

S1 Artspace

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>>Units 4a-6b Trafalgar Court

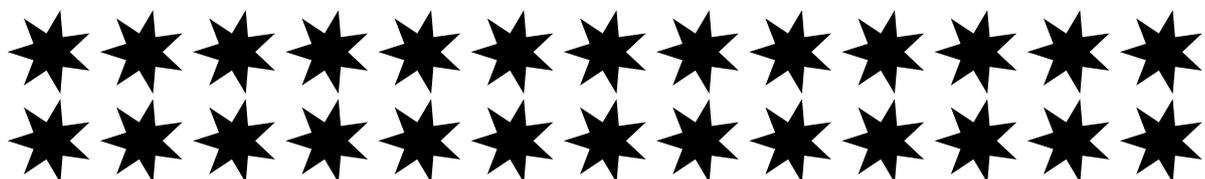
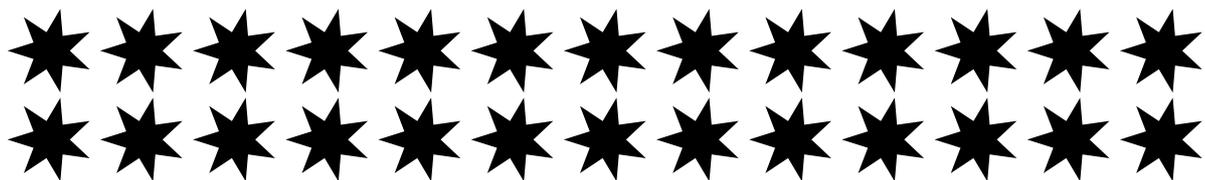
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S1 Artspace

S1 Artspace is an artist-led organisation established at the current Sheffield premises in 1995. We provide studio space for 15 artists with a contemporary, critical, fine art practice and enable contemporary art projects within the city.

In 2002 S1 Artspace was successful in achieving Regional Arts Lottery Programme funding from Arts Council England Yorkshire to develop a pilot scheme to establish S1 as an agency for commissioning and curating contemporary art projects in Sheffield. S1 artists appointed Michelle Cotton as Project Co-ordinator in May 2003 and we have recently launched S1 / projects, a series of exhibitions and events from November to May 2004. In 2005 S1 will receive core funding from Arts Council England Yorkshire.

S1 Artspace does not have a dedicated exhibition space, nor do we operate a gallery-based programme. Our temporary project space is primarily used as studio space for four Sheffield-based artists. The temporary project space is available as a platform for testing out ideas and enabling contemporary art projects. A curatorial committee considers proposals from artists and curators twice a year.

S1 Artspace is located in the Devonshire Quarter of Sheffield, a former light-trades industrial area of the city centre and currently the focus of intense gentrification and re-development. As an agency without a fixed venue for projects, frequently working in the public realm or in partnership with other venues S1 aims to facilitate a response to our locale and focus critical dialogue amongst contemporary artists in Sheffield.

S1 Artspace Artists
Conroy & Sanderson
Steve Dutton & Steve Swindells
Hewitt & Jordan
Andrew Leslie
Helen de Main
Dan Matthews
Ryan Mosley
Bob Partridge
Ben Pettican
Jim Prevett
James Price
Heidi Schaefer
Matthew Smith

Andrew Tebbs
UTK
Christina Wade
Julie Westerman

For further information or to join the S1 mailing list contact Michelle Cotton (info@s1artspace.org). For details of our programme see our website.

“auto cavalcade”

TC McCormack, 2003

Title: **auto-cavalcade**
Year: **2003**
Length: **08.23 mins:secs**
Artists: **t c mccormack**
Country of production: **UK**

Synopsis

Auto-cavalcade is a journey of celebration, an event-spectacle that challenges popular notions of public art. A procession of cars combined at night to interact with two cities in the UK [Sheffield and Hull] over one weekend in the spring of 2003. Each vehicle was internally lit and decorated, every vehicle broadcast an individually composed sound track, the tracks combined to create one soundscape.

Auto-cavalcade is a celebration of its own sculptural form, a pure interaction with the city and its people. Places were made available in the cavalcade for passengers to experience the event. Many more vehicles joined auto-cavalcade as the night went on.

The event was documented; all the cars were fitted with video cameras, which created a video record in sequence. As auto-cavalcade travelled around these cities, it was interacting and recording simultaneously. The event existed as a host for the film-document, and the film, in turn, interpreted the event. A multi channel video installation has subsequently been exhibited. The audio tracks were composed and played by Simon Janes, [a composer, producer and musician for Ninja Tunes]

Background information

In the spring of 2002 I went to a wedding in Marseille. The ceremony took place in a registry office, located in the city park. Other wedding parties were arriving in time for their designated ceremonial slots. Later we saw these cavalcades speeding off through the city, all noise and decoration. That's how I travelled there, in the back seat with cars beeping their horns, people in the streets and in other cars joining in. The cavalcade sped through the urban topography with an infectious air of inclusiveness. This was only the second cavalcade I had been in.

My first Cavalcade I experienced was for my father's funeral, in 1993. This was very different from the wedding: more hermetic and deliberate. On the journey to the funeral a passing vehicle collided with the car I was in. Nobody was seriously hurt. The crash felt unreal, cushioned, like this exterior force had tried to disband our cavalcade. In a spatial sense, the proximity of the vehicles in the cavalcade evoked a companionship for me, exclusive to the vehicles interiors and the people therein. The collision temporarily punctured that ritual.

As public rituals go, both cavalcades were seminal experiences.

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