



REVIEWS

Everything London Artists Magazine
NUMBER THIRTEEN • APRIL-MAY 1994

Listings

April-May

Annely Juda Fine Art
Dering Street London W1
Tel: 071 629 7578. Mon-Fri 10am-6pm
Sat 10am-1pm.
Anthony Caro. A small retrospective.
Until 7 May.

Anthony D'Offay
9, 21 & 23 Dering Street London W1
Tel: 071 499 4100. Mon-Fri 10am-5.30pm
Andy Warhol, portraits from the 70s & 80s.
22 April - 28 May.

Atlantis
146 Brick Lane, London E1
Tel: 071 377 8855. Mon-Sun 10am-5pm.
Upper Gallery. 'Six Voices from Spain'.
Angeles Marco, Juan Luis Moraza, Jaume Plensa, Manuel Saiz, Antonio Sosa. Until 28 April.
Eva Lootz, the sixth artist, is showing at South London Gallery.
also: **Whitechapel Open** 6 May-26 June

Benjamin Rhodes
4 New Burlington Place, London W1.
Tel: 071 434 1768. Mon-Fri 10am-6pm.
Sat 10.30am-4pm.
John Greenwood & Helen De Sybel.
12 April - 14 May.

Centre 181
181 King Street, London W6
Tel: 081 567 5814. Mon-Fri 10am-5pm.
Keith Piper 'The Exploded City'.
This is the last exhibition before the demise of this gallery (see article on pages 16-17). Until 22 April.

City Racing
60 Oval Mansions, Vauxhall Street, London SE11.
Tel: 071 582 3940.
Paul Noble and Colin Lowe.
Until 17 April.
Phone for times.

Contemporary Arts Society
at the ITN building
Tel: 071 821 5323.
Alison Wilding and Antony Gormley.
27 April - end May.
Please 'phone for details.

East End Open Studios
(part of the Whitechapel open)
May 6, 7, 8

Larnaca Works, Unit 10, SE1.
Larnaca Works, Units 4, 5, SE1.
Red-Cow Studios, SE1.
Vauxhall Street Studios, SE11.

May 13, 14, 15
Unit 7, SE5.
ASC Studios, SE5.
Bombay Wharf, SE16.

Childers Street, SE8.
Paragon Centre, SE1.
Brightside Studios, SE5.
May 20, 21, 22
36-40 Copperfield Road, E3.
44 Copperfield Road, E3.
Archway Ceramics, E3.
Spitalfield Arts Project, E1.
Barbican Arts, N1.
Westland Place, N1.
Southgate Studios, N1.

May 27, 28, 29
Chisenhale Studios, E3.
Britannica Works/Dace Road, E3.
Columbia Road, E2.
Teesdale Street, E2.
Ravenscroft Studios, E2.

June 3, 4, 5
Standpoint Studios, N1.
New Hoxton Workshops, N1.
Orsman Road, N1.
Carysfort Road, N16.
Lea Bridge Road, E5.
Tram Depot, E5.
Robinson Road, E2.

June 10, 11, 12
Hanbury Street, E1.
Brick Lane, E1.
Cable Street, E1.
Archway Ceramics, E3.
Carpenters Road, E15.
Deborah House, E9.
Milborne Street, E9.
Fawe Street, E14.
Pixley Street, E14.
Greenwich Artists, SE10.

June 17, 18, 19.
Beck Road, E8.
Martello Street, E8.
Richmond House, E8.
MT Studios, E8.
Victor House, E8.

Brockley Artists, SE4.
June 24, 25, 26
Delfina, E15.
Stratford Studios, E15.
Boilerhouse, E15.

Belsham Street, E9.
Eastway, E9.
Florence Trust.

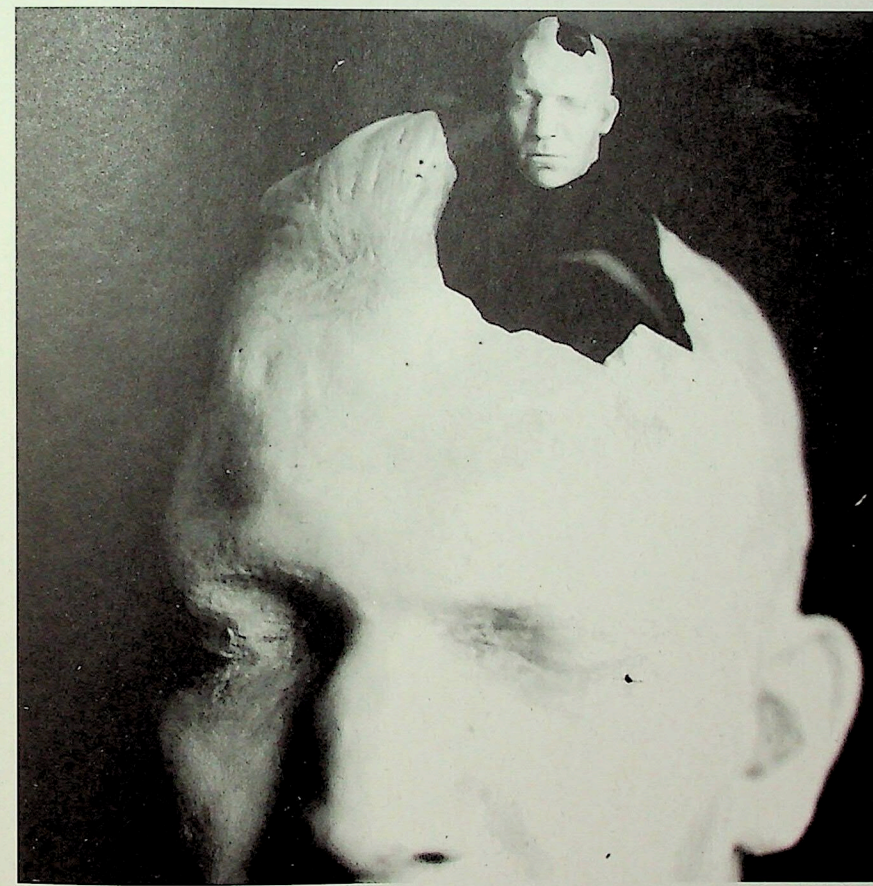
Confirm details at Whitechapel or Atlantis before setting out.

Flowers East
199-205 and 282 Richmond Road, London E8.
Tel: 081 985 3333. Tues-Sun 10-6.
'Inner Visions' Mixed show of 11 artists including *Tony Bevan & Alison Watt*.
Also new work by *Kevin Sinnot*.
Until 17 April.



everything
London artists magazine

- 4 • **Blair Jayne Reich** on an artist-run space in Amsterdam
- 5 • **Art Articles** on John Lundberg and Rod Dickinson – a strange phenomenon of cattle mutilation across the American Great Plains
- 6 • **Whitechapel and East London Studios Open** Interview with Whitechapel Director Catherine Lampert and Exhibitions Co-ordinator James Peto
- 8 • **Diorama Arts** Mark Ross writes
- 9 • **Studio Space** Amanda King from London Arts Board responds to Mike Williams (Everything 12)
- 11 • **Intimate Architecture – Antony Gormley** speaks to Everything
- 16 • **Luxury (soft) Privilege (hard)** Phil Riley on the demise of Centre 181 Gallery
- 18 • **Aesthetic Boundaries** Geoffrey Eastop on craftsmanship and conceptualism
- 20 • **Review** Medardo Rosso
- 21 • **Briefs**



Inside

Editorial

Image from 'Auto-reversible Peacock Theories', 1985. Keith Ball.

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Cover image: 'Field for the British Isles', Antony Gormley. Photo courtesy the artist.

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Chelsea College of Art and Design

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LEISURE SERVICES

Blair

Jayne Reich
on an artist-
run space in
Amsterdam



When I went to the opening exhibition of BLAIR, an artist-run initiative in Amsterdam, I was struck by how different it was from any opening I'd been to in London.

The space BLAIR occupied was formerly the AIR Gallery near the Vondelpark; three generously sized rooms with skylights high overhead. While it includes the former name of the gallery, BLAIR also sounds like "blere", the Dutch word for a child's cry (reminiscent of the possible genesis of the name DADA).

The opening exhibition was based on the theme of "Text". There was an energy throughout the opening which might be associated with what one reads about DADA events. Although when I spoke to Frank Bulhuis, one of the artists involved in creating BLAIR, he said it was not the artists' express intention to imitate the DADA movement. The pieces on the walls, by about fifteen artists, were about confession, doubt, musing, chance, literature, philosophy. One person had made the word "hunger", twelve feet high out of gingerbread loaves. Liesbeth Pallesen had hung pages from her diary over the previous few days along with drawings. The piece had a freshness. Wim Vonk mounted an un-posed black and white photograph of himself in a room with his children, and had, in large letters underneath "I Bow To My Children."

There were performance pieces which lent an open feeling to the evening. Film maker and performance artist Henk Lotsy convincingly took the role of a street person, complete with plastic bags full of bits of paper. People avoided him but he pursued them, and handed out the paper

A group of people were painting fragments of a text page by page. They burst out of this room brandishing pails, brushes, glue, and in sequence, posted the text onto the wall

pieces on which were scribbled fragments of text by Kafka, Becket, Shakespeare and Thomas Bernhard. He copied some of these fragments on to the walls, between the "planned" pieces. Occasionally he took out a gun and shot off blanks.

One refreshing aspect of the show was that artists of varying levels of experience were asked to take part. A door in the corner of one room

led to a space where a group of people in their late teens were painting fragments of a text page by page. Throughout the evening they burst out of this room brandishing pails, brushes, glue, and in sequence, posted the text onto a wall. There was a tremendous amount of noise, talking and hooting. A poet shouted a poem... there was a video playing...

That was in late October. I spoke to Frank Bulhuis and Wim van der Linde about forthcoming plans for the space. They had a six months lease on the gallery. Their hope was to have a different show every one or two weeks. An evening called 'Snacking On Lenin' was planned for which they would make a large edible effigy of Lenin, and after some readings and debates eat the body. Another event planned was called 'Life, Art and Games'. Fifty artists made two identical works. Games of memory were played, points gathered and winners received a piece of work.

I spoke again in February to Wimq. There had been several more successful events and shows at BLAIR, including: A show based on the theme of 'Egotistical Photography', a 'Coffee Concert' for which Wim Vonk took some 50 coffee makers, connected them up, and also had them penetrating a dividing wall. The sound of steamy water being piped between the rooms was the concert. There had been a dance piece performed by one person with fifty suitcases and an installation of sheets hung through the rooms on drying lines with the word "indecent" stitched into the middle of each sheet. The same artist took carpet pieces and breeze blocks and laid them out on the floor. He then invited a group of ten year olds from a local school to have a gymnastics lesson on this prepared ground. But he closed off the room from sight so that the spectators could only hear the sound of the children.

Holland gives more state-funded support to its artists, and in the hands of those who can use it well, projects such as BLAIR result. Britain, with less state funding, nevertheless is one of the internationally acknowledged centres for contemporary art. This makes state support seem irrelevant where quality and growth in fine art are concerned. But at BLAIR I was reminded how easy it is to forget these issues when a culture measures success in commercial terms. What I liked about BLAIR was the element of pleasure in the planning of projects and also in the results. I get the feeling that the art was in the collective experience and in the attitudes of those involved. Obviously the enterprise was not 'product-led' in any commercial sense, but I felt a lot richer having come into contact with it. © Jayne Reich 1994

Art Articles on John Lundberg and Rod Dickinson

Between 1973-80 the strange phenomena of cattle mutilation began to reappear across the American Great Plains. (Isolated incidents had been recorded throughout Europe during the last century).

In recent instances cattle were found with bits missing and these mutilations began to fit a pattern. The wounds were clean and discriminate, often parts of the flesh from the jaw, the eyes, the anus or the genitals were excised. Analysis showed that in some cases, an instrument hot enough to burn the blood of the animal had been employed. So uniform were the mutilations that some quickly began to be categorised as 'classic'. John Lundberg's half of this exhibition documents, with photographs by Linda Moulton-Howe and the compilation of data from a variety of sources, the speculation that these occurrences excited.

Some say that the mutilations were caused by a satanic cult, some that traumatised Vietnam veterans were responsible, some that it was part of a secret government experiment (mysterious black helicopters were seen and photographed near the scene of some of the mutilations). More recently speculation and investigation has centred around the possibility of extra terrestrial involvement. Mysterious crop formations have been known to appear near the site of mutilations.

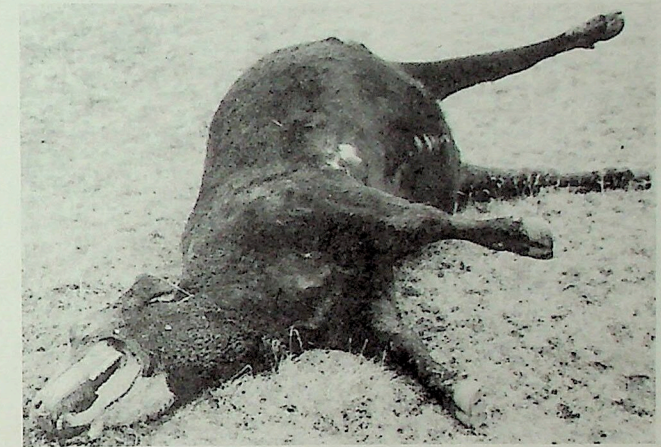
The book *Infinity Focus*, which accompanies the exhibition, contains an account by a woman who, under hypnosis, recalls an incident in which she, her child and a cow were transported onto alien crafts. John Lundberg speculates that experiments of a comparative nature were being made on both humans and animals, perhaps in order that the aliens might create hybrid life-forms. The concerns of the two halves of this exhibition are neatly interwoven and Rod Dickinson shows his photographs of UFOs and crop circles plus paintings of the bug-eyed humanoids who conform to the 'classic' descriptions given by the individuals claiming to have been abducted, prodded and probed. The stance throughout is that of the interested observer.

The need we have when confronted with a mystery is to codify it and we tend naturally to gravitate toward an explicable narrative. The Vietnam scenario sounds plausible until we consider the exquisite nature of the operations. The government conspiracy is compelling until we consider that the US government could afford to buy their own cattle and conduct experiments in their own laboratories. If it were the intention of the

US to put the willies up the populace it is unlikely that it would choose to spread such an oblique form of misinformation (particularly at the time of Watergate when conspiracies were thick on the ground). The Satanists, for their part, were quick to blame the aliens.

We are left to consider the least plausible explanation which is also the most compelling, perhaps because it gives us the most space in which to imagine. The alien scenario allows the speculation to continue.

At this point we run into the concerns of art. *Infinity Focus* quotes the critic John McEwen as saying fancifully: "Whoever or whatever made



them [the corn circles] is an artist of genius". The territory trodden here is between documentation and art object but also between science and contemporary forms of popular mythology. This form of documentation/art/myth/fact is also boldly going where artists rarely go. It covers a new wild frontier populated by extraterrestrial cow-pokes as much as it does the journalism of the Twilight Zone.

For Earthlings the persona is perpetually shifting between: a) the Benevolent Alien found in Close Encounters and ET; b) the Malevolent Alien who snugly fits into the redundant space left vacant by an unfriendly superpower, and; c) the scientifically Discompassionate Alien who pops down periodically to take samples or push probes up us. The figure of the alien occupies a mysterious and contemporary arena and provides room for speculation and imaginative transport. ©

© Art Articles (Pangloss is on holiday.)

'Infinity Focus', Rod Dickinson and John Lundberg. £10. IAS 1994.

This mutilated steer was found near Caldwell, Kansas, USA, 31 January 1992. Jaw flesh, bone and teeth had been excised in an oval cut. Photo: Linda Moulton-Howe

'Infinity Focus', John Lundberg and Rod Dickinson, recently shown at Independent Art Space, 23a Smith Street, London SW3. Tel: 071-259 9232

INTERVIEW

Whitechapel and East London Studios Open



Catherine Lampert



James Peto

Everything talks to Whitechapel Art Gallery Director Catherine Lampert (CL), and James Peto (JP), the Gallery's Exhibitions Co-ordinator. Both were in the midst of the hubbub which surrounded the selection and staging of this year's Whitechapel Open.

e Why, given that the Open Studios are now a staple part of London's artistic calendar and we are seeing a lot more artist-run exhibitions, is there still a need for a Whitechapel Open?

JP: Perhaps there will come a time when it's no longer appropriate but with over 2,000 artists entering this year there is definitely an interest. I think a significant part of this year's Open is that it runs parallel with the open studios and is an exhibition in two closely located venues (Whitechapel and Atlantis) which are of a similar size. This gives the whole thing a central focus, pulling together various activities in east London. So the Open Exhibition and the Open Studios help to publicise each other. The Open Exhibition is also part of a long standing tradition that, for the time being, the gallery wishes to carry on.

e An Open Exhibition can sometimes be akin to a fine art bazaar which lacks coherence – against a coherent show which fails to be representative – as you are dealing with a number of different constituencies each with different expectations. Isn't this a difficult circle to square?

JP: I think that it is inevitable that you upset more people than you please. I think that's kind of written into it, but I don't think that's a reason not to do it. I also think that it's inevitable that if it's to be a truly open show, that there will be an element of the bazaar about it because, in the end, we can only go on what's submitted. A coherent "open" remains a contradiction in terms unless you selected down to a very small number of artists.

e In the last Open there was criticism that the exhibition contained an element of pre-selection and that this was unfair to those who had paid an entrance fee.

JP: On that occasion, because there was a lot of available space, including Spitalfields market, and Butlers Wharf, the Gallery expected to use the top of Canary Wharf whose owners went bust four weeks before the show was to open. It was felt that if 50 per cent were taken from open submissions that there would still be enough from which to select a representative sample.

Also there were a lot of interesting artists living and working in the area who hadn't submitted for the Open for some time and I think that the gallery wanted to give out a signal that the Open Exhibition was for every artist whether they were established or not. I hope that this time the signal has got through.

CL: Opens shouldn't necessarily repeat themselves and even if you allowed the selection to take place in exactly the same way each time you would find that there were a certain number of repeats.

For the last Open we thought that we should push it out in another direction. For instance an artist like John Hoyland, whose new work hadn't been shown in a commercial gallery, might feel inhibited about submitting cold, but might be encouraged to do so if invited. That was an interesting thing to do for that particular year. We knew at the time that it would be provocative but in a sense we wanted to push it that way.

This year we wanted to bring it back more into the area of individual selection, so instead of there being a single group of selectors we had three teams of two (3D, 2D, and film and video) which would allow for much more of an individual choice.

e Does the fact that Atlantis have been brought into the equation make a difference?

CL: Yes, we had really outgrown the Whitechapel space and we had very severe size restrictions, the limit per work used to be four feet and now it's ten feet.

JP: This year there have been quite a lot of large works amongst the paintings, and also if someone wants to put in a proposal for a large installation there is now the opportunity to do that at either the Whitechapel or Atlantis.

e Is the budget for the Open derived from your general exhibition budget or do you have specific project funding?

CL: It's a combination of money from the general exhibition budget from which all the exhibitions are supported plus money from a variety of sponsors – this year BT and the London Arts Board.

e What about the money from submissions; doesn't that constitute a large proportion of the income for the exhibition?

CL: Not very much. For some time it's been fixed at £5 – which doesn't even cover the costs of handling the Open submissions.

e Who selects the selectors?

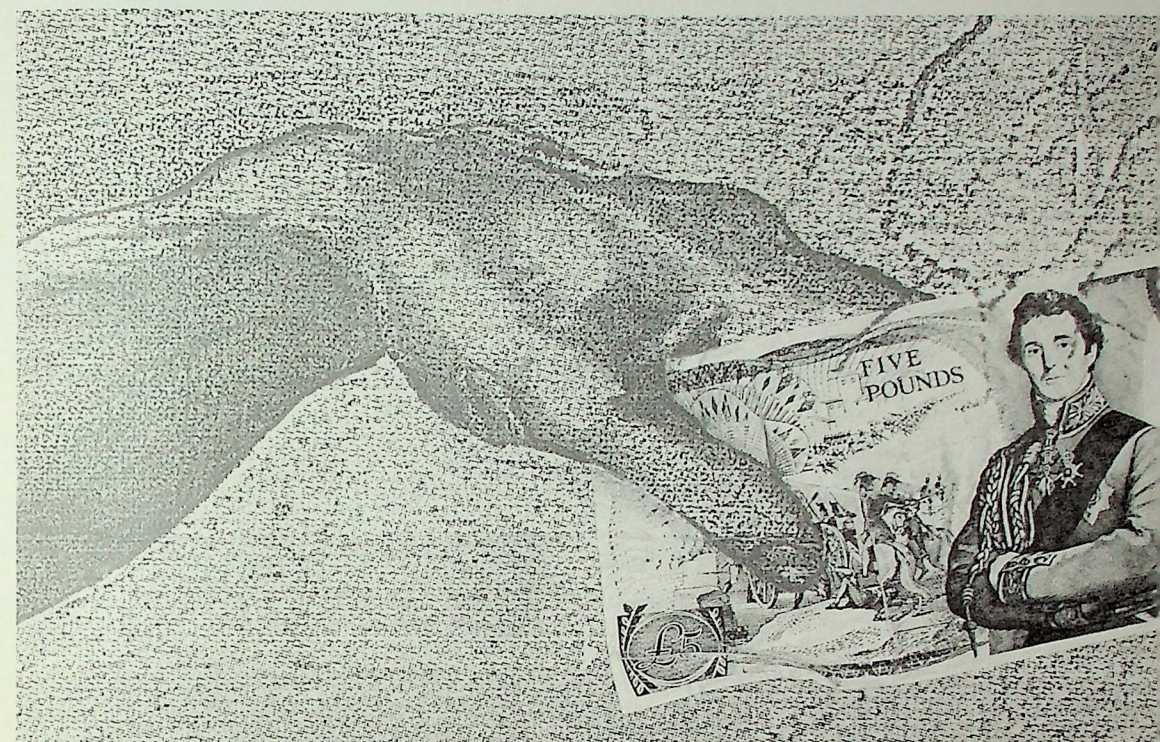


Image from 'Eye of the Camel'. 1986. Keith Ball

CL: We do, The Whitechapel Gallery, but we don't do it in isolation. We also believe very strongly that the staff here should become involved and not just be administrators of the show, not just behind the scenes, but up front.

e In the past there has been this perception of the relationship between the Open Exhibition and the Open Studios – that there is a sort of first and second division operating.

CL: There has been a lot more consultation ever since the Open Studios 1992. We have staff working on the guide, ensuring that there will be a lot more information about the Open Studio projects than there has been in the past. Everything will be given equal prominence. One of the reasons we don't have an Open Exhibition every year is that the preparation is over a twelve-month period. If we go back 15 years the exhibition was a lot simpler, it was a matter of one month's notice and then put up the pictures, it wasn't the major show it has become.

JP: Already, with 55 studio blocks, there is a lot of information to co-ordinate, making sure that it's accurately presented in the guide, and that all the studios in a particular area are open on the same weekend, and being clear about which artists are participating.

e London doesn't have a major arts festival along the lines of Documenta in Kassel or the Biennale in Venice. Given the scale of the open exhibition and open studios and the fact that this area of London is said to contain the largest concentration of artists in Europe, do you think this event could form a catalyst from which such a festival could be developed? Couldn't this whole package be presented as a good starting point?

CL: In the past, forums have been set up (not with reference to the Whitechapel) suggesting that London should host something along similar lines. The city of Kassel invests a colossal amount and they get colossal audiences, but the financial figures are way beyond the budget of the Whitechapel itself.

JP: In some ways those kind of shows are well suited to smaller cities such as Kassel and Venice where they can be tightly focused and highly visible. Norwich is taking interesting steps in that direction with "East", an international open exhibition. The Whitechapel Open and Open Studios have always aimed to provide a focus on the huge range of work being made locally. **e**

© Interview Steve Rushton 1994

Everything interviews the 1994 selection panel in this year's Whitechapel Open catalogue.

STRATEGIES

Diorama Arts Centre Ltd



Mark Ross,
Administrative
Director,
Diorama Arts Centre.

When Louis Daguerre opened the Diorama in Regents Park in the 1830s it attracted the sort of public attention that can now be seen along the Marylebone Road where queues form for Madame Tussauds.

He was a showman and his illusions of landscapes and scenery cleverly lit from skylights astounded audiences who had only witnessed still paintings or taken their own Grand Tours of Europe and more exotic places. The attraction lasted less than 20 years, possibly due to the fickleness of the public vis a vis new art forms and more probably because Louis himself lost interest and went off to become the father of photography with his Daguerrotype invention. The Diorama itself was no predecessor of photography but rather the first cinema/theatre where the audience revolved to witness the next set scene whilst the first was being reset. Over the years the building withstood numerous alterations, as it hosted first a Baptist chapel, later a hospital for rheumatic patients.

Sometime about 15 years ago, with the exact date lost in the concomitant folklore of squatting, artists and performers took up in the building which had fallen into disuse. It is difficult to imagine now that much of the eastern end and fringes of Regent's Park was in a rather shabby or derelict state but it was in that context, in 1981, that arts people organised the Diorama Arts Trust as a registered charity. The landlord was the Crown Estate and numerous efforts were made to ensure the future of the building as an arts centre.

In the last instance The Diorama Arts Trust launched an ambitious scheme to raise the millions it would take to acquire a long-term lease, and asked themselves what it was and where it was going, a healthy process of any arts organisation to do on a regular basis to prevent itself from becoming moribund.

What they determined was: first, that there had been from the inception of the Centre a focus on professional arts and the integration of this with furthering two distinct areas, disability arts and art therapy. Secondly, the old Diorama building was on English Heritage's roster of Listed Buildings at Risk. As Grade I the restoration and stabilisation of the structure itself would cost millions without even considering the cost of creating theatre, gallery and studio space that served its purposes. At best an expensive holding action was being fought to keep out the weather. Electrical, plumbing, and heating systems were patched together and kept running


although these were inadequate. Effort which should have been spent creating art programming was being spent maintaining an albatross behind an elegant listed facade. A dialogue with the Crown Estate proved fruitful. Diorama Arts Centre outlined its goals and identified the arts organisations, individual arts persons, and supporting associates who wished to carry on into the future.

An alternative building was offered on lease by the Crown Estate provided that the Diorama Arts Centre (the name travelled with the organisation) would undertake the renovation and adaptation to its purposes. The new venue was located a few minute's walk away from the first and comprised three stories and a basement with a general open-plan and a contemporary structure. Some 43 spaces were created.

There is an attractive sky-lit gallery adjacent to two large foyers which can also serve exhibitions and events, a studio theatre accommodating some 50 people, a large meeting room, a similarly ample movement room suitable for rehearsals, classes etc, a cafe to serve the users of the centre and 35 individual/group studios.

The Centre is not run as a studio space hire facility but rather as an association of compatible, creative people each with their individual work and agenda and moreover with a common dedication to agreed programmes, support of our long-term aims of integrating disability arts into an arts centre and also providing a model art therapy studio, which has received national attention and respect. All participants are called associates and many of these are assigned studio space for their agreed work/projects. All share in both programme and financial commitment to the life of the centre. Artists and projects who come from outside are accorded temporary associate status.

Day-to-day management is largely supported by a volunteer structure of professionals and associates. An elected management committee reviews the common progress, resolves problems, and discusses the programme. A board of directors is established which is responsible for the affairs of the organisation.

A lesson learned is to invest in the activities of people rather than letting energies and finances be dissipated by subvention of bricks and mortar. Buildings can inspire, architecture is an art in itself; given ample funding it would be a renovated Grade I building overlooking park land. But like the comparison of the cost of a Harrier Jump Jet with free transport for all British subjects with disabilities, there is a time for creative people to set programme before listed facade. 

© Mark Ross 1994

Diorama is at:
34 Osnauburgh
Street NW1 3ND
Tel: 071 916 5467
(Grt Portland St,
Regent's Park and
Warren St tube)


RESPONSE

Studio Space London Arts Board replies

I was surprised and dismayed to read the article in the February-March edition of Everything entitled "London studio space - what went wrong?" written by Michael J Williams.

Whilst the issue of studio space in London is of great importance to all those involved in the visual arts in the capital, this article is so wildly inaccurate as to detract from its main argument. I therefore felt compelled to write, to correct the author on some key points. Firstly, the London Arts Board was not in existence for much of the period referred to in the article. Greater London Arts was the body responsible for funding the arts in London between 1966 and 1991 when it was disbanded by the Arts Council of Great Britain. The London Arts Board was set up, as a new organisation to replace GLA, in October 1991. LAB did not therefore commission 'at great expense' an audit of studio provision for Greater London. As a visual arts officer for Greater London Arts I can assure Michael J Williams that officers were in no position to commission such a major piece of work as staff were, at the time (1991) all facing redundancy. I suspect that the author has mistaken some initial research undertaken into the workspace needs of crafts people for this so called studio 'audit'. In doing so, he implies that the London Arts Board has played a sinister and underhand role in the funding of studio provi-


sion, which I refute.

The London Arts Board is far from embarrassed by its track record of supporting the creation of affordable studio space in London. In its short life it has worked in a strategic capacity with a number of different agencies, including SPACE and ACME, as well as local authorities, in expanding studio provision. Any discussion of studio space must refer to the wider issues of the current financial situation of the artist and his/her ability to pay rent in an increasingly hostile economy. It is always necessary for views on such crucial issues to be based on accurate information. It is a great shame therefore that an otherwise excellent publication such as Everything should air the views of someone who has clearly ignored the first rule of journalism,  being: first check your facts.

© Amanda King 1994.

Editors note: One of the fundamental reasons for the existence of Everything magazine was to act as a point of contact and forum for debate between artists, studio organisations and funding bodies.

Everything intends to help develop a better understanding between these groups. The views aired by Michael J Williams had been sprouting along the grapevine for some time, and needed to be discussed. We therefore remain indebted to both Michael J Williams and the London Arts Board for their respective contributions to what we hope will be an expanding and ongoing debate.

NB. All the parties mentioned in Michael's article were contacted and given an opportunity to reply. 

Amanda King is
Principal Visual
Arts and Crafts
Officer of the
London Arts Board



The Whitechapel Open and East London Open Studios

A programme of art in East London. 6 May - 26 June 1994

The Whitechapel Open

VENUES

Whitechapel Art Gallery
Whitechapel High Street
London E1

Tel: 071-377 0107

Nearest tube Aldgate East (both venues)

Atlantis Upper Gallery

146 Brick Lane
London E1

Tel: 071-377 8855

OPENING (BOTH VENUES)

6 May - 26 June

Daily from 11am to 5pm (Wednesdays until 8pm, closed Mondays)

Admission free

East London Open Studios

Studios open mainly at weekends (from 6 May to 26 June)

Admission to all studios is free

A guide to addresses and opening times is available from the above galleries

Places on guided bus tours are also available
(tickets free, booking advised: 071-377 5015)

Keith Piper

'The Exploded City'

24th March to 22nd April 1994

Monday to Friday 10am to 5pm

Centre 181 Gallery
181 King Street
London W6 9JW
081 576 5814

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@Pipethrough
Culture and Recreation
Leisure and Recreation



INTERVIEW

Intimate Architecture



Photo: Gerald Corbett

Everything talks with Antony Gormley

'Into the Light', 1986-87
Antony Gormley

Antony Gormley's most recent works have been brought together in three venues by a major collaboration between the Malmö Konsthall (Sept-Oct 93), the Tate Gallery Liverpool (Nov 93-Feb 94) and the Irish Museum of Modern Art where the work will be shown from April 14-June 19. All three exhibitions include "Field" (cover image) which is widely held to be Gormley's most important work to date. **everything** talked with him at his Peckham studio in January.

E Can we talk about the work you showed in the old prison buildings in Charleston, because I think there's an interesting link with some of the work in the Tate. In Charleston you seemed to have created a kind of narrative with the work that's played out as you move from one part of the building to another.

AG It's not a narrative in the normal sense. I'm inviting the viewer through a series of encounters structured by a system of co-ordinates that

runs through the show, which is also true in Malmö and is kind of true at the Tate, but less so.

E Because of the relationship of the spaces to one another?

AG Yes, what I love most is when there is a sense of an architectural structure which has within it notions of opposition. In Ireland it's going to be wonderful because we will have this 130-foot long corridor with "Field" in it, and next

to that will be a series of seven rooms that will each have one object in them. So you've got two notions of passage, one which you can't enter physically but can only penetrate visually, which is completely filled with one work, and the other where you go through a succession of spaces. In a sense that's another notion of co-ordinates. You're experiencing the same space but in two different ways. But you were talking about Charleston which was an absolutely wonderful experience, it was a real opening up, it was the first time that I'd managed to show the wider implications of the work.

e In a sense that was what I was trying to get at when I talked about a narrative. It seems to me that earlier works were almost like isolated incidents that in Charleston were kind of tied together.

AG: Well, it wasn't just about tying it together, it was more about setting up different energies in every space.

I think that there has to be a relationship with the space in which the works are shown and this is as true for the individual body cases as it is for collective work and works that have more than one element. But I am now articulating it in different ways. The object either displaces the space as with the new solid iron works, or contains space which has been true of all of the body cases. Either way there has to be a tension with the space.

The tension has changed radically with the evolution to solid body forms. You can see it in 'Testing a world view', the kind of *wanting to be in the space in the same way as a real person would be* isn't there any more. I've tried to admit to the inertia of the works and make them in another way, and that's a very different game to the kind of central placing where the axiality of the work is picked up on the axiality of the space.

e The thing about the relationships between the work and the space in Charleston is the conscious introduction of still other elements. You made a decision to remove the glass from the windows which allowed the outside to come in via sound, birdsong, breeze etc, and all of this in addition to removing any artificial light which allowed the changing day-light to alter the space, added a strong sense of time to the work. Now, presumably that sense of time would be diminished if the work was shown elsewhere and without those conditions.

AG: The more it engages with real time and actual place the better. Are you really asking how site-specific the work is?

e Not really, I'm trying to get an insight into how the work progresses, and this is where I'm making the link with the concrete blocks at the

Tate; "Immersion", "Sense" and the others in that series. These works seem to me to contain all of the elements of the Charleston exhibition, they contain those spatial questions and that sense of time which you "imported" as it were at Charleston.

Because I read the works at Charleston as this kind of narrative, the block works appear almost like a kind of summary to that exhibition. A kind of concise version.

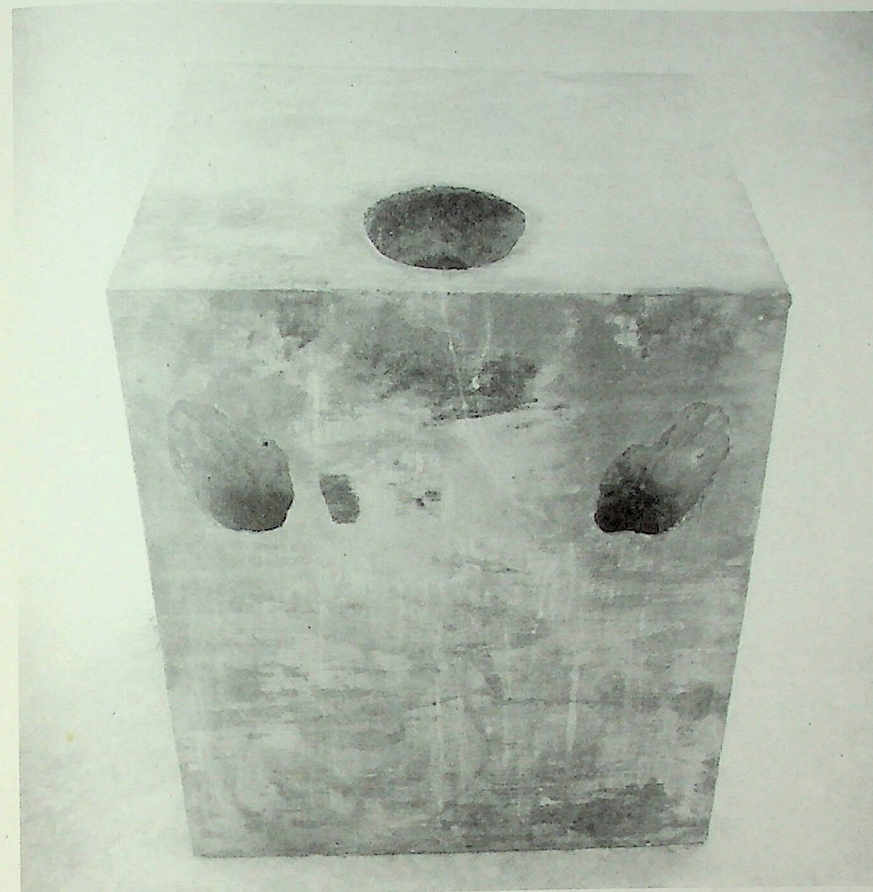
AG: Yes, I think that's a very nice way of putting it because I think that the blocks are concentrated architectural space and do talk about the way in which, by being animals who choose to live in boxes, we are kind of aware explicitly or implicitly of testing ourselves against these environments. I think that architecture is another kind of body, it's another container.

e Which was always the thing about the body cases, the idea of the space within the space.

AG: Yes, absolutely, they were a kind of intimate architecture. It's interesting because the reason that I didn't make the block works for so long was because I thought that they were too obvious. It was only when I made the first one that I realised that perhaps they weren't. I had thought that they were like object-lessons of my particular concerns, and yet in some curious way I think that they actually did something that I wasn't aware of, which is more to do with freedom than containment, and that's simply to do with the clarity by which substance becomes space and space becomes substance in the work. When I talk to people about those works they have a tendency to say "Oh, very dark" or "Mafia envelope" stuff, but when you actually see them...I think they are incredibly sublime and very quiet.

e But they're both things, aren't they? There is a sort of parallel with Michelangelo's slaves, but whereas those works deal with a perpetual heroic struggle to free the body, your figures are absent from a situation which has been erected around them. They are free but also impossibly so.

AG: The first question that is usually asked about them is "How did you get out?" which is a child's question, which is why it's so important, and of course the truth is that I didn't get out because I was never in there as I was in the body cases. But I think that the fundamental difference between these pieces and Michelangelo's is a philosophical difference. I've been accused recently, in Sweden, of reiterating the idea of the human mind as being a kind of spark of some sort of ideal mind which has become hopelessly trapped within the morass of the material world. I absolutely reject that reading, because I think



'Sense' Antony Gormley 1991.

that kind of idealistic philosophy is just not helpful and one ends up in the melancholy of being trapped in the body – the body as tomb and all of that stuff.

Now, that is the position of the Michelangelo, this physical, spiritual struggle for release from the shackles of the body. I believe that my concrete pieces, whilst acknowledging that sinister element, also speak about acceptance. They are accepting and touching their condition in the world.

e They are about being here.

AG: Well, you can read them as tombs, but they are also a celebration of life. They are about the widest possible evocation of sense, that being a union of sensation and intelligence, they accept the condition of being in the body as a point of potential, a point of power... Now, as soon as I say that, of course I am aware of the paradox because the body is not actually there in these works, but you know where it was or should be. They are perfect housings for the body.

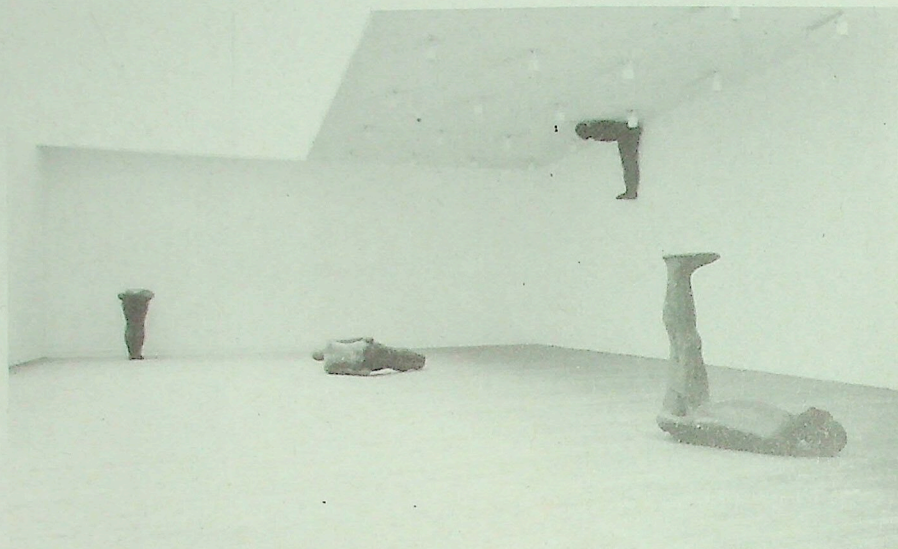
e So the more relevant question could be "How do you get in?" rather than "How did you get out?"

AG: Yes! They're about experiencing freedom by knowing one's intimate relationship with one's environment, knowing where one fits, comfortably, perfectly. Finding that place through experiencing it fully is what people find so difficult.

e Do you think that difficulty comes from the belief that our real understanding of the world is language-led, that language is our prime tool rather than experience and that somehow we can only fully know and fully participate with life once we have named its constituent parts?

AG: Yes, it's extraordinary how that idea has caught on isn't it? I think that Wittgenstein is to blame for a lot of that, or at least some misinterpretations of Wittgenstein. It's absolutely extraordinary to think that language comes first. Life is such an exhilarating thing in itself.

I mean if you swim, the water, the sensation, it



'Testing a World View',
1993. Antony
Gormley.
Photo: Jan Ulevius

In addition to exhibiting at the Irish Museum of Modern Art April 14-June 19 Antony Gormley is currently showing work at White Cube in London (See Listings) and also in a Contemporary Arts Society exhibition at the ITN building with Alison Wilding, 27 April-end of May.
Tel: 071 821 5323.

must be primary.

e You know it's wet before you know that what it's called is "wet" – language can only follow experience in order to approximate it and attempt to share it.

AG: We seem to have got locked into this thing of secondary experience, the idea that we can know that which has been dissected elsewhere before it reaches us. What you get is received knowledge, a result of external analysis. There is an extraordinary neglect of the importance of primary experience. I think that we're not going to go any further down this line ideologically or philosophically.

The thing that has propelled western culture is the idea that human intelligence separates us from the natural world, and that human intelligence requires of us that we use our discriminating and analytical powers to give names to everything and to discover the discrete functionalities of things, the agenda being that eventually we'll be able to kind of *get in there* and be able to control it all.

The whole idea about manipulating the world necessitates an idea that you can be in a position to control, which in turn means that you must be *apart from*.

There is of course a necessary element of that involved in producing a piece of work which attempts to build up an opposite set of values which are about being a *part of*. So the paradox runs throughout both the intention of the work and the process of making it. This work is very romantic in many senses because it's trying to redefine human nature within nature.

e You've been accused throughout your career of the exact opposite. Your work has constantly been read as being about alienation and I know that you've always rejected that. 'Field' however has been far more easily accepted. Do you think that this is to do with the dynamic which was previously set up (in the body cases) between one physically isolated piece and the viewer, the one-to-one relationship, which has in a very major way been removed in 'Field'? 'Field' allows the viewer literally an access to a wider picture.

AG: I've always wanted the work to be more reflective. I've always wanted the audience to kind of participate in that way, but I think a lot of people haven't even wanted to participate because they have felt alienated.

e But you think that's about their own alienation rather than any alienation in the work?

AG: Yes, I think...Yes, I don't want to throw back the accusation, but I think that might well be true. It struck me in Liverpool. You get all this work that deals with solitary experience in one half of the exhibition and suddenly the other half is about community and about being faced with a collective expression. I think you've put it very well. I think there is an oceanic aspect to 'Field' which makes it easier to relate to – it's a big picture. Also, although all of my work has always been collectively made, 'Field' is a particularly spectacular example of working with others who perhaps had a very personal engagement with the work. That seems to be reflected in a very personal engagement with the outcome of the work.



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LONDON
SAN FRANCISCO
POZNAN
NEW YORK
MOSCOW
PRAGUE
EINDHOVEN
KASSEL

Everything
everywhere

STRUCTURES

**Luxury
(soft)
Privilege
(hard)**



Phil Riley

An incidental casualty of the recent decision by the leadership of Hammersmith and Fulham (Labour) Council to abolish its leisure provision and terminate all but its most visible (there's an election in May) support for the arts, is the imminent closure of the Centre 181 Gallery.

Incidental because it's probable that councillors were unaware of the gallery, or that it formed part of their greater abolition plans, or conversely they lumped it and all other arts production in the borough under the label "luxury" (soft left) or "privilege" (hard left) and made it therefore disposable.

It is ironic that Margaret Thatcher's plan for Britain is still being carried out by politicians of all complexions and her list of "things we can no longer afford" (liberty, freedom of speech, housing, employment and non-Tory administrations) also includes liberal concepts such as art being *life-enhancing, a leveller of the class system and a provider of jobs and opportunity.*

I'd like to recommend a survey similar to that recently carried out by the London Borough of Hackney which sought to establish the financial value to the local economy of all the arts practice going on within its borders. They found art to be worth £4 million annually to them and that figure does not include all the self-employed artists in the borough. It seems the ways of opportunity giving and life enhancement at local government level are daily strangled by central government's Control Psychosis.

I don't wish to go too easy on those that did for us, so I would add that in a deeply politicised environment such as local government, the sanest and most egalitarian of policies are regularly perverted by classist myopia and rank political opportunism.

When I arrived at the Centre 181 Gallery in September of 1992 it was with a brief to raise the profile of the Gallery. My advantage over my predecessor was that this was my principal and sole responsibility and after the usual six months of administering his programme I began mine with a Jeremy Deller show in April last year. That was followed by Katharine Dowson, Matt Collins, Sonia Boyce, Nicky Hirst and others. The current and final show is "The Exploded City", a new work by Keith Piper commissioned by the Centre 181 and funded by London Arts Board.

My perspective on programming is tempered by my previous experiences as a gallery technician

and my other life as an artist. It had been my original aim when I started working for galleries merely to gain an insight into the process of choosing artists and putting on shows. I'm still here five years later and I'm still learning: the 181 has been my greatest education.

I always felt the differences between artists and curators to be like those between the sexes (physiological) and finding myself as both, similar to being an hermaphrodite. The schizophrenia begins with the sudden and vacillating popularity amongst your artist friends, though it's more deeply felt when juggling the iniquities which I as an artist would not want to put up with, but as an administrator am forced to adopt.

Ever decreasing resources force galleries, small and large, to rely on the artists to fund their own shows and by default the gallery's programme. This iniquity lies in the swop of a card, a private view, a mail-out and a space, in exchange for the outpourings of your soul and all costs of transportation, fabrication, framing and documentation, plus 20 per cent of your sales income (not profit) and 50 per cent if we're going to be commercial about it.

Equally problematic is the concept of an exhibition fee. Why raise hopes when you know the show costs four times what your offering?


Calling it a contribution for me removed the hypocrisy and stopped artists getting taxed on it. Making a payment to the artist from a touring fee is impossible when you've paid out half your annual budget on a show and need to claw it back somehow. The artist's revenge is the depressing realisation when they turn up with the show that there's about half the work you were promised and what sounded dramatic on the proposal looks inconsequential in the gallery. With so little money in this system everyone feels hard done by.

The response to the space at 181 has been a great surprise. For some people it will only ever be a small, dark, walled-off corner of an open plan office area, in the foyer of a municipal building. But its greatest strength was its automatic if unwitting audience of everyday people visiting the council. Every artist programmed regarded this as the plus point of the venue: it was a non-art world space and it seemed as if the usual rules didn't apply and was somehow more honest for this. The job was to bring current art to people who wouldn't normally set foot in a gallery. Equally, for it to be more worthwhile to the artist, it had to gain a regular art audience in order to maximise the opportunities presented from showing.

It is important to be relevant to the dialogue that takes place between artists, critics, galleries, and collectors, whilst for the sake of those who have

no part in it, avoiding work dependent on a narrow sophistication or on art world strategies. London is desperately short of galleries and there are even less where outsiders can get a start. With so many opportunities passed around the same group of people – and curators seem to always pick their artists from shows (especially degree shows) – it has become incredibly hard to break into and make a living in the art world. Galleries in London are viewed with some incredulity from abroad as we have one of the most vibrant, internationalist and exportable visual art scenes around. The commercial galleries that exist seem unwilling to take risks as they expect a high degree of exposure before they'll consider approaching an artist. Many already well-known names such as Sonia Boyce, Hanna Collins and Vong Phaophannit don't have anyone commercially representing them in this country despite young British artists being highly respected outside Britain. Gillian Wearing, who showed in the "2 out of 4" show last year at 181, is for example on the cover of this month's Art Forum. It's even rumoured that American and European galleries are planning to open branches in the West End to capitalise on this under-exploitation as well as the through-put

of international buyers who apparently, like migrating birds, shop here whilst en route to somewhere else.

The loss of the Centre 181 Gallery will not in itself change the London art scene. But when combined with the loss of others – the Riverside Studios and possibly Central Space – it represents a more substantial blow to the western part of London. Even its activity as a feeder to the established and commercial galleries in London means only the loss of one opportunity every month for someone to forward their art career. But significantly it is the removal of a space that introduces current art to everyday people. The removal of that contact is what will really mark the end of the Centre 181 Gallery. That is the real impoverishment of our art world today, because that is where we meet with people who vote in the administration and that's where the point has to be registered that art isn't something "we can no longer afford" – art is something we can no longer afford to lose. 

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Phil Riley is an artist and exhibitions organiser at Centre 181 Gallery, Hammersmith.



Image from Gillian Wearing's '2 out of 4' show at 181 Gallery, 1993.

Aesthetic boundaries



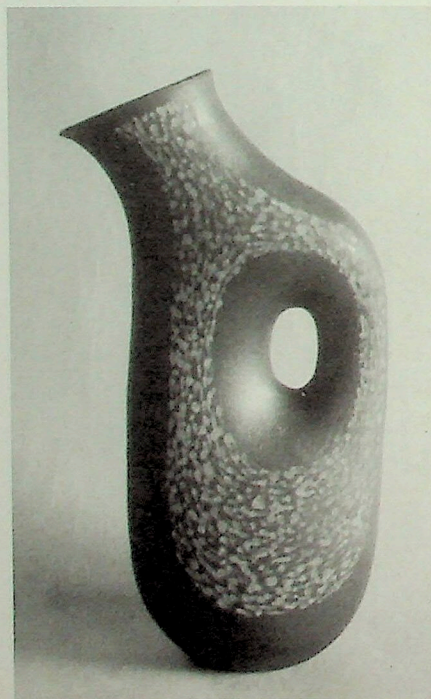
Geoffrey Eastop

In purely aesthetic terms, divisions which may exist between different art forms are those which often cause the principal barriers between them.

Because of the fragmented values of the age in which we live it is important, if not necessary, for artists in whatever field they work to keep their aesthetic judgement centred within the limited field with which they identify themselves as individuals.

Young artists often feel it is dangerous to their development to explore outside their own quite narrow aesthetic area because there is no consensus or framework which is widely accepted. Of course, for long-established artists issues such as these have ceased to be relevant. It is rarely the case today that individuals bring about any major change: wide-reaching important new movements are usually brought about by a number of people looking at their environment from a new and different aesthetic standpoint.

Dada was created as an anti-art, anti-aesthetic movement. We see it now more as a social phenomenon because essentially it attacked bourgeois values of the time. Much of the art produced by the Dadaists has proved, in spite of all their efforts, to be both durable and having a lasting aesthetic value. I don't think it is possible



Jug, thrown and modelled. 1993. Geoffrey Eastop. Photo courtesy the artist.

to regard any work by Max Ernst as being unaesthetic – and this goes also for others in the movement. Even Duchamp's found objects acquired an aesthetic aura in their new context. Of course, to evaluate any art object simply from an aesthetic viewpoint would be rather pointless, if the aim is to appreciate the object as a whole, that is as having value as a work of art, but I think it is true to say that the particular aesthetic parameter of any work gives a definite lead into a more meaningful appreciation of its worth.

Peter Dormer, an influential commentator on the crafts, who now it seems has widened his field into architecture, has taken much satisfaction in attacking the sculptural work of George Baselitz, because he saw him as an appalling craftsman.

The reason for this rather amusing misapprehension is that Dormer has got his aesthetics in a muddle. Whatever one may think of the work of Baselitz, and no doubt there are good reasons for objecting to it, to attack him merely because he is a bad craftsman is entirely to miss the point. The work of Baselitz is about the way craftsmanship in the conventional sense can be destructive to an art object, so obviously, it is not going to appeal to anyone who is looking essentially for 'good craftsmanship'.

As a potter who trained as a painter at Goldsmiths, these aesthetic boundaries have interested me for a long time. It has been demonstrated to me often that an 'artist', when he or she looks at a potter's work, will look for different aesthetic values than a potter might looking at another potter's work.

For the artist, standards of craftsmanship usually lie behind the appreciation of the piece as a whole; the craftsmanship is there but strictly in the service of the art, this is the way I would like it to be for myself and it shows in the work of certain other potters, but it is not easy. However, I have to say, as always there are exceptions which may or may not prove the rule. It is not necessarily a good idea to pick names which represent such exceptions out of a number of possibilities, but there are two potters I can mention whose work exemplifies precise, accurate well-finished work; the sort of terms often used to describe 'good craftsmanship'. These two are Linda Gunn-Russell and Walter Keeler. Linda Gunn-Russell makes forms which are clean, hard, highly-finished and coloured in precise areas – nothing left to uncertain interpretation. Walter Keeler is different – his work is not coloured, his surfaces rely on a salt-glaze texture, but they are impeccably constructed out of thrown forms.

During the years of my collaboration with the



Model for a sculpture, 1981. Georg Baselitz. Photo courtesy of Whitechapel Art Gallery.


painter John Piper, this difference of aesthetic perception was highlighted quite naturally because Piper's approach came simply from his painter's eye; he visualised the ceramic medium as a means to interpret his own painterly aesthetic. Much of this interpretation presented me with a peculiar challenge which I enjoyed because I had to depart from the accepted potter's approach which is strongly tied to the way the materials of the medium behave in response to the way that they are handled. Traditionally for the potter you handle ceramic materials in certain disciplined ways, which take some years to acquire and then you can expect some good results.

In other words the art follows from sound craftsmanship. In this situation which I am describing Piper of course did not have the craftsmanship of the potter but he enjoyed certain ceramic qualities which I realised were closely allied to his work in stained glass and his love of luminous colour. The interpretation of a Piper sketch therefore meant looking at an arrangement of colours and qualities on paper and then inventing techniques which would produce a ceramic equivalent – nothing to do with the normal approach of the potter.

In today's deconstructed era of post-modernism, aesthetic boundaries have to be set by individual choice or by identification with a specific trend

such as organic conceptualism.

Conceptualism perhaps offers an opportunity to break out altogether from aesthetic boundaries; in a sense I think this is what it is largely about. Recently I have detected in certain sections of new work something like a deliberate rejection of aesthetic considerations. In fact I read recently a comment by a young artist in which he suggested that a particular example of his work was "too aesthetic". Certainly if I had been asked in what direction to look for art which is genuinely unaesthetic I would say: "towards the visceral" – in particular that is, to materials which have been excreted, or are in a state of putrefaction. This trend of course already exists but it is difficult to say whether it is really an exploration that resonates with present times or whether it is just an attempt to make yet another avant-garde statement.

Rebellion against accepted aesthetic values is nothing new and movements which attempt to replace older ones by rejecting them have a way, if they are truly valid, of becoming themselves part of the broad sea of accepted values. If this particular branch of conceptualism to which I have just referred is to survive then we will find ourselves learning to appreciate a new aesthetic boundary which, at this moment, seems remarkably difficult. 

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REVIEW

Medardo Rosso
Rosso
(1858-1928)

Whitechapel
Gallery
(until 24 April)




Review by
David
Aronsohn

This exhibition starts with early works of narrative realism modelled from local subjects. Rosso was guided by a knowledge of old Italian sculpture, an expressive unfinished style, and a rebel's desire to break sculptural precedent.

'Baby at the Breast' (1889) is a very successful relief fragment. It is shown at an unusual angle and allows us just enough information to see its subjects. Rosso's insight here recalls Rodin's dictum "I invent nothing, I rediscover". His fan club has included Rodin, Appolinaire and Boccioni. He was also known as the sculptor of impressionism. For some today he is seen as a neglected pioneer of modern sculpture. In the nineteenth century, encouraged by archaeological finds, fragments became employed as an artistic device. "We have come to think of the fragments as more vivid, more concentrated, and more authentic" (K. Clark). They do involve more participation, as the imagination of the viewer is required to complete the work. Some see the unfinished nature of Michelangelo's carvings as a way of keeping energy alive in sculpture (despite an uncertainty as to why they are in this state). Rosso would have studied the last and most unfinished Michalelangelo, 'The Pieta Rondanini' in his native Milan. In Rosso's work, modelled sculpture, he found ways to evoke the freedom of the unfinished, other than stylistic surface. With stone carving you start with the same piece of stone that you end up with. In a modelled work there are four separate copies till the bronze is reached (clay, plaster, wax and bronze). Rosso decided to innovate this order of things by presenting the sculpture at whatever stage he felt was appropriate for each work, in plaster, coloured wax and also unfinished bronze form. Some of the stronger pieces in the show are of this type like 'The Flesh of Others' (1883), a wax fragment impersonating a coloured marble sculpture, and 'Ecce Puer' (1906). The latter is a modelled head of a boy cast in wax backed by plaster. He has a golden luminous face appearing as if dreaming with the Turin shroud. The achievement of these works is summed up by a patron

Rosso found ways to evoke the freedom of the unfinished, other than stylistic surface

of his. "Rosso perceived colour, atmosphere and effects of light and shade" (Etha Fles). The process of photography through its use of positive and negative has similarities with the process of reproducing sculpture. Rosso was again inventive, recognising it as particularly flattering for sculpture, he used it to re-invent his work. He manipulated prints as he had with his casts. The photographs become the work (this has become contemporary practice). In 'Conversation in a Garden' (1896) there is a careful balance of control and freedom with these three abstracted figures in a modelled landscape. His awareness of the shifting boundary of sculpture and the world around it is clear in this small work. His enquiry feels stronger than Brancusi's reworking of sculptural bases. He continued this line of exploration with 'Paris by Night' (1895-1900). This work, with its large human images, is ahead of its time in both Rosso's work and the work of those around him. His use of space is in an approach that a contemporary installation artist would understand. Rosso displayed a laughable arrogance with his 'comparative' works showing his belief in his own superiority to the past and present. This is the background to a question about Rosso. Why is it that around 1905, at the height of his inventiveness, he gets cold feet and gives up making anything new for the last twenty years of his life? Maybe it is because in his readings as a student, he took Baudelaire's anti-sculpture views too much to heart. Then Paris confirmed for him that painting was what sculpture could only aspire to be. This led to a denial of the three-dimensional qualities and inspired his use of texture, relief, colour and photography. Unfortunately his own understanding of sculptural space was too good to allow him to ignore the effect of space on objects. "The impression you produce on me is not the same when I see you standing alone in the garden, when sitting among a group of people in a drawing room and when walking in the street." - Rosso. This intuitiveness in sculpture does not marry with the views he felt he should be following. "Sculpture will always remain an auxiliary art, destitute of all the expressive resources of painting, because it cannot, like painting, impose a single point of view on the spectator" - Baudelaire, 'Why Sculpture is Tiresome', 1882. If only Matisse had been born earlier to guide him. "Sculpture and painting are parallel paths, but you can't confuse them. Sculpture is not painting as painting is not music."  - Matisse 1869-1954.

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BRIEFS

Compiled by
Jasmine
Grindstone



FUNDING TIME

• London Arts Board

LAB have been through a bad time recently. They've been reviewed by the Arts Council, they have had to monitor everything they did and they have undergone a system of competitive tendering with the other Regional Arts Boards. This year LAB receives a grant from The Arts Council of £10,278,000 (a cut of 2.26%). This figure constitutes the majority of LAB's revenue. (Admin costs average 10% of gross income.)

The money is administered through two main categories:

- 1) *Key funding* - which goes to specific organisations across a range of practices including drama literature, music and the Visual Arts.
- 2) *Funding programmes* - these are generic categories such as cross art forms, education, visual arts and crafts, and are generally open to all (details and deadlines of some are outlined below).

Recently LAB reviewed its priorities, deciding to secure the position of key organisations, increase emphasis on organisations with a regional or sub-regional role, to shift towards more flexible funding and to prioritise new initiatives. There has been debate within LAB, and also criticism from outside, that the previous funding strategies were too inflexible, and were hide-bound by rigid funding categories. The money within the Funding Programme section is designed to allow for this degree of flexibility.

Under the present system it is possible to rise through the ranks from Programme Funded to Delegate Funded and from thence to become a Key Funded client. But it is also possible to fall off the tree completely, as has happened this year with various organisations.

It must be born in mind that the visual arts may benefit indirectly from other sources from within the LAB budget: Combined Arts fall under the Key Funded category and include arts centres or theatres which might incorporate a visual arts component as part of their programme. These may include exhibitions and events which ride on the existing infrastructure ie, it would be easier for a theatre to show art in its foyer than it would be to set up a gallery in order to show the same work. How funding provision, creates more than the funders paid for is an interesting issue. Thus everything is connected. The visual arts may also benefit through sources such as the Arts Education Projects (£10,000), Developing Youth Arts (£55,000), Placements (20,00) or the Arts Training Development Fund (20,000). What is provided below is a run-down of Key Funded organisations plus a little information on some of

the Funding Programmes and deadlines (where available).

Key Organisations (Visual Arts)

The Key Funding grant to the visual arts for 94-95 totals £1,068,785. Of the 17 organisations funded, one is new, three have been cut completely and three had not been decided upon at the time of going to press. FT denotes fixed term clients. (%) denotes percentage increase unless otherwise stated.

ACME £46,125 (0%); Art & Society, £116,838 FT (0%); Art of Change, £67,884 FT (0%); Art Services Grants (Space Studios), £43,507 (0%); Artangel Trust £66,922 (0%); Artec £43,000 (new client); Autograph £31, 321 (46.9%); Black Art Gallery (to be decided); Bookworks £20,000 FT (33.33%); Cafe Gallery (to be decided); Camden Arts Centre £82,237 (57.43%); Camera Work £150,241 (24.95%); Chisenhale Gallery £63,588 (30.87%); City Racing £10,000 FT (0%); Greenwich Mural Workshops (100% cut); Heritage Ceramics (100% cut); Independent Photography Project (100% cut); INIVA £47,500 (0%); London Print Workshop £110,932 (0%); Matt's Gallery £29,095 (0%); Photofusion £70,674 FT (0%); Public Arts Development Trust £97,809 (0%); Showroom (to be decided); Whitechapel Gallery £29,095 (0%); Women's Art Library (to be decided). Also Photographers Gallery become a delegate client, (£352,000).

Some Funding Programmes 94/95

(Figures in brackets denote approximate £s allocated to each category.)

Go and See (£10,000). This is a fund, introduced in February, which allows artists to travel abroad to broaden their knowledge and to develop international contacts.

Arts Challenge (£90,000). To support regionally significant projects for professional artists to contribute to the conception, planning and design of urban regeneration schemes. Applicants must present a proposal from a partnership of interests from the public, private and voluntary sectors.

Deadline for receipt of summary bid 17 June.
Deadline for receipt of full application 30 November.

Exhibitions and Events (£90,000). Funds will be given for research, development and production.
Deadline Friday 24 June.

Awards to Artists (£50,000)
To assist the development of the visual artist's creative process.
Deadline 2 December.

London Calling (£110,000)
(Falls under Cross Artform heading).
To support major arts events which should be landmarks in the development of a particular art form or type of work.
Deadline 29 April.

Touring
LAB hopes to offer touring funds later this year.

Training
Arts Training Development Fund (£20,000).
To support umbrella groups or networks of individual artists or companies who have identified a training skills gap in their sector. Companies or organisations who act as a focal point for individual artists will also be eligible. Open to all art forms.
Deadline -22 April.

Placements (£20,000).
To support career development opportunities



Benji Bear says: "Whether among discourse theorists or the Institute of Directors, the goal is no longer truth but performance, not reason but power."

for individuals working in the arts through placements with relevant organisations or companies.
Deadline-17 June.

In Service Training/ Short Courses
(£10,000)
Grants towards training fees for arts organisations. Deadline 15 July

Details of the above can be obtained from:
London Arts Board, Elme House,
133 Long Acre, London WC2E 9AF
(Source LAB/Arts Digest 8)

ARTS FUNDING PUBLICATIONS

Sponsor the Arts Volume 3 appeared in February. Contains news and articles about arts sponsorship. Seven issues up to the end of 1994. Subscription £60. Contact: White Rock BP Ltd. 208-210 Romford Rd London E7 9BR.

Arts Research Digest will be published three times per year. It has been started by a company established by the National Campaign for the Arts and covers information on current and recent research projects. For more details contact Lynn Cain (Editor), Arts Research Digest, Research Services Unit, The University, 6 Kensington Terrace, Newcastle upon Tyne NE1 7RU (091 222 6093).

Network News/Diary Sheet are two new publications produced by Vision for London, an organisation which operates within a broad based network and which seeks "to bring together different interests - providing better information and a shared vision for London". *Network News* is produced three times a year and *The Diary Sheet* appears every two months. For more information contact: Vision For London, c/o London Exchange, 70 Cowcross St, EC1 6BP. (071 253 1171 Fax 071 250 3022)
(Source: Arts Digest No 8)

MAY/JUNE ELECTIONS

The results of the May (Council) and June (European) elections may have an effect on arts provision in the capital ie, the composition of the London Borough Grants Scheme reflects the control of 33 boroughs. A party needs to have a minimum of 17 votes (that is the control of 17 councils) for a straight majority and 22 votes for a two thirds majority required for the acceptance of the LBGs budget.

Research by the Liberal Democrats shows that Labour can hope to take Ealing, Croydon, Redbridge and Brent. The Liberal Democrats may take Lambeth. The Tories look vulnerable in the three Euro seats they currently occupy. (Source Arts Digest 8 and Jerry Mander).

Listings

Francis Graham-Dixon Gallery
17-18 Great Sutton St, London EC1.
Tel: 071 250 1962
Derek Roberts. New Paintings
8 April - 14 May.

Goethe Institut
50 Princes Gate, Exhibition Road, SW7.
Mon-Thu 10am-8pm. Sat 9.30am-12.30pm.
Carl Friedrich Claus, 'Thoughtscapes'.
22 April - 21 May.

Hayward Gallery
Belvedere Road, SE1.
Tel: 071 928 3144.
Mon-Sun 10am-6pm. Tue & Weds until 8pm.
Salvador Dali, early years. Until 30 May.

Karsten Schubert
41-42 Foley Street, London W1
Tel: 071 631 0031. Tue-Fri 10am-6pm.
Sat 11am-3pm.
Group show of Gallery artists throughout April.

Laura Genillard
38a Foley Street, London W1.
Tel: 071 436 2300. Tue-Fri 11am-6pm.
Sat 11am-3pm.
Douglas Allsup. Until 16 April.

Lisson
52-54 Bell Street, London NW1.
Tel: 071 734 2739. Mon-Fri 10am-6pm.
Sat 10am-5pm.
'Beyond Belief' 11 April-21 May.

Leighton House Museum & Gallery
12 Holland Park Road, London W14.
Tel: 071 602 3316. Mon-Sat 11am-5.30pm.
Nick Balaban. 'The Dreaming', a retrospective exhibition of work by Nick Balaban who died recently. 18 April - 30 April.

Lyric Theatre
King St Hammersmith W6
Tel: 081 741 2311. Mon-Sat 10am-11pm.
Stalls Gallery. Trudie R Stephenson, 'Holding On', sculptural reliefs.
18 April - 14 May.

ICA
The Mall, SW1.
Tel: 071 930 3647.
12.7.30pm daily. Tue until 9pm
Pepe Espaliu. A fitting memorial to Espaliu who died recently.
Until 17 April.

Matt's Gallery
42. 44 Copperfield Rd E3 Tel 081 983 1771
Wed-Sun 12-6pm.
Richard Wilson, 'Watertable'.
Until 15 May.

Rebecca Hossack at St James's
197 Piccadilly, London W1.
Tel: 071 434 4401.
Laura Godfrey-Isaacs. 'The Alien & The Domestic'.
New works which develop the 'slime' paintings.
11 April- 14 May.
Phone for times. Also: Howard Bowcott's works in slate continue at the Rebecca Hossack Sculpture Gardens until 30 April.

Royal Academy
Burlington House, Piccadilly, London W1
Tel: 071 439 7438. Mon-Sun 10am-6pm
Goya: Truth & Fantasy.
Until 12 June.

Saatchi Collection
Boundary Road, London NW8
Tel: 071 624 8299. Fri-Sun 12-6pm.
'Young British Artists II'
Jenny Saville, Simon English, Simon Gallery.
Until July.

Tate Gallery
Millbank SW1.
Tel: 071 821 1313
Picasso. Until 8 May.
'Fluxus/Itanica'.
The Fluxus Group, Beys, Maciunas, Yoko Ono.
also: Naum Garbo. 'The Creative Process'.
Until 8 May.

Waddington
Sa, 11, 31 & 34 Cork Street, London W10
Tel: 071 437 8611. Mon-Fri 10am-5.30pm.
Sat 10am-1pm.
Antoni Tapis. A summer's work.
7 April - 7 May.

Watermans Art Centre.
40 High Street, Brentford.
Tel: 081 847 5651. Tues-Sat 11-7pm. Sun 12-6.
Milena Dragicevic (Picker fellow in Painting) and **Small Mansion Art Centre.**
Gunnersbury Park, London W3.
Tel: 081 993 0312.
Tues-Sun 12-4pm.
Peter Newell Price (Picker fellow in Sculpture)
Both exhibitions run 7-29 April.

White Cube
44 Duke Street, St James, London SW1.
Tel: 071 930 5373, Fri-Sat 12-6pm.
Antony Gormley, through April.

Whitechapel
Whitechapel High Street, London E1.
Tel: 071 377 0107.
Tues - Sun 11am-5pm.
Weds 11am-8pm.
Medda Ramo (see review) until 24 April
Also: **Whitechapel Open Exhibition 94**
6 May-26 June