

TRANSMISSION



Off Air

xesko

TRANSMISSION OFF AIR



Interrupted Linear Conversation

THE IDEA:

Transmission off Air, is a small collection of chapbooks derived from an annual lecture series organised by Fine Art at Sheffield Hallam University, entitled "Transmission: Host". Each week a host invites his or her guest and a critical engagement is assumed. There is an ethics of hospitality: a host has a standard of conduct, and historically, hospitality has been seen as a code, a duty, a virtue, and a law. In 2009/10 the idea of the series was about friendship.

THE AUTHOR:

Francisco Lopes dos Santos AKA **Xesko** is an Angolan/Portuguese, visual artist, musician and writer, precursor of the *Dispersionism* art movement, an idea which assumes that the evolution of art, began with early pre-historical paintings, blossoming all over the world through human stable communities, restructuring when they found other communities re-clashing each other, thereby refuting the established history of art. Based on this principle holds, that all artists should be polyvalent and have the obligation to explore at maximum, several alternatives in art. Following his ideas, he became a versatile artist capable of using several different media and working in different styles, from realistic to abstract, exploring always new projects. Being this Chapbook an example.

ISBN 978-989-8085-19-1



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By *Xesko*

© 2010

Published by Sheffield Hallam University



AT SHEFFIELD HALLAM UNIVERSITY

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ISBN: 978-989-8085-19-1

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Designed by *Xesko*

Printed in Sheffield by
Sheffield Hallam University Print Unit

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reApplyingThePlanckTimeConstant($t_P = \sqrt{\frac{hG}{c^3}} = 5.39124 \cdot 10^{-44} \text{s}$)WithThisConceptApparentlyGetsAllTheSameButThereIsIndeedASlightProlongationInTimeChangingTheEntireUniverseFromColoursToTasteSoundsAnd**Experiences**



YouSayThatWhenYouMakeFilmsAboutYourOwnState**Of**MindYouAreActuallyPlayingYourOwnCharacterThisCharacterHasBeenDescribedAsExistingSomewhereBetweenTheBlackCladMountainClimberInCasparDavidFriedrichsPaintingTheWandererOverTheNebulaSeaAndTheManInABlack

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TrenchCoatWithASlimVolumeOfNietzscheOrRimbaudInHisPocketWhoHauntsTheCafesOfAProvincialUniversityTown**Being**ThisAnythingLikeTheRepresentationOfThePersonPresentedInYourWorkThisIsAlwaysAGoodWayToPunctuateAnyDeedHoweverSmallOrLargeThatImpressesTryItItllMakeYouFeelPrettyBadassRemindingMyselfThatJamesBondWasTheAlterEgoOfAnEstonianArtistGalleristByTheNameOfMaxWigramThePhraseHelpsToRemindOneHowLaughableSoMuchOfTheYoungBritishArtOfTheEarly1990sReallyIsIJustGoogleImagedMaxWigramAndYesMeowI**think**YourReadersCanDoThisOneOnTheirOwnIfTheyDontAlreadyKnowButYeahWhatsTheDealWithTheBondIshDealersWeHaveOurAntonKernOnThisSideOfTheAtlanticAnInvitationToAcknowledgeProtocolTheFilmHasAnElegantSimplicityButItIsNotPureDocumentaryUnlikeBeautifulExileTheManipulationOfViewHereAppearsTo

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Take Place After **The** Act Rather Than Simply Guide Our Gaze With The Hand Held Camera. Our Attention Is Dictated Through The Decision Making In Post Production. The Time Base Of The Footage Slows During The Brief Exchanges Between The Two Principals As The **Unique** Video Slows. The Ambient Music Shifts To An Alternate Track Allowing The Momentary And Fleeting Exchanges To Transcend The Chaos And Cacophony Of The Real World And Enter An Alternate Elevated Context. This Simple Post Production Device Is Obviously A Distortion Yet Somehow As We Watch This Fragmented Exchange The Editing Decisions Appears To Render A More Accurate More Vivid Account Of The Power Of A Transitory Relationship After A Lot Of Bullshit Talk She Sits For Presenting A Film Hopefully Better Than The Rest Of Their Proselytism But Suddenly Boom Boom Boom The Noise Was So Deafening And Strong That Makes Me Jump Off The Chair I Even Cover My Ears Because

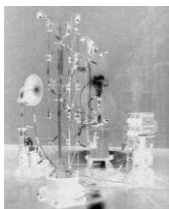
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osity Inherent And **Comment** In It And The Whole Work Of Tarkovsky I Find It Strange That The Experience Of Film Is So Embedded In Our Psyches That We Would Want To Visit A Film Set What Do We Experience From Going Behind The Scenes That Makes This Appealing Not Just Physically But When We Watch The Extras On Dvds Or Visit The Theme Parks At Disneyland Paris By Revealing The Illusions That Create Our Perceived Reality Does It Make The Experience Of The Film Better Is It Similar To Wanting To Know How Magic Tricks Are Performed In Some Way It Allows One To Take Control Of Something In Which One Was Immersed And Lost Or Perhaps Also To Retrieve Lost Memories Star Wars Is Full Of Prophecy And The Inability To Control One's Own Destiny Technology In Star Wars Can Be Used For Good Or Evil Depending **On** Who Is In Control Of It And The Village Depicted Is A Lawless Outpost In The Film

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ButIHaveNeverFeltAnyFearEvenThoughI

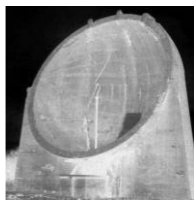
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Have Seen Ghosts In Other Places Indeed I Have Come To Expect Their Appearance Certainly Delusions Voices Hallucinations Do Not Mean Anything Conclusive Taken On Their Own You Wrote To Me About Waiting For Your Fathers Bus To Arrive He Began By Telling Us That In His Childhood Did Not Speak But Retained All The Information With Eidetic Memory Capturing Images Of The World Around Her As If It Were A Human Camera BULLS HIT We Started Well Who Does She Think She Is Talking About To An Audience Of Ignorant People Instead Of **Artists** In Fact She Is Indeed The Ignorant Who **Do** Not Know What Is Eidetic Memory And Uses A General Misinterpretation Of The Term Which Assumes A Constant And Total Recall Of All Events In Fact If It Was Like That And During His Childhood Had Registered All Information As She Stated At This Time Would Not Be Before Us But In A Specialised Clinic To Help Her Survive It Wouldve Burned All Neurons And Their Psych

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omotor Functions Would Be The Only Thing That Would Remain Since The Human Brain Is Incapable Of Processing This Amount Of Information What She Apparently Does Not Know Is That The Closest That Exists In People With Eidetic Memory Are Some Savants That Have The Ability To Briefly Retain **in** All Information Of A Given Image In Other Words Most Of The Ideas Are Developed Around Our Internal Organs Healthy Eating And The Mystery Of The Universe And Its Best Kept Secret The Design Of A Living Being

For Some Time Before Embarking On The Project Nanoq Flat Out And **A**we Some We Had Been Interested In The Notion Of North And Particu



larly The Arctic Symbolic As It Was Of A Distant And Still Largely Inaccessible Wilderness At The Time We Noted That In The West It Ha

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dBecomeOur**Sarcastic**HabitToAspireObliquelyAndNaivelyToANorthernEnvironmentalParadiseInTheSameWayAsWeHadLatelyComeToRegardAChristianHeavenAsADestinationOfRedemptionThatWeBelievedMayBeThereButWhichActuallyCommandedOrMobilisedOnlyATokenSenseOfResponsibilityInUsIn2009TheEvidenceIsNowSoMuchMoreCompellingThatWithTheArcticAndAntarcticIceRecedingWeAreWitnessingTheDisappearanceNotOnlyOfEnvironmentsCrucialToTheSurvivalOfThePlanetAndItsDenizensAsWeHaveKnownThemButAlsoSimultaneouslyOfAStructuralKingpinOfOurEmotional**And**PsychologicalMakeUpUltimatelyItIsTheSenseOfPanicPromptedByThisPsychologicalThreatThatIsMostLikelyToMobiliseOurEnergiesTowardsActionTheProjectDevelopedToFlyKitesInTheIcyWildernessOfAntarcticaWasAlsoBrilliantHisJourneyByBoatFromSouthAfricaToMcMurdoAntarcticaAndFromT

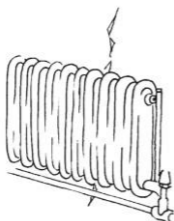
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hemToTheHalleyResearchStation(75°35' S26°34'W/75.583°S26.567°W)WasFantasticAndThenTheSituationsWhereWasConfrontedForDueToIsolationAnd**Biting**Wind OccurredAStrangeStoryOfAPeriodOfCollectiveMadnessOfOneTeamWhichOddlyRemindedMeTheJohnCarpentersMovieTheThingOrTheComicProcessOfReplacementOfTwoBlocksOfIceThatHeHaveChangedHisLocationNotChangingTheLandscapeInAnythingExceptForTheFactThatAlthoughTheTwoIceBlocksWereApparentlyEqualBeingDisplacedFromTheirOriginalLocationsAndAsSuchApartOfTheirRealityBecomingInThat**Way**ForeignObjectsToTheLandscapeAndFinalizingToTheImmensityColdViewFromTheAirObtainedWithCamcordersPlacedOnKitesThatFlewInThatInhospitableLandscapeTheMinuteScaleAndEnormousComplexityOfTheGPSMicrochipFascinatedMeAsDidTheScaleAndReachOfTheIndustrialComplexIWasMovedByTheP

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paradox That An International Infrastructure Implicates Thousands In The Production Of A Device Designed To Locate A Single Individual The Scale Of Resources And Wild Disparities In Working Conditions Are Absorbed Into That Complex I Wanted To Find A Schema That Would Make This Network Of Unseen Or Unknown Relations Visible And Register All Of These Bifurcated Strands Of Activity And Disparities As Part Of A Single Production Cycle I Felt That The Picture Space Shared This Paradox It Is Simultaneously Elastic And Pliable Yet Uniform Hollowed Out Like The Analogies You Draw It Is Plasticised But There Are Moments When It Also Retains The Capacity To Disrupt There Are Hesitations And Flickers Jumps And Stutters Moments Where The Labour Of Making Animation And My Grasp Of Technology Falter And Coincides With The Labour And Representation On Screen

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PleaseBeCarefulWhen
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efulnessAndNotGettingIntoFightsNeanderthalSkeletonsAreCommonlyFoundToBeCoatedWithALayerOfPollenASecretAboutCryingAndNotCryingMinimalismOrAntiFormASecretAboutCremationTheOortCloudRobertMorrisAndUncharacteristicWhimsyProtectYourselfFromTelepathicAttackASecretAboutThePossibleConfusionOfTheFunctionsofPricesWithThoseOfTitlesPolynesianPostcardColoursLagoonAndWaterfallFrolicsASecretAboutSmokeAndMirrorsDesperationBullshitInfinitePossibilityDictionariesAimlessHeartsAndDifficulty**This**WasInterestingIDidntUnderstandAnythingAboutWhatHeWasTalkingAboutBecauseOfHisDreadfulAccentFromWhatISawTheWorkSeemedToBeOnTheirCulturalBackgroundAndOnTheAttemptedUnionBetweenTheTwoIrishCommunitiesDividedByReligionThe**Project**HadInFactBeenCommissionedADecadeEarlierAndOriginallyWasIntendedToRepresentTheDefeatOfT

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he Persian Sassanian Empire By The Invading Arab Muslim Army In The Battle Of Qadidiya In AD 637 Thereby Also Adding The Kudos Of The Victory Over The Sassanians To His Own One Monument Docs All Curiously This Grand Gesture Made To Ensure His Place In The March Of History Will Always For Us In The West At Least Be Coupled With Images Of The Bolthole Where He Was Captured Of Course The Reading Of Such Grand Gestures Will Always Differ Depending On The Audience But Surely The Grand Gesture Always Leave s One Open To Ridicule Threatening To Expose The Underlying Motive And Insecurity I Suggest That The Grand Gesture Is Always **Mad e** To Cover Insecurity Or To Overshadow A Less Honourable Deed Totalitarianism Criticism Is A Bad Habit Enlightenment Relational Aesthetics Are Equal To Neo Conservatism The Force Of Language Power Power Power And More Power And So On And On And On When I Use The Word Gesture I'm Thinking Of T

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things that are done I guess by people which can be interpreted or hold **Meaning** for example the additive sense the chapter titles make at the front of a book so the setting clothes lyrics music type length all become the work but as separate choices and decisions in terms of the gesture being futile I'm not sure as something happens the work is made and maybe I'm not that worried about destination lots of the journeys I go on start at A and never get to B and end back at A I love living in London because most of the time you don't have control there are two types of experiences **Feeling** a ping pong ball where you have no weight or momentum so you just bounce off everything and even if you are trying to get somewhere you can't or the crisp packet where you don't know where you are going and you get blown there in both cases if you keep your sense of humour it's interesting to see where you end up all went well until he began t

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TowardsTheEndOfTheEighteenthCentury
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dThinkOfGreaterImportanceThanTheCrusadesOrDieWarsOfTheRosesThePresentationContinuedWithHerShowingTheirFirstWorksToMeHugeResembledWithTheAboriginalAustraliansDrawingsThePresentationContinuedWithADisplayOfGardenStructuresLikeTheSittingDownAndWalkingAroundGardensOfJapanOrTheGeometricallyPerfectFrenchPalaceGardensThusMakingAParallelWithHisWorkBasedOnGeometricAbstractionInWhichThePerfectBrightAndMetallicColoursCreatedAUniqueDepthOfThreeDimensionalImagesGivingA**Satisfied**FeelingOfCalmnessHowDoesItAchieveThisEffectByManyDifferentMeansIThinkAndNotAllOfThemOfOurUnderstandingLatelyIveBecomeInterestedInTheRelationBetweenHaunts**And**HauntingAndThatOurSenseOfPlaceIsInSomeSensePossessedButIsNotAPossessionWeMightTalkOfOurOldHauntsPlacesInWhichWeUsedToSpendTimeAndIThinkThatThereRemainsAS

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ense That We Remain There Still That Our Presence Was Absorbed In Some Way And Can Be Sensed If Not Detected Places Remember Events Wrote Joyce And While I'm Not Sure Of Its Literal Truth I Think It Possesses A Strong Artistic One I Can Think Of Two Different Works An Early Story By J.G. Ballard *The Sound Sweep* 1960 And A BBC TV Programme Nigel Kneale's *The Stone Tape* 1972 Which Uses The Same Device Of A Place In Particular A Building Acting As A Recording Device For What Has Taken Place Within It And There Are Many More The Novella *The Invention Of Morel* Adolfo Bioy Casares 1940 And The Film *Last Year In Mahenbad* Alain Resnais 1961 Are Perhaps More Sophisticated And A **Really** Good Example That Explore The Relation Between Memory And Place Though The List Is Endless To Me From All Its Entire Presentation What Was Held In Memory Was The Fact That The Books Less Read Were Stored In A Kind Of Safe Of An Isolated Location In The North Lead

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ingMeToWonderIfOtherCountriesWould DoTheSameBecauseIfSoTheUnusualIsThatInCaseOfAGlobalCataclysmWhatWillBePreservedForPosterityItWillBeTheBadLiteratureLeadingMeToWonderIfOurAncestorsDidHaveMadeTheSameChoiceWhichWouldMeanThatTheFabulousLiteratureOfAntiquityWeKnowItWouldNotBeNothingMoreThanWasteOfTheseFabulousSocietiesAndThatTheRealGoodLiteratureWouldHaveBeenLostForeverInTheIntricaciesOfHistoryIHave**Enjoyed**SoMuchThatCouldStayHereForHoursTalkingAboutHisPerformanceAndWhatHeDescribedAsThePostModernFuckButItIsBestToFinishHereReferringOnlyThreeThingsThatMarkedMeThroughoutThePerformanceTheStatementThatAnArtistCanNotBeCreatedBornAnArtistAndThatTheImpulseToFinalSolutionsIsTheDilemmaItselfAndFinallyTheWayHowEndedHisPresentationButMakingArtIsNotYetMeantWhatItSeems

Bibliography

Transmission Chapbooks

1. The Stranger, Transmission: Host (Guest: Pil and Galia Kollektiv, Host: Michelle Atherton)
2. The Stranger, Transmission: Host (Guest: Marko Mäetamm, Host: Sharon Kivland)
3. The Stranger, Transmission: Host (Guest: Lee Triming, Host: Gary Simmonds)
5. The Stranger, Transmission: Host (Guest: Nancy Hwang, Host: Michael Corris)
6. The Stranger, Transmission: Host (Guest: Jeremy Millar, Host: Andrew Sneddon)
7. The Stranger, Transmission: Host (Guest: Willian Hunt, Host: T C McCormack)
8. The Stranger, Transmission: Host (Guest: Olivia Plender, Host: Hester Reeve)
9. The Stranger, Transmission: Host (Guest: Snæbjörnsdóttir and Wilson, Chloë Brown)
10. The Stranger, Transmission: Host (Guest: John Timberlake, Host: Julie Westerman)
11. The Stranger, Transmission: Host (Guest: Tom Dale, Host: Rose Butler)
12. The Stranger, Transmission: Host (Guest: Guido van der Werne, Host: Carol Maund)
14. The Stranger, Transmission: Host (Guest: Melanie Jackson, Host: Becky Shaw)
15. The Stranger, Transmission: Host (Guest: Breda Beban, Host: David Cotterrell)

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Transmission Ramblings

1. My firth transmission day (Guest: Bevis Martin and Charlie Youle, Host: Jaspar Joseph-Lester and Sharon Kivland)
2. A day to forget (Guest: Tim Etchells, Host: Penny McCarthy)
3. What? (Guest: Roddy Buchanan, Host: Andrew Sneddon)
4. The British Library Secrets (Guest: Kelly Large, Host: Becky Shaw)
5. Gardens of Eden (Guest: Jane Harris, Host: Gary Simmonds)
6. The ordinary becoming extraordinary (Guest: David Bate, Host: Michelle Atherton)
7. The incongruous bossy artist (Guest: Amanda Beech, Host: Jaspar Joseph-Lester)
8. Lucky shot or suspicious work? (Guest: Juan Cruz, Host: Sharon Kivland)
9. Monotone versus Monotonous (Guest: Kate Davis, Host: Julie Westerman)
10. The King of TecArt (Guest: Taconis Stolk, Host: T C McCormack)
11. The false truth of ignorance (Guest: Lindsay Seers, Host: Chloë Brown)
12. The embodied artist (Guest: André Stitt, Host: Hester Reeve)
13. The Comic(s) Artist (Guest: James Pyman, Host: Lesley Sanderson)
14. The Courageous Artist (Guest: Neville Gabie, Host: David Cotterrell)