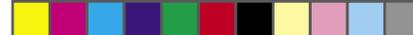


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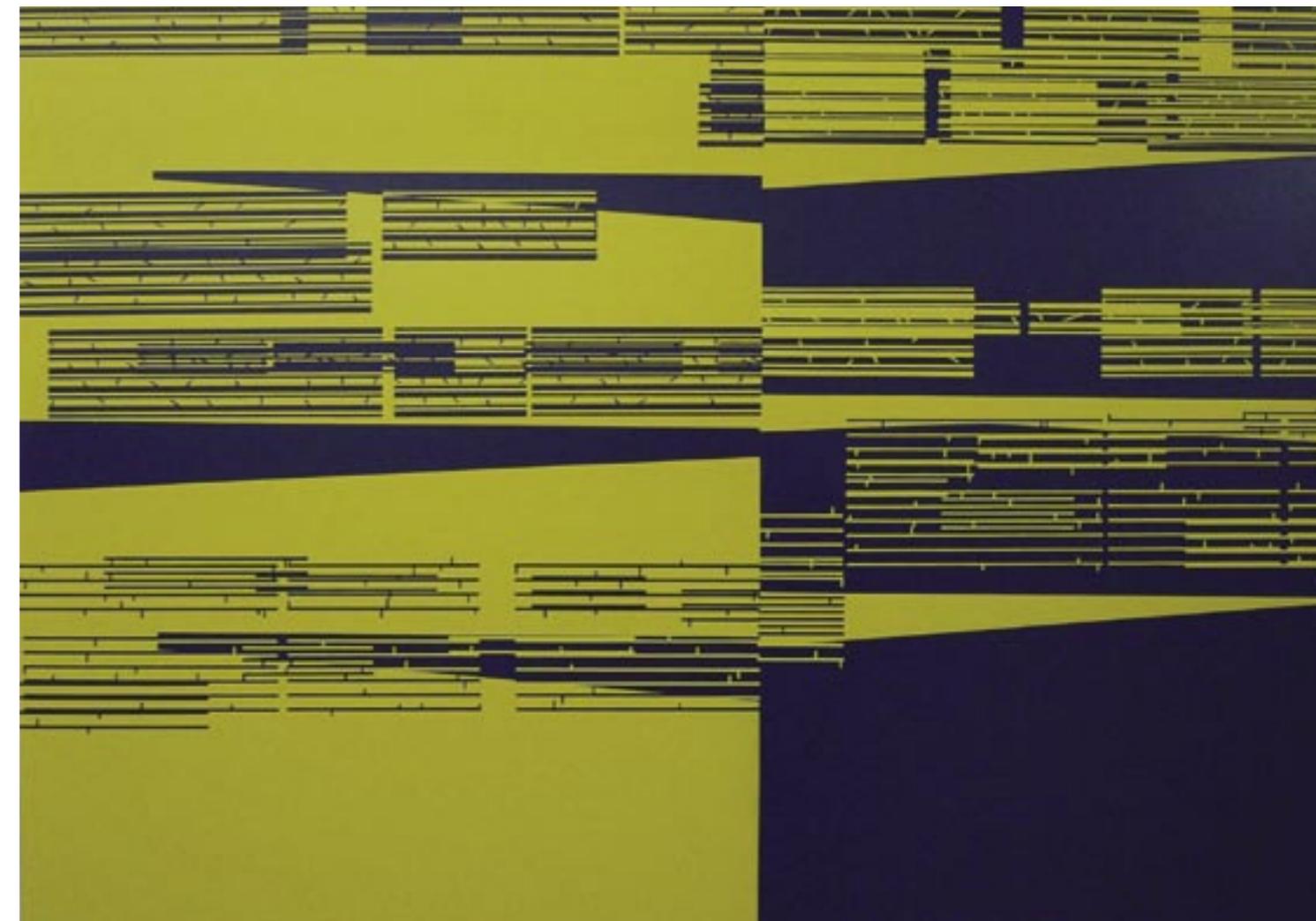
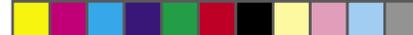
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Keith Talent Gallery, London
06.05.06 – 04.06.06

Bernice Donszelmann
Noel Forster
Sharon Hall
Simon Payne
Tim Renshaw
David Ryan
James Saunders
Donald Smith

Text: Bernice Donszelmann
Jeremy Gilbert-Rolfe
David Ryan





small left SIMON PAYNE, *COLOUR BARS*, 2004, VIDEO STILL
small right DONALD SMITH, *"COLOURSPACE"*, 2003, VINYL ON SHOP WINDOW

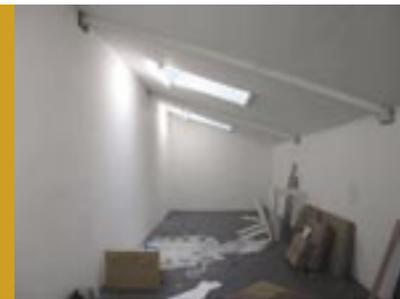
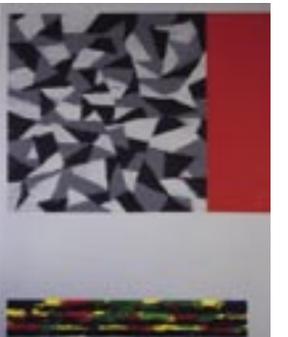
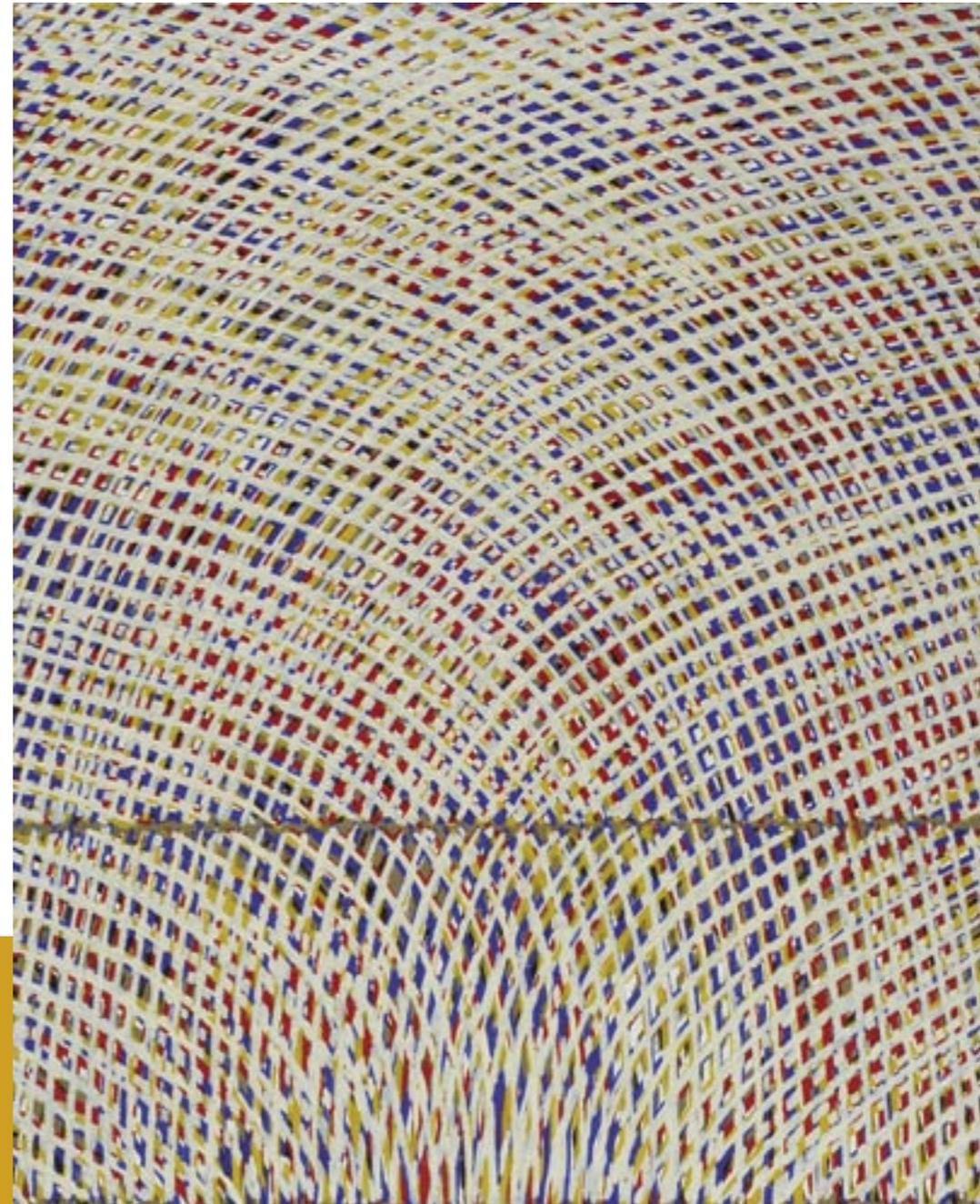
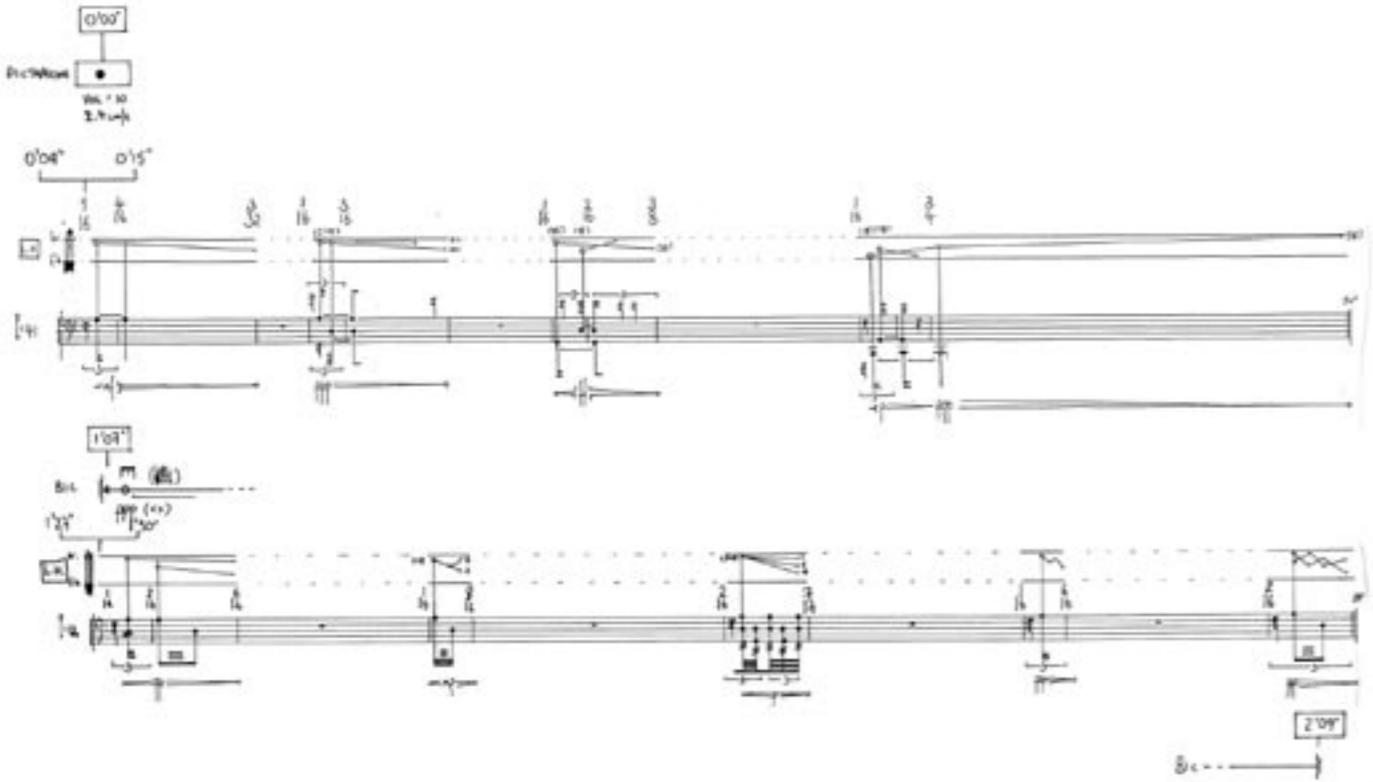
large image DAVID RYAN, VIDEO PROJECTION, 2005

large image TIM RENSHAW, *"CARRIAGE"*, 2005, OIL ON CANVAS, 67 X 102 CM;

small image DAVID RYAN, VIDEO STILL, 2005

#(unassigned)
 (version for Apartment House, Wittener Tage für Neue Kameramask)
 colla

James Saunders

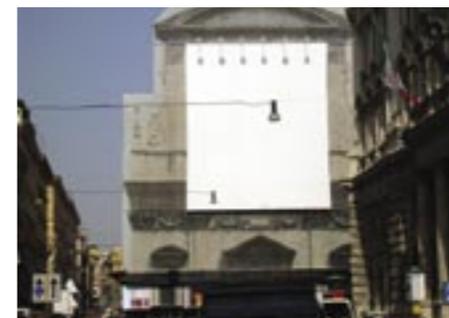
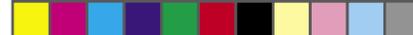


large image JAMES SAUNDERS SCORE, #(UNASSIGNED) 2002
 small left KEITH TALENT GALLERY, LONDON, 2006

small right SURFACE/CONNECTIONS EXHIBITION, 2004, HOLDEN GALLERY, MANCHESTER

large image NOEL FORSTER, "UNTITLED", 1989-96, OIL ON LINEN, 73X60 CM

top TIM RENSHAW
 "IMAGE IN THE VAGUEST
 SENSE", 2005, OIL ON
 CANVAS, 72 X 72 CM
 middle BERNICE DONSELZMANN
 "WOOD FRAMES 2 (CRUMPLED)",
 2006, FABLON AND INK ON
 PAPER, 25X25CM
 bottom DAVID RYAN,
 UNTITLED, 2004, 152 X 122CM,
 OIL, WAX ON CANVAS



large image SHARON HALL, *UNTITLED*, 2004, 152 X 122CM, OIL ON CANVAS

small left BERNICE DONSZELMANN, *"ORANGE CIRCLE"* (MODEL), 2004, COLORED PENCIL ON PAPER AND PLASTERBOARD

small right NOEL FORSTER, STUDIO WALL

large image DONALD SMITH, *"COLOURSPACE"*, 2004, CARDBOARD, PERSPEX, MIRRORS

top left DAVID RYAN, PHOTOGRAPH, 2006

top right BERNICE DONSZELMANN, KEITH TALENT GALLERY MODEL, 2006



Touch Screen

It seems clear that the question of surface, if we begin with painting (which is where surface as a question begins) is inseparable from the question of the human body; and that, as painting's status becomes increasingly primitive and archaic in relation to other forms of visual production, this issue comes into relief more and more. A surface was once something that was, at least in principle, accessible to touch. Hence the initial erotics of painting. Surface is flesh, of sorts. Jeff Wall, in reference to classical painting, describes painting's 'pagan interior' – the "body of the other is traced and caressed by the moving hand of the painter"ⁱⁱ; the painted body, then, is necessarily a question of two bodies and inherently erotic. This painted body's projection into the optical space of the perspectival field constitutes, for Wall, the inner drama of classical painting as a drama of loss and separation: "as picture, the body shimmers on the verge of being an optical projection, a spectre, an effect of perspective. A projection always originates elsewhere than on a surface which can be touched. This is the source of the pathos of the 'painterly hand' or mark, which characterizes modernist painting throughout its history"ⁱⁱⁱ.

Except in purely function terms (conditions of legibility, clarity), the absolute indifference of the projected or transmitted image to its support configures the relation of the human body to surface differently: the relationship between what exists as surface and as projection no longer constitutes a drama in relation to which the body has any material place, even as negated. And it is the absent bodily term on this

side of the surface/projection that the work of David Reed, precisely through painting, dramatizes with such force and paradoxical sensuality. The luscious unfolding of gesture in Reed's paintings (gestures which present themselves as entities which have never existed as matter) is pure big screen eroticism. It is the equivalent in gesture to the displaced libidinal investment that Kracauer observed as a consequence of emerging mass media early in the 20th century – displaced from a body 'known' (in lived and mnemonic experience) to "...an industrially produced representation (the female star)...", a dematerialized body "...made up of invisible, printed benday dots..."ⁱⁱⁱ. Virilio likewise points to the fascination of the early glamorized star of cinema as a fascination with a being and a body become formless, "...diaphanous as if light was pouring through her flesh..."^{iv}.

In the essay "*Notes on Being Framed by a Surface*" Jeremy Gilbert-Rolfe declares his interest in and allegiance to a form of "impure" painting that has "...more to do with the body and phenomena than with (an idea of) history and appearance as a system of already codified signs"^v. In other words, the possibility is posed for a painting that is not defined by its own (definable) history to date but which understands itself as a mercurial site through which contemporary concerns with the body, technology and subjectivity can be probed and explored. This is a form of painting that is 1) critically indifferent to "...the idea that we know what painting is" and that 2) can begin to consider "...the surfaces that surround it and the subjectivity that invents itself through them"^{vi}.



There is a difference between looking to painting as a stable site where matter and the body still 'count' and are still primary (a potentially reactionary project) and considering painting, in the broadest meaning of the term, as a site where materiality and the body matter as a problem (and as a problem which has been probed and articulated very differently over the long history of the discipline in differing historical contexts). In the current wall painting of Katharina Grosse, to use another example, the billowing amorphous fields of sprayed color are characteristically indifferent to their architectural support and, with it, the kind of dimensional space bodies are accustomed to negotiating. But, although the surfaces of objects and architecture are the literal support of the sprayed paint (as that onto which it adheres to physically), these surfaces do not function as the degree zero - the 'real' - in relation to which the illusionistic projection created by swathes of sprayed color extends and returns. Not because they can't (they can), but because the model doesn't seem especially productive in this instance. In some of the most recent work by Grosse the displacement or removal of certain portable objects and structures (for example, canvases) within the actual physical space of the work creates blank spots within the extended stretches of sprayed color. But these material interruptions to the illusionism of the paint are experienced as instances of discontinuity playing laterally across the painted 'surface/field' rather than as a return to the real and to tangibility.

If an idea of surface continues to have meaning in an instance like this, it is clear that it needs to be redirected away from its

original formulation (as that which is/was accessible to touch, at least in principle). With the tactile support withdrawn as a term, one finds oneself in the territory of a disembodied visual surface. In reference to Grosse's work analogies can be drawn, but perhaps too easily, with the screen or the projected image. A better model might be the more ambivalent notion of a sound surface. Listening to a recent performance of "Auf den Inseln des Widerstands" by Nicola Sani, a work which involved a complex weaving in and out of extended layerings of sound, I was struck by the sensation of sound becoming spatialised as a surface or field. The term 'surface' in this instance articulates something that comes to establish an identity as a continuum; it indicates a tendency within sound organization toward shifting intensities rather than delimitation and division as structuring principles.



top: David Reed, "No, 287", 1989-90
oil and alkyd on canvas, 26" x 102", courtesy of the artist

bottom: Katharina Grosse, "Untitled", 2003, London, acrylic on wall,
530x1430x855 cm, courtesy of Galerie Conrads, Dusseldorf, Germany



Work like that of Grosse and Reed is material as much as it may, through technique, transcend or make uncertain its own grounding in matter and architecture. If Grosse's deployment of visual surface as disembodied, gravity defying fields and intensities of color inevitably throws us back to the question of material and bodily being, the corporeal makes its appearance as an anachronism or a problem within the work's logic. And, as with Reed, the problem is precisely a vital problem - vital to the work's being interesting. The actual, tangible, fleshy surfaces of the material world become like points of failed resistance to a dematerializing visual takeover. They persist, however, within the spectacle, interacting ambivalently in their altered state and newly uncertain dimensionality - they ask to be thought differently.

Bernice Donszelmann

Notes

ⁱ Jeff Wall "Unity and Fragmentation in Manet" in Jeff Wall, "Unity and Fragmentation in Manet" in Thierry de Duve, Arielle Pelenc, Boris Guys, 1996, Jeff Wall, Phaidon, London, pp. 79

ⁱⁱ Wall, 1996, pp. 82

ⁱⁱⁱ Benjamin Buchloh on Kracauer in "Gerhard Richter's Atlas: The Anomic Archive", October 88, Spring, 1999, pp. 141

^{iv} Paul Virilio, 1991, The Aesthetics of Disappearance, trans. Philip Beitchman, Semiotext(e), USA, pp. 54

^v Jeremy Gilbert-Rolfe, "Notes on Being Framed by a Surface" in David Ryan, 2002, *Talking painting : dialogues with twelve contemporary abstract painters*, Routledge, London, pp. 18

^{vi} Gilbert-Rolfe, 2002, pp. 18

Transfer

That painting as a discipline can provide a ground for contemporary art practice is almost indisputable: no longer defining a privileged position or a necessary lineage of avant-garde achievement, but on the other hand remaining unique in its potential for developing form. How a painting might develop such approaches to form is an intriguing question in itself. Because 'form' or 'formal' within the context of painting has strong associations with its specific traditions; and the current reaction against the formal has been to embrace, with a vengeance, the imagery or milieu of popular culture with all its attendant narrative or anecdotal overtones. If formal qualities are foregrounded at all, then it is to act out some form of cathartic relationship to the past, and to frame an engagement with memory, loss, or lack in some way. In the context of the present exhibition, form is positioned as both vividly present together with forging a potential free play with connotation and attendant construction of meaning. This works in a variety of ways. While it may construe a commentary on modernist syntax, generally, it avoids irony. If painting is being addressed specifically here, then it acts as a multifaceted model informing practices both within and without its borders. Together with this, the notion of painting as a potential site for the 'transferral' into other media, and the focus on form or the formal, does, of course, inaugurate a very concrete relationship with its past.

Many different types of formalism have persisted within modernism – we might think of the Russian Formalist positions and their emphasis on opacity and materiality, the

English formalism of Roger Fry and Clive Bell et al, of 'significant form', through to Clement Greenberg's more familiar approach. With hindsight, oddly enough, Greenberg the 'arch modernist' has surprisingly more in common with the 19th century music critic Eduard Hanslick (like Greenberg, a brilliant essayist) who argued a case for 'absolute music'. This position expected music to be rigorously self-referential in its forms – rather than the literary 'debasements' of a Liszt or Wagner. Lamenting the arrival of Liszt's symphonic poems, Hanslick suggested that they "Denied to music more completely than ever before its independent sphere, and dosed the listener with a sort of vision-promoting medicine."¹ This could be Greenberg, over 100 years later, ruing the intrusion of the non-visual within 'avant-gardist practice'! Yet, this sphere of self-reflexive operations in terms of the medium and the idea of a resulting opacity in relation to narrative (not necessarily a refusal per se but certainly not an acquiescence to becoming an 'easy vehicle' for established codes of 'communication') continues to establish a touchstone for aspects of thinking 'within' form. Of course, this in turn becomes its own narrative: but can we really have form as a 'mute' intervention into the realm of signs and symbols? It's a nice idea – but recent practice has shown the difficulty of unscrambling intertwined lexicons of form – from the levelled and almost undifferentiated field of TV, advertising, pop culture and its writing and, of course, contemporary art. It has been almost common practice to work with this blurring and to develop – in Hal Foster's terms – a strategy of the 'incongruent'². Contemporary painting is full of this tendency towards the



'incongruent': temporally displaced images on the cusp of being something other than they are, pricking a mnemonic strata buried deep; or at its worst like a mould awaiting completion by a (sometimes all too obvious) denouement. Yet 'non-representational' form itself cannot be wheeled out as an alternative or antidote to all this – it too shares the same cultural structures and social perspectives. T.W. Adorno, famously, suggested that form was in fact content having long lost its memory. A memory, that is, of its reason for being – its direct relation to the social. Perhaps this is why recent non-representational painting has looked to its historical allegiances with architecture. In this arena, architecture must invest its energies into formal issues – and yet clearly has to examine how they impact upon the social environment itself. It would be wrong of course to consider architecture devoid of its own narrative devices (with explicit use of these in, for example, Rem Koolhaas' practice to name but one) or that its own procedures don't result in a sometimes colossal dysfunction (David Adjaye's 'Ideas Store' in Whitechapel unintentionally spelling out a bizarre misfit between formal building and its local social flow). Nevertheless, architecture still provides a possible fusion between utopianism and pragmatism which can motivate non-representation. In a straightforward sense, the gallery as architecture has transformed itself into a multiple of uses: ritualistic sign, container, and blank surface. It calls to be destabilised by what is presented within and upon it. The gallery becomes receptive to the kind of space familiar to painting itself: a virtual, sometimes utopian commentary on the literal. Such

above: David Ryan, photograph 2005

propositions suggest the particularity of practices entwined in a potential annotation on form and accentuating its configuration within varying spatial and temporal practices. The question is how these are particularised through the specific attempt of dialogue or openness, whereby each work is porous in some way. This is where the present work parts company with those traditions of formalism mentioned earlier. It is also set apart from the various modes of institutional critique with which we have been familiar over the last two or three decades - these are concerned with the representational registers consciously unfolded and unpacked by examining particular structures and spaces. It is here, in the process of 'revealing' the workings of a specific institution, that the artwork became an ever more transparent layer - a frame which allows us to see a particular space. What has often been left out of the equation in the name of critique is the sense of excess, perhaps even pleasure, and another mode of intervention - not just in the social, but also the plastic sense.

On a more general level, this project - albeit in an oblique way - also suggests various responses to what Henri Lefebvre called "the double determinants" of space. These are referred to as components of an engagement with space, but also treated as material: "Because they arise between the (material) body/subject and the (material) mirror object."³ Suggesting here, a constant negotiation between the corporeal and grounded body and its perceptions and relations to the spatial events which impact upon it. This is seen as dynamic and complex; absorbing the dense layering of perceptual and representational

data. It is irreducible, therefore, to the 'essence' of an ontological position or the endless 'play of the signifier'. Lefebvre elucidates this double play as follows: "Consciousness of oneself and of the other, of the body and of the abstract realm of otherness and becoming-other (alienation)...time, the immediate (directly experienced, hence blind and unconscious) link between repetition and differentiation. Lastly, space with its double determinants: imaginary/real, produced/producing, immediate/mediated (milieu/transition) connection/separation, and so on." I refer to these ideas from Lefebvre in order to underline some of the possibilities of thinking around spatiality without the intervention of images; what is raised here are various questions around the nature of the abstract, and the kinds of experience it potentially unfolds. How do we approach this kind of encounter? On one level we can point to it as a kind of differential, an interruption to the flow of the everyday, but also one that potentially illuminates it. If it provides a 'mirror-image' then it is one of distortion, allowing a sense of self-alienation that in turn permits reflection. And yet, such a reflection is never divorced from the 'representational tissue' which forms and informs both concrete space and the potential for working within and upon that space. Here, again, we arrive at a 'space' of abstraction, which approaches both ideas and materials in-process and therefore distinguished from the kinds of conceptual strategies which have dominated and continue to dominate the field of contemporary art practice.

David Ryan 2006

Notes

¹ Eduard Hanslick. (1854/1885) *Vom Musikalisch-Schönen*. Translated in 1891 by Gustav Cohen as: *The Beautiful in Music*. Indianapolis: Bobbs-Merrill Co., 1957.

² Hal Foster, *Design and Crime and Other Diatribes*, Verso, London/New York 2002.

³ Henri Lefebvre, *The Production of Space*, Blackwell, Oxford 1991.



above: David Ryan, Whitechapel, 2006

Painting's Surface

Painting is unlike other things not least in that whereas in them the surface enhances the thing, in painting the thing is obliterated rather than enhanced by what it supports. Lots of people including myself have made paintings, especially during the nineteen-seventies, in which the support has been made to be an issue for the very reason that it traditionally wasn't. Certainly it was always carefully prepared, or not, but chiefly—it also couldn't warp—as a surface which was going to support another surface. It mattered whether the weave of the canvas was exploited or not, or alternatively whether the painting was made on the wholly impassive surface of panel or fresco, but what one saw was understood to be a space which had no direct relationship to the support—indeed, had not to have a direct relationship to it to the extent that the painting was a picture of another place and time.

Oscar Wilde said that only superficial people don't judge by appearances. Painting doesn't give one any choice. Painting is almost wholly about appearance, a surface which renders what it covers almost irrelevant. It gives one only a surface through which to judge the whole because the whole is almost entirely a surface—unless one wants to bypass the senses and dwell instead on questions about how the painting relates to art history or the current episteme, which would be superficial. At the same time a painting's surface may persistently unfold but it is hard to see how it could be said to conceal. Looking at a painting is not like looking at a word, it doesn't raise the question of how much meaning has been lost or changed. Colours, lines and the movements they make do not raise

questions of origin such as those to which noting that the word 'obsession' began as the Latin word for 'besiege' might lead. This is because colours and lines are not propositional and don't have active and passive forms, except in a very special sense which is either arguable or situational—blue may be said to recede, in some paintings it is seen to recede—and because a painting is almost exclusively only a surface it is always all there. One will see more the longer one looks at it, but everything one finds in it will have already been there. In this it is like works made out of words, but even here only where it leads to thoughts about connotation and comparison, further invocations of what isn't actually there: anything having to do with how much structure or visual affect will have emerged over time without having ever been concealed.

One of the things one always sees more of in any painting, the longer one looks at it, is how it is reaching out to the surfaces of other things. Traditionally the skills of painting included the ability to make paint look like flesh, velvet, steel and clouds and literally everything else including ghosts. It always did it through a surface which was itself like something else. Broadly speaking: limpid like the air, the surface as no surface (e.g., Poussin) or, at the other end, fleshy (e.g., Rembrandt) with reconciliation of the two the goal for those working the in-between (e.g., Velasquez). Nowadays we are a bit more interested in how the surfaces of painting recall the surfaces of other things, some of which are defined by the process which produced them, and which are usually as much images as things (as is the case with clothes and any object

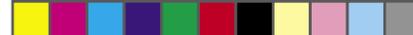
which can be thought about with reference to fashion or style). Painting, hand made and incapable of being inanimate, tries hardest to capture, approximate or otherwise use surfaces which are artificial, impassive and inanimate. In particular, painting reaches out to the absolutely perfect surface of the photograph, at once limpid and flawless, and the equally impassive, intense, and wholly un-human surface of plastics. Painting reaches out to it because the world does. I have elsewhere described how makeup was once based on how paintings look but now aspires to blend with the skin as the photographic emulsion does with its paper support.

John Baldessari told me that he learnt more about drawing once he started doing photography that he'd got out of it by making drawings. In a comparable way I think that photography and plastic may have renewed a sense of the painting's surface that had grown dull during the latter stages of modernism. Certainly the use of house paint by Rodchenko and Pollock helped, but perhaps it took the arrival of acrylic—i.e., plastic—paint to restore an interest in the surface of painting as something which had, as it always had, affinities with things outside of painting itself: if Stella's earlier career suggests a symbiotic relationship between Pop and Minimalism, his early paintings also announced the re-entry into painting of colours seen in the street and with that a renewal of our awareness that not only the colours but also the surfaces of paintings invite comparison with things in the world. Acrylic paint does of course for the most part suck, and one of the first things it inspired was a craft industry within

painting devoted to making acrylic paintings look like oil, but I think it is the reverse that has been the predominant tendency. We are more aware of oil paint's being a polymer than we were before more familiar polymers entered studio land.

Rembrandt, Romanticism, Impressionism and what followed aside, painting was traditionally—from the Renaissance to French Classicism—thought of as the art of the seamless surface because it was an art of the frozen moment. It is now surrounded by a world made of seamless surfaces. Photographic space is neither ideal like the space of the white page nor untidily infinite like the phenomenal space of ordinary vision, but rather a plastic surface organised by monocular vision, a flawless thing and an image of uninterrupted continuity. Similarly, fleshiness is of less interest to us than flesh re-imagined not by painting but by photography, and it is there that painting too finds it. Likewise, painting finds vitality not in nature but in patterns derived, whether ultimately or immediately, less from nature than through printing facilitated by the computer and, thence, the photographic. If, since sometime in the nineteenth century, painting has come more and more to be about the world as a world made of signs, painters now come to see the multiplicitousness of the signs out of which our world is composed in a dialectical relationship to the ubiquity of their means of production and the surface which bears them. It is always plastic and photographically derived.

Painting's topic is always how the world looks now. It used to address this through studying beings presented as signs: the



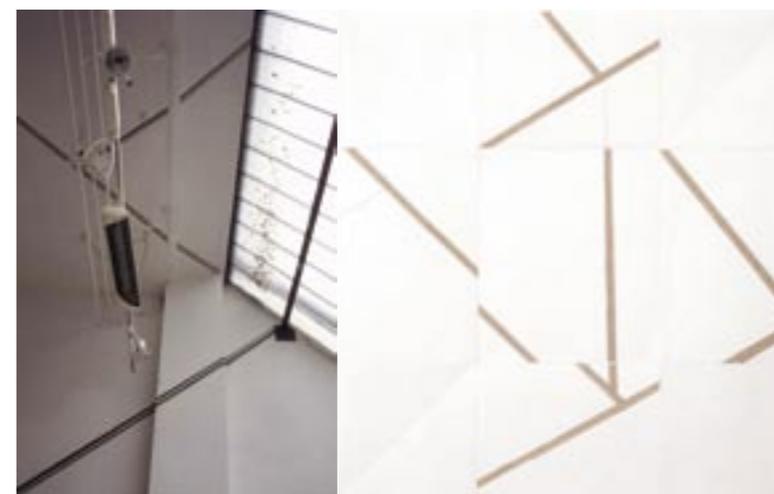
body as image—of beauty or importance—realised through paint which went for the vitality of flesh. Now it is as or even more likely to get at it through signs—patterns on plastic surface, for example—which embody the vitality of everything the flesh is not, but which it nowadays tends to mimic. This shift is of course made possible by painting's being about appearance, or at least one may say that any implication or connotation presented by a painting is consequential on what is an appearing, a process in which what is before one unfolds in time without giving way to anything beneath the surface. Painting is as much about surface as about space and in some respects it has clearly come to be more about the former than the latter. We are in a way less interested in the phenomenal space we occupy than we are in the surfaces that both make up our world and through which we spend so much time looking at (image of) it. As with beings so with signs, both always point beyond or within themselves. By becoming the topics of painting both are returned to the condition of appearance, where involuntary judgement takes place and where there is no room for superficiality.

Jeremy Gilbert-Rolfe



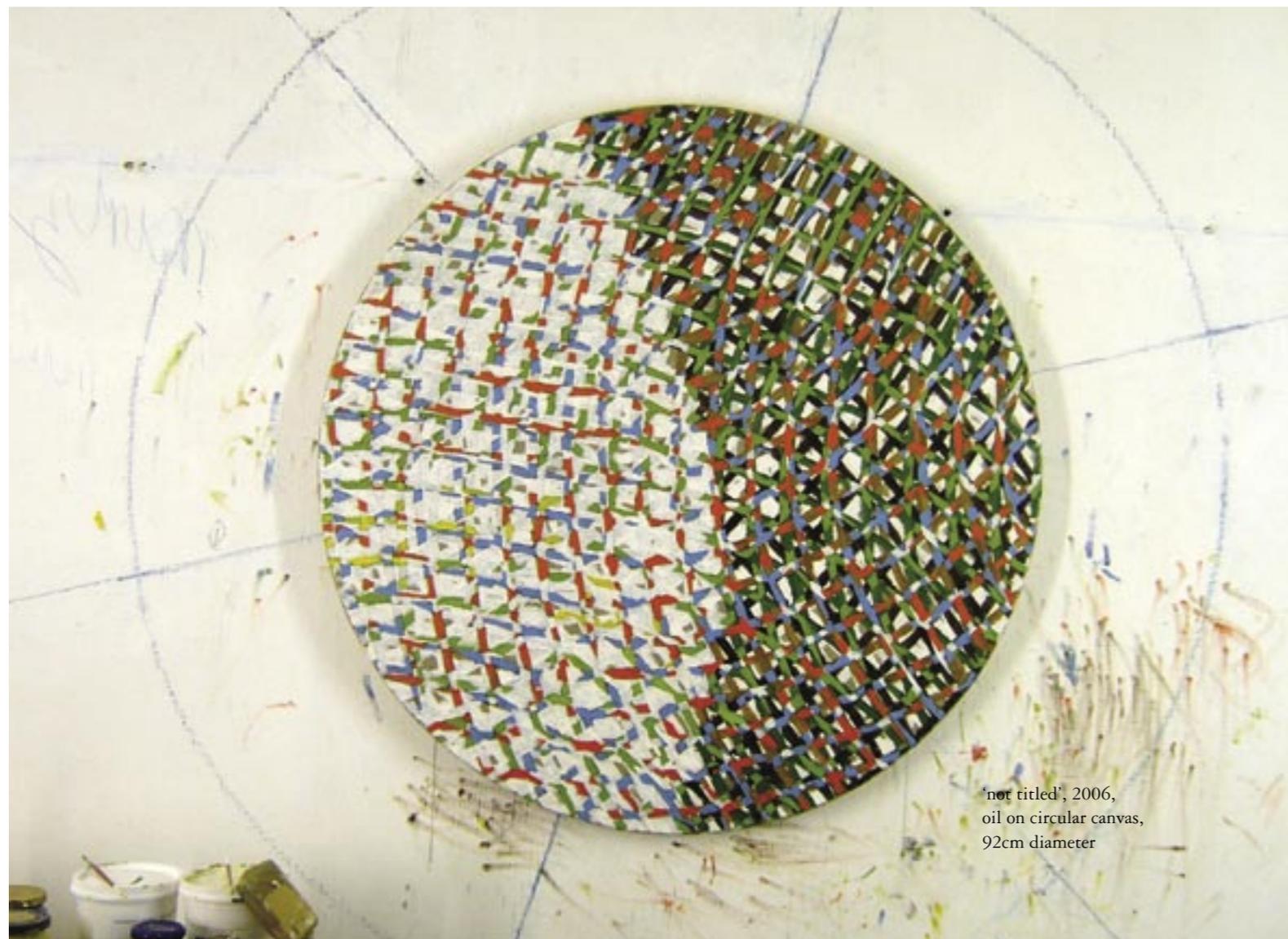
Bernice Donszelmann

top left: "Untitled (Hinge)", 2004 The British School at Rome, coloured pencil on wall
top right: "Untitled (Hinge)" - detail
middle: "Corners 2 (black and white)", 2005, 21x23cm ink on paper
bottom left: "Untitled (Hinge)" - detail
bottom right: "Angles (wood)", 2005, 21x23 cm Fablon and pencil on paper



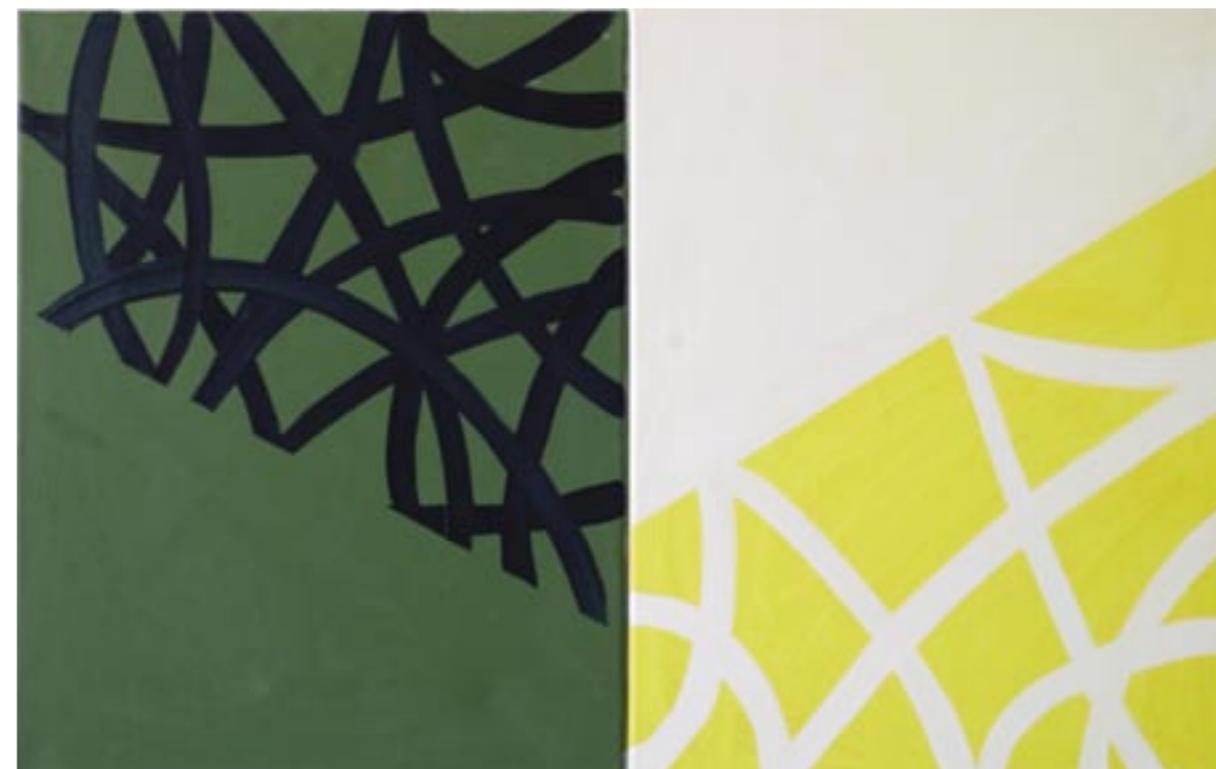


Noel Forster



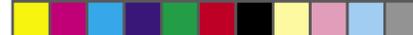
'not titled', 2006,
oil on circular canvas,
92cm diameter

Sharon Hall



Untitled, 2006, 51 x 91cm, oil and wax on canvas



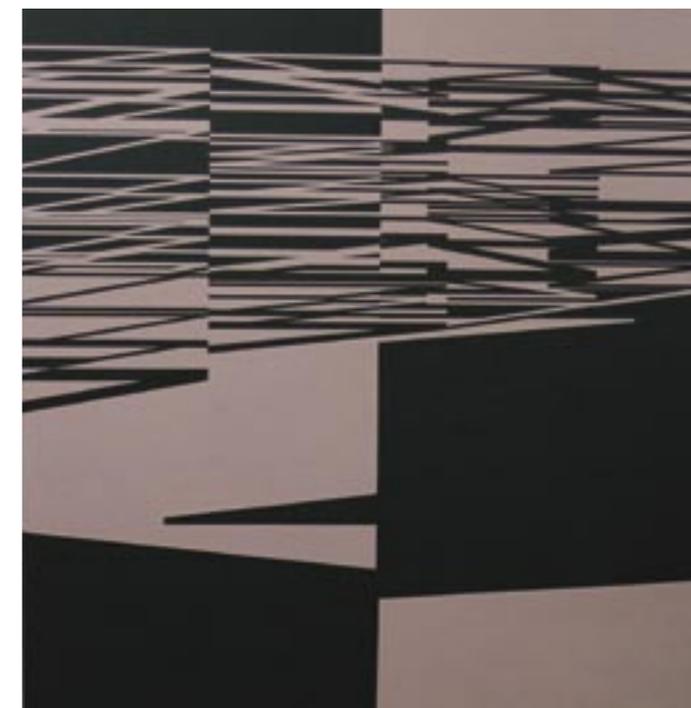


Simon Payne

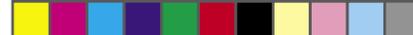


Colour Bars (2004, 8 mins, colour, silent), video still , courtesy of 'LUX'

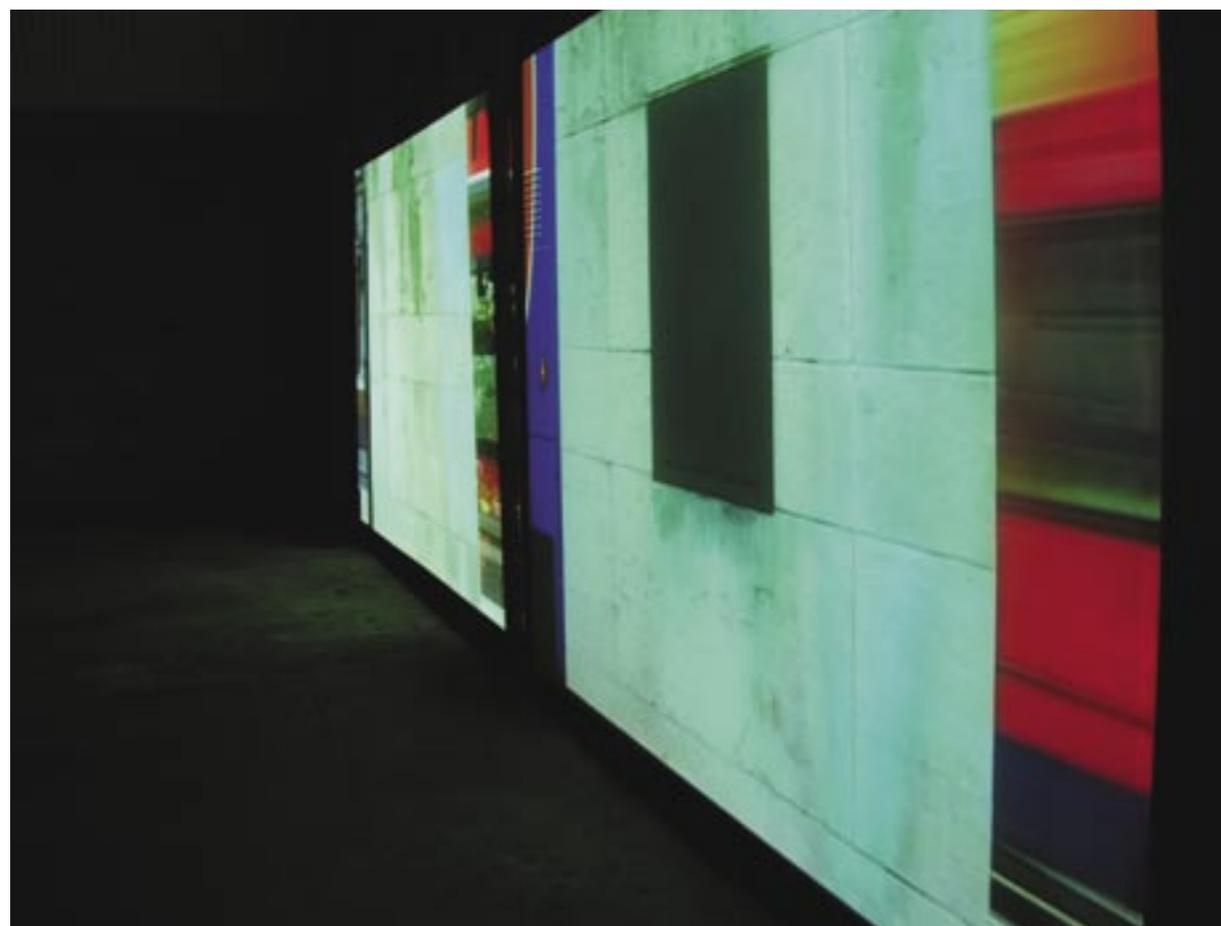
Tim Renshaw



"Cut in", 2005, oil on canvas, 97 X100 cm

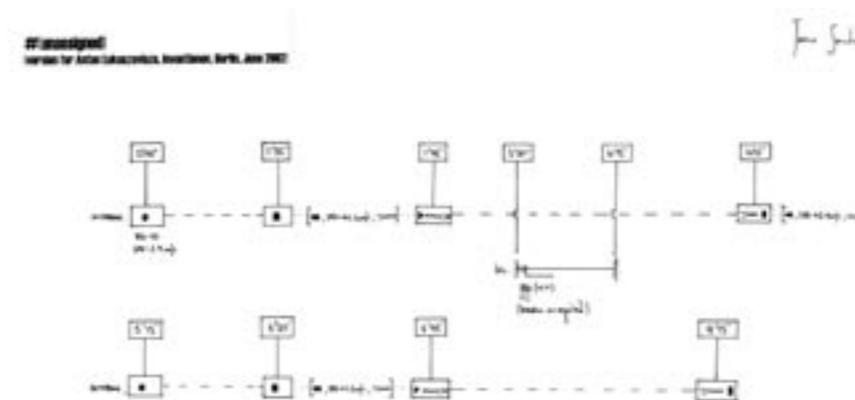


David Ryan



'Monument', video installation, 2005, Flux, London

James Saunders



above: #[unassigned] version for Anton Lukoszevics, 2002
left: Nicolas Hodges rehearsing #070702 at the 2002 Darmstadt Internationalen Ferienkurse für Neue Musik, Germany

Donald Smith



top left: "Colourspace", 2004, mixed media

top right: "Colourspace (Green Flash)", 2002, perspex, trainers

bottom: "Colourspace", 2003, perspex, turntables

Biographies

Bernice Donszelmann

Bernice Donszelmann studied Painting in Canada before moving on to study MA Fine Art and MA Art Theory at Chelsea College of Art and Design between 1991 and 1996. She was recently an Abbey Fellow at the British School at Rome and exhibited in the "Plurale 1" exhibition there in December, 2004. Further exhibitions and projects include: the Gasworks Gallery, London, the Abbey Mural project for the Royal London Hospital, a text based contribution to the "Surface/Connections" exhibition at the Holden Gallery, Manchester Metropolitan University, "Ex Roma" at the ATP Gallery, London, "On the Way to Things" at Churchill College, Cambridge as well as collaborative input into the development of the website "surfacesoundandspace.org". She is a Senior Lecturer on the Art Theory department of the BA Fine Art course at Chelsea College of Art & Design.

James Saunders

James Saunders' music has been played at numerous international festivals, including Brighton Festival, The Cutting Edge (London), Darmstadt, Gothenburg Arts Sounds, Huddersfield Contemporary Music Festival, Inventionen (Berlin), Ultima, and Wittener Tage für Neue Kammermusik. He has worked with Apartment House, asamisimasa, Sebastian Berweck, ensemble chronophonie, duo Contour, Rhodri Davies, Nicolas Hodges, London Sinfonietta, Psappha, ensemble recherche, SUONO MOBILE, 175 East and +- ensemble. James studied at the University of Huddersfield and latterly with Anthony Gilbert at the Royal Northern College of Music. He is a Senior Lecturer in Music at the University of Huddersfield. He is currently a participant in the London Sinfonietta's Blue Touch Paper Scheme, and holds an Arts and Humanities Research Council Research Leave Award for 2005-6. He will undertake a further residency at the Experimental Studio der Herinrich Strobel Stiftung in 2006 and has been commissioned by Sudwestrundfunk for a new version of #[unassigned] for Ensemble Modern to be performed at Donaueschingen in October 2007.

Simon Payne

Simon Payne studied Time Based Media at the Kent Institute of Art and Design in Maidstone, and Electronic Imaging at Duncan of Jordanstone College of Art in Dundee. His videos are distributed by the artists' film and video organisation LUX and they are also kept in the British Artists' Film and Video Study Collection at Central St. Martins College of Art and Design. His work has been screened at various venues including: The European Media Arts Festival, Osnabrück; The International Festival des Cinémas Différents, Paris; Anthology Film Archives, New York City; The Whitechapel, London; Exis Experimental Film & Video Festival, Seoul; the Witte de With Centre for Contemporary Art, Rotterdam; and Experimenta in Mumbai. A number of Payne's works are discussed in detail in Nicky Hamlyn's book *Film Art Phenomena* (London: BFI). He is currently undertaking a PhD research project at the Royal College of Art and teaches at Anglia Ruskin University, Cambridge.

Sharon Hall

Sharon Hall studied at Lanchester (Coventry) Polytechnic and The Slade School of Fine Art. After her post graduate studies she worked in Paris for three months on a French Government Scholarship and on returning began working in a studio at Chisenhale Studios, London. In 1990 she was awarded a Rome Scholarship in Painting and spent a three month sabbatical at the British School in Rome, Italy. Sharon has had solo exhibitions at Union Street Gallery, London; Todd Gallery, London; Rebecca Hossack Gallery, London; Castlefield Gallery, Manchester, and the British School at Rome. Group exhibitions include the Whitechapel Open, London; Post Morality at Kettles Yard, Cambridge, Face to Face at Chisenhale Gallery, London, The Borrowed Image, a national touring exhibition to Rochdale Art Gallery, Edinburgh City Centre Gallery, and the Sunderland Centre for Contemporary Art, as well as Surface Connections at the Holden Gallery, Manchester. Recent exhibitions have included a collaboration with

the artist Fabian Peake at the Islington Mill Gallery, Salford. Hall has work in several important collections including Artsite in New York and the Prudential Collection, New Jersey, and has been awarded numerous prizes, including the Rome Award in Painting, a Picker Lectureship at Kingston University and various Greater London Arts Association Awards. She works in Manchester and Italy.

Noel Forster

Noel Forster is an important and influential abstract painter working in Britain and France. He was born in Northumberland in 1932 and studied at Kings College, Newcastle University. He has been a Fellow and Artist-in-Residence at Oxford University, Visiting Professor at the Minneapolis College of Art in the USA and Principal Lecturer in Painting at Chelsea College of Art and Design, London. He has had one person exhibitions at the Kunsthalle, Basel; Camden Arts Centre, London; Riverside Studios Gallery; Air Gallery; Anne Berthoud Gallery, each in London; Musee de l'Abbaye Ste-Croix, France; and at the Gardner Centre, University of Sussex, Flowers East, London and most recently paintings from 1965 to the present at Hackney Forge. He has exhibited in numerous group shows including the Whitechapel Art Gallery, John Moores Exhibition, Liverpool, where he was first prize winner, Royal Academy of Arts, Kunsthalle, Bern, and Meridiano de Greenwich a touring exhibition at Centro Cultural Conde Duque, Madrid, Spain.

Tim Renshaw

Tim Renshaw studied Fine Art at Leeds Metropolitan University. In 1990 he completed an MA in Painting at Chelsea College of Art & Design followed by an MA in the History and Theory of Modern Art at Chelsea. He has held several awards including a Bois Travel Scholarship to Germany, between 1993 and 1995 he was a Painting Fellow at Winchester School of Art and in 2002 he was an

Abbey Fellow at the British School at Rome. Since 2000 he has exhibited in the Jerwood Painting Prize, London, John Moores 23 at the Walker Art Gallery, Liverpool, the British School at Rome, "Painting Degree Zero" at Keith Talent Gallery, London, "Short Stories about Painting" at Artspace, London and "Ex Roma" at ATP Gallery, London. He currently lectures at Reading University, Winchester School of Art and the Royal Academy.

David Ryan

David Ryan is a visual artist and writer based in London, who is also actively involved in contemporary music. He studied at Liverpool and Coventry Polytechnics, and also on a travelling German Scholarship to Hamburg, Lubeck and Berlin. He has written for numerous art magazines and journals and has exhibited at the Whitechapel Gallery (Open Exhibition), London, British Abstract Painters, Flowers West, Los Angeles, USA; Painting and Time at the Nunnery Gallery, London, British Abstract Painting 2001 at Flowers East, London, Surface Connections, Holden Gallery Manchester, Illuminate at Jasmine Studios, Hammersmith, London, Flux at London Bridge Tunnels and On the Way to Things at Churchill College, Cambridge. As a musician Ryan has also performed for Danish Radio; Huddersfield International Contemporary Music Festival; New Music Marathon, Northwestern University, Chicago; The Barbican Art Centre, London (Cage Uncaged, 2004), Line-Point-Line, Los Angeles, and is Director of Dal Niente Projects which presents neglected modernist and contemporary experimental works in London.

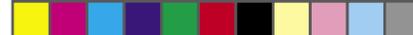
Jeremy Gilbert-Rolfé

Jeremy Gilbert-Rolfé is a critic and abstract painter. He teaches at the Art Center of Design in Pasadena, California. He is the author of Beyond Piety: Collected Essays on the Visual Arts 1986-1993 and Immanence and Contradiction: Recent Essays on the Artistic Device as well as the recent Frank Gehry: The City and

Music. Other publications include Beauty and the Contemporary Sublime. He has been awarded National Endowment for the Arts Fellowships in painting and criticism as well as a Guggenheim Fellowship in painting, and was presented the 1998 Frank Jewett Mather Award for Criticism by the College Art Association. As an artist he has exhibited regularly in the US and Europe since 1974.

Donald Smith

Donald Smith is an artist, curator, and gallerist who works in London and Kent. He studied at Portsmouth, Camberwell, and Chelsea Schools of Art and was Visiting Research Fellow at the University of Ife, Nigeria. He is currently Director of Exhibitions for CHELSEA space and Chelsea Futurespace. He has exhibited at the Salle de Couvent, Seillans, France; Flowers West, Los Angeles, USA; Kunstlerhaus, Vienna; Gallery Erisis, Athens, Greece; Holden Gallery Manchester; Grundy Art Gallery, Manchester; Burro, London; Metropole Gallery, Folkestone; Jasmine Studios, London; South London Art Gallery, London; Connaught Brown, London; Camden Arts Centre, London; Riverside Studios, London; Fortesque Avenue/Jonathan Viner, London. As Director of Exhibitions for CHELSEA space Donald Smith has worked closely with a diverse group of artists, designers, writers and curators. His recent projects have included Gary Woodley: Impingement #47; Avalanche curated by Lisa Le Feuvre; Föhn curated by Rob Wilson; The Top Room: a Retrospective, including a newly presented work by Mel Bochner curated by Dan Smith; Bruce McLean: Process Progress Project Archive; Rehearsing/Samuel Beckett.



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