYE-AYE BIBLIOTECHNIC:** *Aye-Aye Books* is an independent publisher and bookseller based in Glasgow and Salford, steered by Sapna Agarwal and Martin Vincent. *The Aye-Aye Bibliotechnic* is a small library of books dedicated to the themes and activities of the *Islington Mill Art Academy*, *Moot Points* and the expanded field in which they graze. The books come largely from the personal collections of Agarwal and Vincent with additional sequestrations from the stock of the *Aye-Aye Books* retail operation.

Monday  
3

MOOT POINTS opens at Transmission Gallery at 10.30AM. 10.30AM-Breakfast served by IMAA (Everyday this week).  
6PM- READING CAPITAL: A fortnightly reading group at The Salford Restoration Office, dedicated to reading, in its entirety, Karl Marx's Capital Vol. 1: A Critique of Political Economy.

Tuesday  
4

12PM- DRAWING CLUB  
6PM-THE FREE UNIVERSITY AT SALTOUN ARTS PROJECT, 1987 – 1991: The Free University started in early 1987 and emerged out of various events across the areas of education, art, politics and literature.

Wednesday  
5

2PM- A JOYRIDE IN A PAINT-BOX  
6PM-EXPERIMENTAL WRITING WORKSHOP: Lead by Michael Wilson. In this writing workshop we will use Polaroids of local public text to create pieces of experimental writing. This piece is borne out of a collaboration between Islington Mill Art Academy, poets and workshop organisers from all over Glasgow.

Thursday  
6

2-3.30PM- THEM AND US: A workshop with John Powles from The Centre for Political Song discussing the origins and tradition of political folk song and its continuing relevance today.  
8PM- AN EVENING OF POLITICAL SONG. An evening of political song with bands and musicians from Glasgow selecting songs from the archives of the Centre for Political Song.

Friday  
7

12PM- COMIC JAM: lead by Heather Williams. Comic Jams involved the creation of a comic by multiple artists, often without a script to work from.  
7PM- CINEMA IN SECTIONS: DR. JEKYLL & MR. HYDE. Cinema in sections will preset Stevenson's familiar narrative as a instilational cinematic experience composed of existing adaptations.

Saturday  
8

2PM- STRAWBERRY SWITCHBLADE: The Fans Convention. Andrew Beswick will be using his week in Glasgow to assess the legacy of the 1980's Glaswegian pop duo, Strawberry Switchblade.  
8PM- BAND BY NIGHT: Maria Dada will present a showcase of new bands and music collectives that are only a few hours old.



*Mon 3rd Nov 6PM- READING CAPITAL: We have organised a simultaneous reading group to take place at Transmission coinciding with the third session of Reading Capital. We will be discussing the text in conjunction with David Harvey's online lectures. Harvey has been teaching open classes on the book for 40 years, and the current set of lectures given at the CUNY are available on-line -[www.davidharvey.org](http://www.davidharvey.org) Please send us an email if you would like a copy of the text in advance.*

*Tues 4th Nov 12PM- DRAWING CLUBDRAWING CLUB: Sapna Agarwal presents an afternoon of games, drawing with and from memory, including one made famous by Whistler in the text "Painting as a Pastime", by Winston Churchill, which is to be read in the gallery on the following day (5/11/08). Some refreshments and materials will be provided and all are welcome to attend.*

*Tues 4th Nov 6PM- THE FREE UNIVERSITY AT SALTOUN ARTS PROJECT. The Free University proposed an inter-disciplinary approach to learning not based on vocational skills, and to challenge the loss of community and neighbourhood. It intersected with many projects and gave rise to more specific, semi-independent interest groups. The FU dispersed around 1991. Some of the original members involved in independent publishing and autonomous art projects at the time - including Here & Now, Variant, Edinburgh Review, the Saltoun Art Project, and others - will attempt some observations on the continuities across the two decades. All welcome.*

*Wed 5th Nov 2PM- A JOYRIDE IN A PAINT-BOX: A reading and discussion group with members of Glasgow Art Club. Texts for this event are: 'Painting as a Pastime', Winston Churchill, 1932 and 'Moot Points', Walter Crane and Lewis F Day 1901. Please send us an email if you would like a copy of the texts in advance. All welcome.*

*Wed 5th Nov 6PM- EXPERIMENTAL WRITING WORKSHOP: The activity have been developed between the poets, who include workshop organisers from Glasgow University creative writing department and the Mitchell Library. Will we focus on speed, dynamism and group collaboration, everyone welcome*

*Thurs 6th Nov 2-3.30PM- THEM AND US: A workshop with John Powles from The Centre for Political Song discussing the origins and tradition of political folk song and its continuing relevance today. The Centre for Political Song is an archive and research centre based at Glasgow Caledonian University. It exists to promote and foster an awareness of all forms of political song; an appreciation of the role of political song in the social, political and cultural life of communities; and to facilitate research in relevant areas of study, whilst remaining free from any political bias.*

*Thurs 6th Nov 8PM AN EVENING OF POLITICAL SONG with bands and musicians from Glasgow selecting and playing songs from the archives of the Centre for Political Song. Music courtesy of The Tremenduloes, Foxface, Alastair Huxlett, Plates and Jocky Venkataram.*

*Fri 7th Nov 12PM- COMIC JAM: This event will explore unusual themes, games and experiments in storytelling using image sequences. All abilities and skills are welcomed.*

*Fri 7th Nov 7PM- CINEMA IN SECTIONS: Echoing the mid 20th century cinema goings of Bresson and Vache who often spent their days wandering from cinema to cinema watching only incomplete sections of a film before moving to the next; Cinema in sections will break up the usual passivity of the cinematic experience and present a multi-state narrative, navigated according to the subjective whim of the viewer.*

*Sat 8th Nov 2PM- STRAWBERRY SWITCHBLADE: Andrew will be making a film of his exploits during the week in addition to holding a convention for fans of the band. If you are an admirer of Strawberry Switchblade or know someone who is, please get in touch with Andrew at [artacademy@jlsingtonmill.com](mailto:artacademy@jlsingtonmill.com)*

*sat 8th Nov 8PM- BAND BY NIGHT: Maria will be selecting 10 people to an afternoon session at Transmission where they will form a number of musical groupings. With Maria's guidance and direction, each of these groups will play some original compositions at the showcase gig in Transmission later in the evening. If you are interested in taking part, get in touch with Maria at [artacademy@jlsingtonmill.com](mailto:artacademy@jlsingtonmill.com) Previous musical expertise is not required.*

## NOVEMBER

Week  
2

Monday  
10

TRANSMISSION GALLERY is Closed.

Tuesday  
11

11-5PM. TRANSMISSION GALLERY open to the public. To allow access to ongoing projects and printed material.  
All welcome.

Wednesday  
12

11-5PM. TRANSMISSION GALLERY open to the public as usual.

Thursday  
13

11-5PM. TRANSMISSION GALLERY open to the public as usual.

Friday  
14

11-5PM. TRANSMISSION GALLERY open to the public.  
7PM. REBECCA GORDON NESBITT presents her selection from the CINENOVA archive of womens film and video.  
Please contact the gallery for more details.

Saturday  
15

11-5PM. TRANSMISSION GALLERY open to the public.  
3PM. VARIANT PRESENTS *The Assault on Culture II* followed by a screening of *Can Dialectics Break Bricks*.  
This event will take place at DOWS BAR (Opposite Queen Street Rail Station). Please contact the gallery for more details.

NOVEMBER

Week  
3

Monday  
17

TRANSMISSION GALLERY is Closed.

Tuesday  
18

11-5PM. TRANSMISSION GALLERY open to the public. To allow access to ongoing projects and printed material.  
All welcome.

Wednesday  
19

11-5PM. TRANSMISSION GALLERY open to the public as usual.

Thursday  
20

11-5PM. TRANSMISSION GALLERY open to the public as usual.  
RESONANCE FM presents *Edible Landscapes* at Transmission Gallery. A series of pranks, live radio transmissions, direct-to-disc lathe experiments, talks, film and audio projections ruminating on the nature of broadcasting, radio as an architectural space.

Friday  
21

11-5PM. TRANSMISSION GALLERY open to the public.  
RESONANCE FM presents *Edible Landscapes* at Transmission Gallery.

Saturday  
22

11-5PM. TRANSMISSION GALLERY open to the public.  
7PM. MAUD BRACKE presents her selection from the CINENOVA archive of womens film and video.  
Please contact the gallery for more details.

NOVEMBER

Week  
4

Monday  
24      TRANSMISSION GALLERY is Closed.

Tuesday  
25      11-5PM. TRANSMISSION GALLERY open to the public. To allow access to ongoing projects and printed material.  
All welcome.

Wednesday  
26      11-5PM. TRANSMISSION GALLERY open to the public as usual.

Thursday  
27      11-5PM. TRANSMISSION GALLERY open to the public.  
7PM. GLASGOW WOMEN'S LIBRARY presents their selection from the CINENOVA archive of womens film and video.  
Please contact the gallery for more details.

Friday  
28      11-5PM. TRANSMISSION GALLERY open to the public as usual.

Saturday  
29      11-5PM. TRANSMISSION GALLERY open to the public as usual.

Sunday  
30      7PM. CHARLOTTE PRODGER & MUSCLES OF JOY present their selection from the CINENOVA archive with live music accompaniment.

# LINKS

[www.andiwilldo.net](http://www.andiwilldo.net)  
[www.andyabbott.co.uk](http://www.andyabbott.co.uk)  
[www.aye-aye.eclipse.co.uk](http://www.aye-aye.eclipse.co.uk)  
[www.caledonian.ac.uk/politicalsong](http://www.caledonian.ac.uk/politicalsong)  
[www.cinenova.org.uk](http://www.cinenova.org.uk)  
[www.dextersinister.org](http://www.dextersinister.org)  
<http://facultyofinvisibility.tinka.cc>  
[www.islingtonmillartacademy.blogspot.com](http://www.islingtonmillartacademy.blogspot.com)  
[http://resonancefm.com](http://http://resonancefm.com)  
[www.sarahtripp.com](http://www.sarahtripp.com)  
[www.shiftyparadigms.org](http://www.shiftyparadigms.org)  
[www.transmissiongallery.org](http://www.transmissiongallery.org)  
[www.variant.randomstate.org](http://www.variant.randomstate.org)  
[www.wcml.org.uk/](http://www.wcml.org.uk/)  
[www.womenslibrary.org.uk](http://www.womenslibrary.org.uk)

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Transmission Gallery is supported by Glasgow City Council and the Scottish Arts Council