

Art

MONTHLY

FEBRUARY 2016 | No 393 | £5 €7 \$8

Redaction

Francis Frascina

On Critique

Dave Beech

Artist and Empire

Virginia Whiles

Radio Activity

Lauren Velvick

Water board

0000090



JOHN AKOMFRAH PERIPETEIA

30 JANUARY –
24 FEBRUARY 2016

The Gallery

Tyneside Cinema, Newcastle upon Tyne

The exhibition is accompanied by a season of John Akomfrah's film work and an event featuring the artist in conversation with Elisabetta Fabrizi.

www.tynesidecinema.co.uk/johnakomfrah

ual: university
of the arts
london
wimbledon

WIMBLEDON
SPACE

19 February –
18 March 2016

ACTS RE-ACTS 3

Wimbledon College of Arts Performance Lab

Participants: Cradeaux Alexander, Baseless Fabric Theatre, David Bloor & Josh Gardner, Sian Bonnell & Allan Taylor, Leena Chauhan, Rosemary Cronin, James Cross & Des Truscott, Monika Dorniak, Claudia Kappenberg, Richard Layzell, Benjamin Martin, Emily Orley, Alicia Paz, David Somlo, Michael Spencer, Peter Stickland, Jennet Thomas

Performances and Events: Wednesdays 2 - 5pm

Launch Event, ICA: Friday 19 February

'Performance Management', including masterclass with Marvin Gaye Chetwynd and panel chaired by Lois Rowe. Please visit www.ica.org

Opening Event, Wimbledon College of Arts:

Thursday 25 February 5 - 8pm

Closing Event, Wimbledon College of Arts:

Wednesday 16 March 5 - 8pm

Free. All Welcome.

Please visit www.arts.ac.uk/wimbledon for further info and a full schedule of events.

Wimbledon Space
Wimbledon College of Arts
Merton Hall Road, SW19 3QA
Email: wimbledonpace@wimbledon.arts.ac.uk
Tel. 020 7514 9705

Harris Museum
& Art Gallery

6 February – 4 June 2016

NOTHING HAPPENS, TWICE

Includes a major new film commission by Nathaniel Mellors, with whom the museum won the Contemporary Art Society Annual Award.

Samuel Beckett | John Bock | Mel Brimfield | Broomberg & Chanarin | Pavel Buchler | Common Culture (Ian Brown, David Campbell and Mark Durden) | Steph Fletcher | Pat Flynn | Willum Geerts | Hilde Krohn Huse | Nathaniel Mellors | Sally O'Reilly | Hardeep Pandhal | Pierrick Sorin | Mladen Stilinović | Bedwyr Williams

Harris Museum
& Art Gallery
Market Square,
Preston, PR1 2PP



www.harrismuseum.org.uk



7 February - 6 March 2016

OPEN FILM 2016

SELECTED BY ED ATKINS

12 March 2016



10b Wensum Street, Norwich, NR3 1HR, UK
questions@norwichoutpost.org | www.norwichoutpost.org
+44 (0)1603 612 428 | Charity Number 1109254



Supported using public funding by
ARTS COUNCIL
ENGLAND

FRANCIS FRASCINA ON THE DENIAL OF IDENTITY

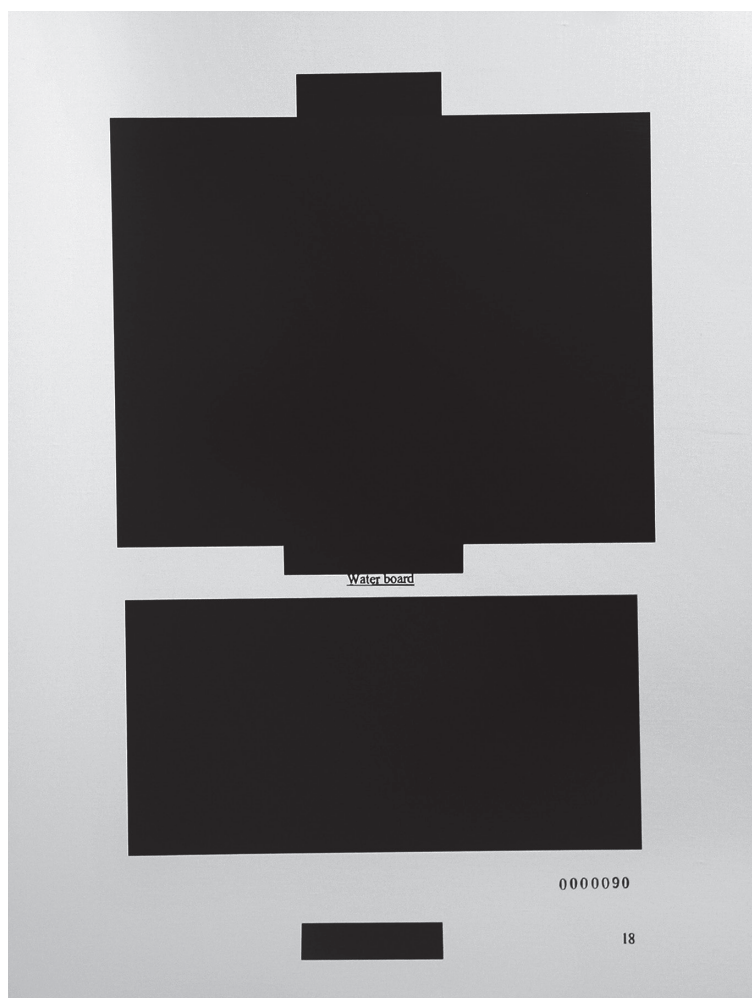
If proliferating techniques of redaction have produced a new spectacle of obliteration, how have artists such as John Akomfrah, Jenny Holzer and Richard Wentworth resisted the censor?

Redaction

Jenny Holzer's *Water Board 0000090 yellow white*, 2009, depicts a redacted page from US government documents collected in the American Civil Liberties Union's Torture Database, which contains over 100,000 pages obtained under the Freedom of Information Act (FOIA). These documents detail the cruel treatment and torture, authorised by US officials, of prisoners held in Afghanistan, Iraq, Guantanamo Bay

and the CIA's secret prisons overseas after 11 September 2001. Pages referencing specific people and events are either marked 'Denied in Full' or totally blacked out with only a few words, such as 'water board', surviving the obliteration. Redactors impose, at will, a woman's/man's absence that gives immediacy to her/his imaginary possession and denial of identity. For redactors to deal with their presence would inevitably be to acknowledge 'otherness'. Judith Butler writes, in *Precarious Life*, 2004: 'If the Other is obliterated, so too is language, since language cannot survive outside of the conditions of address.' Holzer attempts to represent and resist this active process of obliteration.

Redaction is also a process of passive omission. As Parliament voted on 2 December 2015 to take military action in Syria, specifically airstrikes, Richard Wentworth's *Toy*, 1983, was on tour in 'Making It: Sculpture in Britain 1977-1986', an exhibition from the Arts Council Collection. A small oval washtub, with a welded steel plate a couple of inches below the rim, is galvanised the colour of battleship grey. An empty sardine tin with its lid peeled open is pristinely inserted up to its rim into the plate. The 'Making It' exhibition guide understandably concludes: 'An immediate and unavoidable association is of a small boat floating, or sinking in an expanse of water.' Omitted, though, in the guide and in the catalogue, is a specific Falkland's War association made in the press in 1984 when the work was purchased by the Arts Council, and confirmed by Wentworth. *Toy* was, they said, a representation of the sinking of the Argentine navy cruiser *General Belgrano* on 2 May 1982 with the loss of 323 lives. The *Belgrano* was sunk 30 miles outside the UK Designated Maritime Exclusion Zone by the British submarine *Conqueror* on the orders of Margaret Thatcher and her war cabinet. Heavily redacted US Department of State documents from May 1982 include one, dated 4 May, with a highlighted map detailing the last reported location of the *Belgrano* outside



Jenny Holzer *Water Board 0000090 yellow white* 2009

the Exclusion Zone (available at The National Security Archive, George Washington University). It is likely that the excised and still classified Department of State's Bureau of Intelligence and Research report dated 3 May analyses the sinking but the text is obliterated by the censor's black pen. Other documents reveal president Reagan's support for British action while publicly declaring neutrality. With government claims of 'self-defence', the sinking of the *Belgrano* ended any possibility of a peaceful diplomatic settlement of the conflict. By June 1982, Thatcher was celebrating the military victory that transformed her political fortunes.

Before the Falklands War, Thatcher's Conservative government had been deeply unpopular and was on the brink of internal collapse. Despite suspicions of a government cover-up, which were inflamed on 5 May 1983 by Thatcher's rattled and patronising attempts on live TV – on the current affairs programme *Nationwide* – to answer questions posed by Diana Gould, a teacher from Cirencester, about redacted accounts of the *Belgrano* sinking, Thatcher won the June 1983 general election on a tide of euphoric patriotism. Wentworth made his sculpture the same year. Typically, a toy is a miniature replica of something providing pleasure for a child or an adult, perhaps even as an absurd 'trophy'. In August 1984, the Arts Council's purchase of *Toy* for £600 received extensive hostile press reports – mostly about the use of taxpayers' money – with many references to complaints made by the Tory MP Anthony Beaumont-Dark. The *Liverpool Daily Post* described the artwork as the 'Fish Tin in Washtub "Sculpture"' and the *Daily Express* called it 'Tinpot Garbage'. All were clear that *Toy* was a representation of 'the sinking of the *Belgrano*'. By then Thatcher was in the midst of her ideological confrontation with the miners, to whom she referred in her speech delivered to the 1922 Committee in July 1984 as 'the enemy within' and as being just as dangerous as the defeated 'enemy without' – the Argentine dictator General Galtieri. In the same year, Thatcher's Manichean ideological attitudes were the subject of Raymond Briggs's *Tin-Pot Foreign General and the Old Iron Woman*, a children's picture book satire of the Falkland's conflict: allusions to, of course, the 'tin-pot dictator' of Argentina and the 'iron lady' nickname for Thatcher.

Wentworth's ironic *Toy*, evoking the precariousness of the absurd and the serious, combines everyday objects with social and cultural meanings. Argentina was well known for its anchovy and sardine fishing industry and such tins were the type of product sold by Thatcher as a young woman in her father's Grantham grocery stores. Similarly, Lars Laumann's *Duett*, 2010, uses an everyday flat screen turned on its end to bring together an absurd rhythmical duet of Thatcher on the sinking of the *Belgrano* and secretary of defense Donald Rumsfeld's notorious 'there are known knowns' response to journalists' questions about evidence for links between terrorist organisations and Baghdad at a news briefing on 12 February 2002 (see my 'Frames of Resistance' in AM344). Beneath both voices – expressions of verbal redaction – there were deathly consequences.

The decades between *Toy* and *Duett* mark a historic shift in the scale of official redaction, as exemplified by Joshua Craze's project *A Grammar of Redaction*, part of the New Museum's 'Temporary Centre for Translation' in the summer of 2014. Craze's archive of texts, which relates to the US detention and torture of combatants



Richard Wentworth's work *Toy* reported in *The Times* 15 August 1984

Israeli ultra-orthodox newspaper *The Announcer* digitally removes female world leaders from the unity march in Paris after the *Charlie Hebdo* attacks

opposite
Hito Steyerl
Factory of the Sun 2015 video installation

during 2001-08, amounts to more than a million items. Jenny Holzer's 'War Paintings' series, 20 works exhibited at the Museo Correr as a 'collateral event' of the 2015 Venice Biennale, is a prime example of an artist's engagement with this redaction shift. Since 2005, Holzer has returned to what she calls 'touch' and 'handwork' to represent heavily censored documents obtained under the FOIA. Her concerns with President Bush's so-called 'war on terror', declared on 20 September 2001, and subsequent military operations in Afghanistan and Iraq, are evident in LED works produced 2004-08 and projections

dated 2006-08 that were shown in her 2008-10 touring exhibition 'Jenny Holzer: Protect Protect'. Precedents can be found in Holzer's *Truisms*, 1977-79, one of which provided the text 'TORTURE IS BARBARIC' for her 1982 large public Spectacolor electronic sign.

When redacted documents, covered by the black marker of state censors, are converted to painting form, as in Holzer's *Terrorist Group*, 2013, or, more emphatically, in *Water Board* 0000090 yellow white, they have a visual affinity with Kazimir Malevich's paintings such as *Black Square*, 1915. Allusions to Malevich's suprematist works and the constructivist notion that 'art could be directed to social purposes' were made explicit in the press release to Holzer's 2012 exhibition 'Endgame' at Skarstedt Gallery in New York, a reference that 'invites viewers to consider the conditions under which art is made'. With 'War Paintings', Holzer contrasts the reproduction of enlarged redacted documents – the text's absence, the redactor's presence – with painterly evidence of her presence in their representation, her absence in the redaction process. Emphases on 'touch' and 'handwork' evoke arguments, such as those by David Craven drawing on Meyer Schapiro, about Abstract Expressionism as culture critique: handmade objects functioning as the antithesis of the post-1945 'American way' of corporate identities, mass production and the military-industrial complex.

Redacted documents are nothing new in the art world. Famously, in November 1990, Herbert Mitgang introduced readers of the *New York Times* to heavily censored FBI files on Pablo Picasso begun in 1944 when the artist joined the French Communist Party. A year earlier, Mitgang had published *Dangerous Dossiers* exposing the FBI and CIA's secret war against prominent authors and artists, including its files on Alexander Calder, Ben Shahn, Georgia O'Keefe and Henry Moore. Given the characteristics of Holzer's 'War Paintings', she must be aware of what Mitgang refers to as 'the Cold War hysteria of the 1950s and afterward' when files were kept on citizens because of their political views and affiliations, and the contradictory symbolism of Greenbergian painterly 'surface' in post-1945 art and criticism. It seems to me that in Holzer's representation of contemporary events there is the presence of those historical references, including conflict between how Abstract Expressionism was used as a tool of the Cold War in stark contrast to the radical politics and practices of the abstract expressionists themselves.

However, Ken Johnson in the *New York Times* in March 2012 claims that in Holzer's war paintings there is an 'equation' of redaction ('government doings') and abstraction ('conventions of art'), which for him are exemplified by Ad Reinhardt, Robert Ryman and the Color Field painters of the 1960s. Perversely, he asserts: 'In essence, these works [Holzer's] accuse nonrepresentational painting of covering up and blinding artists and viewers to real-world problems.' Johnson reveals his discomfort with source material detailing 'government sponsored cruelty' with a complaint: 'It is hard to enjoy fine art in a fancy gallery when you are reminded that people are suffering elsewhere. But it is irritating to be hammered by such black-and-white righteousness.' Given his sensitivity, it would be revealing to know what Johnson thought of *New York Times* editions in November and December 2001 when the editors reproduced five digitally altered well-known Norman Rockwell 'representational' paintings, the earliest from 1926 and the



With 'War Paintings', Holzer contrasts the reproduction of enlarged redacted documents – the text's absence, the redactor's presence – with painterly evidence of her presence in their representation, her absence in the redaction process.

latest from 1971, to convey the newspaper's nostalgically driven allegiance to Bush's 'war on terror' (see my 'The *New York Times*, Norman Rockwell and the new patriotism', *Journal of Visual Culture*, April, 2003). Johnson's experience of art being interrupted by reminders of 'suffering elsewhere' is rendered problematic with this appropriation of Rockwell's paintings. News media have to contend with the US's refusal to keep official records of what it calls the 'collateral damage' of its wars, namely civilian deaths and casualties. Arguably, this is a state process of redaction by omission. Johnson would have to search actively for such reminders available in, for example, professor Marc Herold's published documents detailing civilian victims of aerial bombing of Afghanistan and similar recordings by the Iraq Body Count project.

My *New York Times* example demonstrates how alteration and redaction are instantly possible with digital forms of reproduction. A more recent instance occurred after the massacre at the satirical magazine *Charlie Hebdo* when 40 world leaders joined 1.6 million protesters in Paris on 11 January 2015 for a solidarity march. A photograph of these leaders, staged for media reproduction, quickly circulated and was widely published. However, on the front page of the Israeli *The Announcer* (*HaMevaser*) – a conservative orthodox Jewish newspaper – the photograph appeared with all the women removed. In the front row, those digitally excised include German chancellor Angela Merkel, Paris mayor Anne Hidalgo and Frederica Mogherini, head of EU foreign affairs and security. To redact these women from the visual image, apparently on grounds of 'modesty', is to attempt to obliterate them from discourse. The latter process is evident in other forms of redaction: in November 2015 the UK education secretary Nicky Morgan announced plans to remove the section on the study of feminist thought from the A-level politics syllabus, including topics on sex/gender, gender equality and patriarchy. Consistent with this omission, Mary Wollstonecraft is the only woman to appear on the draft list of seven political thinkers to be studied. These government plans were rescinded in January 2016 after a sustained campaign of protest.

Holzer's 'War Paintings' were not the only works in Venice concerned with redaction. John Akomfrah's three-channel video installation *Vertigo Sea*, 2015, is a critique of the ways in which profitable commodification – from captives in the slave trade to oceanic marine life



John Akomfrah

Vertigo Sea 2015 three-channel video

in the whaling industry – is inseparable from the pursuit of personal gain. Historically, normalising this double profit led to editing, to preparing in a certain condition for public consumption, the histories, documents, images and memories of colonialism, slavery and ecological plunder, not least as filtered through and represented by epic adventures of the natural sublime. The initial prompt for *Vertigo Sea* was Akomfrah hearing claims about ‘migrants as cockroaches’. How could this equation be made? What process of amnesia allows hierarchies of beings and non-beings? Whose life is valued? Whose life, in Judith Butler’s terms, is ‘grievable’? This question is also addressed in Steve McQueen’s two-screen installation *Ashes*, 2014-15, which juxtaposes a Grenadian fisherman sailing in idyllic seascapes with the construction of the fisherman’s grave following his murder after finding a stash of drugs on a beach.

For Akomfrah, mobilising the historical, rooted in the archive, acts as a powerful counterbalance in the turbulent sea of amnesia: ‘we swim in it all of the time’. In his installations, montage enables a dialectic process whereby the collision of things – images, sounds, words, documents – produces a radical new meaning. Herman Melville’s epic novel *Moby Dick*, 1851, collides with Heathcote Williams’s *Whale Nation*, 1988, an evocation in verse, images and an anthology of prose writings from science and literature. Large screens of oceanic splendour are montaged with whalers using explosive harpoons to hunt magnificent intelligent whales on an industrial scale before ruthlessly asset stripping these huge mammals for human gain. Glorious Mediterranean holiday beaches suddenly reveal recently washed-up bodies, victims of people traffickers who treat refugees from war or migrants from poverty and oppression as commodities. Drawing upon the history archive, such images are montaged with those of human captives shipped across oceans as saleable slaves for Englishmen’s financial profit and cultural status enshrined in benevolent legacies enjoyed still by British institutions.

The archive, the memory bank, is also central to Hito Steyerl’s video installation *Factory of the Sun*, 2015, part of the German pavilion at the Venice Biennale (Interview AM375). Her critical engagement with the forms, processes and intoxications of our

digital present is steeped in explorations of historical and current systems of surveillance, control and redaction. A central image and location is the abandoned US National Security Agency (NSA) Cold War spying facility Field Station Berlin Teufelsberg, which literally means ‘Devil’s Mountain’. Eighty metres above the surrounding plateau, it was constructed from 26m cubic metres of Second World War rubble gathered from bombed Berlin and piled over an unfinished Nazi elite military training school designed by Albert Speer. In 1961 the NSA’s first spy tower was built on the summit and its main permanent tower, 69m high in total with distinctive ball-shaped radomes, was complete by 1972. Within Steyerl’s utopian/dystopian dialectic of a video-game environment, this phallic monument of surveillance is replaced by what the NSA could only have dreamed of: a populace so digitally immersed that social-media identities can be monitored remotely by means of unwitting individuals’ purchase of a smartphone or tablet – even when these devices are switched off. The NSA, GCHQ and corporations are real-time surveyors with instant possibilities of redaction, omission and manipulation. Yulia, the installation’s video-game designer, is coding a game called *Factory of the Sun*: ‘But you will not be able to play this game. It will play you.’ Ultimate redaction by drone delivery is not just the preserve of a military Predator operator in Nevada 9,000 miles away from the target – as earlier explored by Omer Fast’s video installation *5,000 Feet is Best*, 2011 (Interview AM330). In *Factory of the Sun*, obliteration is also by Deutsche Bank corporate drones: ‘At this point in the game everything flips. It turns out you are your own enemy and you have to make your own way through the motion-capture studio Gulag. Everyone is working happily, the sun is shining all the time. It’s totally awful.’

To represent migrants as ‘cockroaches’, women as ‘invisible’ and terrorists as nameless ‘water board’ items is to accept the spectacle of obliteration. In different ways, Holzer and Steyerl suggest how quickly obliteration of the ‘other’ can be flipped so it ‘turns out you are your own enemy’. With *Toy*, Wentworth ironically provides a surprising ‘trophy’ of such a serious process, and Akomfrah collides parts of that process’s constituent elements to revivify in radical form Butler’s ‘conditions of address’. Such critiques reveal acts of redaction as attempts to efface the ‘other’, to deny her/his presence, and to impose limits on what Butler – drawing on the work of Emmanuel Levinas – calls ‘the situation of discourse’. ■

‘Making It: Sculpture in Britain 1977-1986’ tours to the City Art Centre in Edinburgh 7 May to 3 July.

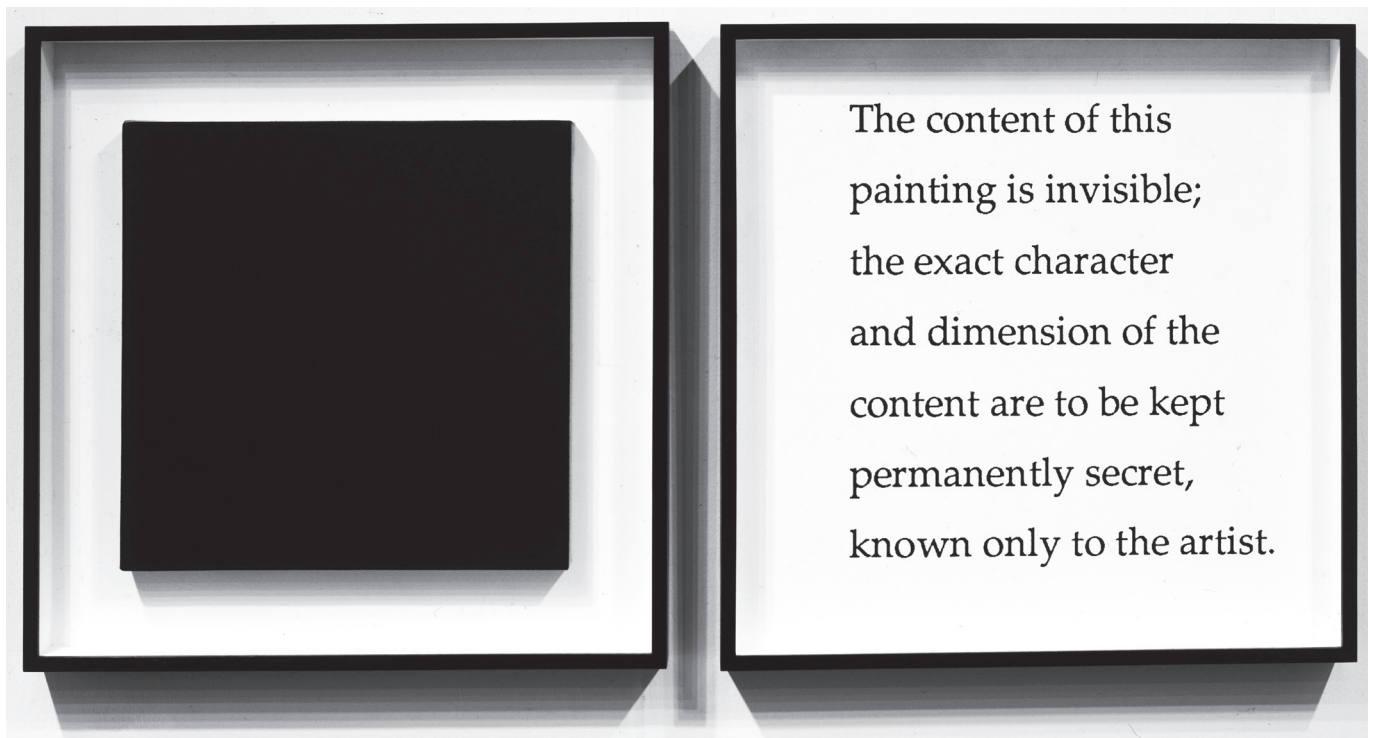
John Akomfrah’s *Vertigo Sea* will be at Arnolfini, Bristol to 10 April. He will also be showing at Tyneside Cinema, Newcastle to 24 February and Lisson Gallery, London to 12 March.

FRANCIS FRASCINA is an art historian and writer.

LOOKING IS NOT ENOUGH ARGUES DAVE BEECH

After the Avant Garde, anti-art, the readymade and Conceptual Art, shouldn't we spend less time looking at art by the likes of Marcel Duchamp, Martha Rosler and Artur Zmijewski, and more time writing and thinking about it?

on CRITIQUE



Art & Language
Secret Painting 1967-68

When I began writing, reviewing exhibitions in London in the 1990s, I was immediately struck by the contrast between my initial impressions of an exhibition and what I came to say about the work. Not always, but often enough to cause concern, in the time it took me to write about art my response shifted from enjoyment to disapproval. The practice of writing turned me from a consumer into a judge.

Where did all the nitpicking come from and why could I not simply write up my pleasure, as it seemed other writers could? There were some principles that were played out in this evaluative kind of art criticism, not least my rejection of that art writing that merely described the critic's experience in a naturalistic way, often beginning with something like: 'On the left as you enter the gallery ...' However, my writing on art did not actually conform to my own set of theoretical principles; it took me by surprise. I didn't predict – and wasn't initially prepared for – the transformative effect of the process of writing on my aesthetic judgement.

To be more precise, the process of writing for me was never one of sentence construction or of the deployment of rhetorical devices. After enjoying an exhibition I would not be able to review it until I had made extensive notes on the work. Note taking, which is a metonym for thinking and rethinking, usually showed me problems that I had overlooked when in the gallery. Writing called for a mode of thinking that appeared to produce an accumulation of faults in artworks that had been experienced without those faults. Preparing to write was a process of picking something apart; note taking was colder than aesthetic experience. I thought about it as a process of analysis, derived from post-minimalist forms of attention to materials and processes, but in truth I had no dependable method.

Writing about art, the way I did it, called for reading. Typically, this involved completing some research on the artist or on the venue or on a genre, scene, theme, theoretical framework or the like. I am not referring, here, to context or background, even less was this a process

of researching the artist's or curator's intention. I needed to read in order to know what I was looking at and what I thought of it. Writing about art for me prompted modes of self-education. This meant coming to see things that I could not previously see. I already understood that looking at art must always be theoretically

framed from my time at art school, but I had not understood how writing could intensify, accelerate and recast this entwinement of theory and looking. Writing did not show me my background theoretical assumptions or anyone else's, but rather demanded that I develop a filter through which to say something.

As an art student I was taught that in order to learn about a specific painting it was a good idea to sit and look at it for a long period of time, or better still to copy it. Looking augments itself. In this sense, an extended period of concentrated looking is a cure for a certain kind of blindness. Visual works reveal themselves not in an instant but through techniques of re-looking in which what was originally seen is supplemented by what was missed. It is not the amount of time spent looking that brings about new insights, but rather the process of critical looking, in which we see more or see better or see differently, which takes time. Almost secretly, this practice of concentrated looking was always accompanied by forms of speaking and reading, but only rarely writing. Copying existing artworks was a pedagogical technique for, firstly, encouraging students to spend more time with works and, secondly, encouraging more detailed and concentrated looking, as well as allowing students to take short cuts through emulating exemplary works and so on. Interestingly, at my art school we were not encouraged to copy from works of which we were critical. For some unspecified reason, copying art in order to develop visual skills appeared to succeed only with exemplary works.

Copying was not traditionally seen as a critical tool, which meant it could be difficult and painful to look at postmodernist works that were based on critical techniques of copying. For appropriation art or commodity sculpture, copying the work was, ironically, not a worthwhile technique for learning about it. Looking at length, possibly by drawing what you see, does not augment a work by Jeff Koons, Haim Steinbach or Sherrie Levine (although it might subvert it). In such instances, looking has to be replaced with forms of research. Reading around the work and examining its contexts and the contexts of your own critical approach are more valuable than describing the visual structure of works of this kind.

While it is true that artists, curators and writers have recently asserted their right to look at Conceptual Art as a bearer of visual qualities, even to extract an aesthetic from it, my experience as an art student in the 1980s was of conceptualism as a block on looking. Here it perhaps needs to be pointed out that the antagonism towards the visual in Conceptual Art was not a negation of the biomechanically visual but rather the ideology of the visual within modernist aesthetics in general and Clement

Greenberg's notion of Modernism in particular. Conceptual artists were not attempting to make art for the blind but against the 'eye' in the elitist sense of the word in aesthetic dogma. It was the 'primacy of the visual' in art and therefore the dominance of aesthetic forms of attention that were confronted by Conceptual Art.



Robert Gober
Urinal 1984



Sherrie Levine
Fountain II (Buddha) 1996

The high-modernist insistence that the proper experience of art consists of the 'face-to-face' encounter between a judging subject and a judged object was undermined in advance by the Avant Garde, anti-art and the readymade, which consisted of objects and events that were always more interesting than they looked. After being educated to spend increasingly long periods of time in front of artworks in galleries and museums, I had to re-educate myself to spend less time looking at works by Marcel Duchamp, Joseph Kosuth, Art & Language and Martha Rosler and to spend more time thinking about them in their absence. When faced with new works by the likes of Joseph Beuys, Daniel Buren, Adrian Piper, Mary Kelly, Hans Haacke, Terry Atkinson, Victor Burgin, Mierle Laderman Ukeles, Cady Noland or General Idea, I would typically spend a very short time in the gallery and continue my experience of the work through language (reading texts, writing notes, discussing ideas) in other places.

Only a fool or a stratospherically stubborn painter would think of sitting in front of such a work and sketching it. It would have been ridiculous to think of learning about the work through such procedures; looking didn't help, but reading helped and discussing the work with others helped. Even visually rich work by the likes of Cindy Sherman, Jeff Wall and Jason Rhoades could not be seen by looking at the works, at least not 'seen' in any meaningful sense. I would possibly be able to spend long periods of time looking at such work only after I had constructed a route into the works built out of language. Reading to see the work did not mean reading about the work, although it often started there. Looking at art drove me to read analytic philosophy, linguistics, semiotics, feminism, psychoanalysis, phenomenology, existentialism, deconstruction and so on, not in the way that we think of acquiring art theory in general as part of one's art education but in order to get a purchase on specific works and particular features of them. I still visit galleries and museums in the hope that the work will demand something more of me than looking at it.

When, after I began to make text art on a painting course and a tutor encouraged me to draw or paint my works rather than using a typewriter or Letraset, I took this as an aggressive expression of opposition both to my work and to the conceptualist paradigm shift in general. When my texts exceeded one or two sentences some painting tutors refused to read the work. 'You don't expect anyone to read it all, do you?', they would ask, rhetorically. Eventually, and not entirely out of indignation, I issued a short reading list as a precondition for a tutorial. As a result my tutor, probably wisely, requested that I be handed over to somebody else. It was not the specific content of the reading list that was the problem; apart from my impertinence, the problem seemed to be the relationship I wanted between reading and looking. Reading and research was not universally understood as integral to looking at art but appeared, on the contrary, to be a kind of infringement on it.

The rejection of reading was not the only obstacle to text art when I was an art student. There was a tendency during the heyday of structuralism and poststructuralism to say that artworks are read, that art objects are texts of a kind and that viewers are a type of reader. Those who had always talked vaguely about 'visual languages' found themselves in an unsettling and sometimes duplicitous coalition. For a post-conceptual artist like me, however, the prospect of reading a primarily visual artwork was not at all appealing. Apart from the fact that reading images was based on a misreading of CS Pierce or a misapplication of Ferdinand Saussure's linguistics to non-linguistic material, the reading of visual art reinstated precisely those processes of prolonged looking that I found to be inadequate for the works that engaged me most. We can divide artworks into two categories: those that hold our attention and those that send us out into the world. Dada and Conceptual Art taught me to value the latter. Reading visual artworks places the viewer in front of art objects rather than sending them to the library to do their reading there. Reading artworks, therefore, is the opposite of reading in order to see.

The advocates of the visual in art have been known to invoke 'visual pleasure', as if the absence of visual pleasure in conceptual and post-conceptual practices is the absence of pleasure per se, as if reading (as well as learning) is not pleasurable. Can we put an end to the conflation of the aesthetic with the visual? Poetry is not more

I already understood that looking
at art must always be theoretically
framed from my time at art school,
but I had not understood how
writing could intensify, accelerate
and recast this entwinement of
theory and looking.

aesthetic by looking at it instead of reading it. My experience of that art which demands reading and reflection in order to be seen fully is not deprived of pleasure. The anti-intellectual fear that reading might spoil the enjoyment of an artwork is a taboo that obstructs the intensification and diversification of pleasure through knowledge. There are pleasures internal to the activities of reading and discussing art and there are pleasures that are a consequence of reading and discussing as ways of obtaining knowledge and insight. If reading allows us to see things that we would otherwise not see, then reading leads directly to visual pleasures not available to the anti-intellectual who seeks visual pleasure exclusively through looking.

Post-conceptual works today often incorporate visual pleasure without the significance of the work or its aesthetic value (its pleasures) being monopolised by its visual qualities. It is possible to appreciate such work exclusively through studying its visual form, perhaps even expending many hours gazing at it as one might with a Mark Rothko painting. Looking at such work, however, will not disclose the full breadth of its qualities. Looking will not teach you, for instance, how to make it. Sketching it is a variety of blunder. A descriptive review of a conceptual or post-conceptual art exhibition therefore is a fiasco or a betrayal. Different kinds of critical writing are required when artworks demand reading, discussion and reflection.

Some other post-conceptual work today not only continues to shun visual pleasure but also deliberately contaminates the pleasures of looking and reading alike by presenting works that accumulate discomfort the more you look at them and the more you learn about them. How should we look at works that are ethically obscene? There is no pleasure of looking to be had when watching an artwork by Artur Zmijewski, for instance, and his artworks' visual qualities are not essential to their value (Interview AM333). I don't want to look at such scenes or depictions of them. Looking seems like the least appropriate thing to do with these images. Imagining myself looking at images of abuse and exploitation is not how I see myself. It is something of a trap, however, to engage in an ethical critique of the cruel treatment of participants in some contemporary art, even if you argue that the antagonism in such work is laudable.

Rather than endorsing the reputedly antagonistic relationship that some contemporary artists set up with the participants in their work, it is more productive to analyse the antagonism that ensues between the participants and the spectators in the gallery. Looking at the works can be harrowing and uncomfortable but the viewer looks on from a safe distance. Participants are cut off from spectators in both time and space. The spectator does not view other spectators, but participants. Sometimes this might be felt as a loss since participation is closer to the action, but sometimes it is a relief since the participants get most of the flak. Santiago Sierra, for instance, cuts through the public by presenting one part of society to another part of society, but he does this by splitting the spectator and the acts of looking from participation and the acts of production. There is a rift in the social relations of the work that recodes the spectator as simultaneously excluded and complicit. The community of the spectators is split, and the hegemony of the spectator in art is dissipated in a world divided not only according to social stratifications (à la Bourdieu) but also according to the distinction between the spectator and the participant. Looking feels like a rather inconsequential and yet guilt-laden activity in relation to the people depicted in the photos and videos.

Reading does not alleviate the ethical predicament of looking at documents of injury and injustice, in fact it compounds the distress through knowledge of what transpired. The reader, though more informed, is not cast as a witness or bystander to ethical transgression in today's antagonistic art. The documents themselves sometimes contain written or spoken words that convey scraps of the ethical issues at stake in the work, but the person who reads about these plights, especially via catalogues, interviews with the artist, statements and so on, is either invited to remain indifferent to suffering or dared to adopt the naive role of moral judge. While moralising is always problematic, discussing the morality of artworks – not only in relation to ethically transgressive works – is indispensable. Cruelty and

exploitation need to be witnessed but our ethical response to ethical transgression is not secured merely by witnessing. Ethics must compel action or else it fails to be ethical at all. Yet, ethics is not always about intervention: we need to speak about horror, discuss trauma and read about abuse – better still, write about it.

Writing doesn't leave things as they were. However, writing for me has never decoupled itself from art, even when actual artworks have been dislodged from view by the structures of art examined theoretically, philosophically or economically. For this reason I was never captured by the promises of writing around art, writing through art and writing in other oblique ways in the vicinity of art. Writing for me was always a process by which I refined and reflected on my experience of art, simultaneously subjecting art to close analysis or inserting it into discourses that shed light on it, and subjecting myself (my own pleasures and judgements) to critical scrutiny.


All art can be written about and therefore it is possible to read about any kind of art, but there is a certain kind of art that exceeds the visual and must be read about, which means it must be written about. We need to think of this kind of art, this kind of writing and this kind of reading differently. ■

'The Duchamp Effect' is at Seattle Art Museum until 24 July.

DAVE BEECH is professor of art at Valand Academy, Gothenburg.

RA

Free entry



Royal Academy Schools

Premiums

Interim Projects

New work including painting, sculpture, photography, video and performance

12 – 21 February 2016

The Sackler Wing
royalacademy.org.uk
 Admission free

© Jack Burton and Richie Moment

RA Schools sponsored by

NEWTON
Investment Management



Hannah James, *The Wrestler and the Crab*, video still, 2015.

Left Hand to Back of Head, Object Held Against Right Thigh

Becky Beasley, Natalie Finnemore, Rowena Harris,
Mary Hurrell, Hannah James, Mitra Saboury,
Marianna Simnett, Marie Toseland.

At Bluecoat until Monday 28 March
www.thebluecoat.org.uk

Bluecoat





Editorial



BAZ OFF

It is probably just a coincidence that, following David Cameron's announcement that he will be not be standing for a third term as prime minister in the next election, Sir Peter Bazalgette – Baz to his friends – has announced after less than three years in the job as chair of ACE that he will be stepping down in January 2017.

Cameron's reasons for stepping down are unclear (there is no suggestion so far of a deal with chancellor George Osborne such as Tony Blair was famously supposed to have made with Gordon Brown). For his part, Bazalgette apparently informed the culture secretary John Whittingdale last summer that he only wanted to serve one four-year term; his press statement said merely that there were a number of new opportunities he would like to take up 'before I pop my clogs'.

By way of a valedictory, he paid tribute to the 'sophisticated and mature' generation of leaders arguing for public funding of the arts today, in contrast to their predecessors: 'Ten, 20 years ago, arts leaders – quite rightly in many ways – would stand on their barricades and scream to the heavens they needed more money', but today's arts leaders are 'much more sophisticated and inspiring' in making their case. Who knew that it was just a matter of getting the rhetoric right? But then, given the prime minister's background in PR and Bazalgette's in TV, it makes some sort of sense: never mind the argument, it's all about presentation.

Tasked with increasing private giving to the arts and promoting the government's 'digital agenda', Bazalgette's tenure has been hailed as a success, not least by Whittingdale, who, after a brief appearance by business secretary Sajid Javid, succeeded Jeremy Hunt as culture minister. Controversially, it was Hunt who, almost as his last act as minister, shunted Liz Forgan, the previous Labour-appointed chair of ACE, out

of office to make way for a Tory-approved appointee (Editorial AM356). At the time of his appointment there were endless jokes about Bazalgette's background: he is both the great, great, great grandson of Sir Joseph Bazalgette, who built London's sewer system, and the man who, as head of Endemol, introduced *Big Brother* to UK TV. But it was Stephen Fry on *QI* who got there first, pointing out that while Sir Joseph pumped shit out of people's homes, Sir Peter undid this good work by pouring it back in.

In his press statement, Bazalgette himself makes no mention of private giving or the 'digital agenda'; instead, he considers 'putting Arts Council funding on a secure footing for the next four years' as his greatest achievement. Cynics might say that being seen to have successfully lobbied against further cuts to the arts in the last spending review was his reward for accepting, at the government's behest, what was for him a far less lucrative post in the public sector. Others might argue that the decision to spare the arts this time round was prompted in part by the Labour Party's publication, ahead of the spending review, of its generally well-received arts White Paper, the first in 50 years, titled *A Comprehensive National Plan for the Publicly Funded Arts, Culture and Heritage Sector*. Deliberately published on the 50th anniversary of Jennie Lee's famous 1965 White Paper, *A Policy for the Arts – First Steps*, it argued for continuity rather than cuts and restated Labour's traditional belief in the centrality of the arts to a nation's identity.

The other possibility, of course, is that even the chancellor could see that further cuts to what is, after all, a very large and vocal constituency could ultimately prove counterproductive. But, then again, since the arts have been disproportionately cut in every budget and every prior spending review he has presided over, both under the previous coalition government and the present regime, perhaps there was nothing much left to cut. ■

Letter

PAUL CAREY-KENT RESPONDS

I asked whether there was a new style of reviewing afoot, and Dave Beech replies (Letters AM392) that there is. That sounds exciting, but it turns out that he is merely applying an ancient rhetorical tactic: he sets me up in straw-man mode as requiring reviewers to limit themselves to looking at what is there, then claims some novelty for thinking more broadly. It is not that Beech should have provided lots of description, but that the reader needs to be cued in, and the only description he did provide was misleading; and not that I object to wide-ranging thought, but that in a review some connection should be made to the works in the show – if none of the works are mentioned, that is difficult. For example, Liam Gillick's film *Margin Time 2* (*The Heavenly Lagoon*) was perhaps the most significant presence

at Maureen Paley, but I defy anyone to deduce from the review that there was a film, let alone what this one aimed to do or what Beech made of it. I am inclined to stick with what may well be the old style, of which Christopher Townsend on Chantal Akerman provides a good model also in AM392: plenty of thinking is seamlessly linked to characterisations of the essence of, and judgements on the success of, the particular works shown and placed in the context of the artist's whole oeuvre. Beech's letter may hint at the more truly radical new style he has in mind: being against the 'high modernist insistence that the proper experience of art consists of the "face to face" encounter' could mean that you don't have to visit the show in order to review it. I don't suppose that was the case here, but it would explain why – whatever is afoot – he didn't get glitter on his shoes. ■

DEATH SENTENCE

Ashraf Fayadh, the Palestinian poet, artist and curator based in Saudi Arabia, has been sentenced to death by a Saudi court. Fayadh, who curated the 'Rhizoma' exhibition at last year's Venice Biennale for the UK's Edge of Arabia foundation, was originally arrested by the state's religious police for apostasy in the summer of 2013 after it was claimed that he had cursed the Prophet Muhammad and that a collection of his poetry published in 2008 promoted atheism. Fayadh was arrested again in early 2014 and was denied a lawyer when the charge came to trial a year later. At trial he offered repentance and was acquitted of apostasy but instead sentenced to a four-year jail term and 800 lashes for breaking an anti-cybercrime law (he had photos of women on his phone). However, in late November, another judge ruled that his repentance was not sufficient to avoid the charge of apostasy and instead sentenced Fayadh to death. Amnesty International and other human rights organisations are calling on world governments to intervene. www.amnesty.org ■

DEACCESSION DISQUIET

It seemed that the tide of cuts that DCMS-funded arts organisations have been subjected to under the Cameron regime finally slowed in the November spending review (Artnotes AM392) when chancellor George Osborne announced both that free entry to national museums would be protected during this parliamentary term and that the DCMS would receive a 'cash-terms increase' in funding. It must be borne in mind, however, that the UK inflation rate had turned negative the month before the spending review, and ACE later described its spending review settlement thus: 'We understand a small increase in cash terms of approximately £10m per annum for the four years up to 2019/20 equals a 5% reduction in real terms.' Still, Osborne had words of support for the sector in his speech to the House and these will no doubt be noted for future reference in case he ever needs reminding: 'One of the best investments we can make as a nation is in our extraordinary arts, museums, heritage, media and sport. £1 billion a year in grants adds a quarter of a trillion pounds to our economy – not a bad return. So deep cuts in the small budget of the Department of Culture, Media and Sport are a false economy.'

But while Osborne had benefited from a brief uptick in economic forecasts just before the spending review, effectively delivering tens of billions of pounds retrieved from the back of the sofa (and leading to the press dubbing him 'Lucky George'), the flow of good – or at least not too bad – news in the spending review stopped short when it came to local government. Indeed, local councils once again took a financial mauling: an additional 24% cut was made to local government grants – resulting in a crushing 53% cut

from 2015/16 to 2019/20. This is a cause of grave concern for public-sector museums and galleries which rely on civic councils for financial support.

Osborne tried to soften this dramatic blow by announcing that councils could now keep all the money that they raise from the sales of assets. While this may sound like a positive move, the Museums Association has warned that these assets could include items in museum collections. Indeed, the Association's 2015 survey, which showed that 20% of its members had either introduced admissions charges in the past year or were planning to do so in the next (only DCMS-funded 'national museums' must offer free entry), also revealed that 11% of its members were considering 'financially motivated disposals' – deaccessioning – which is a disastrously short-sighted policy for public collections.

After the spending review, Museums Association director Sharon Heal gave the BBC her organisation's interpretation, pointing out that the free entry paradigm so valued by government for delivering demonstrable public benefit cannot be sustained by local institutions: 'We believe that civic and local museums up and down the country will face real difficulties because of local authority funding cuts over the 2015-20 period – particularly those in less well-off areas. Museum closures, job losses and the introduction of charging are happening already. Today's spending review means that this trend is likely to grow.' ■

PLAIN AND SIMPLE

Private museums across the US are in the spotlight after the Senate Finance Committee wrote to 11 museums questioning their benefit to the public. 'Tax-exempt museums', said Republican senator Orrin G Hatch, chair of the committee, 'should focus on providing a public good and not the art of skirting around the tax code.'

While the museums in question are mainly small institutions with limited public access, such as the Brant Foundation Art Study Center, a couple of behemoths also received this missive: the newly launched Broad Museum and the Rubell Family Collection. The organisations have been asked to provide details on their activities, including their opening hours and recent attendance figures.

In the US, gifts to such foundations provide their benefactors with huge tax benefits – effectively a public subsidy – not to mention the upkeep of the private collections themselves (security, insurance, conservation, warehousing), which is also run tax-free in this model. 'Under the law,' Hatch told the *New York Times*, 'these organisations have a duty to promote the public interest, not those of well-off benefactors, plain and simple.' ■

ENDOWMENTS DOWN

ACE's Catalyst scheme to expand arts philanthropy in the UK has had somewhat mixed results, according to a

new report commissioned by ACE, and the programme will be reduced in future – despite outgoing ACE chair Peter Bazalgette's remit to garner more private funding (Editorial p9). The high-profile 2012 scheme was backed by a whopping £92m (£67.5m from ACE, the remainder from the DCMS and the Heritage Lottery Fund) as part of Jeremy Hunt's wider £110m drive to boost philanthropy in his much-trumpeted 'endowments century' (Artnotes AM349), which seems to have lasted about three years. The scheme had three strands: tier 1, involving 18 large-scale organisations which aimed to attract endowments with the lure of a £55m pot of match funding; tier 2, where 173 smaller organisations aimed at building fundraising capacity and at drawing in match-funded donations against a £30m pot; and tier 3, which helped 62 consortia representing 217 organisations to access £7m of funds in order to build fundraising capacity. This report focuses on the top two tiers and reveals that together those organisations raised a total of £49.5m, which is about the same amount as they received from ACE in the scheme (£48.5m). However, since the organisations didn't all meet their targets, £12m was left unclaimed from ACE's ring-fenced pot for match funding.

The report noted that, while it is no surprise that bigger organisations tended to fare better when trying to attract philanthropic donations, the idea that the south-east has such funding sewn up is not quite right and, indeed, the largest average amounts raised by tier 2 organisations were by those in the north-west and in the east, although London did generate the bulk of the tier 1 income – mainly because half of the organisations in that group were based in the capital. However, the report does point out that 'other factors are more important than geography and size', noting that location and scale account for relatively little (20%) of the variation in private income raised.

In terms of the visual arts, three galleries were included in the 18-strong tier 1 group: Serpentine Gallery, Turner Contemporary and the Whitechapel Gallery. Of these, Margate-based Turner Contemporary was the most successful, which was something of a surprise given that it had initially applied only as a tier 2 organisation but was persuaded by ACE to be more ambitious. After the entire organisation was given training and responsibility for meeting the £1m fundraising target, it flew past this and unlocked the full £1m in match funding from ACE, the gallery eventually ending up with a healthy £2.1m endowment. Whitechapel, which has had a strong focus on fundraising ever since it set about its now-completed refurbishment scheme, had a similar £1m target and raised £800,000, giving it a £1.6m endowment with ACE's match funding. Serpentine, however, although long established as a well-oiled fundraising machine, was the only tier 1 organisation not to raise a single bean towards its Catalyst endowment. This was because the Serpentine was already fundraising specifically for its new Sackler Gallery and all efforts and income were directed

towards that. It might also be noted that Serpentine was given a tougher target by ACE; it was expected to raise £3m in order to receive £1m from the Catalyst fund, so the gallery did not have quite the same 1:1 incentive as the others.

Receiving grants of between £60,000 and £150,000, the tier 2 consortia included Artsadmin, Axis Web, Locus+, Peer, Site Gallery, Spike Island and natch, the Arts Catalyst, although these organisations were not listed in full in the report, and nor were the tier 3 group.

While some organisations certainly benefited from the scheme, the somewhat underwhelming results of the flagship project that was meant to kick start Hunt's 'endowments century' show how the short-lived pet projects of politicians can upend existing funding structures and in some instances create more distracting busywork rather than concrete results. When the project was announced, amid the hullabaloo of it being chaired by Tory grandee Michael Portillo, the DCMS claimed that existing public funding would unlock double the amount from private support and 'possibly more', while ACE was more cautious in suggesting the ratio would be nearer 1:1, which is exactly what it proved to be. Odd that: could it be that experience and expertise count for something after all? There is a lesson for politicians here, should any of them be willing to listen. ■

STAY OR GLASGOW?

Ellie Harrison (Profile AM346) has found herself engulfed in a media storm after the internet picked up on news of Creative Scotland's £15,000 grant for her project *The Glasgow Effect*, in which the artist vowed not to travel outside the Strathclyde region during the 2016 calendar year. News of the project immediately prompted a vicious (naturally) and ill-informed (ditto) social-media backlash, with the project being misinterpreted as poverty tourism. The project's title was obviously an ironic provocation, referring to a term used to describe the comparatively low life expectancy of the city's residents, as was the artist's choice of illustrating the project's website with a photo of chips. But the internet doesn't get irony and the ensuing storm caused one commenter to note: 'She's about as welcome in Glasgow as a shite in a swimming pool.'

Yet Harrison is already a resident of Glasgow, and has been since she began her studies at the city's School of Art 2008 – a period which coincided with the global financial meltdown, an economic backdrop that has informed all of her work since. However, her recent relative success as an artist has led to greater pressure on her to travel. And as Harrison has published her own Environmental Policy (and breached it over the past three years due to travel commitments), she presented this project to Creative Scotland as a study on localism: 'How would your career, social life, family ties, carbon footprint and

mental health be affected if you could not leave the city where you live?'

So the issue of the environmental impact of being a successful artist, not to mention the impact of frequent travel on a socially connected practice like Harrison's, are to be investigated through the work, if given the chance. Indeed, the question of how to fund art projects has long been of great interest to Harrison, as in her *Artists' Bond* scheme (Artnotes AM350) and her *Radical Renewable Art + Activism Fund* (where the profits from a wind turbine fund radical art projects – Reviews AM391). And it is no surprise that the impetus behind this project was also to do with funding – in this case, university funding. In particular, Harrison has noted that her lecturing job at the Duncan of Jordanstone College of Art in Dundee required that, during her 3.5-year probation period, she was required to submit at least one significant research grant application. Puzzled by an education system that requires its lecturers to fundraise in order to carry out research projects that take them away from teaching duties, Harrison's plan was to give the £15,000 Creative Scotland funding back to DJCA to cover the teaching that she would miss during 2016. The absurdity of the proposal is intended to reflect the absurdity of the situation.

Perhaps the haters were provoked by the sums involved and the idea that there was a privileged artist taking public money away from those more deserving. Undoubtedly £15,000 is a substantial sum of money, particularly – and despite media headlines – for a UK artist; most artists in the UK earn less than £10,000/year from their practices. Indeed, as Julie McCalden of the Paying Artists campaign (Artnotes AM377) noted in *a-n*, in Scotland, two-thirds of artists claim working tax credit and three-quarters survive on less than £5,000/year.

So perhaps the internet's arguments over financial inequality could benefit from a sense of perspective and find more suitable objects of ire. But where? Well, in other recent public-finance news, Reuters has revealed that seven of the UK's biggest banks paid only £20m in UK corporation tax between them in 2014 despite combined profits of £3.6bn – and five of those banks paid no tax whatsoever, having been allowed to write off previous losses against future earnings. Meanwhile, the UK's City regulator, the FCA, has shelved plans for an inquiry into the culture, pay and behaviour of staff in banking – a sector that since the credit crunch in 2008 has seen 20 global banks pay a total of £152bn in fines. Oh, and Oxfam now reports that the poorest half of humanity (3.5bn people) have only the same combined wealth as the 62 richest. Still, damn those artists and the grants they donate! <http://glasgoweffect.tumblr.com> ■

NORTHERN FACTORY

The government's so-called 'northern powerhouse' initiative has seen chancellor George Osborne commit

further funds towards The Factory, Manchester's ambitious arts venue which follows the same naming regime as the city's new Home venue. (What next? The Office? Park? Pub?) Construction is expected to begin this year on the £110m Factory venture, designed by Rem Koolhaas's OMA practice, and the venue should be complete in 2019. The building sits within the city's St John's neighbourhood, the 15-acre redevelopment site that was previously home to the Granada TV studios. While the government had already pledged £78m towards construction, the remainder falling upon the local council, perhaps more important was the news from the November spending review that £9m/year revenue funding has been promised from the Treasury from 2018/19. ■

ON THE WATER

A new arts centre has been announced for north-west England, the launch programme of which will include residencies by artists such as Karen Mirza and Mojisola Adebayo alongside projects by Sarah Browne, Ruth Ewan and Suzanne Lacey, among others. So where will this arts centre be? Ah, well ... you will need to check online for precise details but it will certainly be in Blackburn in March, but the centre, which takes the form of a narrowboat, will be moving along the canals of Pennine Lancashire throughout 2016 and 2017. The project is run by agency Idle Women, which has invited open submissions from female artists looking to take advantage of this waterborne opportunity and contribute to the Leeds & Liverpool Canal's cultural programme, Super Slow Way. www.idlewomen.org ■

MEANWHILE, WHAT ABOUT SOCIALISM?

The AV Festival, Newcastle's biennial festival of art, film and music, this year takes its inspiration – and its title: 'Meanwhile, what about Socialism?' – from George Orwell's study of poverty in northern England. The 2016 event features work by artists including Tim Brennan, Stuart Brisley, Claire Fontaine, Luke Fowler and Dan Perjovschi, and runs 27 February to 27 March in venues across Newcastle, including Baltic, Gallery North, NewBridge Project Space, Tyneside Cinema, Vane and Workplace gallery. www.avfestival.co.uk ■

LEGO LETS GO

Having felt the media scorn for its politically motivated refusal to fulfil Ai Weiwei's bulk order of toy bricks for an artwork that he was producing in Australia (Artnotes AM392), Lego has made a corporate policy U-turn and announced that it will now no longer ask customers placing bulk orders what they wish to use the bricks for. The Danish company had previously refused high-volume orders if it felt that the sale would be used to 'actively support or endorse specific agendas', which of course it inadvertently achieved

SAY WHAT?

We have achieved everything we set out to do so far, but it has probably taken four to five times more work to make it happen compared to my experience in the London and Scandinavian situations. Almost every day and night is spent arguing.

Lars Nittve, founding director of Tate Modern, expands on his reasons for leaving the M+ museum in Hong Kong after five years – and at least three years before it actually opens (Artnotes AM391).

Unless all the voices of our culture are in the history of art, it's not really a history of art – it's a history of power.

The Guerrilla Girls manage to get a serious message across on the decidedly unserious *Late Show with Stephen Colbert*.

Queen Vic was an O.F. An original feminist. So I wanted to show her in all her glory. A lot of haters out there calling it vandalism. It ain't vandalism. It's a statement. Stand tall. Stand proud and love the vaj.

Street artist Vaj Graff defends her work in amending a Bristol monument of Queen Victoria to reveal a generous bush beneath the robes of state.

itself when refusing Ai's order. The company's new policy is a simple insistence that Lego bricks used for public exhibition should be accompanied by a statement that the corporation offers no support or endorsement – a policy that is as straightforward as it is primly self-important. ■

GALLERIES

Matt's Gallery, which was founded in a studio space on Hackney's Martello Street in 1979 by artist Robin Klassnik (who named it after his pet dog), has announced that it is moving from its Acme-owned Copperfield Road venue in east London, where it reopened in 1993 after a brief hiatus. In 2019, the gallery will move to a new 9,000sqft double-height ground-floor space in a new-build in Wandsworth, south-west London, taking advantage of the vast redevelopment

work around Nine Elms that includes a new US Embassy. In the meantime, while the rent on Acme's Copperfield Road site has not changed, the gallery has decided to save money by downsizing from its current 6,000sqft space until the new building is ready. Matt's is therefore vacating Copperfield Road in early May and is actively looking for a temporary 2-3,000sqft space elsewhere in London. www.mattsgallery.org

Sprüth Magers is opening an outpost in LA (see Letter from Los Angeles p36), inaugurating the 14,000sqft space with a John Baldessari (Interview AM331) show on 23 February. The new space is the gallery's fourth venue, joining its sites in London, Berlin and its original office in Cologne. www.spruthmagers.com

Drawing Room has moved to another building, Unit 8, within the Rich Industrial Estate in Bermondsey, south London. The move to a new unit was due to development work on the estate, but the happy result is that the gallery now has more space for educational activities and a new shop. The new venue was inaugurated last month with a show by Mick Peter, which runs until 13 March. www.drawingroom.org.uk

Breeze Little is moving across east London from Clerkenwell to Bethnal Green, reopening soon in a new space at Blitheale Court on Witan Street as part of the gallery cluster around Herald Street. www.breeselittle.com

395, the former pub now artist studio at 395 Southwark Park Road in south London, has launched an exhibition programme. The artist-led venue has over the past three years run a series of screenings and performance events, but in December it presented its first exhibition, a solo show by Demelza Watts. www.facebook.com/395spr

Room is a new gallery programme in a residential house at 3 Ada Road in Camberwell, south London. The project, run by Lily Brooke in her own home, launches 26 February with the group show 'Space: dependent on the mind/independent of time' and is open by appointment only. The venue's aim is to act as 'a platform for showcasing work without becoming bankrupt' – a motto for the times. www.lilybrooke.co ■

EXCELLENT!

ACE has announced the successful first and second round of applicants to its £35m Ambition for Excellence fund, which aims to 'realise significant impact on the growth of an ambitious international-facing arts infrastructure, especially outside London'. In the contemporary art sector, happy applicants can be found at: Metal, which will get £277,500 to set up a new biennial arts festival based along the Thames estuary; Situations, which receives £300,000 for The Tale, a nine-day arts festival around the Torbay area of Devon in 2017; and CAST (Cornubian Arts & Science Trust), which receives £500,000 towards the three-year Groundwork contemporary art programme that culminates in a 2018 festival in Cornwall. While the name CAST might not be too familiar, the educational charity was formed out of a series of well-regarded workshops and conventions, including the 2011 Cornwall Workshop and 2012 Penzance Convention (Reports AM338, 358), and its chair is curatorial guru (and AM contributor) Teresa Gleadowe. ■

GREAT!

This month the Contemporary Art Society is launching a new acquisition award called Great Works which aims to place major works by established British contemporary artists in museums across the UK. The award, backed by the Sfumato Foundation, is open to the CAS's 69 museum members, each of which can make a case for an acquisition by a 'leading British-based artist' – examples CAS gives are Sarah Lucas, Mark Wallinger, Rachel Whiteread and Wolfgang Tillmans (all of whom just happen to be Turner Prize winners, except Lucas who declined to be nominated). Hurry, directors, applications close at the end of this month. www.contemporaryartsociety.org ■

TAKING THE HINT

On Christmas Eve, Antony Gormley's sculpture at Clavell Tower in Kimmeridge Bay, Dorset, was toppled by the crashing sea for the second time in two months (Artnotes

Seven Turns

Meditations on a Coffee Mill

Wolfgang Berkowski
Keith Bowler
Peter Fillingham
Simon Patterson
James Rogers
Peter Suchin
Julian Wakelin

Curated by Keith Bowler
and Peter Suchin

info@andmodel.com 07717836886
andmodel.com

& Model

19 East Parade,
Leeds, LS1 2BH

11th February–5th March
Preview 11th February
6–8pm

RtA
Regeneration through the Arts

Upstairs gallery showing
Holly Rowan Hesson

Precarity Centre

organised by

THEY ARE HERE

GRAND UNION

19 Minerva Works, Fazeley St
Birmingham B5 5RS
www.grand-union.org.uk

Opening
Friday 5 February 6–8pm

Project continues
6 February – 26 March 2016

AM390); this time, the cast-iron work snapped off from its foundation stone and will not be reinstalled. 'We were sprinkling my mother's ashes on the far side of the bay before going round to take a family picture with the sculpture,' local B&B owner John Bickerton told the BBC. 'We quickly realised it wasn't standing and when we got there could see it had sheared off at its ankles. This time it looks like it might be fatal.' ■

COMMISSIONS

The **Arts Council Collection** is celebrating its 70th anniversary this year through a series of eight commissions. The artists invited to produce new works for the collection are John Akomfrah (whose commission, *Tropikos*, is the first of the series and was premiered at Arnolfini last month), Hurvin Anderson, Marvin Gaye Chetwynd, Ryan Gander, Mark Leckey (Interview AM392), Heather Phillipson, Keith Piper and Katie Paterson (Profile AM338).

Cornelia Parker has been selected by New York's Metropolitan Museum of Art for this year's roof garden commission.

Conrad Shawcross has designed a 49m-high flue for the new Energy Centre that opens in April as part of property developer Knight Dragon's 30,000-home Greenwich Peninsula scheme. Shawcross's design utilises transparency to create a moiré effect, hinting at the Op Art-like dazzle camouflage bandwagon that artists have jumped on following the First World War centenary in 2014. ■

PRIZES

The **Turner Prize** was won by Assemble, the first collective to win Tate's prestigious £25,000 award. The other shortlisted artists, who each collected £5,000, were Bonnie Camplin, Janice Kerbel and Nicole Wermers.

The **New Year's Honours** list included a CBE for sculptor Phyllida Barlow (Interview AM335), OBEs for director of the Henry Moore Foundation Godfrey Worsdale and philanthropist Anita Zabludowicz (whose activities are the target of an artists' boycott – see Lizzie Homersham's 'Artists Must Eat' in AM384), and an MBE for Claire Doherty, founder of Bristol-based commissioning agency Situations.

The **Whitechapel Gallery Art Icon** award has been given to Joan Jonas, the third artist to receive the award, following from previous winners Howard Hodgkin and Richard Long.

The **Neon Curatorial Award**, in partnership with the Whitechapel Gallery, has been won by l'étrangère Gallery's Joseph Constable and independent curator Rebecca Edwards. This is the first time there have been two winners since the award, which is open to curators based in London or Greece, was launched in 2012. The two winning proposals will now be realised utilising works from the Daskalopoulos Collection.

The **Abraaj Group Art Prize**, open to artists from

the MENASA region (Middle East, North Africa, South Asia) has been won by artist duo Basel Abbas & Ruanne Abou-Rahme, who receive \$100,000 towards the production of a new commission to be presented at Art Dubai in March.

The **Calder Prize** has been won by Haroon Mirza, who collects \$50,000 and a residency at Atelier Calder in France.

The second annual **Prix Net Art**, organised by Rhizome, has been won by Dutch artist Constant Dullaart (Reviews p16), who collects \$10,000, while a \$5,000 award of distinction was given to Berlin-based collective Weise7. The inaugural prize last year was won by Dutch duo Joan Heemskerk and Dirk Paesmans, aka Jodi.

Nominated for the **Golden Globe** for Best Original Score for their collaborative work on the Leonardo DiCaprio western *The Revenant* were Ryuichi Sakamoto and Alva Noto – aka German artist Carsten Nicolai. The pair inevitably missed out, however, never really standing a chance against the other western in the shortlist: *The Hateful Eight*, scored by legendary composer Ennio Morricone.

The **Film London Jarman Award** has been won by Seamus Harahan, who collects £10,000 and a commission for Channel 4's Random Acts strand. The other shortlisted artists were Adam Chodzko (Reviews p31), Gail Pickering, Alia Syed, Bedwyr Williams and Andrea Luka Zimmerman.

The **Jules Wright Prize**, supported by the Wapping Project and Film London, has been won by Noski Deville. The new £5,000 prize, named after the Wapping Project's founder who died last year, is awarded to a 'female creative technician working in the field of cinematography who has played a significant role in artists' moving image production in the UK', putting the spotlight on those who are more often overshadowed in the creative process. Deville, for instance, has worked with Jananne Al-Ani, Isaac Julien and Steve McQueen, while the other shortlisted technicians, Taina Galis, Suzie Lavelle and Margaret Salmon, have helped realise moving-image projects for artists such as Iain Forsyth & Jane Pollard, Luke Fowler and Mark Fell, Ryan Gander, Ursula Mayer, Rosalind Nashashibi, Laure Prouvost, Zineb Sedira and Emily Wardill. ■

PEOPLE

Frances Morris is to be the new director of Tate Modern, taking over later this year from the outgoing Chris Dercon, who is joining Berlin's largest state theatre, the Volksbühne. Morris is a Tate stalwart, joining Tate Gallery, as it was then known, in 1983 following the well-trodden route of history of art studies at Cambridge University and the Courtauld. When Tate Modern launched in 2000, Morris was head of displays, working on the controversial thematic hang (in contrast with the chronological hang that Tate Britain recently adopted under its ill-fated director, Penelope

Curtis). In 2006, Morris was appointed Tate's director of collections for international art, overseeing the whole organisation's collection of non-British work – a perfect grounding for heading Tate's flagship museum of international art. Her appointment gives Morris time to work with the museum's curators towards the launch of its extension, branded by the gallery as the New Tate Modern, which opens 17 June.

Clara Kim has been appointed the Daskalopoulos senior curator of international art (Africa, Asia & Middle East) at Tate Modern, leaving her role as programme adviser to the Kadist Foundation and as a senior researcher at the Asian Cultural Complex in Gwangju. Kim also has extensive experience of working in the US, having been senior curator at the Walker Art Center in Minneapolis and director/curator of REDCAT in LA.

Nancy Ireson has also joined Tate Modern, having been appointed to the post of curator of international art. Ireson, a Courtauld graduate, naturally, comes back to London from the Art Institute of Chicago where she has been an associate curator since 2013.

In royal news, **Brian Catling** has been appointed a Royal Academician while, over in the RA Schools, **Chantal Joffe** and **Cathie Pilkington** have been appointed professors of painting and sculpture respectively, replacing Fiona Rae and Richard Wilson.

Emma Enderby has left her role as exhibitions curator at the Serpentine Galleries to join the Public Art Fund in New York as associate curator.

Xavier Dectot is to leave his post as director of the Louvre-Lens outpost museum to become head of the art and design department at Edinburgh's National Museum of Scotland.

Claire Louise Staunton has a new role as research curator at MK Gallery following her four years as curator/director of Flat Time House, a post that has been taken up by **Gareth Bell-Jones** – a former curator at Wysing Arts Centre and Tricycle Gallery – until the gallery closes in July. Flat Time House is the former home of John Latham where, since 2008, The FTHo Institute has been running a gallery programme with the support of Latham's family. However, the institute has been fundraising since 2013 to buy the property from the family, but with house prices in the capital rising dramatically over the past few years despite the struggling economy, the funds required were ultimately out of reach and the building is to be sold. The FTHo Institute aims to continue its programme beyond the summer in nomadic guise. www.flattimeho.org.uk

Bartomeu Marí, the former MACBA director who was forced to resign after censoring a show and sacking its curators (Artnotes AM389), has been appointed director of the National Museum of Modern and Contemporary Art in Seoul. Korean artists are none too pleased: there was a petition against his appointment before he was given the job and another immediately after. ■

Exhibitions

Artist and Empire: Facing Britain's Imperial Past

Tate Britain London 25 November to 10 April

In his introductory text, Paul Gilroy writes: 'Britain remains ambivalent about its imperial past which was long a matter of national pride and a source of prestige as well as a litany of exploitation, famine, cruelty and slaughter.' What does this vast show tell us about our rapport with empire today? Nothing new.

Its reverence for the past imperial history, with four out of its six galleries presenting almost 200 artworks dating back to the 16th century, is scarcely contested by contemporary dissent. The exhibition is thoroughly researched and the catalogue has scholarly texts aiming at a critical perspective, yet the overall visual effect suggests that our means of knowledge are still colonised. As the Australian artist Brook Andrew stated in the Tate debate, which was steeped in postimperial melancholia: 'We still need to decolonise ourselves.'

For this reason the show is worth seeing, to try to understand the hints of a subtext attempting to question the familiar narrative, to track why pride and prestige overshadow the rare clues to oppression. Grandiose examples of heroic portraiture and battlescapes stun through their academic virtuosity and, in between, strange objects loiter with intention. Artefacts, 'curiosities', trophies: the stuff of material culture coming out of 'applied arts', a term imposed on much



A Man from
Malaita in
Fiji, unknown
photographer,
late 19th century

indigenous artwork by a colonial classification determined to divide and rule through its fine art hierarchy. This is where anthropology challenges art history, posing questions to artists involved in a postcolonial dialogue.

The first crack opens with the first gallery of maps; two maps of Ireland offer contrasting perspectives. The first image in the map section is a naive watercolour landscape of the siege of Enniskillen Castle, 1593, by a soldier, John Thomas; it has the pathos of early topographical accounts of warfare yet reveals the first stages of Irish colonisation by Britain, when Protestant settlers from Scotland and England sequestered Irish lands as part of the Plantation of Ulster. The contentious history of Anglo-Irish relations also forms part of Rita Donagh's reflection in *Shadow of Six Counties*, 1979-81, and the formation of Northern Ireland. These two images are still relevant today and are shown alongside each other in the catalogue – so why not in the exhibition? This would have set off some sort of alarm bell in the viewer's head, warning of a potential argie barge: the perfect clue to discovering the hidden mysteries of the Empire. Yet the show is handled with kid-glove diplomacy, as if all must be kept under control (not unlike the current Tory tensions around 'Brexit'). Similarly, why not show Andrew Gilbert's *All Roads lead to Ulundi*, 2015, a spin on Walter Crane's *Imperial Federation Map of the British Empire*, 1886, together? Both share a critique of commercial imperialism, reinterpreted as global corporate powers and consumerism by Gilbert. But in this initial room stands Gilbert's 2015 installation, *British Infantry Advance in Jerusalem 4th July, 1879*, a tableau parade of life-size dummies in redcoat uniforms adorned with feathers and fur as 'primitive warriors'. As a supposedly critical piece its crude naivety falls flat – a shame as it is the only piece that is placed out of strict chronological order.

Maps with a discreet 'ordnance survey' language of shaded calligraphy codify the power games 'to correct the geography of Asia'. We learn how Calcutta was the birthplace of modern cartography due to it being the home of the East India Company, the 'grandest and greediest of Britain's joint-stock trading firms', and the godfather of colonialism. Here again, visual juxtapositions are lacking, since only with the edifying catalogue texts can we make the crucial links between mapping and portraiture as tools of instrumental control. For example, the first Surveyor General of India, Colonel Colin Mackenzie, is presented in the gallery in a swagger portrait by James Sant in 1842. With truly orientalist bombast, Mackenzie is dressed in Afghan robes and Peshwari turban, lent to him for his secret missions by his captor, the Afghan chief Akbar Khan. A prime example of cultural cross-dressing as a performative gesture, in terms of both diplomacy and fetishism, Mackenzie as an evangelist learned local languages and was named the 'English Mullah'.

In an earlier portrait of Mackenzie in 1816 by Thomas Hickey where, red-coated in a stylish military pose, he is surrounded by three Indian *munshis*, assistants for his surveying and collecting of antiquities, in their dark expressions of simulated subservience, familiar from many images of indigenous 'others', yet strangely absent in three portraits of Indian 'native artisans', 1886, brought over as 'exhibits' for the spectacular 'Colonial and Indian Exhibition' of 1886. They performed along with other craftsmen who had

learned their trade in jail, a curious fact clearly promoted to extol the virtues of the colonial penal system and celebrated by Queen Victoria's commission to Rudolf Swoboda to paint their portraits along with those of her Indian servants. She later financed his two-year expedition to India to undertake sketches of diverse ethnic types: the official duty of 19th-century ethnographers.

In the Trophies section we learn how British institutions have formed their collections through barter, gift-exchange and occasionally purchase but mostly through loot, the Hindustani word for plunder. This is divulged through exquisite 'collectibles' such as those chosen (and paid for, albeit at a lower price) by the expert eyes of the orientalist patrons, Indophiles enlightened through their studies of South Asian culture, such as Sir William Jones, a high court judge in Calcutta and founder of the Asiatic Society. For such specialists, miniature painting was highly esteemed, but since in general British colonials wanted portraits or landscapes, miniature practice was edged towards photography or towards the Company School: a style suited to ex-pat taste and even to the new Indian taste for naturalism and oil portraiture, shown by princely invitations to artists, such as Johann Zoffany, Tilly Kettle, Robert Home and Thomas Daniell, only too keen to seek their fortunes in India.

Among the few women artists in the show, three stand out for their ambitious curiosity, their unusual themes and their anti-imperial attitudes. Marianne North spent eight years travelling around the world, including 18 months in India where she produced over 200 paintings of natural life and architecture. To display her work, she financed the building of a gallery in the Royal Botanic Gardens at Kew, designed by James Fergusson, specialist in Indian architecture. Elisabeth Butler's *The Remnants of an Army: Jellalabad, January 13th, 1842, 1879*, contrasts with conventional gung-ho battle scenes by rendering pathos rather than glory. Despite being politically opposed to imperial expansion by force, she became the most celebrated battle artist of the 19th century. This work shows a dying man on a weary horse arriving at the garrison as sole survivor of attacks from Afghan resistance to British occupation. Set in purple shades of sunset, her romanticised image excites an emotional reaction, a dilemma revisited with the recent photographs of the dead migrant child on a beach: the risk of spectacle disavowing politics.

In total contrast, the work by Olivia Frances Tonge is politicised by its disavowal of the spectacular. Modest examples of the 560 watercolour paintings she made in 16 sketchbooks while exploring South Asia between 1908 and 1913 reveal pages of keenly observed objects, from toys to textiles to tongas, framed by diligent descriptions – a montage of musings in an early form of image-text, a Victorian Nancy Spero. Christiana Herringham was a specialist in fresco and tempera who, as a woman of independent means, mounted a project with a team of British and Indian artists to make copies of the Ajanta cave mural paintings. Treated as major icons by the orientalist enthusiasts of Indian art, they were exhibited by the India Society at the *Festival of Empire* in 1911 at Crystal Palace, yet Herringham had apparently resigned from the festival committee because of its imperial connections. Such are a few of the intriguing clues to an underlying network of



whispers resisting the dominant colonial discourse – they may be found in this show by diligent viewing, but why make it so difficult?

The final gallery, misnamed Out of Empire, makes a feeble footnote. A few significant artists, such as Aubrey Williams, Donald Locke, Hew Locke, Uzo Egonu, Balraj Khanna, Sonia Boyce and Judy Watson, are hung without curatorial care or passion. Despite the worthy intentions to show the 'inter-cultural connections of a postcolonial art world in a multicultural Britain', the works fail to make their case through the curators' lack of imagination and failure to collaborate with the artists. One young black artist described it as offensive. It simply does not touch on the political import of 'The Other Story' curated by Rasheed Araeen a quarter of a century ago in 1989 at the Hayward Gallery (Reviews AM133). This exhibition would have been better signed off in 1947 with a notice advising the viewers first to go upstairs to see the illuminating Anwar Shemza show and then to go and see the exhibition at the Guildhall entitled 'No Colour Bar': a gem of a show which reveals the richness of black British culture. ■

VIRGINIA WHILES is an art historian, curator and author of *Art and Polemic in Pakistan*, IB Tauris, 2010.

'Artist and Empire: Facing Britain's Imperial Past' installation view

Simon Denny: Products for Organising

Serpentine Sackler Gallery London

25 November to 14 February

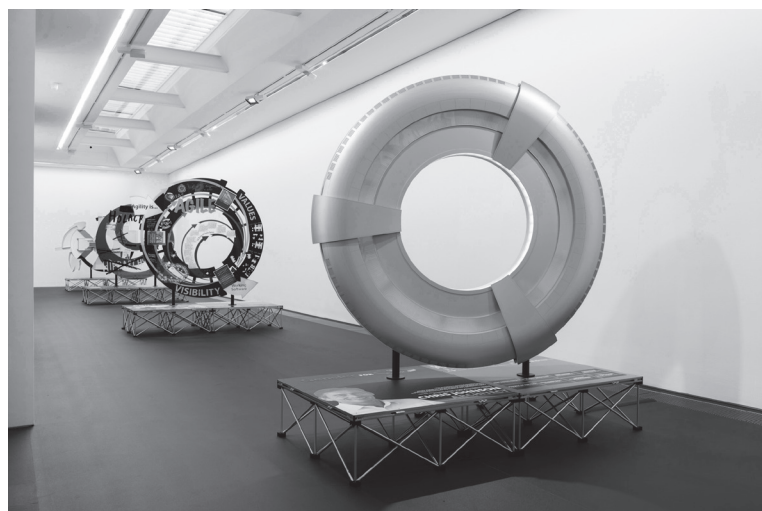
The digital era is a time of mass surveillance and wiki-journalism, New Age management cultures and anarchical hack-a-thons, of Twitter revolutions and internecine proxy wars. Simon Denny has become enthralled by the digital high noon and its polarities of freedom and control. At last year's Venice Biennale, his installation *Secret Power*, 2015, centred on the National Security Agency's design aesthetics as revealed by Edward Snowden's leaks (Reviews AM387). Denny has intimated that the cheap-looking cartoons used in these documents were among the most significant artworks of our era, and that his own role was primarily to bring this act of vital creativity to the public forum of the Biennale. Similarly, in his 2014 exhibition 'New Management' at

Portikus in Frankfurt he proposed that the managerial systems of Samsung were one of the major cultural forms of our time. In his best moments, Denny holds the viewers' gaze on this high-tech horizon, searching for new social affects, pleasure and aesthetic excitement.

At the Serpentine, Denny presents a series of sculptural vignettes detailing two opposing currents in the current technosphere, one centred on hacking countercultures and the other on the West Coast culture of neoliberal managerialism. Turn left, and the gallery-goer can ascend onto *Products for Emergent Organisations*, an elevated walkway made of galvanised scaffolding, and breeze through the hacking countercultures of yesteryear, glancing into tall glass cases resembling server racks. The first of these is filled with memorabilia related to the phone phreaking of the 1960s (hacking into the phone system to make free calls), the 1970s magazine *YIPL* (Youth International Party Line, otherwise known as the Yippies) and the 1980s hacking magazine *2600*. Another case contains items related to BBS (Bulletin Board Systems), a Commodore computer and a dial-up modem; another contains items related to the more recent hacking festival cultures: cans of Red Bull for late-night coding, a *Fatboy* beanbag and an iPhone. Further along the walkway are more political instances of counterpublic work: Ada initiative ('Supporting women in open technology'); and alternative money systems, from the illicit capitalism of Bitcoin to the alternative 'post-capitalist' economy of the Calafou group in Spain. The display is fun, informative and detailed – a fact no doubt related to the expertise of Denny's collaborator, Matt Goerzen, who also provides succinct written commentary for the displays.

Turn right at the entrance and you enter a different vision: one in which the anti-authoritarian impulses of late 1960s counterculture are hitched to the efficiencies of high capitalism. If the shotgun wedding of hippies and bankers is well known and unsurprising, Denny's display gives an updated account. This segment of the installation is titled *Products for Formalised Organisations* and is made up of a series of circular display units, each based on the architectural footprint of a tech-organisation's offices: the British Government Communications Head Quarters (GCHQ) 'Doughnut' building in Cheltenham, UK; Apple's planned 'spaceship' Campus 2 in Cupertino, California; and the

Simon Denny
'Products for
Organising'
installation view



Amazon-owned Zappos building in Los Angeles. These various ring-shaped buildings are presumably intended to invoke horizontal structures of conviviality, friendship, ecological sustainability and transparency. But they also resemble other circles: the traditional ceremonial gathering of cults, the panopticon or Dante's vision of Hell. These dystopian ideas came to my mind the more I read the corporate quotes and buzzwords that Denny has attached, with deft artlessness, to the sculptural outlines of the buildings: 'Agile environments must embrace the messiness'; 'Circles not teams'; 'Deliver wow through service' and so on.

These snippets of wisdom come from popular managerial systems and guidebooks, such as Brian Robertson's *Holacracy: The New Management System for a Rapidly Changing World* and David Allen's *Getting Things Done* – copies of both feature in the installation. While sounding eccentric, these systems are taken very seriously indeed by tech organisations. 'Holacracy', for example, is a system that allows workers to operate with relative independence among groups within an organisation, ideally allowing the collective creativity of hacking groups to be replicated within a large corporate body. The co-option of workers' apparent freedom into the freedom to make more money, masked by a slew of jargon and messianic catchphrases, will be obvious to any critically minded visitor to Denny's exhibition. However, what is less clear from his bipartite presentation is how aware Denny is that there can be no simple binary between the two technological strands of corporations and countercultural hackers. As ethnographer E Gabriella Coleman has noted, hacking cultures are deeply concerned with the promotion and development of liberal ideas of free speech against corporate copyright interests. Coleman has argued that hacking is usually not so much a revolutionary act to overturn neoliberalism as a defence of fundamental freedoms of speech and action.

Unfortunately, for all its currency and intermittent insights, Denny's installation is hard to care much about. There is no anger or love here, no pleasure or pain, just a vague aloofness. Denny's art currently offers few prompts about his own compunctions and cares, and is instead happy to quote the passionate idiosyncrasies of others. The contrast with the hackers and activists his work frames as historical museum pieces is striking. While they seek, however naively, some form of resistance, Denny twirls on the spot, a weathervane pointing in the direction of the prevailing wind. ■

COLIN PERRY is a writer and critic based in London.

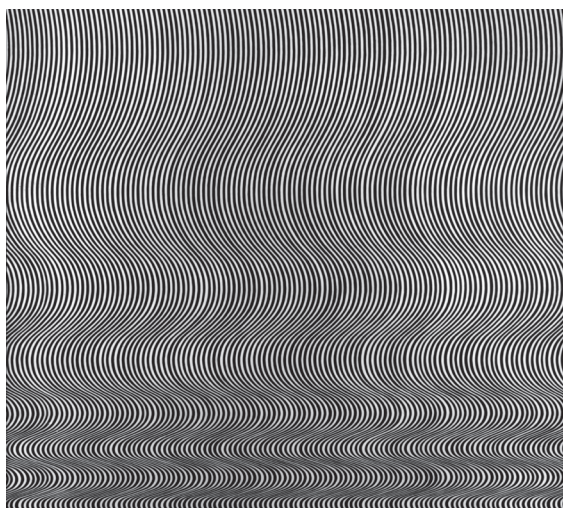
Works to Know by Heart: An Imagined Museum

Tate Liverpool 20 November to 14 February

Follow

FACT Liverpool 11 December to 21 February

'I try to organise a field of visual energy,' comments Bridget Riley, 'which accumulates until it reaches maximum tension.' This quote, plucked from the wall text accompanying the



artist's 1963 painting *Fall*, could be said to perfectly summarise the atmosphere of 'Works to Know by Heart: An Imagined Museum' at Tate Liverpool. Riley's strictly rendered black lines undulate and warp the vision, creating an illusion of falling deeper and deeper into a vortex. This could be said of the exhibition as a whole, which is one of immense tension and complexity. 'An Imagined Museum' asks which artworks would we remember for the future should culture and the arts be extinguished. We don't actually have to imagine this scenario, of course; budget cuts, terrorism and political indifference mean that the arts are currently being devalued in many ways across the world. One only has to watch the news: calls for Coventry Council to sell off its public collections to fund services; Anish Kapoor's work vandalised with anti-Semitic graffiti in Versailles; ancient artefacts destroyed by IS in Iraq and Syria. In 'An Imagined Museum', warnings are everywhere: Dora Garcia's commissioned newspaper of essays, 451: *The Mnemosyne Revolution*, 2015, refers to dystopian novels such as Ray Bradbury's *Fahrenheit 451* and George Orwell's *Nineteen Eighty Four*. Adjacent, Paul Almasy's black-and-white photograph *Louvre Paris*, 1942, depicts the evacuation of the museum during the Second World War in the face of Nazi occupation – empty frames hang on the walls with chalked inscriptions of the missing artworks. Ghosts are here; reality and perception warp and swim, just like Riley's *Fall*, until one is not sure what threats are fictional or real, current or historical, resulting in a very strange experience indeed. I



fluctuated between laughter – at Thomas Bayle's satirical, Monty Pythonesque clockwork toy, *Nuremberg Orgy*, 1966, which performs Hitler salutes on the half hour – and genuine goosebumps in Dan Graham's haunted, mirrored surveillance room (*Present Continuous Past*, 1974) and when confronted by Walid Raad's fake, found photographs of people who had supposedly drowned in the Mediterranean during the Lebanese war (*Secret in the Open Sea*, 1994-2004).

Even ordinary domestic scenes trigger a sense of unnerving horror; Giorgio Morandi's muddy *Still Life*, 1946, of bottle and pots takes on a creepy new context hung next to Robert Malaval's hive-like sculpture *Big White Food*, 1961-64, which features malformed, alien eggs surging out of a household cabinet. Chris Marker's well-known short film *La Jetée*, 1962, lulls the viewer into a familiar picture of Paris and then swiftly pulls the rug, charting a time-travelling man who is manipulated by government officials in order to save the human race and who is eventually doomed to love a woman always just out of reach. 'An Imagined Museum' fiercely and successfully coerces us to use our imagination; the artworks presented in this show – picked from the Centre Pompidou, Tate and MMK collections – offer such a diverse and rich commentary on the human experience that they are impossible to forget. With this collection of memorable works, surely we can avoid the proffered, nightmarish reality of truly losing art forever? I am reminded of the narrative of *Fahrenheit 451*, where books are illegal, leading to a covert group of rebels

Bridget Riley
Fall 1963

LaBeouf, Rönkkö
and Turner
#TOUCHMYSOUL
2015

PHD SCHOLARSHIP

PhD Scholarship on Artist Live/Work Scheme

PhD Scholarship evaluating artist-led Live/Work scheme: commencing September 2016. Fees paid plus a bursary of £10,400 per annum. Deadline 15th March 2016. For informal enquiries please contact Karen Watson: Karen@esamail.org.uk or Professor Steve Swindells: s.p.swindells@hud.ac.uk.

For application details please see: eaststreetarts.org.uk/opportunities

UK home/EU applicants only. Apply online at: www.hud.ac.uk/schoolsartdesignarchitecture/research

University of
HUDDERSFIELD
Inspiring tomorrow's professionals

EAST ST ARTS

Robert Malaval
Big White Food
 1962



who memorise written works so that the texts may live on. If we commit these artworks to memory, then they cannot be destroyed; they will survive in a living, imagined museum. Thus, Tate's excellent exhibition also coerces us to consider a frightening consequence of allowing art to be devalued, as the poet and journalist Heinrich Heine observed more than 100 years before his work was tossed onto the fire by the Third Reich: 'Where they have burned books, they will end in burning human beings.'

And so to another exhibition that plays with our perceptions of reality, this time through a digital lens: 'Follow' at FACT. Named after the action of following others on social media, such as Twitter and Instagram, many questions are asked here, including what impact the internet is having on how we think about ourselves and others; how our behaviour is evolving through a culture of validation; and how we understand image and identity in the digital age. Unfortunately, visitors won't find all the answers. You may have seen Hollywood actor Shia LaBeouf talk about this exhibition in the press – as one of the artists, he performed in person at the gallery for the first four days of its opening. LaBeouf was the star of what appeared to be an existential call centre entitled *#TOUCHMYSOUL*, 2015, produced and delivered with collaborators Nastja Säde Rönkkö and Luke Turner. Members of the public called the *#TOUCHMYSOUL* hotline (something, oddly, most of us only do now if making a complaint to our utility companies) and seated at a white desk in Gallery One, wearing headsets, LaBeouf, Rönkkö and Turner would answer. What the public had to say can be read at touchmysoul.net. Partly a critique of celebrity culture, partly a marketing coup and partly an attempt to extract a conversation from a stranger, *#TOUCHMYSOUL* elicited interesting yet unanswered and possibly unanswerable questions about identity, for instance:

what can be considered a 'real' conversational or emotional exchange nowadays? And, as we are increasingly accustomed to curating a version of ourselves online, where does one's public persona end and the 'real' self begin, for any of us? Interestingly, *#TOUCHMYSOUL* loses all its power without the physical presence of the artist trio; visit now and you will find only their vacated command centre and transcriptions. As a much-discussed focal point of 'Follow', this has an impact on the rest of the exhibition; now that LaBeouf, Rönkkö and Turner have left the building, it exposes the rest of the show's content as fairly light and disconnected. An example: Constant Dullaart is much lauded as an artist who grapples with the gestures and implications of contemporary reality; in *High Retention, Slow Delivery*, 2014, he purchased 2.5m 'fake' Instagram followers to distribute among profiles of those he considered to be part of the art world. The trouble with this work is a reoccurring one in the realm of digital art: it barely functions off-screen. Its presentation here, via printed-off screenshots hung on the walls, is unengaging and completely lost in the gallery space. It isn't enough to simply display works like this in this format; the overarching themes of the exhibition scream for further critique and context. The same goes for Kurdwin Ayub's deliberately inadequate mimicry of Miley Cyrus, *Sexy*, 2013, and Débora Delmar Corp's installation about famous people copying her logo (*Branded for Life*, 2015). These works don't tell us anything new about online life, but they do contribute to an overarching feeling of apathy – which can also be achieved by scrolling through Facebook for an hour. Compensation comes in the form of Cécile B Evans's *Commercial (It's not possible, it's real)*, 2015, shown in its own room in Gallery One and on FACT's website as a pop-up advert. Evans's fictional advertisements feature crowds appearing to riot over ice cream, choreographed gruyère cheese performing a kaleidoscope-inspired dance routine and a sentient jar of mayonnaise soaring over snowy mountain tops while questioning its capacity to have a subconscious. Hers is a good-natured parody of present-day marketing that has surpassed the age of information and now frets at the age of choices, elevating products to ever more ridiculous, anthropomorphic levels in order to make a sale. ■

LAURA ROBERTSON is an editor and writer based in Liverpool.

A Handful of Dust

Le Bal Paris 16 October to 31 January

This exhibition is conceived by David Company around a single work: *Dust Breeding*, a photograph made in 1920 by Man Ray of Marcel Duchamp's *The Bride Stripped Bare By Her Bachelors, Even*, 1915-23, also known as *The Large Glass*. To be precise, it is a photograph of a year's worth of accumulated dust on the glass surface of *The Bride*, placed horizontally on her back for the purpose of an experiment in 'dust breeding'. This exhibition, in its ambition to gather representations of all kinds of dust – from the cosmic to the domestic – is the result of a process no less painstaking and eccentric, and its outcomes are equally impressive and thought provoking.

Dust Breeding is given pride of place by being exhibited on a wall of its own, framed by a brief introductory text, while its many incarnations on the printed page are displayed in a centrally positioned vitrine. From this foundational nucleus the exhibition expands across the two floors of the venue. Works on the ground floor share with *Dust Breeding* the exhibition space as well as the historical context, in that they belong to the first half of the 20th century. The display on the lower floor focuses on the contemporary period, bearing evidence of changes in photographic practice in the course of its institutionalisation, including the increase of the size of the photographic print in the process of its transition from the printed page to the museum wall. In contrast, most of the works included in the ground floor selection, including *Dust Breeding*, were never intended to be viewed in the context of an art gallery, having been produced as documents, often anonymously, and intended for wide distribution. There is an astounding collection of postcards of the destructive dust storms that haunted the Great Plains of the US during the meagre Depression years; a photograph showing the terrible disorder inside what remains of a library after an air raid on London; a series of aerial photographs showing Hiroshima reduced to dust and ruin. The opening sequence to Alain Resnais's 1959 film *Hiroshima Mon Amour* is shown next to these images, its plaintive soundtrack enveloping the space and setting the mood.

The question of testimony, raised with such urgency in *Hiroshima Mon Amour*, relates to the fundamental presumption about photography – that it is a medium uniquely placed to bear witness – and that notion is explored in 'A Handful of Dust'. In this regard, Campany's foray into the history of dust is quite distinct from other exhibitions on this subject, notably Emmanuel Latreille's 'Dust Memories' at the Swiss Institute, New York, in 2003, and its prequel from 1998. 'A Handful of Dust' is primarily an exhibition of photography, and its focus on the documentary image is in perfect synergy with the programming ethos of the institution hosting it. Since its inauguration, Le Bal has been steadfast in its dedication to the exploration of 'the image as document' through the strands of its curatorial, editorial and educational programmes. Campany participated in the formulation of this agenda by collaborating with Le Bal's director Diane Dufour on the inaugural exhibition 'Anonymes' in 2010, dedicated to the anonymous citizens of the US. 'A Handful of Dust' is the result of a direct invitation from Le Bal to revive this association by giving Campany carte blanche to realise his 'dream exhibition'.

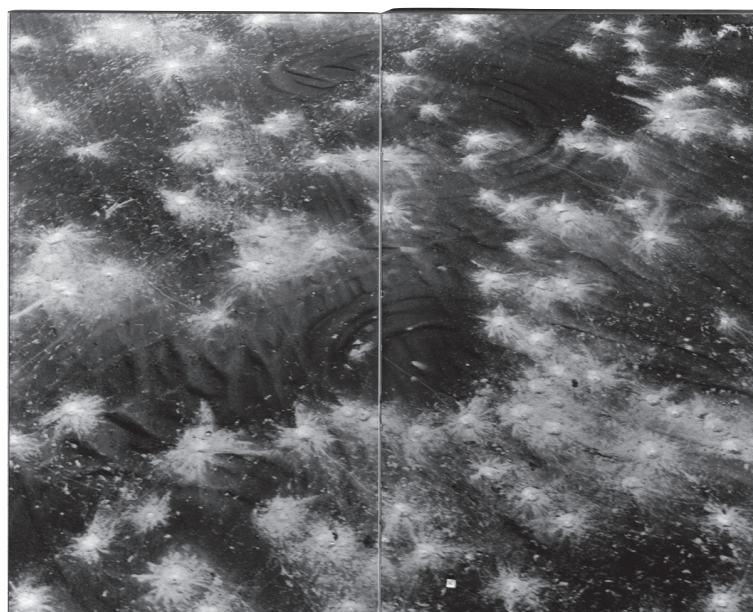
The outcome is a probing exploration of photography's status as a document and a representation. What we see – through the viewfinder – is not what we get: in Man Ray's *Terrain Vague*, 1929, and a number of anonymous press photographs, the cropping marks were left clearly visible, drawing attention to the procedures of selection and framing that help to reorder messy manifestations of everyday life into a picture. In *Dust Breeding*, taken from a particular angle and altered through cropping, Duchamp's *Bride* was transformed into a strange landscape seen from above. Indeed, when this image first appeared in print, it was under the caption 'View from an aeroplane'.

With an eye for pattern-forming visual resonances, Campany selected works that draw on this vertiginous ambiguity, born out of the confusion between close and far objects in photographic representations. The eye is led from Man Ray/Duchamp's imaginary aerial view to images taken from real aeroplanes, such as reconnaissance shots from the First World War – both anonymous and those taken by 'the great master of photography', Edward Steichen. In Frederic Sommer's carefully framed views of the undulating floor of the Sonoran Desert the sense of scale and perspective is completely abolished. Kirk Palmer's film installation *Murmur*, 2006, is mesmerising in its focus on the gently shifting bamboo forest, which, filmed in black and white, bears resemblance to a thick duvet of dust. The creative potential of spatial disorientation is perhaps most fully realised in Sophie Ristelhuber's photographs of Kuwaiti deserts in the wake of the Gulf War. This series, entitled 'Fait', 1991, combines aerial and ground shots in an attempt to reconcile reflexive distancing with the need to inform about the brute facts of war.

Wars and natural disasters, as much as the natural cycles of entropy, transform matter into dust; a mound of earth rising from the dusty ground in Walker Evans's photograph of a child's grave is all that remains. Further expansion of the field of associations to include 'waste, excess, the irrational and violence' presents dust as the fundamental obstacle to civilisation's aspiration to order, progress and rationality. 'Modernity celebrated clean

Sophie Ristelhuber
'Fait' 1991
double-page spread

'Handful of Dust'
installation view



speed', explains Campany in the catalogue essay, 'but it also produced endless lacunae of boredom, repetition and dust which, as the century progressed, came to be seen as equally telling markers of experience.' The catalogue features a distinctive design that allows the curator's essay to be removed completely from the book of images, which are presented without captions. While it is true that 'pictures speak for themselves wordlessly', as stated by Walker Evans, this separation of text and image poses certain difficulties. For example, the link between dust, traces and forensics hinges on theoretical interpretations of photography's status as an index, clearly expounded in the catalogue essay.

In the exhibition, images share the space with textual interventions, often presented in the form of quotations on the walls. A quote from WG Sebald reads: 'A photograph is like something lying on the floor and accumulating dust ... where these clumps of dust get caught, and it steadily becomes a bigger ball. Eventually, you can pull out strings.' Exploring the speculative conjoining of photography and dust in this exhibition feels like pulling strings leading in many directions: time and entropic cycles of decline, traces and imprints, spatial ambiguity, tension between documentation and representation. In its original context, the quotation from Sebald refers not to photographs in general but to a particular image the German writer found especially compelling. 'A Handful of Dust' is a tribute to another singular image and its talismanic power. ■

OLGA SMITH is an art historian based in Berlin.

Brian Griffiths: Bill Murray – a story of distance, size and sincerity

Baltic Gateshead 20 November to 28 February

When news emerged in December 2015 that the Wu-Tang Clan had sold the only copy of their latest album to Martin Shkreli – a 'big pharma' bro renowned for the unprecedented price-hike of anti-infective drug Daraprim – the internet practically buckled with indignation. It seemed the only corrective to the injustice could be a collective belief in the tale that US comic actor Bill Murray had been contractually licensed to plot a heist that would liberate the record. While the story turned out to be an optimistic fiction, it betrayed a lateral faith in the actor as a moral 'everyman' publicly charged with the righting of wrongs, a responsibility consistent with Murray's late-life evolution into a self-styled zen pilgrim guided by errancy and penitence.

While holding out for Bill's miraculous intervention, Brian Griffiths's poignantly crafted exhibition for the Baltic provides an aptly timed opportunity to speculate on the interior life of this enigmatic character. Subtitled 'a story of distance, size and sincerity', the show begins at a remove with an exterior view of the gallery's facade across the blustery expanse of the Tyne, upon which hangs a huge banner printed with a photograph

of the actor courting paparazzi on the red carpet at Cannes. Clutching a tiny camera, Murray mocks the imperative to capture the celebrity image while performing something of his own vulnerability; a subjection to processes of mediation that lie beyond his control.

While the banner effects a hyperbolic announcement of the show's content, its real value lies in the scale-skewing threshold it creates, distilling the macrocosmic fanfare of show business to the microcosmic interiority of the emotionally challenged characters Murray chooses to portray. This is played out across a series of miniature houses, intimately lit and arranged with the quaintness of a tumbledown model village beneath the formidably vaulted roof of the Baltic's ex-industrial gallery space.

Informally pasted with low-resolution portraits of the show's subject – an off-hand intimation that these maquettes be considered potent head-spaces – the houses function as bodily architectures crammed to brimming with filmic references: spot-lit golf balls, whisky mini-bars, clustered seashells and a congregation of marshmallow 'Stay Puft' men. These structural transpositions of iconic paraphernalia could be read in a narrative sense, peeking into the framework of each building and piecing together components like a keen-eyed sleuth.

I was surprised to see how effectively a fan-blown party streamer could evoke a sense of vacancy and hapless isolation, or how a series of Tibetan-singing-bowls-turned-cocktail-shakers could suggest a purgatorial space between spiritual contentment and hedonistic self-erasure. Much of my own enjoyment of the show derived from hearing others traverse the display with their own mirthful recognitions of favoured jokes, the buildings functioning as composites of an expansive career. It raised the question as to what forms of criticality might be constituted by fandom, a mode of engagement usually discounted for its completist tendencies and uncritical



Brian Griffiths
'Bill Murray:
a story of
distance, size and
sincerity'
installation view

enthusiasms rather than valued for its emotional allegiances and sensitivities to nuance and minutiae. These works were made to be talked around, to be joked with.

Griffiths derives his sculptural repertoire from collections of cast-offs, objects the appeal of which stems from their suggestion of a tragicomic drift into the hinterlands of obsolescence. In this instance, the artist's aptitude for staging encounters with the simplest materials is remarkable: a dark recess entices you towards a structure with the alluring perfume of percolating coffee; a telescope draws the eye ceiling-ward, catching a distant glimpse of a helium-filled Garfield balloon turning slowly in the rafters.

Writing on the miniature, Susan Stewart has notably characterised the peculiar dramaturgy of the doll's house as a place of stasis in which property relations and social hierarchies find themselves hermetically sealed, the space-time of one's own perusal extended into the infinite domain of reverie. Griffiths seems to share a tendency towards the architectural cross-section with director and Murray colleague Wes Anderson, but avoids the hideous Victorian class-trappings of Anderson's auteurism – emblematic of Stewart's analysis – which rests on a deplorable notion of the supposed dignity of service while mapping human intimacies across striated residences. Griffiths's interiors are, contrastingly, like their subject: absurd, unpredictable and full of mirthful surprises. The sum of their contents repositions Murray's filmography as a kind of philosophical corpus, prompting us to consider his life as a symbiosis of the characters we have seen him play, and what example we might expect him to set as a result. ■

JAMIE SUTCLIFFE is a writer and publisher based in London.

Another Minimalism: Art after California Light and Space

Fruitmarket Gallery Edinburgh

14 November to 21 February

In Maurice Merleau-Ponty's 1960 essay 'The Philosopher and His Shadow' we find this unusual analogy for the need to feel for the gaps in between philosophical thoughts and statements: 'the perceived world endures only through the reflections, shadows, levels, and horizons ... [which] would be destroyed by being subjected to analytic observation.' Robert Irwin once worked through Merleau-Ponty, and in her catalogue essay curator Melissa E Feldman occasionally refers to the philosopher's reinvention of phenomenology to explain correspondences with the need felt by Light and Space artists to initiate in their artwork a pre-analytical, embodied encounter with the world.

'Another Minimalism' highlights the influence on the work of ten younger European and American practitioners LA's 1960s Light and Space artists. This Californian version of Minimalism experimented with the effects of illumination on new materials like polyester resin and coated glass in work ranging from handheld translucent objects to site-specific architectural installations that manipulated the space



surrounding the viewer. California Light and Space deserves this attention now, Feldman holds, because of the neglect it has experienced, particularly at the hands of the more celebrated East Coast Minimalism of artists like Donald Judd, Carl Andre and Robert Morris who were supposedly dismissive of their more perceptually orientated and less critically conceptual West Coast counterparts.

Two Light and Space works are included by Feldman as typical instigators of what follows. Robert Irwin's *Untitled #2220*, 1969, is one of the quintessential disc works that establish a decisive break with his earlier gestural painting. The slightly convex disc, raised out from the wall, is lit by four spotlights to cast shadows that seem as substantial as the object itself. Larry Bell's *Cube #15 (Amber)*, 2005, reprises his 1960s prototype glass box, the subtly modified surfaces of which cause perceptual uncertainty as two sides coated with the nickel alloy Inconel become alternately reflective and transparent, depending on your viewing angle.

Feldman sees the impact of Light and Space on young artists as one proof of its emergence from long oversight. This isn't the first time Feldman has worked on this thesis; in 2010 she broached similar concerns with the exhibition 'Afterglow: Rethinking California Light and Space Art', albeit with a different selection of artists influenced by these predecessors. Likewise, the extended catalogue essay for 'Another Minimalism' speaks at length on reversing the indifference experienced by the movement and acknowledging signs of its legacy in new art. These concerns of Feldman's so underpin the curating of 'Another Minimalism' that they provoke numerous questions: is this claim of neglect for Light and Space artists justified? Not really, as most have exhibited in major public spaces and have been extensively collected throughout their careers. To what extent did the procedural and conceptual objectives of West and East Coast minimalists overlap, and were the relationships between them actually so rivalrous? With hindsight, the methodologies of East and West Coast minimalists appear divergent; the cultivation by Light and Space artists of ambiguities in the perception of materiality, light and volume is very different from the rigorous insistence on actuality, neutral facture and geometrical logic by East Coast minimalists. That Irwin owned, enjoyed and wrote about a Judd sculpture suggests more work is needed to understand the professional interactions

'Another Minimalism: Art after California Light and Space' installation view

between the two groups. Is tracking artistic progenitors an effective way to open perspectives onto later art or does it overdetermine readings of the present-day qualities of that work? The operation of artistic influence follows complicated trajectories and can depend as much on misunderstanding and antagonism as on sympathy. Negative trajectories of impact, essentially avant-gardist narratives, become untenable if the only acceptable predisposition for influence is one where the new approves of the old.

If there is an unusual responsiveness by young artists towards one influence, then what ideas and means do they find there that enable them to penetrate the opacity of their own cultural milieus? In this exhibition, immersive work like that of Olafur Eliasson and Ann Veronica Janssens may turn to the perceptual indeterminacy of *Light and Space* precedents to fashion a sensorium covertly antagonistic to the conceptual instrumentality and marketable subjectivity expected of art made under neoliberal administrations. Evaluating the sensory immersion and somatic pleasure of *Light and Space* aesthetics in relation to the collective modes of living, hallucinatory explorations and anti-commodification of the 1960s counterculture would be one path towards an effective understanding of why this particular choice of precedent.

As Merleau-Ponty advocates trusting our lived experience – ‘to return to the things themselves is to return to this world prior to knowledge’ – we might now give ourselves over to the exhibited work where we find ourselves awash in unfamiliar luminosities and unsettling geometries. Spotlights of Eliasson’s *Ephemeral afterimage star*, 2008, burn asymmetric patterns onto our retinas as we are provoked into generating afterimages of brightly coloured shapes projected onto the wall. With *Geometric Mirrors II*, 2010, Jeppe Hein produces complex reflections by simply removing a semicircle from one of the two mirrored walls that join each other at right angles. Janssens’s *Yellow Rose*, 2007, shines seven spotlights into artificial mist to form the hovering shape of a star. The film projections of James Welling (*Sun Pavilion*, 2010) and Tacita Dean (*Disappearance at Sea*, 1996) – Interviews AM361 and AM281 – treat light sources as eerie personifications. Filming through coloured filters, Welling wanders around buildings in the grounds of Philip Johnson’s Glass House, allowing the bright sunlight to flood the lens with hallucinatory intensity. Though certainly immersive, Dean’s mesmeric film of a sunset seen through and around the glass housing of St Abb’s lighthouse feels misplaced here on account of the Anglo idiosyncrasy of its location and narratives, whether referencing Virginia Woolf, the *Shipping Forecast* or Donald Crowhurst.

Nevertheless, it makes me wonder what ‘Another Minimalism’ might look like if the paths of local idiosyncrasy and negative influence were occasionally followed. Although I appreciate the non-specificity of content that links someone like Eliasson to Irwin, I miss what the prosaic peculiarity and making-do of works like Ceal Floyer’s illusionist projections or Martin Creed’s lights turned on and off would have added. ‘Another Minimalism’ enables some memorably immersive experiences, but could provide a more intriguingly problematic encounter if there were also a few works more awkwardly at odds with California *Light and Space* tenets. ■

Martin
Kippenberger
Heavy Burschi
1989/90

MARK HARRIS is a writer and artist based in London.

Painting 2.0: Expression in the Information Age

Museum Brandhorst Munich

14 November to 30 April

In recent years, two group exhibitions in New York have addressed painting within the context of early 21st-century technological change. Many of the artists included in ‘Context Message’ at Zach Feuer in 2012 and last year’s ‘The Forever Now: Contemporary Painting in an Atemporal World’ at the New Museum are also to be found among the hundred-plus list of participants in ‘Painting 2.0: Expression in the Information Age’ at Museum Brandhorst in Munich, a more definitive, large-scale historical survey of painting since the 1960s that will later tour to mumok in Vienna. As a whole, the exhibition sets out to assess postwar and contemporary painting against the influence and effects of mediatisation, information technologies and networked societies. Concentrating on painterly ‘expression’, rather than any particular movement or style, it looks at how painting has been used as a counterstroke to changes in western Europe and the US as critiqued by Guy Debord in his 1967 book *The Society of the Spectacle*.

Quite purposefully, ‘Painting 2.0’ exhibits several generations of mostly German and, tipping the scales, US artists – a choice justified by the fact that these two countries share a continuing discourse and historical exchange around painting. Although the US dominated the postwar period politically and aesthetically, it’s worth noting that several artists from Germany with roots in Cologne during the 1980s and 1990s, such as Kai Althoff, have established relationships with the US where they receive most recognition outside their native country, in part due to Cologne’s network of commercial galleries along with New York forming art world centres in Europe and the US. Furthermore, while representatives from



both Brandhorst and mumok curated the exhibition, it is its co-curator, the US historian David Joselit, whose scholarly influence appears most attributable to painting's historical reappraisal and its subsequent upgrade into a present-day discourse. In Joselit's essay *Painting Beside Itself*, first published in October in 2009, for instance, he likens networks to the contemporary sublime, for example through the work of Jutta Koether which expresses the system it exists within, a feature Joselit identifies as transitivity.

With an obvious nod to web 2.0, the show's handle, however, is a questionable catch-all term to label both a range of distinctive artistic practices and a host of academic ideas. Given the size of the exhibition, this casts a very large net which some works slip easily through. Moreover, the exhibition is split thematically into three sections – Gesture and Spectacle, Eccentric Figuration, Social Networks – across each level of the Brandhorst building. This raises one of the most immediate issues with the exhibition: a balancing act of scale and ambition and, ultimately, how to reconcile agency with historicisation.

The first work to appear in the show is Martin Kippenberger's *Heavy Burschi*, 1989-90. A large wooden skip contains the scrapped remnants of canvases painted by his former assistant – the artist Merlin Carpenter, also in the exhibition – who Kippenberger asked to paint his own work, which he then reproduced one-to-one as photographs before destroying Carpenter's 'originals', turning them into a sculpture. It is a great opener: a metaphor for the constant succession of death and resurrection in painting to follow, a cycle which has, in a sense, maintained its momentum.

Perhaps Kippenberger best represents a historical precedent for more contemporary works too; he himself posed the question of how painting belongs to a network in an early 1990s interview with Koether, which Joselit cites in *Painting Beside Itself*. I realised, for example, how familiar certain pieces are from having seen them as images and reading about them, such as Micheal Krebber's paintings of now defunct or inactive art blogs *C-A-N-V-A-S* and *Art Observations with Jerry Magoo* from 2011, which involved former students of his from the Städelsschule in Frankfurt. Nearby, Carpenter's *Fantasy of Cologne*, 2006, hangs on the outside wall of a small room themed after the painting's title, in which several works are collected by artists Cosima von Bonin, Micheala Eichwald, Rosemarie Trockel and Hans-Jörg Mayer, all of whom are associated with the city's past. Incidentally, Carpenter's work – in which the title is simply painted next to a composite of brown mock-gestural brush marks – was made the same year as the exhibition 'Make Your Own Life: Artists In & Out of Cologne' at the ICA in Philadelphia curated by Bennett Simpson, in which the artist was also included. In this respect, one could also see Carpenter's painting as a wry comment on Simpson's own image of the 'Cologne scene', as illustrated by his exhibition, mimicked here. Through a twisted logic of its own distribution, its inclusion in this exhibition represents someone else's vision of that particular time becoming, ironically, another curator's fantasy.

While the exhibition is rooted in a discussion of painting itself – seeing the medium as absorbing cultural and technological changes around it, as a container or carrier of information and how it interacts with other art forms – the



show charts a lineage following Abstract Expressionism into the periods of the 1960s and 1970s during which artistic practices were influenced by political contexts of social unrest and inequality. Whereas Jörg Immendorf's *Stop Painting*, 1966, and *Wo Stehst du mit deiner Kunst, Kollege?* (Where do you stand with your art, colleague?), 1972, and Louise Fishman's 'Angry Women' paintings, for instance, internalised protest in their mark-making, archival material on the illegal exhibitions 'The Real Estate Show' and 'Times Square Show', both 1980, show how painting was used directly in public demonstration. Likewise, several female artists representative of a generation of progressive American abstractionists, such as Fishman, Harmony Hammond, Mary Heilmann, Elisabeth Murray, Howardena Pindell and Joan Snyder, many of whom moved to New York at a time when painting was being declared dead by male protagonists, fought back at this accusation by sometimes abandoning other media, taking up painting themselves or banding together through consciousness-aware groups and the woman's co-operative gallery AIR in New York City – wonderfully captured in Sylvia Sleigh's *AIR Group Portrait*, 1977-78.

Where thematic categorisation and homogenising arrangement create an uneven temporal register in the exhibition, this is recompensed by understated substrata that don't signpost the show for the viewer. Patriarchy, for example, is a frequent issue confronted in painting, often with humour, which resurfaces across various pieces. In Koether's *Cézanne, Courbet, Manet, Van Gogh, Ich*, 1990, the artist adds herself to the bottom of a painted list of male painters. *Death of Patriarchy/AIR Anatomy Lesson*, 1976, by Mary Beth Edelson is a collaged poster based on Rembrandt van Rijn's *The Anatomy Lesson of Dr Nicolaes Tulp* from 1632, except that the corpse represents patriarchy and the spectators around it possess the faces of the gallery's members observing its dissection.

Looking back over the selection of vibrant, often surprising and stand-alone works, it is the use of Nicole Eisenman's *Beer Garden with Ash*, 2009, as the promotional image that seems not only overtly representative but also curiously reductive (if indeed the central presence of a

Nicole Eisenman
Bloody Orifices
2005

smartphone in the painting that fixes the viewer's gaze is really meant to connect it symbolically to the show). On the other hand, Eisenman's *Artist's Block*, 2005, is more personally emblematic. Three vaguely historical artistic-looking figures head-butt a stack of bricks. This visual motif of frustration, vexed and unresolved, arguably speaks of a recurrence in painting that problematises and persists throughout its passage as a shared knowledge in this show more than a parallel of technological progression. ■

SAIM DEMIRCAN is a critic and curator based in Berlin, Germany.

Essex Road II

Tintype London 10 December to 16 January

As a local to Essex Road for over 20 years, the viewing of 'Essex Road II' at Tintype gallery is uncannily familiar, yet unsettling. These eerie back-projections onto the gallery's former shop window at night oscillate between screen and reflexive mirror, arresting the averted gaze of the occasional passer by.

This everyday location, an unremarkable London road with its commonplace shops and recognisable faces, is transformed into a landmark resonating with meaning. At times Essex Road becomes a memorial site, at others a place where the fragility of our embodied existence is played out. It is represented as a place of belonging and also of being excluded, a road where we perform rituals, where we celebrate but also commemorate our fleeting existence. There is sorrow, but most exhilarating of all, a place to laugh.

Essex Road is situated in the London Borough of Islington and is roughly a mile long, running parallel to its chic counterpart, Upper Street. The gallery is situated towards the top where the two streets converge. Islington has some of the most polarised neighbourhoods, with areas of affluence next to those suffering deprivation. It is classified as the fourth most deprived borough in London. Tintype represents the place

where these two worlds collide. This is the second year that the gallery director Teresa Grimes has co-commissioned eight 5-minute films with Arts Council England.

Jem Cowen's film *Unseen Unsaid* seems to purposefully reference the space where the two roads split at Islington Green. The film is made up of street-portrait shots, where these two worlds are juxtaposed. Bustling youthful subjects and busy shopkeepers coexist against the neighbouring slower world, where the old, the frail and the forlorn pass time. The weathered statue of Hugh Myddleton haunts the film. Located on Islington Green, this undistinguished landmark commemorates the Elizabethan engineer who brought drinking water to unsanitary London in the now hidden New River.

Uriel Orlow relocates his film *Letters from Edna* to nearby Noel Road, where Joe Orton lived with his lover Kenneth Halliwell. It is based on Edna Welthorpe's letters (Orton's alter ego), challenging the double standards of the establishment. The performance by Adam Christensen and Marcia Farquhar is staged outside Orton's former home, where a transgender subject seems to be waiting to be let in while painting over chipped nail-varnished fingernails or rolling a cigarette. The fragility conjured here, as the camera persistently lingers on the worn clothing pushing against the door, draws attention to the unrelenting sense of exclusion that can be experienced when a subject is posited as other.

Back on Essex Road or, as it used to be known, *Lower Street*, Melanie Manchot's steady-cam film pans along the thoroughfare, documenting shopkeepers as they pose performatively outside their shops. We shift from Lisa's chemist (as it is known) to the auction house and along to the funeral floral display, dedicated to Dave/Brother, drawing attention to the extravagant traditional north London funeral rituals, with horse-drawn carriages often parading the neighbourhood. The documentation of this familiar street where the inhabitants become locked in time is once again a touching reminder of a fleeting locality and our temporality.

Ruth MacLennan's *Zigni* is a documentary of an Eritrean restaurant on Essex Road. This film intercuts North



'Essex Road II' installation view

Africans celebrating the gowned graduation of a young man with text drawn from Haile, the owner of the restaurant. The narrative recounts how he escaped war-torn Ethiopia 20 years ago, but his stoical survival also involves tremendous hardship – Haile is tired, prices are going up in the area, he wants to stop running his one-man show to write cook books. This is a touching portrait of an invisible man who prays to his food. He stands as a testimony to both the struggles of immigrant communities in this neighbourhood and the cost of increasing gentrification. Is this a vanishing world on the Essex Road?

Helen Benigson's fast text-based piece *Essex Hen Party* uses text to suggest corporeal excess. The speed with which the red words mark the screen makes it nearly illegible. Instead, indexical traces scar the gallery windowpane, much like the trail of physical and emotional devastation experienced at such female bonding binges.

Jordan Baseman's *E* draws attention to the psychedelic, which is presumably induced by Ecstasy and a drug-fuelled Islington nightlife. He films and re-films Essex Road at night on the same strip of 16mm film, creating a palimpsest of long-exposure shots.

Sebastian Buerkner in *Eaves Apart* again films at night, this time from a bus – but his cutting-edge digital graphics create a very different multi-layered kaleidoscopic effect intercut with associative text.

John Smith's *Fresh Fruit Venerable* re-presents the same street, but the tone now shifts to subversive humour, where the everyday is not what it seems. It is probably the funniest film he has made to date and definitely worth standing on a blustery street corner to experience. Smith (Interview AM355) deliberately misuses the World Lens translator app attached to the camera on his smartphone, which is set on the viewfinder to instantly translate from French to English. Shop signs produce surreal and subversive reconfigurations in mistranslations – it is as if Essex Road has come alive but is suffering from Tourette's. I will never be able to walk past North London's favourite fishmonger Steve Hatt again without recalling the shop sign reading 'Fish Steve Hates'.

These nightly screenings have brought this uncelebrated companion to Islington's renowned Upper Street into focus, inviting us to look again at an ordinary road and finding that it is not quite so ordinary. ■

SOPHIA PHOCA is head of school for fine art and photography, Canterbury UCA.

Institution | Outstitution

The International 3 Salford

16 December to 29 January

In The International 3's small gallery space in Salford, big ideas are being explored. The slightly jarring title of this group show, featuring the best art school graduates of 2015 from across the North West, refers to one of the included works. 'Outstitution' is a new concept described through drawing in the form of a dictionary definition by Manchester



'Institution | Outstitution'
installation view

graduate Jordan Alex Smith. The first definition of this new noun states: 'Post art school ... Questioning the realms and traditions of the institution in a period of transition, uncertainty and struggle.' The directors of The International 3, a not-for-profit 'art agency' rather than a commercial gallery, have selected artists who embrace this period of post-art school instability and who, six months on, are persevering with practices that combine to present a promising glimpse of emerging contemporary art. A remarkably broad variety of media and styles appear within the limited gallery space, from paint and GIFS to sculpture and light installation, works that call attention to minute detail to those that refer to the solar system in which we float.

Louise Giovannelli's small-scale paintings reference Old Masters, sometimes lifting sections of imagery directly and engaging in a quest for technical prowess. Where in the past this might have been a glass of water in a Flemish still life, *The goals we pursue are always veiled*, 2015, skilfully depicts a mysterious box covered in sheer, draped fabric topped with Perspex, the title offering a knowing nod to art-historical painterly allegory. These works play with surface and texture: a back view of a lustrous chignon of oil-black hair or a cropped torso in shimmering silk in *The Painted Shirt*, 2015.

Two of these small paintings sit alongside Amy Stevenson's streamed, web-based moving-image work *Wicker Lix*, 2015. This dense piece comprises multiple pop-up windows, sometimes overlaid, largely streaming video of natural imagery: strolling sheep and deer, the Pacific Ocean, kaleidoscopic images of foliage. The central window shows a yellow emoticon face with dollars in its eyes 'licking' the screen. *Wicker Lix* is a spoonerism of Licker Wix, Wix being the name of the platform used to create the site, also advertised in a banner along the bottom of the screen. Near this emoticon is a similar comic image of money, a coin derived from *The Simpsons* computer game, which bounces over footage of Santa Monica, its artificial sound disrupting the gentle roar of the Pacific Ocean. Stevenson's conjunction of consumerism and bucolic images of nature – a sign for a nature trail, the fairground on a pier – with static and psychedelic colours suggests a troubled conception of humanity's interaction with the environment.

The internet and art history are both present in the process of Christopher Paul Curry, who has used the increasingly easy access to information, both analogue and digital, to create conceptually complex work. Curry researched the dimensions of every one of Pablo Picasso's cubist paintings to discover the mean size of this period

of his output, and worked out the equations required to hypothetically send such a mean-sized Picasso into orbit around the earth. It is unlikely that a painting of that specific size exists, although Curry presents a framed canvas conforming to those specifications, fabric-covered to conceal any image, alongside the completed equations. Although at first glance the work is almost dryly theoretical, Curry plays with notions of chance, the minuscule probability that there is a Picasso painting beneath the cloth and the surreal image of it floating in space, pushing the hypothetical to its limits.

In the midst of such conceptual works, Olivia Hodder and Aitor Gonzales us remind that formalism is not yet dead. Gonzales's assemblages of found objects are tactile in the extreme, removing the material from its context to focus on contrasting texture. The juxtapositions are precise and minimal, requiring close inspection. Hodder, by contrast, makes the biggest visual impact of the show with her *Pinkberry Passion*, 2015, a translation of Matisse-esque cut-out drawings into three-dimensions. Brightly coloured fabric-covered forms are stacked seemingly precariously on top of one another, climbing up the wall. The colours, like Gonzales's materials, are 'found', industrially mass produced, removed from their context and combined with one another. The precarious composition displays fragility and possible movement, and is echoed by Hodder in a small collage. This more saleable version of the large-scale installation touches on another issue on the minds of recent graduates – the art market and how to survive financially as a young artist. Perhaps more explicitly, Smith's hand-drawn definition, 'All things considered, how to price a work', is freely available to take away as a photocopy, while the original is also available, at a price.

Untitled, 2015, by Meg Brain subtly asserts its presence by forming a rectangle of light, intangible, shifting, as visitors move among it. Its edges neatly correspond to architectural features of the gallery, throwing attention onto the space around it while implicating the viewer as both a co-creator of this work in flux and a performer moving about the show. Smith's multiple definitions of his new noun similarly elicit engagement, asking the viewer not only to take the definition home with them but also to discuss the necessity and significance of the institution (however broad that may be). He ends on a question: 'What's next and what's the new contemporary?' This question seems to eschew the need to thematise links between the works on display. The exhibition functions instead like a 'New Contemporaries' in miniature and geographically specific, showing within it a broad and bold variety of current artistic concerns. ■

ELEANOR CLAYTON is a writer and curator based in Manchester.

The Inoperative Community

Raven Row London 3 December to 14 February

Raven Row's 'The Inoperative Community' gifts viewers with the exorbitant possibility of freely devouring over 50 hours of experimental film and video. The customary impossibility of 'seeing everything' or viewing a work from beginning to end – increasingly the experience of large-scale shows and biennales – is mitigated by set screening times that allow visitors to go specifically for a desired work or ideally to return to see others. With the majority of rooms being transformed into cinema-like spaces, Raven Row has metamorphosed into something of a film festival housed within a multiplex cinema. The cognisance of multiple films simultaneously playing within the building, however, produces a spatially analogous form of anxiety to that of watching something online, with the next delight always just a click away. Indeed, the spectators that I witnessed – evoking an indoor version of André Breton's cinema-hopping in Nantes – were equally likely to navigate the gallery as a gallery; its paradigmatic mode of attention being a dialectic of boredom and distraction, with the former quickly prompting swift movement to the next instance of the latter. In his curatorial statement Dan Kidner framed this experience as a neither/nor logic: neither the fetish of 'film projection and cinema' nor the 'distracted viewing' of the gallery. Yet rather than registering these 'interchanges' in any 'complex' fashion, the exhibition instead offers viewers too neat an either/or choice. As Erika Balsom contends, cinema 'has migrated to numerous new exhibition situations, changing these sites by its presence and being changed by them in turn'. In the past two decades the space of art has been a key and contradictory site in its interrogation of not only the dispersal of moving-image across various platforms and technologies, but also its museumification. Film is treated as a medium to be commemorated and protected – the museum as mausoleum. Akin to DN Rodowick's portrayal of the millennial cinephile who 'swings between mourning and melancholia' over their desire for a lost – or radically dispersed – object (the traditions of cinema and experimental film), the show has a tendency to repress such issues rather than work them through.

The organising theme of the show, 'The Inoperative Community', is borrowed from Jean-Luc Nancy's 1983 essay of the same name. All the works are said to 'bear witness' to what Nancy terms the 'dissolution, the dislocation, or the conflagration of community', which is given historical particularisation by Kidner through a focus on the period of the so-called Long 1970s (1968-84). There are only three installation-oriented works in the show: Stuart Marshall's 1984 *Journal of the Plague Year* (displayed on five wall-embedded



DARIA MARTIN

AT THE THRESHOLD

30 JANUARY – 13 MARCH 2016

MAUREEN PALEY. 21 Herald Street, London E2 6JT +44 (0)20 7729 4112 info@maureenpaley.com www.maureenpaley.com

**Leslie Thornton***Peggy and Fred in Hell: Folding* 1984-2015 film**Ericka Beckman***You the Better* 1983 film installation

television monitors), Erika Beckman's 1983 *You The Better* (a film which could be watched through a large door frame while on a bench outside the room featuring a large lightbox/prop) and Leslie Thornton's 1984-2015 *Peggy and Fred in Hell: Folding* (projected in a space cut across by a wall featuring a circular one-way mirror, so that people viewing the film could be glimpsed from outside but not vice versa). *Journal of the Plague Year*, a response to the UK media's reporting of the AIDS crisis, and *You The Better*, which depicts an exaggerated world in which individuals compete in games against the 'House', give concrete expressions to what Jean-Paul Sartre called a 'group-in-fusion': individuals who unify around an external threat, here specific vectors of spreading social disintegration. Thornton's beautifully shot film about a post-apocalyptic world where the only survivors are real-life siblings Janis and Donald Reading was over 30 years in the making, and is a practical example of what I took to be the most interesting thread throughout the show: the idea of duration and its connection to community as both a historical and filmic problem. Historically, Luke Fowler's 2014 *Dispositions* – a compilation film of footage of travelling communities in the Scottish highlands – documents what German sociologists term the erosion of traditional communities (*Gemeinschaft*) by impersonal modern society (*Gesellschaft*). Albert Serra's three-hour video *The Names of Christ*, 2010, is one of three works which temporally test the viewer. Serra's ideas, for me, are always more interesting than their realisations, which tend to take the form of tortuously dull conversations, here around the subject of the 14 scriptural names of Christ. Anne Charlotte Robertson's 1981-97 *Five Year Diary*, which was originally filmed on Super 8 and runs for over 37 hours (here four hours are shown in digital), constructs an often humorous first-person tale of both real and invented characters in her life. The longest film on show (so long that it forced Raven Row to extend its opening hours) is Lav Diaz's 2008 eight-hour film *Melancholia*, in which three protagonists are revealed to be playing personas as part of a strange coping exercise to deal with the loss of loved ones disappeared by the Philippine military. We are made to feel the creeping slowness of time and history.

It is in the screening room downstairs, however, with its overambitious morning-till-evening programme of different film series for each day of the week, where things become especially problematic. The already attenuated coherence of the gallery works is further strained by this deluge of often more familiar films. One has to admire Kidner's comprehensive research into radical and experimental film history, and equal appreciation is due to Raven Row's construction of such a handsomely built space to view them in, but like *e-flux*'s irritatingly excessive Supercommunity newsletter over the summer, I couldn't help but wonder what community would be able to experience it all. The idea of films playing to nobody, as well as the fragmentation of an audience whose experience of the show is likely to be widely divergent, produces a strangely atomising effect. The discursive community that typically forms post-film-screening – whether in an actual cinema space or even an online platform – or the possible sociality that the space of art affords are both markedly absent. But perhaps such a schizophrenic indigestibility was precisely the point. The community is inoperative, after all – or, as Nancy would put it, our finitude was certainly exposed. ■

ALEX FLETCHER is a PhD candidate at the Centre for Research in Modern European Philosophy, Kingston University.

Christine Sun Kim: Rustle Tussle

Carroll / Fletcher London

27 November to 30 January

When she first began working with sound, Christine Sun Kim, who was born deaf, wondered: 'What would others think? What would they feel?' Sound was in other people's ownership. With Kim's debut exhibition in the UK, 'Rustle Tussle', sound was dealt with on her own terms, questioning its conceptual and aesthetic expression. Unpicking 'sound etiquette', the show challenged social expectations of what comprises our sense of hearing.

A standout work, *Close Readings*, 2015, was the artist's first foray into working with video, resulting from an experience of watching *Kumiko, The Treasure Hunter*. Four screens were methodically spaced, side-by-side, depicting scenes from films including *The Addams Family*, *Ghost* and *The Little Mermaid* – all demonstrating the theme of 'voice'. Kim invited four deaf friends to caption the scenes in response to reading the existing subtitles. Deciding which of the phrases to keep, discard or develop, these captions contrasted and ranged from the literal to the abstract or conceptual: 'the sound of dancing with death', 'loud beep', 'the feeling of a light that never flinches'.

The screens were split in two: the top half hazy and blurred, the bottom containing a clear picture and the subtitles. At first, the effect brought about a sense of disconnection and frustration, struggling to imagine what might be happening if only the haze would clear. But, with time, the captions took over, and it was the act of reading, eyes darting from one screen to the next to collate information, that defined both the watching and listening experience. The video raises questions about whether it is possible to fully describe the experience of sound? We often rely on the use of metaphor, simile or words that are rooted in onomatopoeia and the direct experience of noise: 'bang', 'crash', 'whisper'. The experiential reference point that a deaf person might have of a 'loud bang' is the feeling of vibration that resonates in its aftermath. So how effective can language ever really be at recreating this sense? What is lost in translation? By removing the visual aspect of the film (perhaps the main sense that we rely on as an ocular-centric society), a cue is given as to how it might be to rely wholly on words to shape sound.

Within the main exhibition space, *Game of Skill 1.0*, 2015, comprised a triangle of Velcro strips installed in the ceiling through which ran electronics and sound files. The audience was invited to hold up a custom-built device with a long antenna, reminiscent of a chunky 1980s radio made of clear plastic to reveal red wiring and green circuit boards. Tracing a Bermuda Triangle path, all recognisable audio was lost as garbled speech and sound were emitted. High and low notes haphazardly interrupted one another: 'somehow', 'I need to be', 'figure out'. Navigation of the piece was hard work: truly a game of skill. Rooted in a text written by Kim, it explored the act of borrowing a voice – here, specifically the voice of

her female sign-language interpreter – or using voice as a costume, covering the self with someone/something else. Kim has described how this work 'is about the way you listen, making your listening experience unfamiliar again ... it's about giving yourself a new skill ... listening differently, when you do something new your brain absorbs differently'.

As with the video work, Kim alerts us to the mechanism of listening, making us reassess how we process sound and make sense of it, awakening a new approach to deciphering sound: sensing sound differently. On the gallery walls, a series of drawings were executed in dry pastel, pencil or charcoal on paper. These depicted two-dimensional flat symbols that recalled musical notations – double clefs, *f* for forte, *p* for piano, even the lines of manuscript paper – alongside descriptive phrases that often doubled as titles. Indeed, Kim underlines how 'sometimes I see [*f* and *p*] like future and past'. In *How to Measure Pauses*, 2014, sweeping arched lines connected *ps*, while the letters *f* rested beneath in blue, linked using poker-straight lines of varying length. *My Voice is a Gender Bender*, 2015, saw a double clef inverted, while *How to Measure Loudness*, 2014, delineated the phrases 'voice lost in oblivion' and 'high pressure showerhead', amongst others. As with sign language, musical symbols can often be closed off to audiences who don't know them; here, the artist utilised an alphabet for her own purposes, proposing a new language of signification.

Deaf people might experience sound as a 'ghost', but beyond the ears it can be felt through vibrations that resonate through the body. Kim's performance *Face Opera*, 2013-15, involves a choir 'singing' through their facial expressions only. The artist reveals the power that sound gives us and the potential for disempowerment when we are excluded. Creating new ways of hearing, she builds a revised power structure, moulding a space where ears become obsolete and the agency of sound is accessible to all. ■

LOUISA ELDERTON is a writer based in London and Berlin.

Christine Sun Kim
'Rustle Tustle'
installation view



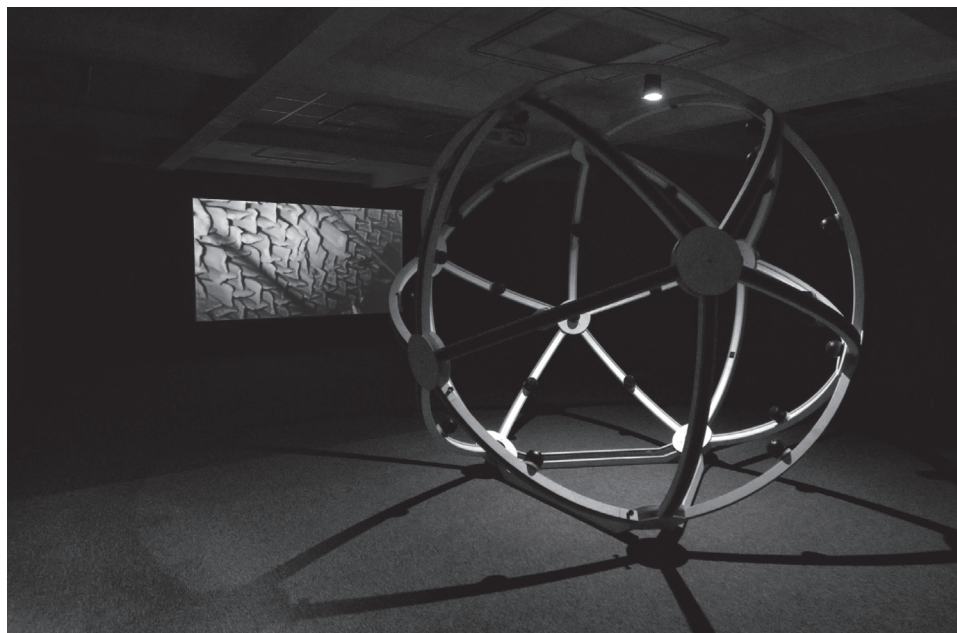
Aura Satz: The Trembling Line

John Hansard Gallery Southampton

3 December to 23 January

Barcelona-born, London-based Aura Satz has explored the history of women's influence on technology and the visual effects of film media over the past decade of her practice. This seven-work retrospective, with a new collaboration, while touching on those themes, focuses on what is perhaps her most consistent area of interest: the interface between sound and vision. At first it might seem that Satz aims to derive visual appeal from sound, as if to reverse Mark Rothko's aspiration to 'raise painting to the level of poignancy of music'. While there is an aspect of that, exploiting the optical allure of analogue mechanics and the sleek styling of musical instruments and various abstract effects, this is merely contingent. Satz's aim is more radical: to provide a visual experience which relates to how sound is formed.

Aura Satz
The Trembling
 Line 2015
 installation view



That may seem misguided. Gilbert Ryle introduced the concept of the ‘category mistake’, using such homely examples as a visitor being shown around Oxford’s colleges and then asking ‘where, then, is the University?’, to pave the way for his primary argument that the Cartesian view of the mind as immaterial substance has a parallel flaw. Compare one of Ryle’s sceptically posed questions – ‘How can a mental process, such as willing, cause spatial movements like the movements of the tongue?’ – with Satz’s implicit question: ‘What can we learn about a sound by looking at what produces it?’

The show contains works of three types. First, simply presented short films show five different unconventional ways of linking sound and sight: a medley of mechanical music in *Automatamusik*, 2008; the hand movements which give voice to the *Theramin*, 2008; the Chladni Plate, a scientific instrument which visualises sound vibrations (*Onomatopoeic Alphabet*, 2010); a sound sculpture using Rubens Tube, which turns sounds into pulsing tongues of fire (*Vocal Flame*, 2012); and *Oramics: Atlantis Anew*, 2011, which focuses on the machine through which the electronic music pioneer Daphne Oram (1925–2003) turned graphics into music. Oram’s suggestion in her sampled interview that ‘metaphysics may creep in’ to her ‘memory, music and magnetism’ could stand as a leitmotif for the whole show. In each of those cases, sound and source are separated in ways which give rise to a sculptural aspect. For example, *Theramin* shows the hands of Lydia Kavina as she demonstrates and explains how to produce a range of sonic effects by movements in the air with no apparent connection to a sound source, while the images riff on Bruce Nauman’s works featuring his hands.

The Trembling Line, 2015, the second type, differs by setting a film in a complex installation. The piece is a new commission developed over the past year with the collaboration of composer Leo Grant and the Institute of Sound and Vibration Research at the University of Southampton, where the Hansard Gallery is located. It is the only work here to feature conventional orchestral instruments, leaving the novelty to the means of presentation. Satz filmed musicians who had been asked to play ‘visually’ with no regard for the usual priority of how they

sounded. The performances were recorded at 1,000 frames per second instead of the usual 25, and edited into fragments shown at 25 frames per second, concentrating on close-ups of the instruments. That yielded 11 minutes of extreme slow-motion close-up shots of such things as strings vibrating. Grant’s task was to compose in response to the video, which he based on synchronicity with the actions seen, with some desynchronisation to keep matters unpredictable. The film is watched from a cage-like construction into which the listener steps, to be surrounded by 32 speakers issuing elements of Grant’s track, rather as if the listener is inside an orchestral pit – another defamiliarising process for most of us.

The third type of work is positioned as a bridge between, break from and reversal of those maximisations of resonance. *The Absorbing Wall*, 2015, is a work of exaggerated silence: five photographs of the fibreglass pyramids which cover the walls of the ISVR’s anechoic chamber, a room designed to completely absorb sound and so be free of echoes. Of course, the photographs don’t make their room any quieter, just as seeing the associated films leaves the sound unexplained. The combination of potential silence and music is likely to summon John Cage’s interest in the practical absence of silence, and indeed it was in just such a chamber that he found he could hear his nervous system, like a high violin, and his blood circulating, low as a sub-woofer.

What’s left of my category error fears? Oddly enough, what draws the visitor in is just that instinct, when faced by sights which accompany a sound, to make a connection. That triggers a sense of mystery in the face of the difficulty of pinning down just what the connection tells us. In the end, our subjective experiences don’t need to be buttressed by ontological truth. Just as, for all that it may be mistaken, dualism has provided many with a coherent basis for their world. ■

PAUL CAREY-KENT is a writer and curator based in Southampton.

Benedict Drew & Nicholas Brooks

27 February - 20 March 2015
opening night Friday 26 February 6 - 9pm

Project/Number
10 Cazenove Road
N16 6BD, London
w.projectnumber.org



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



JORDAN BASEMAN VEIL

6 FEBRUARY - 3 APRIL 2016



ARTS COUNCIL
ENGLAND



ESSEX & SUFFOLK
WATER

TEMPORARY ARTS PROJECT
WWW.T-A-P.ORG.UK
INFO@T-A-P.ORG.UK
THE OLD WATER WORKS, NORTH ROAD SOUTHEND, SS0 7AB



The ballad of RAY + JULIE

Part 2 of a happening to mark twenty years of RAY + JULIE. Everyman Theatre, Hope Street, Liverpool, Friday 26th February 21.00-23.00hrs. Directed by Nick Bagnall with Technical Director Christina Eddowes and artists Alan Dunn, Jeff Young, Emma Bassnett, Phillip Jeck, Paislie Reid, Michael Hawkins, Tim Brunsden, Leila Romaya and Brigitte Jurack. Supported by Liverpool Everyman and Playhouse and Leeds Beckett University.

Everything Must Go Art and the Market

Curated by Chris Clarke and Declan Jordan until 6 March 2016

Lewis Glucksman Gallery, University College Cork, Ireland | www.glucksman.org | info@glucksman.org | +353 21 4901844

Lida Abdul
Karmelo Bermejo
Walead Beshty
Victor Burgin
Colin Darke

Eric Fischl
Meschac Gaba
Antonia Hirsch
Kathi Hofer
Suzanne Mooney

Ni Haifeng
Raqs Media Collective
Amie Siegel
Christopher Williams



GLUCKSMAN

FILM

Adam Chodzko: Deep Above

Harnessing art to global issues such as climate change is not new, but it continues to send a tremor down any purist's spine. Surely art here would end up being illustrational at best, propagandist at worst? Film has always had a more immediately proximate relation to these literalisms. Its documentary capacity renders it illustrational of 'reality' and its editing processes open it to ideological manipulation. Adam Chodzko's *Deep Above*, 2015, a film funded by a Wellcome Trust Arts Award and commissioned by Invisible Dust (an organisation founded in 2009 to bring art to bear on the environment), knowingly plays with the power of film as a tool of propaganda, even as it toys with the idea of a not-too-distant future in which art as we know it is over.

There are similarities here with Chris Marker's *Sans Soleil* (Sunless), 1983, which begins its meditation on blindness, memory and technology with a number of syncopated cuts to black leader film strip. In Chodzko's film, blindness is also inferred. The film opens with shots of alphabetical letters that appear white on black as they are read aloud from an eye test chart, superseded by a 'cut' to white and a female voice-over that says 'this is art'. Later in the film this phrase is recapitulated as 'this was art'; that art needs to die in order to do a type of work for us. The work that needs doing could be interpreted as preventing more damage to the earth's resources, but *Deep Above* is not an instructional film at the level of political action. The work that the film incites us to do is to physically incorporate the toxicity we have created on the planet.

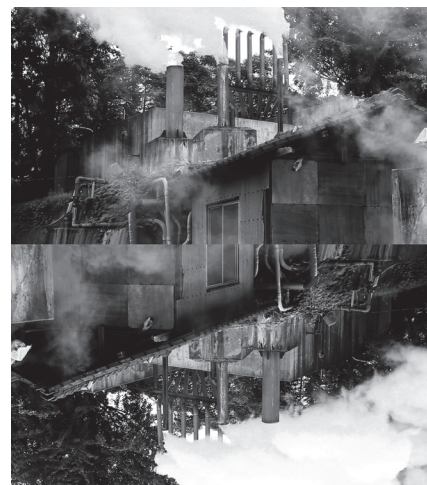
It does this, initially, at the level of the soundtrack, on which two hypnotically dulcet voices – a woman's and a man's – intermittently cajole us into states of relaxation so that the images of carbon emissions from China's factories seep into our bodies rather than being held at a distance. Near the end of the 30 minutes we are instructed not to look any more, as if the eye has been supplanted by the epidermis and the epiglottis in ingesting toxic and thermal emissions (these latter are from Japan). Although the idea of film as a form of hypnosis is implied rather than actual, I would suggest that we have a very different relation to the image by the end of the film than the one we start out with, where split-second shots of natural and chemical disasters are intercut with black. These images move too fast to make much narrative sense. In the rapid displacement of one image after another,

there is both too little information and too much to contend with. But by the end of the film we are breathing and choking in relation to images of vapour and water towards which we have little resistance.

Deep Above is in part inspired by George Marshall's 2014 book *Don't Even Think About It: Why Our Brains Are Wired to Ignore Climate Change*. Marshall's thesis is that while most people understand that climate change is a major threat, we cannot comprehend our daily contribution to it, preferring either to blame gas and oil corporations or to deny it altogether as a conspiracy of the left. He says we need new narratives to enable us to act on the scientific facts. That art can help here is the remit of Invisible Dust. Certainly *Deep Above* received an enthusiastic response from the audience of mostly activists at the film's premier at the Watershed, which was followed by a panel discussion between Chodzko, the director of Invisible Dust, Alice Sharp, and psychoanalyst and editor of *Engaging With Climate Change*, Sally Weintrobe. Other screenings were to be followed by discussions with other advisers to the project – UCL experimental psychologist Adam Harris and Paul Wilkinson, professor of environmental epidemiology at the London School of Hygiene and Tropical Medicine.

Marshall's pragmatic approach to denial can be linked to Weintrobe's psychoanalytic work on the structure of disavowal in relation to climate change: I know climate change is happening but, all the same, I shall act as if it is not and continue to drive everywhere, use central heating and buy food that has travelled thousands of miles to get to me. The cloying male voice-over alludes to the ensuing guilt and anxiety of these everyday behaviours as we watch one of the few specially shot moments in the film of a family in a kitchen with all the latest appliances. (Much of the imagery is culled from the internet and includes all classes of image, from documentary to digital renditions of synaptic activity and binary code.)

The film does not offer any solution, but using all the cinematic tricks of visceral and haptic imagery, as well as invasive instruction, *Deep Above* makes us feel the inchoate nature of the toxic atmosphere through our eyes, skin and throats. Does this enable us to confront the reality of our disavowal? Maybe for a moment, but not in terms of how we might behave in the light of this acknowledgement. If it did, then it would not be art. Art, as Sigmund Freud so presciently said, is one of the narcotics that help us to cope with 'reality', ie ultimately the fact that we will die. Much as we find it impossible to conceive of our own death, so we find it even more impossible to imagine the deaths of those born centuries removed



Adam Chodzko *Deep Above* 2015 film

from a human lifespan, the generations for whom it is said climate change will be a death sentence. Recently, the philosopher Bernard Stiegler has been trying to marry psychoanalytic therapeutics to prosthetic memory technics, of which film would be one, in an effort to generate long-term thinking about future generations and the legacy we are leaving them. I am not saying that *Deep Above* is in any way overtly engaged in that discourse, but towards the end of the film, if we disregard the instructions of the hypnotist and continue looking, which of course we are bound to do at a cinema screening, we see slow-motion 'documentary' footage of young teenage boys, their backs to us, creeping through woodland as if being guided to a secret zone reminiscent of Andrei Tarkovsky's *Stalker*. Are they scavengers? Survivors? Or merely exploring the outdoors? *Deep Above* continually alludes to childlike seeing as being more conducive to receiving the film's message, which to an adult brain is not very clear. What is clear is that the neurological interface between screen as projection, screen as earth, screen as body and screen as image is so intimately looped that we cannot afford to ignore what we as adults might perceive of as being out there, ie nature, the planet etc. As art, then, *Deep Above* brings this knowledge to science, a motif that is also alluded to in the dialogue between the two voices which facilitate our journey into the depths. What we do now goes beyond the question of art. ■

Adam Chodzko's *Deep Above* was screened at Watershed, Bristol 20 November 2015 and can be viewed on Invisible Dust's website. www.invisibledust.com

MARIA WALSH is a writer and is author of *Art and Psychoanalysis*, IB Tauris, 2013.

SOUND

Radio Activity

On 19 September 2015 a new work by Grace Schwindt, entitled *Little Birds and a Demon – A Live Transmission*, was streamed to six venues in northern England and Scotland from an isolated lighthouse on the Shetland Islands. In one incarnation the performance was broadcast to The Mount in Fleetwood, a pavilion built on an extensive rabbit warren from which the streets of the town radiate. The audience there could look out to panoramic views of the north-west coastline, taking in the quiet beaches from which ferries no longer depart. This chosen site deepened the experience of the work, which draws parallels between the harshness of the natural coastal environment and the degradation visited upon it by the processes of capitalism.

Schwindt's *Little Birds and a Demon* was one of several exhibitions and events that took place throughout the winter of 2015 using broadcast and performance to form temporary sites of participation and investigating the possibilities of sound to be both transitory and archivable. The daily footfall for artist-led spaces and smaller galleries is limited by a number of intersecting factors, including their capacity to both reach and be reached by potential audiences. However, through working within a structure of events or broadcasts rather than static temporary exhibitions, the work discussed here created different possibilities for engagement, either consciously and thoughtfully limiting participation or constructing the potential to reach unexpected audiences with the use of FM signals and online archives.

Taking place throughout the month of October at & Model Gallery in Leeds, **Project Radio**, developed by curator Marion Harrison and artist Sophie Mallet, experimented with the potential of artists' radio. & Model is an unfunded space curated by Derek Horton which sits parallel to Leeds Art Gallery and Library, where the British Art Show 6 had opened that month (Reviews AM391). The gallery looks out onto the street through a large shop window, and for the duration of the exhibition passers-by could glance in to see a functioning mixing desk situated in a neat plywood casing. There was also a similarly neat and basic bar and reading room installed in the back room of the gallery, which had been the site for 'Broadcast Bartender', a series organised by Toby Lloyd and Andrew Wilson, artists in residence at East Street Arts' 'Artist House 45'. Lloyd and Wilson are interested in the potential of the public house to transform a spectator into a participant through the

purchase of a drink, a conceit that they were able to enact and explore through Project Radio.

For organisers Harrison and Mallet it was important that there be a trigger accompanying the broadcasts which could serve as an invitation to the potential listener to participate. This could have been by viewing the mixing desk through the gallery window or, for those not local to the gallery, by accessing the Project Radio website which paired each archived broadcast with a written description or set of instructions and an image. Some broadcasts took the form of workshops and so could be accompanied by a piece of documentation, whereas others could tap into existing work by artists based abroad, such as *The Waterline Prophecy* by Luiza Crosman. For the gallery, Project Radio constituted a way to exist in parallel with the British Art Show but without staging a competing group exhibition. Instead, live and pre-recorded broadcasts took place every afternoon throughout October, with the gallery open for the public to intervene.

Harrison explained that the choice to broadcast via a website was in part a pragmatic response to the saturation of the FM airwaves in Leeds, whereas for **Radio Anti**, which delivered one of its intermittent broadcasts in Sheffield on 4 December, the use of an FM signal is integral to the production of site and community. Ross Jardine and Matthew de Kersaint Giraudeau, both based in London, have previously produced Radio Anti broadcasts in domestic settings local to them. However, their Sheffield broadcast, entitled *The Map is the Territory*, had been devised specifically for Bloc Projects. For this one-off event the audience was invited to encircle a nomadic tabletop mixing desk alongside the invited speakers and guest artists. In their introduction, Jardine and de Kersaint Giraudeau explained the impetus behind the theme and title of the event, speaking of mapping through broadcast, with the temporary site's boundaries generated by the limitations of their FM signal, which only reached one mile from Bloc Projects and was impeded by geographical and architectural features. Simultaneously broadcasting online, there was also the potential for a much larger audience than that reached by the FM signal or present at the event.

During *The Map is the Territory*, each of the speakers, some live and some pre-recorded, discussed extremes of place-making. An abbreviated improvisational Live Action Role Playing (LARP) activity demonstrated the potential power of an audience's collective imagination to conjure a new place into being. The presentations that followed dealt with the histories of existing housing projects, as with Jonathan Hoskins's project around De

Beauvoir Town in East London (Profile AM390), as well as temporary sites that loom large in the public imagination, such as Camp Bastion. Places derived plainly from imagination and shared fiction, such as hobbyists' micro-nations, were discussed by artist Collette Rayner, the playfulness of which was mirrored ominously in *Extrastatecraft*, Keller Easterling's pre-recorded talk on the formation of glittering economic cities within otherwise underdeveloped infrastructure.

Although delivered through speech and performance, the broadcasts from Radio Anti and Project Radio could be seen as constituting publications, by which research texts, interviews and artists' projects are disseminated. This concept of the event as publication, with spoken editorials and performed features, was consciously enacted in **Dancehall 11**, a short exhibition held at Castlefield Gallery, Manchester in November 2015. Produced by artists Hannah Ellul and Ben Knight, *Psykick Dancehall* is a journal of which the exhibition 'Dancehall 11' constitutes the latest instalment. Featuring live interventions that were resistant to documentation, and with interventions from *Hello* art magazine in collaboration with Louise Hobson, the performed and interactive elements of 'Dancehall 11' served to form the temporary space of the journal. Like the broadcasts discussed above, this exhibition engaged in place-making through speech, sound and performance, but in this case the project was confined to the gallery.

Unlike 'Dancehall 11', the Project Radio and Radio Anti broadcasts are available to listen to online, along with the Project Radio archive including Schwindt's *Little Birds and a Demon*, which had been streamed to & Model Gallery as well as Fleetwood. It had always been the intention of Project Radio's organisers that the archived broadcasts would be available for at least a year after the exhibition, further expanding the potential community of listeners. For galleries and project spaces like &Model, Bloc Projects and Castlefield Gallery, it is feasible to anticipate that for temporary exhibitions, and to a greater extent events, more viewers will find out about and experience the work shown through documentation after the fact than were present in person. This issue is dealt with deliberately in the work discussed here through the use of broadcast technologies to reach geographically and temporally distant audiences, or by emphasising the limitations of publishing within specific spaces through transient media and the exclusive structure of the event. ■

LAUREN VELVICK is an artist and writer based in Manchester.

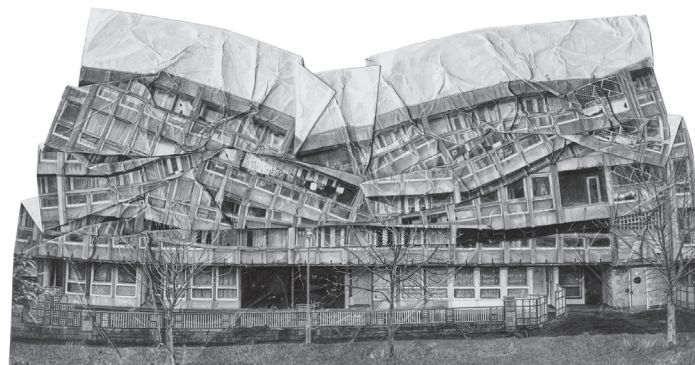
ARTISTS' BOOKS

Jessie Brennan: *Regeneration!*

Nathan Coley: *to the Bramley Family of Frestonia*

This is a tale of two housing estates. Or, rather, two artists working within two housing estates. One estate is a well-known brutalist behemoth, Robin Hood Gardens in east London, designed by Allison and Peter Smithson and completed in 1972. The crumbling estate has repeatedly failed to gain listed status and, as soon as the last tenants leave, is set to finally be demolished. What is going up in its place, eventually, is what has become the neoliberal landscape norm: mixed-use residential/retail schemes backed by private developers. The second estate, Silchester (with the catchy subtitle 'More West'), is in west London near Ladbroke Grove; it is newly built, due to open by the time this goes to print with over a hundred new apartments, 'including', as the developer's website claims, 'some five-bedroom homes for social rent'. Out of each estate has come an artist's project, and two subsequent medium-sized publications: Jessie Brennan's *Regeneration!* and Nathan Coley's *to the Bramley Family of Frestonia*. Both provide glimpses of artists attempting to engage with problems of what housing represents at a time of change – musing on social ideals, gentrification and historical models – but what role they each take within that offers two very different outcomes.

The main focus of Coley's book is, as the title indicates, Frestonia, a neighbourhood of squatters who in the 1970s, facing eviction and the demolition of their homes, famously adapted Freston Road to a country name, adopted en masse the surname of 'Bramley' from an adjacent road and attempted to secede from the UK as an independent nation. Half of Coley's publication is dedicated to this story, with photographs from neighbourhood meetings, street performances and its art space, the Car Breakers Art Gallery. This is supplemented by documents such as the group's application to the UN for membership and several short contextualising texts, feeding us facts including that the Frestonians had their own postage stamps and gave visas to visitors. The most relevant part of this story of a communal uprising seems to be its coda: more practically and prosaically they also managed to form a housing co-operative, which maintains ownership and control of the houses to this day. It is in the middle of the book that the real reason we're here is finally – at least visually – disclosed (although never outright explained



Jessie Brennan *A Fall of Ordinarity and Light (The Enabling Power)* 2014

anywhere in the book), breaking the black-and-white daze of the archival Frestonian haze with a set of harsh colour images of a black-and-gold sculpture of a semi-abstract tree, one large version sprouting out of the top of a building and dozens of smaller versions in production. The only hint given is one caption: 'When each of the 112 new tenants moves into the housing development, they are given a small steel and gold leaf sculpture as a house warming present.' The book then quickly moves on to a history of the Bramley apple. As it turns out, this interest in Frestonia, the Bramley family and the Bramley apple are all attempts to be playful with something as simple and serious as an artist's commission for a new housing estate. The justification is literally by proxy: the Silchester estate is just around the corner from Freston Road. Consequently, *to the Bramley Family* is filled with interesting facts that feel like they are attempting to distract us from the actual transaction of, firstly, a rooftop public sculpture and, secondly, a set of smaller replicas given to new residents. While the book itself provides great archival material, it feels like justification for the artist's decision to act as a sort of enabler for the rampant and relentless housing developments across London, if not the UK.

While Coley's project implies a sense of bestowal, the artist gifting something to the residents, Brennan's *Regeneration!* is based on conversations with the former and outgoing residents of Robin Hood Gardens, built from the ground up. This is a carefully assembled and considered book, hosting a set of voices that raise critical questions about the history, direction and fate of social housing in the UK. Brennan similarly starts with archival material, giving us old photographs and ads for the Smithson's much anticipated structure, but she seems more interested in capturing the contradictions of the place. Like the drawings that make up a portion of the book, a series of pencil place-mat rubbings under the collective title *Conversation Pieces*, Brennan uses the publication as a point for dialogue to begin. A set of

five interviews with residents are printed here, along with photos of the estate by former resident Abdul Kalam, who at one point describes his own sense of cognitive dissonance, having originally hated living in the Poplar estate and then subsequently coming across a book claiming the unique importance of the buildings: 'who's right then?' he asks.

An essay by Owen Hatherley gives an insightful historical background to the estate's impending demolition, beginning with Poplar's left-wing council in the 1920s attempting to get richer London boroughs to pay for low-income housing, through to the establishment of the no-planning-application-needed Enterprise Zone in the nearby Docklands in the 1980s. Doomed architectural artefacts seem to attract artists' projects as heralds of their destruction, harbingers of gentrification, and Robin Hood Gardens is no exception. But Brennan's *Regeneration!* manages to be conversant, ambivalent and elegiac without moralising. Yes, the estate may no longer be 'fit for use' and perhaps should now be torn down, but the questions coming out of the book lead us to keep asking: fit for whose 'use'?

In both Brennan and Coley's projects, the artists attempt to archive pasts that have all but disappeared, and both would most likely agree with Hatherley's statement in *Regeneration!* that 'even the mildest of social democracy is now considered utopian'. The difference, though, lies in the roles they choose to take: for Brennan, it is to continue to create discussion about what form we want our cities to take; for Coley, it seems that he is there to sweeten a deal that has already been done. ■

Jessie Brennan, *Regeneration!*, HS Projects, London.

Nathan Coley, *to the Bramley Family of Frestonia*, Anomie Publishing, 190pp, pb, 60 illus, £24, 978 1 910221 05 1.

CHRIS FITE-WASSILAK is a writer and curator based in London.

BOOKS

Catherine Elwes: Installation and the Moving Image

On the day I picked up a copy of Catherine Elwes's *Installation and the Moving Image* I happened to drop in on a small retrospective of the veteran structuralist video artist David Hall, 'Situations Envisaged', at Richard Saltoun Gallery, where I was briefly transfixed by Hall and Tony Sinden's *This Surface*, 1972. Somehow this classic of 1970s video art had passed me by. It juxtaposes a mercilessly long tracking shot of a seafront with footage of a comedic piece of apparently found performance, wherein a chap in a pub in a snappy suit struts around precariously balancing a pint of beer on his head while the drinkers applaud. Jonas Mekas, writing in the *Village Voice* in 1973, said that 'this stands out, after one viewing, as a superior piece of ironic structural cinema, in the self-referential style'.

For me this almost Brechtian stretching from minimalist structuralism to music hall vernacular is an apt metaphor for the distances covered in Elwes's wild ride of a book, which challenges and historically questions the notion of spectatorship and its absorption into the cinematic experience of what we have now come to experience as 'installation', taking us from early magic shows to the science-based semiconductor. The figure of the late Hall looms large in all this, and those who can remember him speaking can almost hallucinate his purist strictures on the television set and the video image in his classic *This is a Video Monitor*, 1973. Hall died soon after the death of analogue TV (Artnotes AM382), but not without leaving a final image, the sea of television sets, the now obsolete black boxes, seen at Ambika P3 in London and shown, pre-analogue switch-off, on the cover of this book. I saw the piece afterwards, when the screens were just showing digital white noise rather than chaotic channels, and like to

think that I had the purer experience, in the memory of Hall.

Elwes starts this book with a paradox, the conflict between immersion and engagement, and goes on to explore this with some complexity. If the function of installation is to make the viewer aware of their surroundings, to shift their awareness from the outside world to the artists' intention via a physical environment, surely the use of a moving image has the opposite effect, immersing the viewer and removing them from the immediacy of the installation. I often wonder whether the current trend for placing 40-minute (and upwards) single-screen works

CATHERINE ELWES STARTS THIS BOOK WITH A PARADOX, THE CONFLICT BETWEEN IMMERSION AND ENGAGEMENT, AND GOES ON TO EXPLORE THIS WITH SOME COMPLEXITY.

in a (usually uncomfortable) 'installation' in international shows would be better expressed in a cinema environment. But that, as Elwes points out in a later section of the book, is a different kettle of fish, a train of thought initiated by the Lumière brothers apparently forcing audiences to flee the cinema in *The Arrival of A Train at La Ciotat*, 1895. Elwes embraces this paradox, straddling various historical eras with comparisons between Étienne-Gaspard Robert's *Phantasmogoria* of 1797 and Tony Oursler's *The Influence Machine*, 2000, and between Goldsworthy Gurney (who discovered limelight in the 1820s) and the 1980s London-based experimental film group Housewatch.

Elwes has set herself an exacting task in this book and she has produced a compendious source-work, littering the text with useful and illuminating quotes. One of my favourites is Robert Smithson's 'the existence of the artist in time is worth as much as any finished object', and there are many others which I am sure will pepper future lectures and theses.

So what is left out? The book is almost exclusively based on a western European and US range of artists, so there is little mention of the burgeoning Latin American video scene from the 1970s and 1980s. But my main problem with this otherwise excellent primer is the omission, despite Structuralism being at the book's core, of eastern European artists like Polish structuralist film and video-artist Józef Robakowski, whose work deftly sums up the interaction of time and space in the most extraordinary way. His work dates from the early 1960s, he is still alive and producing new work, and is a massive presence in central Europe.

But there is always one who escapes, isn't there? Elwes has made an admirable assault on the field and I am sure that this book will influence generations of students and will no doubt be reissued. If it is, Columbia University Press, please find an editor who can spell artists' names. I am sure Elwes, with her prolific knowledge, knows how to spell Brian Catling, Florence Peake and Simon Faithfull, not to mention Tacita Dean's doomed yachtsman Donald Crowhurst, who is condemned to suffer more misfortune here. ■

Catherine Elwes, *Installation and the Moving Image*, Columbia University Press, 2015, 216pp, £18.00, 978 02311745 1 0.

ROB LA FRENIAIS is an independent curator.

John Hansard Gallery

Barthes/Burgin is a John Hansard Gallery exhibition in partnership with Winchester School of Art. With financial support from The Henry Moore Foundation.

UNIVERSITY OF
Southampton

ARTS COUNCIL
ENGLAND

Supported using public funding by
ARTS COUNCIL
ENGLAND

The Henry Moore
Foundation

Barthes/Burgin

13 FEBRUARY – 16 APRIL 2016

www.hansardgallery.org.uk f

LETTER FROM NAOSHIMA

Constitutional Change

On Sunday 24 June 2014, a man on a pedestrian bridge close to Tokyo's busy Shinjuku station set himself on fire. This first of two separate self-immolation attempts in the city that year was an act of public protest against a proposed constitution change. Prime minister Shinzo Abe sought to switch Japan from a pacifist country, legally barred from entering into military combat unless attacked, to a nation able to launch first strikes and provide military support. The proposed legislation, which has since been passed, would fundamentally alter Japan's peaceful national identity and for large swathes of the population this was an intolerable act of betrayal. During my time in the country's capital, thousands were taking to the streets to protest through marches, free concerts, public speeches and standing demonstrations outside parliament. Tokyo was a city abuzz with the energy of dissent. Hundreds of miles away, travelling to my destination across the Seto Inland Sea, things couldn't have been more different. Naoshima is a small, picturesque, sparsely populated island town, home to site-specific installations, public sculpture, three contemporary art museums designed by Japanese minimalist architect Tadao Ando and a fourth, the 'Ando museum', dedicated to him. This fusion of island and art was the brainchild of Soichiro Fukutake, a billionaire businessman who consolidated his inherited personal fortune through Benesse Holdings. According to US business magazine *Forbes*, the company owns language schools and '275 nursing homes throughout Japan', profits from which, along with a reported \$240m of the Fukutake family fortune, are funnelled into the Fukutake Foundation, which supports art projects on the island. Fukutake purportedly composed the name Benesse from the Latin words for 'well-being'. It corresponds with his vision of Naoshima as an idyllic island getaway that personifies the national identification with peace and harmony, features that many see prime minister Abe as bent on destroying.

With its mountainous topography, all difficult-to-scale inclines, sharp declines and roads baked by the intense August heat, summer makes Naoshima tricky to cover on foot. But for less than 1,000 Yen (around £5), island visitors can rent electric bikes. Pedalling up into the terrain, you first come to the Chichu Art Museum, a remarkable structure built deep into the island as opposed to rising totemically out of it. Visitors walk down into this gallery, which has no exterior, through a dark angular stairwell – crafted with Ando's signature untreated concrete slabs – into corridors manned by deferential visitor

assistants in white suits (part dental nurse, part lab technician) who seem to hover or else glide across gallery floors. Chichu displays work by only three artists – Walter De Maria, James Turrell and Claude Monet – and Ando has produced purpose-built spaces for each. Not a world-beating triumvirate on paper, but in situ quite astonishing. De Maria's installation *Time/Timeless/No Time*, 2014, features a huge, granite orb that rests halfway up a ten-metre-wide bank of concrete stairs, surrounded by neat arrangements of three angular mahogany planks covered in gold leaf and positioned close to the walls. In lesser hands this could easily become pure camp spectacle but, at Chichu, art and architecture – the dizzying ceiling height, texturally rich materials and mathematically precise installation – create a deeply reverential and meditative space quite capable of inspiring a sense of awe. Turrell is an artist whose light works reach for noumenal depth but can skirt dangerously close to producing kitsch, quasi-spiritual effects. Again, Chichu's environment helps to push the work into the desired territory of a plausible ambient mysticism, specifically with *Open Field*, 2000, a glowing room that, once shoeless visitors step inside, feels an endless blue void.

Because Chichu mostly depends on natural light, the museum corridors are cool and dark, while the galleries are large and bright. This simple differentiation heightens the experience of entering rooms that wash viewers in visual stimulus and the clarity of diffuse radiance. At the entrance to Monet's space, a brilliant white interior with rounded walls that create an edgeless impression of infinity, there were audible gasps from visitors. The vivid greens and blues in works like *Water-Lily Pond*, 1915-26, and *Water-Lilies, Reflections of Weeping Willows*, 1916-19, burst from canvases that seemed less like flat surfaces than portals to fecund preternatural scenes. What became clear after exiting the gallery is that the dark exterior corridors and bright gallery interiors at Chichu exist in a state of interdependence. That is to say, darkness was as much a contributing factor to the display and reception of Monet's work as the standard white of the cube, and each space was dependent on the other.

Darkness continued to be a parameter artfully utilised in the Art House Project, a multi-site series featuring six historic houses in which invited artists have created six permanent installations. In the classic essay *In Praise of Shadows*, an occasionally inspired but also shortsightedly nationalistic, racist and weirdly sexist 1933 text (English translation 1977), Junichiro Tanizaki writes of the historic importance and cultivation of darkness, shadow and the colour black in older Japanese domestic interiors. Rather

than installing florescent bulbs (now prevalent everywhere else in the country), the artists have worked with this structural feature of the spaces they inhabit. Some fare better than others. At Kodoya house, Tatsuo Miyajima's trademark LED number counters are submerged in inky water in *Sea of Time* '98, 1998, but still feel as banal as watching a digital clock at night. At Minamidara, Turrell's *Backside of the Moon*, 1999, a completely dark room in which a single form gradually takes shape as eyes adjust, is an absorbing exploration of black's lustre, affects (its ability to submerge spectators in a disembodied and unending nothingness) and possible gradations. Shinro Ohtake's transformation of Haisha (the former home and office of a local dentist) into a single work of art is a Schwittersesque chaos of scrap, steel and the artist's own paintings, while Hiroshi Senju's stunning paintings inspired by the Seto Inland Sea cover interior panels of Ishibashi with powerful, abstract vistas that give the impression of waterfalls or waves breaking.

After the singular architectural and aesthetic highs of Chichu and parts of the Art House Project, the star begins to wane on the Naoshima art island venture. The Benesse house museum features work by Dan Flavin, Bruce Nauman and Richard Long, and is, despite Ando's packaging, essentially a star-studded yet depressingly staid private collection of top-tier contemporary art. The Lee Ufan museum is a space dedicated to the eponymous artist whose quiet works carry painterly gestures too scant to take control of their surroundings or hold a spectatorial gaze previously treated to such unforgettable sights. Outside Ando's museums, riding across the island to site-specific sculptures, I stopped at Yayoi Kusama's giant spotted pumpkin, watched tourists of all nationalities pose for pictures in front of it and thought, 'what is this island really for?'

There is always an air of hubristic narcissism about the multimillionaire's passion for fantasy island building. Richard Branson has one, as does Anita Zabludowicz. In such cases one suspects the real spur for idyllic getaways is distaste for the metropolitan rabble. Still, when Fukutake's art island project works, it can be an extraordinary and profoundly moving experience, transcendental even. In such moments, the exquisite sensorial trio of art, architecture and island tranquillity threw the fraught atmosphere of Tokyo into sharp relief. In those moments, I understood why citizens might sacrifice their lives to preserve that sense of peace and harmony that is heightened in Naoshima, but diffuse across Japan. ■

MORGAN QUAINANCE is a writer, musician, broadcaster and Cubitt curatorial fellow for 2015/16.

LETTER FROM LOS ANGELES

Now is the Time

Los Angeles is a city of artists, or so I had heard. I last visited southern California as a teenager, more pre-studio than Post-Studio, so almost everything I knew about the city was second- or even third-hand, via conversations, things I had read and, of course, films I had watched.

A lack of first-hand experience makes it difficult to discern the place from its many myths, some of which were perpetuated through conversations while I was in LA. A city of immense space, both literally and figuratively; so big that ‘nobody walks’ – according to Joan Didion – and offering the freedom to take risks and to fail. An art scene guided by the art schools rather than by the market, where art educators are still artists and studios are the size of airport hangers. The city is sprawling, and the art scene dispersed, often meaning a freeway journey to get from one opening to the next. Even when galleries are ‘clustered’ in a neighbourhood – whether Culver City or Boyle Heights – asking Angelenos for directions on foot from one venue to the next might be met with a quizzical look.

Art schools have historically played a vital role in the art scene – one can’t help but think of CalArts in the 1970s with faculty including John Baldessari (Interview AM331) and graduates such as Mike Kelly (who would then teach at the Art Centre), both artists synonymous with LA. The artist as educator is part of the mythology of the city – just read Andrew Hultkrans’s ‘Surf and Turf’ in *Artforum*, 1998. CalArts, Arts Centre, UCLA, USC, Otis College and others have long held a magnetic attraction for artists and a powerful role in shaping the local art scene.

While art schools still have an effect, this influence is being rebalanced by a growing number of players: burgeoning artist-led spaces and non-profits, a strong array of institutions and an expanding commercial sector. The art schools’ lessening status is in part connected to a wider crisis within art education, vividly played out last year by the ‘walk out’ of an entire graduate class from the USC MFA programme, for reasons of funding, curriculum and faculty structure (Artnotes AM388). Add to this the loss of key faculty, including Sharon Lockhart and Frances Stark – both prominent artists in the

lineage of the LA artist-as-educator – and the USC situation seems to reflect the diminished status of art schools. But this is not having a detrimental effect on the migration of artists to the city; as one curator put it, there is now a ‘one-way flow of artists into LA’.

Art spaces in LA have often chosen to focus on showing the work of artists based in the city. This could be for numerous reasons, including the wealth of artists to choose from, some sense of geographic separation, connections between art schools and particular galleries, and a desire to connect a programme with a local artist community. Curator Young Chung of Commonwealth and Council claims that the number of artists he would like to support in LA means that he has not needed to deviate from this remit, reflected by three solo exhibitions by Angelenos – Jennifer Moon, Jemima Wyman and Robby Herbst – during my visit. While 18th Street Arts Centre has an international residency programme, its Artist Lab series is a residency/exhibition structure focused solely on LA-based artists, including Candice Lin and Slanguage Studio over the past year, offering invaluable time and space to create new work.

Supporting the community in which you are based is a valuable aspect of any scene, but it can also risk creating a closed loop, one that some might wish to break out of. This would appear to be a guiding principle for artist Asha Schechter’s sporadic gallery programme *The Vanity*. Initially operating out of a vanity closet in the artist’s apartment and with a determination not to show artists connected to LA, early exhibitors included Patricia Lennox-Boyd and Ian Cheng. There is something of a penchant for artists and curators in LA to use any available space going, including *The Pit* in a former section of a mechanic’s auto shop, *Outside Gallery* in curator Mathew Timmons’s yard, and *Arturo Bandini*, which occupies an odd architectural wooden structure in a parking lot, to name just a few I visited.

The Vanity has since moved to a different closet/cupboard, at 356 South Mission Road – a space set up by New York gallerist Gavin Brown, artist Laura Owens and Wendy Yao (the founder of bookstore Ooga Booga located on site). Like *The Vanity* but on much larger scale, 356 Mission feels quite distinct: outward looking in nature, it adds a different dimension to the LA art scene. The programme feels generous, both for artists – demonstrated by

their support for Scott Reeder’s exhibition-as-film-set used for the final scenes of his first feature-length movie *Moon Dust* – and for the wider artist community, through an extensive public programme of talks, screenings, performances and workshops. Other recent non-profit spaces worth noting include Joan, set up by former Performa curator Summer Guthery, and *Fahrenheit* (supported by the France Los Angeles Exchange) which is showing a new commission by Laure Prouvost – her first solo presentation in the city.

WHILE THERE MIGHT BE SOME SUSPICION THAT NEW ARRIVALS ARE SIMPLY MAKING THE MOVE BECAUSE IT IS CHEAPER HERE, THERE IS ALSO WIDESPREAD OPTIMISM AND ENTHUSIASM.

There is also much talk of a rapidly expanding commercial sector, with galleries flocking to LA to set up huge new spaces. Shortly before I arrived, New York gallery Maccarone opened its 35,000sqft LA expansion and in March Hauser Wirth & Schimmel opens an even larger space nearby, to name just two big hitters. Away from these headlines, there were strong exhibitions in longstanding or homegrown commercial spaces, including Simone Forti’s performance and video installation at *The Box* and the pleasingly odd two-person installation by Bill Jenkins and Chadwick Rantamen at Michael Thibault.

While there might be some suspicion that new arrivals are simply making the move because it is cheaper here, there is widespread optimism and enthusiasm amongst artists and curators for the direction in which the art scene is heading. Any alien arrival that could be dismissed simply as a West Coast outpost is outnumbered by the plethora of other spaces being set up simultaneously with more intriguing motivations. For any artist with a desire to live in LA, now might just be the time. ■

NIKI RUSSELL is an artist, curator and writer based in Nottingham.

WAYS OF WORKING

Moral Lights

Appropriation – without a capital ‘a’ – of images by artists has been common practice throughout art history. Artists whose images are appropriated can and do use national and international copyright laws to take legal action against unlawful appropriators, but sometimes a whole artwork – the material object, rather than images embodied in it – is appropriated into another artist’s work. Do artists have any legal rights over physical use by others of artworks they no longer own?

A relevant case involves Jake & Dinos Chapman, who acquired a suite of 80 Goya etchings printed in 1937 directly from the artist’s original plates: *Disasters of War*, 1810–20. The Chapmans systematically went through all the prints and changed the victims’ heads to images of clowns and puppies, producing a body of work that they exhibited as their own: *Insult to Injury*, 2003. As intended, this new work generated much media attention and fierce debate for and against the use of Goya’s originals. Jake had red paint thrown over him while delivering a gallery talk and numerous critics viewed the artists’ working process as an act of vandalism defacing artistic treasures. In his book on Goya, art critic Robert Hughes asserted that Goya ‘will obviously survive these twerps, whose names will be forgotten a few years from now’. Conversely, the artists themselves, and supporters of their work, argued that Goya’s etchings were not vandalised because the artists offered a new interpretation of the prints.

None of the media coverage and debate over the Chapman brothers’ appropriation of Goya’s work embraced the legal issues involved and arising. This is understandable because Goya died almost two centuries ago, at a time when the legal rights of artists and their descendants were largely undeveloped and the legal right of property owners to do as they wish with their possessions was paramount. However, within a century of Goya’s death the Industrial Revolution had spawned widespread mass production techniques and communications technologies, which caused governments in developed countries to promulgate international treaties giving legal rights to creative artists to protect their original works against exploitation.

In 1886 the Berne Convention for the Protection of Literary and Artistic Works gave creative artists international protection against unauthorised economic exploitation of their works. In 1928 the Convention was revised to add

further protection against non-economic abuses of works, introducing moral rights. Nearly all countries have now enacted moral rights laws which automatically give their artists at least two basic protections: the legal right to claim authorship of a work; and the right to object to any mutilation, deformation or other modification of, or other derogatory action in relation to, the work that would be prejudicial to the author’s honour or reputation. Many countries have extended the two basic moral rights to include the right of withdrawal, whereby an author can prevent further reproduction, distribution or representation, in return for paying compensation to a distributor of the work who suffers resulting economic damage.

Berne requires that moral rights endure for at least the same length as copyright (lifetime of the artist plus 50 years after death, enforceable by their descendants). Some countries, such as the UK, extend the period of moral rights to 70 years after death. The US was reluctant to introduce moral rights into federal law until 1990, and did so via a curiously narrow statute (the Visual Artists Rights Act) that effectively applies to works made after 1991 and only lasts for the artist’s lifetime. Many other countries have enacted perpetual moral rights (often enforceable by the state if the artist’s descendants die out).

Within this contemporary national and international legal framework, let us now consider a very recent case concerning a Dan Flavin work: *Puerto Rican Light (to Jeanie Blake)*, 1965, which comprises one red and one yellow vertical fluorescent light tube, each about 8ft high, flanking a pink tube about 4ft high. The work was named after a gallerist who told Flavin that the work’s colours reminded her of Puerto Rican lights. Flavin intended to make an edition of five, but executed only three before his death in 1996. One version of the work was acquired by the New York-based Dia Art Foundation.

Jointly with the Conservation Trust of Puerto Rico, the Dia Art Foundation subsequently commissioned a new site-specific work from the collaborative Puerto Rican-based artists Jennifer Allora & Guillermo Calzadilla. The new work is sited in a remote tropical cave, a roost for thousands of bats which are preyed upon by boa constrictors and cats. The Foundation made Flavin’s work available to the artists from its collection, and the duo installed it high up in the cave in a hermetically sealed glass case to protect it from humidity and wild fauna. The light tubes are powered by solar panels installed at the cave’s mouth. The new

work, *Puerto Rican Light (Cueva Vientos)*, opened on 23 September 2015 and can be accessed via guided tours for small groups until September 2017 (www.puertoricanlight.org).

Controversy now surrounds this work, which has been criticised for using Flavin’s original artwork inappropriately. In particular, strong objections have been voiced by the artist’s son, Stephen, on behalf of his father’s artistic estate. The principal objections are that a work of art by one artist should not be taken from an institution’s collection and used to satisfy an egotistical gesture by another artist, and that a work of art should not be placed in a context that is completely alien to the original artist’s concept, with complete disregard for that concept. This particular placement requires an enclosure to prevent bat excrement from accumulating and this alters the physical shape of the original work; it is claimed that this is abuse of the actual work of art, and therefore the work itself becomes a component of its own abuse. Further, the work should not be claimed to be the art of another artist, with a new title to reinforce this claim, and institutions charged with the support and care of works of art should not allow and facilitate such abuse by providing an actual work of art from their collection as a plaything for another artist and by providing space in which this abuse may take place. Finally, this abuse should not be rationalised with high-minded arguments in its favour, under the ambiguous concept of ‘appropriation’. Flavin’s estate also asserts that the new installation bears no relation to the work of Dan Flavin: it ignores concepts of composition and architectural context, which were key components of his fluorescent light installations, and the estate is troubled that Allora & Calzadilla felt comfortable laying claim to this installation as part of their own art and not as simply a curatorial effort.

Thus the estate raises substantial artistic, ethical and legacy issues and objections, which illustrate compelling reasons for the introduction of artists’ moral rights legislation throughout most of the world for the artist’s life and beyond. Of course, in the US an artist’s moral right (to object to derogatory treatment of their artwork that is prejudicial to their honour or reputation) ends at death and does not apply to US artists’ works made before 1991 – this is no doubt why Flavin’s estate could not take legal action in this case. ■

HENRY LYDIATE is an art lawyer and adviser to www.artquest.org.uk.

EXHIBITIONS

Go to www.artmonthly.co.uk for interactive listings map and updated events calendar. Art Monthly listings is a free service. Send information to listings@artmonthly.co.uk or calendar@artmonthly.co.uk by the 5th of the month preceding the relevant issue. Art Monthly does not guarantee to publish all submissions.

EVENTS

Sarah Boulton event Cell Project Space 7am Tue 2 Feb

Catherine Lampert on Frank Auerbach Tate Britain 6.30pm Fri 5 Feb

LRB Winter Lectures: Borders British Museum 6.30pm Fri 5 Feb

Maria Fusco in conversation with Joanna Walsh King's College London 6.30pm Fri 5 Feb

Friday Late: Feeling Emotional Wellcome Collection 7pm Fri 5 Feb

Amira Gad on Simon Denny Serpentine Sackler Gallery 3pm Sat 6 Feb

Curator's Tour: Alexander Calder Tate Modern 6.30pm Mon 8 Feb

Saya Kubota talk Daiwa Foundation 6pm Tue 9 Feb

The Conch: Presentations by Anna Bunting-Branch, Emily Jones and Lawrence Leaman South London Gallery 7pm Wed 10 Feb

Sophie Cundale screening Peckhamplex 7pm Wed 17 Feb

David Williams talk Camden Arts Centre 7pm Wed 17 Feb

Heman Chong performance South London Gallery 7pm Thu 18 Feb

Exhibition On Screen: Goya Hackney Picturehouse 6.15pm Mon 22 Feb

Erwin Wurm workshop Tate Modern 7pm Mon 22 Feb

Cornelia Parker in conversation with Darian Leader Freud Museum 7pm Wed 24 Feb

Caspar Heinemann event ANDOR Gallery 7pm Thu 25 Feb

Janette Parris in conversation with Tamsin Dillon Peckham Platform 6.30pm Fri 26 Feb

Gender, the Unconscious and Contemporary Art Day symposium Freud Museum 9.30am Sat 27 Feb

Mira Mattar, Natasha Soobramanien and Luke Williams in conversation South London Gallery 6pm Sat 27 Feb

LONDON

The London code is 020

ALAN CRISTEA GALLERY 34 Cork St W1 7439 1866 **Naum Gabo** 4 Feb-12 Mar

ALISON JACQUES GALLERY 16 Berners St W1 7287 7675 **Ryan Mosley** to 3 Mar

ALMINE RECH GALLERY 11 Savile Row W1 In different ways 3 Feb-26 Mar

ANNELY JUDA FINE ART 23 Dering St W1 7629 7578 **Friedrich Vordemberge-Gildewart, Philipp Goldbach** to 24 Mar

THE APPROACH 47 Approach Rd E2 8983 3878 **Is this living?** to 7 Feb

ARCADE 87 Lever St EC1 7608 0428 **Caroline Achaintre** to 5 Mar

ARCADIA MISSA Unit 6 Bellenden Rd Business Cntr SE15 **Condo** to 13 Feb

ARCHITECTURAL ASSOCIATION 36 Bedford Sq WC1 7887 4000 **Peter Wilson, Steven Carter** to 13 Feb

ART ON THE UNDERGROUND London Underground, 054 8525 **Assemble, Liam Gillick, Matt Rogers, Giles Round, Zineb Sedira** to 30 Jun

ARTS CATALYST CENTRE FOR ART, SCIENCE & TECHNOLOGY 74-76 Cromer St WC1 7278 8373 **Notes from the Field: Communing Practices in Art and Science** to 19 Mar

ASC GALLERY Thurlow St SE17 7274 7474 **Andrew Sunderland** to 18 Mar

ASSEMBLY POINT 49 Staffordshire St SE15 **Is it Heavy or Is it Light?** to 27 Feb

AUSTRIAN CULTURAL FORUM 28 Rutland Ga SW7 7225 7300 **Basic structures of 9** Feb-15 Apr

BARBICAN Silk St EC2 08451 216826 **The World of Charles and Ray Eames** to 14 Feb

Imran Qureshi 18 Feb-10 Jul

BARTHA CONTEMPORARY 25 Margaret St W1 7985 0015 **Adam Barker Mill** to 12 Mar

BEAUX ARTS 48 Maddox St W1 493 1155 **Ray Richardson** to 27 Feb

BEERS CONTEMPORARY 1 Baldwin St EC1 7502 9078 **Gilded Chaos** to 13 Feb

BLAIN|SOUTHERN 4 Hanover Sq W1 7493 4492 **Michael Joo** 10 Feb-24 Mar

BOROUGH Rd GALLERY 103 Borough Rd SE1 **The Elemental Force of Charcoal: Drawing at the Borough** to 13 Feb

BRITISH MUSEUM Great Russell St WC1B 7323 8000 **Egypt:**

Faith after the pharaohs to 7 Feb

BRUCE HAINES MAYFAIR 33 St George St W1 07989413387 **Magdalena Kita** to 12 Feb

CAMBERWELL SPACE Camberwell College of Art 45 Peckham Rd SE5 7514 6302 **Into the Fold** to 16 Apr

CAMDEN ARTS CENTRE Arkwright Rd NW3 7472 5500 **Florian Roithmayr** to 21 Feb

Rose English to 21 Feb

CANAL PROJECTS 60 De Beauvoir Crescent N1 7923 9211 **James Brooks** to 6 Feb

CARL FREEDMAN GALLERY 29 Charlotte Rd EC2 7684 8890 **Tori Wranes** 24 Feb-2 Apr

CARLOS/ISHIKAWA Unit 4 88 Mile End Rd E1 7001 1744 **Condo** to 13 Feb

Richard Sides 26 Feb-2 Apr

CARROLL / FLETCHER 56 Eastcastle St W1 7323 6110 **Neoliberal Lulz** 12 Feb-2 Apr

Manfred Mohr 12 Feb-2 Apr

CELL PROJECT SPACE 258 Cambridge Heath Rd E2 7241 3600 **Iain Ball** 19 Feb-10 Apr

CHELSEA SPACE 16 John Islip St SW1 07841 783129 **Annabel Nicolson, Carlyle Reedy, Marie Yates** to 4 Mar

CHEWDAY'S 139 Lambeth Walk SE11 **Condo** to 13 Feb

CHISENHALL GALLERY 64 Chisenhall Rd E3 8981 4518 **Park McArthur** to 3 Apr

COLLYER BRISTOW GALLERY 4 Bedford Row WC1 7242 7363 **Frame Thy Fearful Symmetry** to 24 Feb

COPPERFIELD 6 Copperfield St SE1 07845 594549 **Darren Harvey-Regan** to 19 Feb

CORVI-MORA 1a Kempsford Rd SE11 7840 9111 **Adam Buick** to 17 Feb

CUBITT 8 Angel Mews N1 7278 8226 **Dean Blunt** to 28 Feb

DAIWA FOUNDATION 13 Cornwall Ter NW1 7486 4348 **Saya Kubota** to 22 Feb

DANIELLE ARNAUD 123 Kennington Rd SE11 7735 8292 **Kathleen Herbert** to 15 Feb

DAVID ZWIRNER 24 Grafton St W1 3538 3165 **Tom Wesselmann** to 24 Mar

DKUK 135a Rye Lane SE15 **Hedvig Berglind, Amalie Jakobsen** to 6 Feb

DRAF 37 Camden High St Symes Mews NW1 7383 3004 **Fiona Banner, Rosemarie Trockel** to 5 Mar

THE DRAWING ROOM 12 Rich Estate Crimscoth St SE1 7394 5657 **Mick Peter** to 12 Mar

DULWICH PICTURE GALLERY Gallery Rd SE21 8693 5254 **Nikolai Astrup** 5 Feb-15 May

EVELYN YARD Evelyn Yard W1 **NEO-PAGAN BITCH-WITCH!**

11 Feb-20 Mar

FLAT TIME HOUSE 210 Bellenden Rd SE15 7207 4845 **Rory Pilgrim** to 21 Feb

FLOWERS CENTRAL 21 Cork St W1 7439 7766 **John Loker** to 6 Feb

FLOWERS EAST 82 Kingsland Rd E2 7920 7777 **Michael Sandle** to 20 Feb

Ken Currie 26 Feb-9 Apr

FOLD 158 New Cavendish St W1 74368050 **Flatland** to 20 Feb

FREUD MUSEUM 20 Maresfield Gdns NW3 7435 2002 **Gavin Turk** to 7 Feb

FRITH STREET GALLERY 17 Golden Sq W1 7494 1550 **Tell it Slant** 12 Feb-29 Apr

GAGOSIAN 6 Britannia St WC1 7841 9960 **Albert Oehlen** 5 Feb-24 Mar

Richard Avedon, Andy Warhol 10 Feb-23 Apr / 17 Davies St W1 7493 3020

Harmony Korine 8 Feb-24 Mar

GASWORKS 155 Vauxhall St SE11 7582 0159 **Naufus Ramirez Figueroa** to 7 Feb

GAZELLI ART HOUSE 39 Dover St W1 7788 7658 **This Is Today** to 6 Mar

HALES GALLERY Tea Bldg 7 Bethnal Green Rd E1 7033 1938 **Jeff Keen** to 27 Feb

HANDEL STREET PROJECTS 14 Florence St N1 07815 754634 **David Mabb** to 20 Feb

Jeff McMillan 27 Feb-27 Mar

HAUSER & WIRTH 196a Piccadilly W1 7287 2300 **Mark Wallinger** 26 Feb-7 May

HERALD ST 37 Golden Sq W1 **Oliver Payne** to 13 Feb

HOLLYBUSH GARDENS 1 Warner Yd EC1 7837 5991 **Claire Hooper** 5 Feb-12 Mar

IBID. 7 Margaret St W1 7998 7902 **Maria Taniguchi** 12 Feb-2 Apr

ICA The Mall SW1 7930 3647 **Betty Woodman** 3 Feb-10 Apr

IMPERIAL WAR MUSEUM Lambeth Rd SE1 7416 5000 **Peter Kennard** to 30 May

JERWOOD SPACE 171 Union St SE1 7654 0171 **Jerwood Encounters: Common Property** to 21 Feb

KATE MACGARRY 27 Old Nichol St E2 7613 0515 **Jeff Keen** to 27 Feb

KINMAN Unit 3 Bethnal Green Rd EC1 **Hanae Wilke** to 20 Feb

LAURA BARTLETT 4 Herald St E2 **Becky Beasley** 12 Feb-3 Apr

LAURE GENILLARD 2 Hanway Pl W1 7323 2327 **Gabriel Stones** to 13 Feb

LIMONCELLO 340 Kingsland Rd E8 7739 2363 **Cornelia Baltes** to 20 Feb

LISSON GALLERY 27 Bell St NW1 7724 3713 **John Akomfrah, Line** to 12 Mar

LUBOMIROV / ANGUS-HUGHES

26 Lower Clapton Rd E5 **Seung Ah Paik** to 28 Feb

LYCHEE ONE 38-50 Pritchard Rd E2 **Frey Douglas-Morris** to 12 Feb

City Of The Future 21 Feb-27 Feb

L'ÉTRANGÈRE 44a Charlotte Rd EC2A 7 729 9707 **Marie Jeschke** to 5 Mar

MARIAN GOODMAN GALLERY 5-8 Lower John St W1 7099 0088 **Luciano Fabro, Jean-Luc Moulene, Bruce Nauman, Danh Vo** to 20 Feb

MARLBOROUGH FINE ART 6 Albemarle St W1 7629 5161 **Song Yige** to 27 Feb

MARSDEN WOO 17 Great Sutton St EC1 7336 6396 **Alida Sayer** 17 Feb-30 Mar

MAUREEN PALEY 21 Herald St E2 7729 4112 **Daria Martin** to 13 Mar

MICHAEL WERNER GALLERY 22 Upper Brook St W1 7495 6855 **AR Penck** to 20 Feb

MODERN ART 4 Helmet Row EC1 7299 7950 **Tim Stoner** to 13 Feb

MUSEUM OF CHILDHOOD Cambridge Heath Rd E2 8983 5200 **On Their Own: Britain's Child Migrants** to 12 Jun

THE NATIONAL GALLERY Trafalgar Sq WC2 7747 2885 **Delacroix and the Rise of Modern Art** 17 Feb-22 May

NATIONAL PORTRAIT GALLERY St Martin's Pl WC2 7306 0055 **Vogue 100: A Century of Style** 11 Feb-22 May

THE NUNNERY GALLERY 181 Bow Rd E3 7538 1719 **Mariele Neudecker** to 27 Mar

PARASOL UNIT 14 Wharf Rd N1 7490 7373 **Julian Charriere** to 23 Mar

PECKHAM PLATFORM 89 Peckham High St SE15 7358 9645 **Janette Parris** to 25 Mar

THE PHOTOGRAPHERS' GALLERY 16 Ramillies St W1 08452 621618 **Saul Leiter, Rosangela Renno** to 3 Apr

PIPPY HOULDSWORTH 6 Heddon St W1 8741 7258 **Yuken Teruya, Gavin Turk** to 13 Feb

PROJECT NATIVE INFORMANT 17 Brook's Mews W1 **Condo** to 13 Feb

Dis 25 Feb-2 Apr

PUMP HOUSE GALLERY Battersea Pk SW1 7350 0523 **Pil and Galia Kollektiv** 24 Feb-3 Apr

PURDY HICKS 65 Hopton St SE1 7401 9229 **Leila Jeffreys** to 6 Feb

RAVEN ROW 56 Artillery La E1 7377 4300 **The Inoperative Community** to 14 Feb

RODEO 123 Charing Cross Rd WC2 7439 9777 **Shadi Habib Allah, Condo** to 13 Feb

ROKEBY GALLERY 16 Rosebery

Ave EC1 7193 5034 **Bettina Buck** to 5 Feb
ROMAN ROAD 69 Roman Rd E2 8980 7075 **Jim Thorell** 15 Jan-19 Feb
RONCHINI GALLERY 22 Dering St W1 7629 9188 **Jan Fabre** 12 Feb-19 Mar
ROWING 3 Leighton Pl NW5 07540 934636 **Milou Van Der Maaden** to 6 Feb
ROYAL ACADEMY OF ARTS Burlington Ho W1 7300 8000 **Premiums** 12 Feb-21 Feb
SAATCHI GALLERY Duke of York's HQ King's Rd SW3 7823 2363 **Champagne Life** to 6 Mar
SADIE COLES 62 Kingly St W1 7493 8611 **Elizabeth Peyton** to 20 Feb
SCIENCE MUSEUM Exhibition Rd SW7 7942 4000 **Cosmonauts** to 13 Mar **Alec Soth** to 28 Mar
SERPENTINE GALLERY Kensington Gdns W2 7402 6075 **Michael Craig-Martin** to 14 Feb **SACKLER GALLERY** West Carriage Drive W2 7402 6075 **Simon Denny** to 14 Feb
SEVENTEEN 270 Kingsland Rd E8 7729 5777 **Marianna Simnett** to 20 Feb
THE SHOWROOM 63 Penfold St NW8 7724 4300 **Rana Hamadeh** to 19 Mar
SOMERSET HOUSE South Wing Somerset Ho WC2 7845 4698 **Big Bang Data** to 28 Feb **The Museum of Innocence** to 3 Apr
SOUTH LONDON GALLERY 65 Peckham Rd SE5 7703 6120 **Heman Chong** to 28 Feb
SOUTHAIRD REID 7 Royalty Mews W1 7734 3333 **Condo** to 13 Feb
SPACE 129 Mare St E8 8525 4330 **Ivan Argote** to 19 Mar
SPACE IN BETWEEN Unit 26 Regent Studios 8 Andrews Rd E8 07879 646269 **James Irwin, Lilah Fowler** to 27 Feb
SPRÜTH MAGERS 7a Grafton St W1 7408 1613 **Edward & Nancy Kienholz** to 20 Feb
STANDPOINT GALLERY 45 Coronet St N1 739 4921 **The Return of the Nullifiers** to 13 Feb
STANLEY PICKER GALLERY Kingston Univ Knights Pk KT1 8417 4074 **Charlotte Bergson** to 5 Mar
THE SUNDAY PAINTER 12 Blenheim Grove SE15 **Condo** to 13 Feb
SUPPLEMENT 31 Temple St E2 **Condo** to 13 Feb
TATE BRITAIN Millbank SW1

7887 8825 **Frank Auerbach** to 13 Mar **Artist and Empire** to 10 Apr **Art Now: Vanilla and Concrete** to 19 Jun
TATE MODERN Bankside SE1 7887 8000 **Alexander Calder, Abraham Cruzvillegas** to 3 Apr
TENDERPIXEL 10 Cecil Ct WC2 7379 9464 **Feeling In The Eyes** 5 Feb-5 Mar
THE FLORENCE TRUST N5 7354 4771 **Winter Open** 6 Feb-7 Feb
THE MOSAIC ROOMS 226 Cromwell Rd SW5 7370 9990 **Suspended Accounts** to 27 Feb
THOMAS DANE 11 Duke St SW1 7925 2506 **Alexandre da Cunha** to 5 Mar
TIMOTHY TAYLOR GALLERY 15 Carlos Pl W1 7409 3344 **Simon Hantai** to 5 Mar
TINTYPE 107 Essex Rd N1 07946 545978 **Bench** to 13 Feb
TRANSITION GALLERY Regent Studios 8 Andrews Rd E8 **The Names** to 6 Feb
TURF PROJECTS Keeley Rd CR0 **David McLeavy, Harry Meadley, Hatsune Miku** to 20 Feb
UNION PACIFIC 17 Goulston St E1 7247 6161 **Julie Born Schwartz** to 27 Feb
VICTORIA MIRO GALLERY 16 Wharf Rd N1 7336 8109 **Stan Douglas** to 24 Mar
VILMA GOLD 6 Minerva St E2 7729 9888 **Julia Wachtel, Genoveva Filipovic** to 13 Feb
VITRINE 15 Bermondsey Sq SE1 7564 7027 **Frances Richardson** to 10 Mar
WATERSIDE CONTEMPORARY 2 Clunbury St N1 3417 0159 **Chiara Fumai** to 23 Apr
WELLCOME COLLECTION 183 Euston Rd NW1 7611 2222 **States of Mind: Tracing the edges of consciousness** 4 Feb-16 Oct
WHITE CUBE 144 Bermondsey St SE1 7930 5373 **Sergej Jensen, History of Nothing** 3 Feb-17 Apr / 25 Mason's Yd SW1 7930 5373 **Park Seo-Bo** to 12 Mar
WHITECHAPEL GALLERY 77 Whitechapel High St E1 7522 7878 **Electronic Superhighway: 2016-1966** to 15 May **Luke Fowler & Mark Fell** to 7 Feb
Rachel Maclean, Rohini Devasher to 3 Apr **Heather Phillipson** 12 Feb-17 Apr
Harun Farocki to 12 Jun
WILKINSON 50 Vyner St E2 8980 2662 **Danai Anesiadou, Sung Hwan Kim** to 21 Feb
ZABLUDOWICZ COLLECTION

176 Prince of Wales Rd NW5 7428 8940 **Use/User/Used** to 21 Feb **Jemma Egan** to 6 Mar

REGIONAL

ABERYSTWYTH 01970 **Aberystwyth Arts Centre** Penglais Hill 621903 **The Human Face** to 12 Mar
BELFAST 02890 **Golden Thread Gallery** 84 Great Patrick St 330920 **SHE DEVIL** to 6 Feb **G R O U P S H O W** to 13 Feb **The MAC** 10 Exchange St 235053 **Mariah Garnett, Niamh McCann, Helen O Leary** 5 Feb-24 Apr **Ulster Museum** Botanic Gdns 08456 080000 **Paul Seawright** to 3 Apr
BEXHILL 01424 **De La Warr Pavilion** Marina 229111 **Steve Farrer** to 13 Mar **Tonico Lemos Aua** to 10 Apr
BIRMINGHAM 0121 **Eastside Projects** 86 Heath Mill La 771 1778 **Richard Woods** to 9 Apr **Grand Union** 19 Minerva Works 0121 643 9079 **Precarity Centre** organised by **They Are Here** 5 Feb-26 Mar **Ikon** 1 Oozells Sq 248 0708 **Dinh Q Le, Janet Mendelsohn** to 3 Apr **Mac Cannon Hill Pk** 446 3200 **New Art West Midlands** 13 Feb-10 Apr **Museum and Art Gallery** Chamberlain Sq 348 8007 **Wendy Ramshaw** to 23 May
BLACKPOOL 01253 **Grundy Art Gallery** Queen St 478170 **Civic Photography** to 20 Feb
BRADFORD 01274 **South Square** Thornton 834747 **For What its Worth** to 28 Feb
BRADFORD Impressions Centenary Sq 08450 515 882 **Jerwood/Photoworks Awards** to 12 Mar
BRISTOL 0117 **Arnolfini** 16 Narrow Quay 917 2300 **John Akomfrah** to 10 Apr **Spike Island** 133 Cumberland Rd 929 2266 **Michael Simpson, Ruaidhri Ryan** to 27 Mar **M Shed** Wapping Rd 352 6600 **Wildlife Photographer of the Year** to 10 Apr
BRUTON 01749 **Hauser & Wirth Somerset** Dropping La 01749 814060 **Subodh Gupta** 12 Feb-2 May
BURY 0161 **Bury Art Museum & Sculpture Centre** Moss St 253 5878 **Hilary Jack** to 27 Feb
BURY ST EDMUNDS 01284 **Smiths Row** The Market Cross

762081 **Art in Transition** to 25 Mar
CAMBRIDGE 01954 **Wysing Arts Centre** Fox Rd 718 881 **The Practice of Theories** 14 Feb-10 Apr 01223 **Fitzwilliam Museum** Trumpington St 332900 **Henry Moore** to 30 Nov
CANTERBURY 01227 **Sidney Cooper Gallery** 22-23 St Peters St 782797 **Jerwood Drawing Prize** 12 Feb-9 Apr
CARDIFF 02920 **Chapter Gallery** Market Rd 30 4400 **Rose Wylie** 13 Feb-29 May **G39 Oxford St** 47 3633 **UNIT(e)** to 19 Mar **National Museum Cardiff** Cathays Pk 57 3000 **Reading the Rocks** to 28 Feb **Ivor Davies** to 20 Mar
CARMARTHEN 01267 **Oriel Myrddin Gallery** Church La 222 775 **Anthony Rhys** to 5 Mar
CHICHESTER 01243 **Pallant House Gallery** 9 North Pallant 774557 **Michael Petry** to 1 Mar
COLCHESTER 01206 **Firstsite** High St 577067 **James Dodds, Listening** to 14 Feb **The Minorities Galleries** 74 High St 712437 **Mark Scott-Wood** to 5 Mar
COVENTRY 024 **Mead Gallery** University of Warwick 7652 4524 **Gerard Byrne** to 12 Mar
DERBY 01332 **Quad Market** Pl 290606 **Silent Signal** 6 Feb-6 Mar
DERRY 028 **CCA Derry** 10-12 Artillery St 7137 3538 **Ciara Phillips** to 12 Mar
DUNDEE 01382 **Cooper Gallery** 13 Perth Rd 385330 **Liam Gillick & Anton Vidokle, Miranda Pennell, Dominic Watson, ALL SYSTEMS...** go to 27 Feb **DCA** 152 Nethergate 909900 **IC-98** to 14 Feb **The McManus** Albert Sq 30720 **Taking a Line for a Walk** to 17 Apr
EASTBOURNE 01323 **Towner Gallery** Devonshire Pk College Rd 434670 **Art from Elsewhere** to 3 Apr **Recording Britain** 6 Feb-2 May
EDINBURGH 0131 **The Fruitmarket Gallery** 45 Market St 225 2383 **Another Minimalism** to 21 Feb
Ingleby Gallery 15 Calton Rd 556 4441 **Inverleith House** Royal Botanic Garden 248 2971 **British Art Show** 8 13 Feb-8 May **National Galleries Scotland** 75 Belford Rd 624 6200 **Modern Scottish Women** to 26 Jun

EDINBURGH 0131 **Stills** 23 Cockburn St 622 6200 **Joseph McKenzie** 6 Feb-9 Apr **Talbot Rice Gallery** The University of Edinburgh 650 2210 **British Art Show** 8 13 Feb-8 May
EXETER 01392 **Phoenix Gandy** St 667080 **Claude Cahun** to 5 Mar
GATESHEAD 0191 **BALTIC** Gateshead Quays 478 1810 **Brian Griffiths, B. Wurtz** to 28 Feb **Alice Theobald** to 10 Apr
GLASGOW 0141 **CCA** 50 Sauchiehall St 3524900 **Emmie McLuskey, Mary Wintour** 13 Feb-5 Mar **Merlin James** to 13 Mar **GoMA** Royal Exchange Sq 287 3050 **Devils In The Making, Ripples On The Pond** to 28 Feb **Mary Mary** 6 Dixon St 226 2257 **Geographies of dust and air** 6 Feb-19 Mar **Modern Institute** 14 Osborne St 248 3711 **Simon Starling** to 6 Feb **Jack McConville** to 25 Mar **Tramway** 25 Albert Drive 276 0950 **Richard Slee** 6 Feb-20 Mar **Transmission Gallery** 28 King St 552 7141 **Jamie Crewe** 20 Feb-26 Mar **Street Level Photoworks** Trongate 103 552 2151 **Nick Hedges** to 3 Apr **Glasgow Sculpture Studios** 2 Dawson Rd 353 3708 **The transparent tortoiseshell and the un-ripe umbrella** to 5 Mar
HASTINGS 01424 **Jerwood Gallery** Rock-A-Nore Rd 728377 **John Bratby** to 17 Apr
LEAMINGTON SPA 01926 **Royal Pump Rooms** The Parade 742700 **Through The Shop Window** to 17 Apr
LEEDS 0113 **The Henry Moore Institute** 74 The Headrow 246 7467 **Christine Kozlov, Katrina Palmer** to 21 Feb **Olga Jevric** 3 Feb-17 Apr **The Tetley** Hunslet Rd 07930 236383 **Roger Palmer** to 6 Mar **blip blip St Marys Lane** 248 0040 **I miss you forever and ever Norway** 4 Feb-19 Feb & **Model** 19 East Parade **Seven Turns** 12 Feb-5 Mar
LEICESTER 0116 **New Walk Museum & Art Gallery** 53 New Walk 225 4900 **Parallels** 23 Jan-21 Feb
LIVERPOOL 0151 **The Bluecoat** School Ln 702 5324 **Left Hand to Back of Head, Object Held Against Right Thigh** to 28 Mar **Cactus** 131 Vauxhall Rd 07506 578645 **James Parkinson** to 28 Feb **Fact** 88 Wood St 902 5737 **Follow** to 21 Feb **Tate Liverpool** Albert Dock 702

ART MONTHLY EXTRAS

ART MONTHLY TALK SHOW

Next show: 8pm Monday 8 February Resonance 104.4FM
 Latest download: Beth Bramich, Nathan Jones and Paul O'Kane
 Subscribe to the podcast on iTunes

FROM THE BACK CATALOGUE

Models of Thinking Alfredo Jaar interviewed by Kathy Battista
 first published in AM342 December-January 10-11
 now published free on the *Art Monthly* website

7400 *Works to know by heart* to 14 Feb
LLANDUDNO 01492 **Mostyn Art Gallery** Mosley St 235 8888 Pat Flynn to 17 Apr **CFCCA** Market Bldg 832 7271 30 *Years of CFCCA* 4 Feb-1 Jun **The Whitworth** Oxford Rd 275 7450 Richard Forster, Johnnie Shand Kydd to 21 Feb Ben Rivers 25 Feb-22 May Tibor Reich to 4 Aug Nico Vascellari 25 Feb-18 Sep **HOME** 2 Tony Wilson Pl 228 7621 *Brought to Light* to 6 Mar *Incidents of Travel in the Multiverse* 6 Feb-10 Apr
MARGATE 01843 **Turner Contemporary** The Rendezvous 233000 Rose Wylie to 13 Mar Leise Wilson 4 Feb-13 Mar Joachim Koester 5 Feb-8 Mar
MIDDLESBROUGH 01642 **MIMA** Centre Square 931232 Renzo Martens 6 Feb-15 May Basil Beattie 20 Feb-5 Jun
MILTON KEYNES 01908 **MK Gallery** Midsummer Blvd 676900 *Flashback* to 31 Mar
NEWCASTLE 0191 **Hatton Gallery** Kings Rd 208 6059 Laurence Kavanagh to 20 Feb **Baltic 39** 39 High Bridge *Figure Three* to 21 Feb **The Gallery** Tyneside Cinema 0845 2179909 John Akomfrah to 24 Feb Patrick Procktor to 25 Feb
NORWICH 01603 **East Gallery at NUA** Francis Hse 610561 Tess Jaray, Alison Wilding to 19 Mar **Outpost** 10b Wensum St 612428 Rosa Aiello 7 Feb-6 Mar **Sainsbury Centre for Visual Arts** Univ of East Anglia 593199 *Newfoundland* to 10 Apr
NOTTINGHAM 0115 **Djanogly Art Gallery** Lakeside Arts Cntr 951 3192 Elisabeth Frink to 28 Feb **New Art Exchange** 39 Gregory Blvd 924 8630 Larissa Sansour to 13 Mar Bahbak Hashemi-Nezhad to 20 Mar **Nottingham Contemporary** Weekday Cross 924 2421 *Monuments Should Not Be Trusted* to 14 Mar **Bonington Gallery, Atrium** Gallery Nottingham Trent University 941 8418 *Illumine, Performing Drawology* to 12 Feb
OXFORD 01865 **Ashmolean** Beaumont St Andy Warhol 9 Feb-15 Mar **Modern Art Oxford**

30 Pembroke St 722733 *The Indivisible Present* 6 Feb-20 Mar
PENZANCE 01736 **The Exchange** Princess St 363715 David Blandy 13 Feb-16 Apr
PLYMOUTH 01752 **Plymouth Arts Centre** 38 Looe St 206114 *The First Humans* to 2 Apr Steven Paige 5 Feb-14 Apr **KARST** George Pl 222676 *The Earth is Our Radio* 19 Feb-19 Mar
PORTSMOUTH **Aspex The Vulcan** Canoe Gunwharf Quays 02392 778080 Melanie Manchot to 20 Mar
PRESTON 01772 **Harris Museum and Art Gallery** Market Sq 258248 *Nothing Happens, Twice: Artists Explore the Absurdity of Life* 6 Feb-4 Jun
SALISBURY 01980 **New Art Centre** Roche Ct East Winterslow 862244 *Shaping a Century* 6 Feb-27 Mar
SHEFFIELD 0114 **Site Gallery** 1 Brown St 281 2077 Lucy Beech & Edward Thomasson to 6 Feb Beatriz Olabarrieta 16 Feb-12 Mar
SOMERSET HESTERCOMBE GALLERY Cheddon Fitzpaine Jeremy Cooper's Collection of Artists Postcards to 28 Feb
SOUTHAMPTON 02380 **City Art Gallery** Commercial Rd 832277 Jane Joseph to 28 Mar **John Hansard Gallery** Univ of Southampton 592158 *Barthes/Burgin* 13 Feb-16 Apr
SOUTHEND-ON-SEA 01702 **Focal Point Gallery** The Forum Elmer Sq 534108 *Duh? Art & Stupidity* to 26 Mar **Temporary Arts Project** North Rd Jordan Baseman 6 Feb-3 Apr
STARTFORTH 01833 **The Bowes Museum** Barnard Castle 690606 *New Light* to 7 Feb Robert Mapplethorpe to 26 Apr
SUNDERLAND 0191 **Northern Gallery for Contemporary Art** City Library & Arts Ctr Fawcett St 561 1235 *Crab Walk* to 20 Feb Eric Bainbridge to 2 Apr
WAKEFIELD 01924 **The Hepworth Wakefield** Gallery Walk 247360 Stanley Spencer to 25 Sep **Yorkshire Sculpture Park** West Bretton 832631 Bill Viola to 10 Apr
WALSALL 01922 **The New Art Gallery** Gallery Sq 654400 Jan Vanriet to 8 May
WARRINGTON 01925 **Warrington Museum and Art Gallery** Bold St 442399 *The Shadow Catchers* to 19 Mar
WEYMOUTH **Three Works** 8 Trinity St 07856432178

Alexander James Pollard 26 Feb-18 Mar
WOLVERHAMPTON 01902 **Wolverhampton Art Gallery** Lichfield St 552055 *A Big Bang: The origins of the Pop Art collection* to 13 Aug
WREXHAM Periclo Chester St Supermarket Sweep: Bonus round to 20 Feb

INTERNATIONAL EXHIBITIONS

AUSTRIA BREGENZ Kunsthau Susan Philipsz to 3 Apr
SALZBURG Museum of Modern Art Leo Kandl, Carolee Schneemann to 28 Feb *Setting Things in Motion* to 4 Apr
VIENNA mumok Always, Always, Others to 8 May
BELGIUM BRUSSELS Centrale Gulsun Karamustafa, Koen Theys to 28 Feb Ixelles **Museum** Agnes Varda 25 Feb-29 May Wiels Edith Dekyndt 5 Feb-24 Apr **GHEENT SMAK** Korakrit Arunanondchai 20 Feb-8 May
DENMARK COPENHAGEN Arken Gerda Wegene to 16 May Niki de Saint Phalle 13 Feb-12 Jun
HUMBLEBAEK LOUISIANA *Fire Under Snow* to 8 May
ROSKILDE The Museum of Contemporary Art Yesterday. Today. Tomorrow. to 8 May
FINLAND PORI Pori Art Museum MY RACISM IS A humanism. A LECTURE to 4 Mar Eggert Petursson 12 Feb-28 Aug
FRANCE ALTKIRCH CRAC Trust in Fiction 21 Feb-15 May **METZ Centre Pompidou** Tadashi Kawamata 11 Feb-15 Aug *Sublime. The Tremors of the World* 11 Feb-5 Sep **NIMES Carre d'Art** LaToya Ruby Frazier, Yto Barrada to 13 Mar
PARIS Kadist Foundation 3-ply, Irena Haiduk, Ho Tzu Nyen, Sinisa Ilic, Li Liao, Lu Huanzhi 20 Feb-30 Apr
Museum of Modern Art Paris Andy Warhol to 7 Feb **Pompidou Centre** Wifredo Lam to 15 Feb Anselm Kiefer to 18 Apr *frac ile-de-france Surfaces of you* to 10 Apr **Palais de Tokyo** Jean-Michel Alberola, Florian & Michael Quistrebart 19 Feb-16 May
GERMANY BERLIN The Composing Rooms Niko Princen to 27 Feb Nina Cristante 20 Feb-2 Apr

**Hamburger Bahnhof A Few Free Years: From Absalon to Zobernig to 13 Mar Julian Rosefeldt 10 Feb-10 Jul
DUSSELDORF Kunsthal Song Dong to 13 Mar
FRANKFURT MMK Kostas Murkudis to 14 Feb Portikus Lawrence Abu Hamdan 13 Feb-10 Apr **HAMBURG Deichtorhallen** Raymond Pettibon 28 Feb-11 Sep
HANOVER Kunstverein Arno Auer, Toulou Hassani, Ingo Mittelstaedt to 28 Feb **KARLSUHE Badischer Kunstverein** Concerning Concrete Poetry, Hannah Weinberger 5 Feb-3 Apr **KLEVE Museum Kurhaus** Stephen Prina to 17 Apr **WOLFSBURG Kunstmuseum** Jeppe Hein to 28 Mar **MUNICH Kunstverein** Munchen Nate Boyce to 13 Mar **STUTTGART Kunstmuseum** Amie Siegel, Raphael Sbrzesny to 8 May **Kunstlerhaus** Graham Lambkin to 6 Mar
IRELAND CORK Crawford Art Gallery *The Language of Dreams* to 6 Feb Doug DuBois to 5 Mar **Draiocht** Ella DeBurca, Ruth Clinton & Niamh Morriarty to 13 Feb Ruth McDonnell 27 Feb-7 May Lewis Glucksman Gallery *Art and the Market* to 6 Mar
DUBLIN Douglas Hyde Merlin James to 24 Feb Ellis King Siera Hyte, Michael Ross to 5 Mar **IMMA** Grace Weir to 6 Mar *What We Call Love* to 12 Sep **Project Arts Centre** Nuria Guel to 19 Mar **Temple Bar Gallery** Charlotte Prodger to 6 Feb Amie Siegel 19 Feb-2 Apr **Kilkenny Butler Gallery** *A Selection from the Butler Gallery Collection* to 21 Feb **SLIGO The Model** Shared Visions: The Model Collects to 21 May
ITALY ROME MACRO Face and Body to 8 May **MAXXI** Istanbul. Passion, Joy, Fury to 30 Apr
TURIN Almanac Inn Cory Scozzari to 11 Feb
JAPAN KANAZAWA 21st Century Museum of Contemporary Art Ghost in the Cell to 21 Mar
LIECHTENSTEIN Kunstmuseum Liechtenstein Heimspiel to 21 Feb
LUXEMBOURG MUDAM Fiona Tan 20 Feb-28 Aug
NETHERLANDS AMSTERDAM De Appel Gabriel Lester, Saskia Noor van Imhoff to 10 Apr **Stedelijk** Isa Genzken**

to 6 Mar Seth Siegelau to 17 Apr **Rijksmuseum** Catwalk 20 Feb-15 May
MAASTRICHT Bonnefanten Museum Grayson Perry 26 Feb-5 Jun **MIDDELBURG Vleeshal** Simone Forti to 3 Apr
ROTTERDAM Witte De With Michael Portnoy to 6 Mar *Charlemagne Palestine* to **Artists Space** Cameron Rowland to 13 Mar 1 May
POLAND KRAKOW MOKA Csaba Neme to 27 Mar
RUSSIA MOSCOW MMOMA One Within The Other to 13 Mar
SPAIN MADRID Reina Sofia Ignasi Aballi to 14 Mar Hito Steyerl to 31 Mar
SWEDEN MALMO Moderna Museet Hannah Ryggen to 6 Mar
SWITZERLAND BASEL Kunstmuseum Basel Cezanne to Richter to 21 Feb **BERN Kunsthalle** Bern Wolfgang Breuer 13 Feb-3 Apr **GENEVA Centre d'Art Contemporain** Rochelle Feinstein to 26 Apr **Marbriers 4** Samuel Jeffery to 19 Feb
LUCERNE Kunstmuseum Lucerne Katinka Bock, Hans Josephsohn, Fabian Moci 27 Feb-29 May **ZURICH Kunsthau** Zurich Tomi Ungerer, A Golden Age to 7 Feb *Dadaglobe* 5 Feb-1 May Pipilotti Rist 26 Feb-8 May **Migros Museum** Resistance Performed to 7 Feb Ian Cheng, Collection on Display: Momentary Monuments 20 Feb-16 May **NEUCHÂTEL Centre d'art Neuchâtel** Tomber sous le vent 26 Feb-23 Mar
TURKEY ISTANBUL SALT Apricots from Damascus to 21 Feb
USA CONNECTICUT The Aldrich Contemporary Art Museum Painting in Four Takes, Steve DiBenedetto, Hayal Pozanti, Julia Rommel, Ruth Root to 3 Apr **LOS ANGELES Hammer Museum** Oscar Tuazon 6 Feb-15 May David Lamelas to 5 Jun **MOCA** Catherine Opie to 8 May Hito Steyerl 21 Feb-12 Sep **MIAMI Bass Museum of Art** bassX to 1 Nov **NEW YORK Artists Space** Cameron Rowland to 13 Mar **Guggenheim Photo-Poetics: An Anthology to 23 Mar Peter Fischli, David Weiss 5 Feb-20 Apr **MOMA** Take an Object to 28 Feb **New Museum** Pia Camil to 17 Apr **PS1** Greater New York to 7 Mar **SEATTLE Art Museum** The Duchamp Effect to 24 Jul**

ANNUAL SUBSCRIPTION

Individual	Print	Digital	Combined	Student	Print	Digital	Combined	Institutions	Print	Digital	Combined
UK (Direct Debit)	£36	£36	£46	UK (Direct Debit)	£32	£36	£42	UK	£57	£150	£180
UK	£48	£36	£58	UK	£36	£36	£46	Rest of Europe	£69	£150	£180
Rest of Europe	£60	£36	£70	Rest of Europe	£44	£36	£54	Rest of the World	£81	£150	£180
Rest of the World	£71	£36	£81	Rest of the World	£55	£36	£65	North America	\$92	£150	£180
North America	\$79	£36	\$ 89	North America	\$60	£36	\$70				
Individual digital only – Quarterly											
		£9									



studio1.1

57a Redchurch Street, London E2 7DJ
www.studio1-1.co.uk tel. 07952986696

ART/ Converters! £200

70 artists have donated work for our biennial fundraiser
5-28 February

taking art out of the market



INTERNATIONAL ART COMPETITION OPEN FOR ENTRIES!



Inviting artists to submit:

Paintings
Drawings
Photography
Short Films

"KannAwards is about giving young artists a chance to turn their passions into professions." - Short Film Finalist, Olivia Pietra



ENTER ONLINE NOW: WWW.KANNAWARDS.COM

COVER

Jenny Holzer

Water Board 0000090

yellow white 2009

1 FEATURES

Redaction

Francis Frascina on the denial of identity

5 On Critique

Looking is not enough argues Dave Beech

9 COMMENT

EDITORIAL

LETTER

10 NEWS

ARTNOTES

14 REVIEWS

EXHIBITIONS

Artist and Empire:

Facing Britain's

Imperial Past

Virginia Whiles

15 Simon Denny:

Products for Organising

Colin Perry

16 Works to Know by Heart:

An Imagined Museum

Follow

Laura Robertson

18 A Handful of Dust

Olga Smith

20 Brian Griffiths:

Bill Murray – a story of distance, size and sincerity

Jamie Sutcliffe

21 Another Minimalism:

Art after California Light and Space

Mark Harris

22 Painting 2.0: Expression in the Information Age

Saim Demircan

24 Essex Road II

Sophia Phoca

25 Institution | Outstitution

Eleanor Clayton

26 The Inoperative Community

Alex Fletcher

27 Christine Sun Kim:

Rustle Tussle

Louisa Elderton

28 Aura Satz:

The Trembling Line

Paul Carey-Kent

31 FILM

Adam Chodzko: Deep Above

Maria Walsh

32 SOUND

Radio Activity

Lauren Velick

33 ARTISTS' BOOKS

Jessie Brennan

Nathan Coley

Chris Fite-Wassilak

34 BOOKS

Catherine Elwes:

Installation and

the Moving Image

Rob La Frenais

35 REPORTS

Letter from Naoshima

Morgan Quaintance

36 Letter from Los Angeles

Niki Russell

37 ARTLAW

Moral Lights

Henry Lydiate

38 LISTINGS

Art Monthly

4th Floor

28 Charing Cross Road

London WC2H 0DB

United Kingdom

020 7240 0389

info@artmonthly.co.uk

twitter.com/artmonthly

facebook.com/artmonthly

instagram.com/art_monthly_uk

ISSN 0142 6702

Art Monthly is published

10 times a year

Subscriptions

subs@artmonthly.co.uk

Current rates online – digital

subscriptions start at £8.

Call or email with payment

details, or buy online.

www.artmonthly.co.uk/buy

Editor

Patricia Bickers

Associate Editor/Online Editor

David Barrett

Assistant Editor/

Production Manager

Chris McCormack

Listings

Berry Patten

listings@artmonthly.co.uk

Advertising

Matt Hale

Berry Patten

020 7240 0418

ads@artmonthly.co.uk

Subscription/Distribution

Ashiya Eastwood

subs@artmonthly.co.uk

distribution@artmonthly.co.uk

Proofreader

Penny Williams

Company Secretary/

Managing Editor

Letty Mooring

Publisher

Jack Wendler

Design

Beverley Jackson