

## listings

**Adam Gallery**

62 Walcot Square, SE11. Tel: 0171 582 1260.  
Thur-Sat, 2-6pm  
Terry Smith 'Base'. Until 25 Feb (see review).

**Anderson O'Day**

255 Portobello Road W11 1LR. Tel: 0171 221 7592  
Gallery artists throughout February. By appointment.

**Anthony d'Offay**

9, 21 and 23 Dering Street W1. Tel 071 499 4100  
Andy Warhol's early drawings of shoes. Until Feb 17.

**Camden Arts Centre**

Arkwright Rd NW3. Tel: 0171 435 2643  
Tue-Thu 12-8pm Fri-Sun 12-6pm. Rita Donagh paintings  
and Veronica Ryan. Until March 26.

**Camerawork**

121 Roman Rd E2. Tel: 0181 980 6256  
Wed-Fri 1-6pm. Jonathan Jones-Morris and Tessa Elliot  
Interactive video installation by the gallery artists in residence. Until Feb 22.

**Central Space Gallery**

23-29 Faroe Road W14. Tel: 0181 741 7438.  
'Taboo', work by Millie Hill, Meena Jafarey, Terry Miles,  
Richey Riley, 14-31 March.

**Chisenhale**

64 Chisenhale Rd E3. Tel: 0181 981 4518  
Wed-Sun 1-6pm. Hanna Collins "The Hunters Space"  
Photos taken on a recent trip to Poland. Until March 12.

**Eagle Gallery**

159 Farringdon Road, EC1. Tel: 0171 833 2674.  
Thur-Fri, 11-6pm, Sat-Sun 11-4pm.  
Chloe Fremantle, paintings and constructions.

**Gimpel Fils**

30 Davies St, W1. Tel: 0171 493 2488.  
Alan Davie. From Feb 16 - March 18.

**Interim Art**

21 Beck Rd E8. Tel: 0171 254 9607. Fri-Sat 11-6pm.  
Toby Mott. Until Feb 18.

**Jibby Beane**

Flat 6, 143-145 Gloucester Terrace W2  
Tel: 0171 723 5531. Wed-Thu 12-6  
Jason Sandeberg. Until Feb 9.

**Karsten Schubert**

41-42 Foley St, W1. Tel: 0171 631 0031  
Tue-Fri 10-6 Sat 1-3pm. Alison Wilding  
Sculpture and etchings. Until Feb 18.

**Kingsgate Gallery**

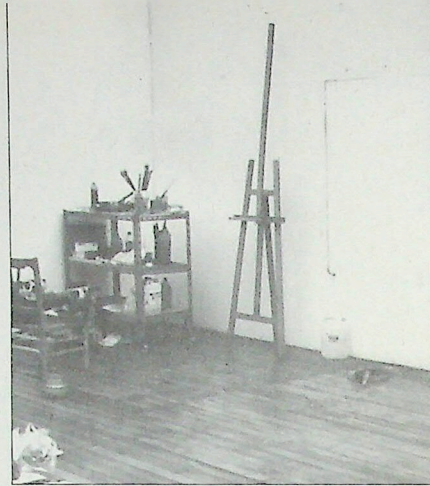
Kingsgate Workshops, 110-116 Kingsgate Road NW6.  
Tel: 0171 328 7878. Thru-Sun, 12-6pm. 'On the Shelf' -  
new and familiar shelf works by 24 artists.

**Matt's Gallery**

42-44 Copperfield Rd, E3 4RR. Tel: 0181 983 1771  
Wed-Sun 12-6pm. Melanie Counsell. Until March 19.

**Museum of installation**

33 Great Sutton St EC1. Tel: 0171 253 0802  
Wed-Sat 2-6pm.  
Dermot O'Brien  
An installation which acts on smell and vision.  
Until Feb 11.

**Richard Salmon**

59 South Edwards Square W8. Tel 0171 602 9494  
Tom Bell and John-Paul Philippe. Until Feb 9.

**Riverside**

Crisp Rd W6. Tel: 0181 741 2251  
Mon-Fri 10-9pm Sat-Sun 12-9pm. Hock Aun Teh.  
"Chinese Myths". Abstracts by the Chinese/British  
painter.

**Saatchi**

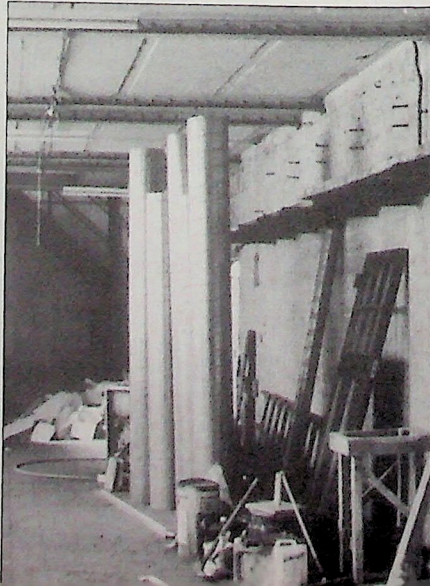
98 Boundry Rd NW8. Tel: 0171 624 8299  
Thu-Sun 12-6pm. £2.50 to get in unless you're a kid. Free  
to all on Thursday. Paula Rego, Avis Newman, John  
Murphy. Until Feb 26.

**Serpentine**

Kensington Gardens W2. Tel: 0171 402 0343  
10-6 every day.  
Man Ray. Until March 12

**South London**

65 Peckham Rd SE5  
Tel: 0171 703 6120  
Tue-Fri 11-6pm. (Thu 11-7pm.) Sat-Sun 2-6pm.  
John Dutton and Peter Snadden's installation "Bad  
Brains". The catalogue is on CD ROM so pop along if  
you feel like a bit of interaction.  
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THE LONDON INSTITUTE  
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Everything  
London

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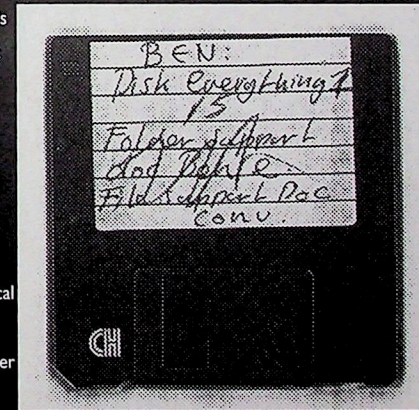
John.... I thought the beginning of this piece was a bit over-  
written but it had within it a thumping good idea. That thing  
about the vanity (in both senses of the word) of producing  
art things.

I took the liberty of extending the argument with that note  
about paradox. You might find it beside the issue but I feel it  
amplifies your point about the double standard we hold  
about our antecedence: the simultaneous desire to build and  
destroy, to scatter stones whilst gathering stones together.

The spectacle of thousands of artists, each trying to  
have the last word in a conversation they all know is  
liable to continue forever has its comical side, don't  
you think?

This led me to think that there could be some  
mileage in this idea which we could follow up at a  
later date. What do artists want? Actually to ques-  
tion the motives we operate under, which are con-  
tradictory. A degree of distance from art history is  
required and yet it has to be readable in art historical  
terms to qualify for the premier division.

In issue 2 we carried a cod polemic slogan: "In order  
to get to the cathedral, you must first go to the car  
park". Any thoughts? ....Steve.



Everything is an independent, artist-produced magazine. It is compiled and edited by Keith Ball and Steve Rushton and produced by Everything Publications, The Bombshelter, Spitalfields Market, 21 Steward St, London E1 6AJ. © Everything editorial.

Everything is supported by: Arts Council of England; Foundation for Sport and the Arts; London Arts Board; London Borough of Camden; Chelsea College of Art Design; Riverside Artists Group.

We welcome your letters and comments which may be printed in future editions. Please send your contributions to everything editorial at the above address. Deadline for Issue 16 is 17 March.

Design and production by Ben Eastop. Printed by John Franks Printing on 100 per cent recycled paper.

# Who fried Saatchi's eggs?



Alternative Arts is well known for the many exhibition spaces they have adapted from unused commercial premises in London.

But AA have been responsible for much more in the changing face of London's arts. everything talked with Alternative Arts guiding force Maggie Pinhorn in a clearing in their Spitalfields office.

**E** Alternative Arts goes back a long way doesn't it? Before 'alternative' became a Buzz word. The origins may be unfamiliar to quite a lot of our readers.....

**MP:** Alternative Arts started back in 1971. It started really as an experimental outfit working across all art forms and with a general aim to give people access to the arts. So we felt we could be free to try anything at all.

**E** When you talk about access to people does that mean the idea of the 'wider public', 'broadening the audience' and all of those notions that now seem to be written into everyone's agendas?

**MP** Yes I mean public, and the wider public, but also

**We started doing everything:**

**visual arts, performing arts - music, theatre, dance; we**

**were creating a growing network**

artists are the public as well. Whatever you do you know that your audience is going to be artists as much as anyone else. We started doing everything: visual arts, performing arts, ie: music, theatre, dance; we were creating a growing network- another buzz word- of artists and just trying out and experimenting with various ideas. Because there was an emphasis on access we were intent on working with and for communities. There was no point in saying 'give people access' unless you asked 'Who? How? Where? How do you encourage people to look at work or participate or whatever?'

**E** So how do you?

**MP** To start with everything was free. We began in Covent Garden, but we started very early on working down here in the east end, working on neighbourhood festivals and making an art input into them by getting visual artists, performing artists, film makers, dancers, whoever, to be involved one way or another,

working closely with other people who were working with the community: youth workers, football teams, all the local people who ran the estate. We did the same things in Covent Garden.

**E** What about Covent Garden? Were you building based at that time?

**MP:** Well originally, ages ago, we had a space which was a vast basement facing the piazza which used to be a club called 'Middle Earth' which later became 'Gandalf's Garden'. As the names suggest, it was a huge great hippy art place.

Anyway, that became empty and we began trying out our ideas there, but inevitably we weren't going to be able to stay because we didn't own it or have any formal agreement. There was a sort of nice arrangement that we could use it. That is also another long tradition of Alternative Arts: we never pay rent, we feel that if we do work for an area we want space in return. Also once you start paying rent you have a responsibility to keep paying it, and there's no point in your ideas or your organisation being destroyed simply because you can't pay. Also it stops you becoming too attached, a lot of arts organisations are very centre based and that was something we wanted to avoid. We wanted to be peripatetic, to be able to move about, go anywhere and try things in different places. We were interested in creating art in the world which is ultimately where it came from in the first place. In other words to be where people are instead of expecting them to be with you. That was very important, it evolved that way, we never sat down and had big philosophical discussions about it. It was just an instinctive thing about who we are and where we came from, which is basically very ordinary.

**E** So you were working in a continuum where art is an intrinsic part of a culture and opposed to the pedestaling of art which turns it into something 'apart from'?

**MP:** Yes. We have a bourgeois culture where people can 'attend', get dressed up and 'go to' but which is outside itself. As I've said we had no manifesto, no written rules of engagement, but that's not to say that it wasn't politically directed, it was, but it was a very basic set of politics, nothing so idealistic it wouldn't work. It did have ideals though, still has, even in this day and age. Without wishing to sound nostalgic, things were in many ways easier then. We went to the Edinburgh festival, unannounced, no filling in forms and all that stuff. We weren't even on the fringe, we were outside of everything, but it was possible to take the place by storm because of that. You could build surprises into things, I guess that's when we really started working on the street. We all went up there, film makers, fine artists and musicians etc, etc, all by different means, broken down vans and all that and we did film shows like Timothy Leery's wedding with a rock band playing in front of it and we just

tried things out. It was all done with a lot of good will and enthusiasm, no grants etc, we just did things because they wanted to be done. One guy, Scotty, showed the longest and most meaningless movie in the world. He'd gone around all the skips in Soho and collected all the out-takes and edited them all together. It was a great movie.

**E** A sort of social archive piece?

**MP** Well yes, Hamburger ads, car crashes, action shots. But I don't think it was an early concept of a compilation movie.

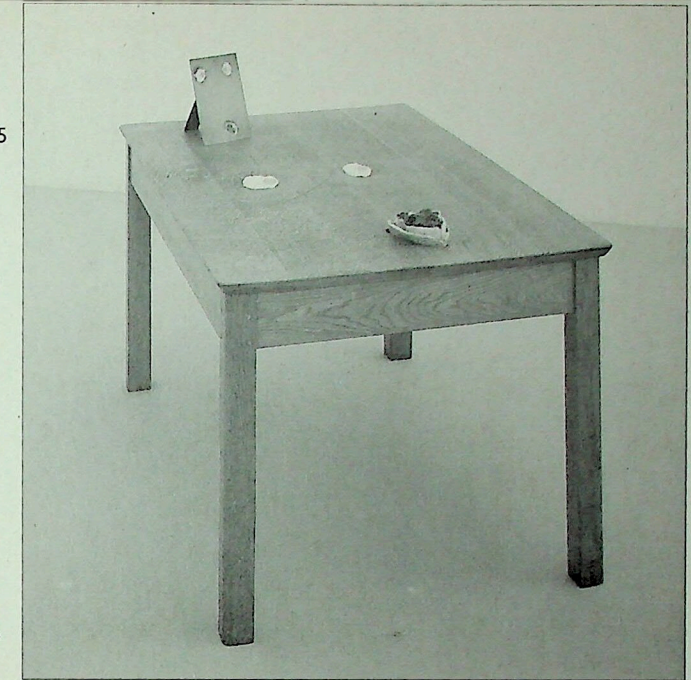
**E** How were things developing in Covent Garden at that time?

**MP** The fruit & veg market was moving out and we decided to do a big celebration to say good-bye to all traders so we did a kind of festival, after which the place was deserted. The families in the area had been working that place for 300 years, this was about 1974, and suddenly everything was gone; and we thought it was crazy and that something needed to be done to bring people back into the place. Anyway, there was a space in front of the old Inigo Jones church with a wonderful portico which was like a theatre so we started a street theatre. We got different theatre groups to perform in the summer. For 5 years that's what we did while the central market buildings were boarded up. We started to get small grants from the GLC which was very helpful.

**E** How did the GLC become involved?

**MP** Shops were developed after 5 years and the GLC appointed a manager who viewed our activities with a great deal of suspicion and wanted to, I suppose, 'tidy things up'. He wanted more of a programmed system with, I don't know, brass bands, Morris Dancers and things I suppose, and he desperately wanted to get rid of all the dossers. There were 3 doss houses in Covent Garden and they were great audiences. Everyone is your audience. So they started moving them on. We didn't like this so we started to object. At that time Lord Birkett was head of the Department of Recreation and the Arts, and Tony Banks was Chair. So we knew there may be some support for our position.

We had to go to public hearings and present our case so we decided to make a great performance of the whole thing. We had some wonderful moments with performers standing up waxing lyrical about the meaning of life and art and becoming very animated and gestural, in order to get across the point that this was an important arts facility and that we should be granted the necessary licence to carry on. To cut a very long story short we were asked to create a year round artistic programme. We had so many contacts from our work there and in the east end, so that's what happened and it really began to mushroom. It gained a reputation and people came from all over the world to perform there. It was a very international



SARAH LUCAS 'Two fried eggs and a kebab'. Photo courtesy of Saatchi Collection.

space. The whole thing was a visual spectacle. Street theatre is like cinema of the street, it's constantly moving. You've got the performers, the audience, the space, the architecture: all of that is part of the event and all the things we do to this day are conceived like that. The events are the artworks, they just happen to have live people in them, doing stuff. That's my work as an artist.

**E** So presumably it was the subsequent demise of the GLC that ultimately resulted in your departure?

**MP** Well, basically it was all sold into private hands and we felt it was impossible to continue because we would just be promoting public art for private gain. The guys from the GRE (Guardian Royal Exchange) announced that they were Thatcher's new men and that I was going to have to deal with them, and they were very difficult people. They wanted rid of most of the street theatre anyway and they didn't see it as an art form. They wanted only shopping and anything that would promote shopping.

**E** But presumably what you were doing would promote that anyway?

**MP** Well yes, and they could see that but what they didn't see was that the place had grown around our activities and not around the shopping. The theatre, the artists and events had been responsible for the revival of that area and they wanted to make that a kind of secondary thing. The whole emphasis was to change. The money people would cash in on the crowds that had been provided by arts controlled busking pitches. In fact they behaved abominably to be frank, they were nasty little capitalists and not people that I wanted anything to do with. They were very into control; 'we want control' they said. They were terribly over weight and wore Next ties- which is very off putting- they used to thump the table and ask who was looking after my children. They were very

80s. Of course we told them that they could only control by consent and that we did not consent. But they found that concept very difficult to grapple with. It became impossible and we had to have a change. That's when we moved across to Soho.

**e** You set up galleries in empty shops, around Carnaby Street didn't you? How did that move echo your earlier activities?

**MP** It's all the same thing. With the exhibition spaces the juxtaposition between the space, the street and the general locality is critical. We don't just look at the work on the wall but at the whole environment in which it happens. It's very important. It was like that in Soho and it is like that with spaces around Chiltern Street. When we do our previews for example, they are all on the same night.

This is good not only for practical organisational reasons but also because, as our spaces are all reasonably close to each other, it means that people can move from one to another. You have people moving up and down the street with their wine glasses. The whole thing just spills out and that in turn brings more people in. That whole area around Chiltern St and Marylebone High Street gets full of people milling about having a good time. Some of the shops have started to open late on our PV nights, so everyone sort of becomes involved. The simple idea of the gallery spaces is that they are non commercial (although things do sell) and that the artist has control.

**e** It's peculiar how words like 'Alternative', or 'Independent' or 'Public' are used in a kind of bogus way to suggest differences which aren't always there. Time Out now uses these categories which set up an underlying notion of hierarchy. There is a strange way in which the strategies that are set up to break barriers down are then named and catalogued and used to re-establish those barriers in a new totally meaningless way which always totally misses the point.

**MP** Yes that's true, and it may be unfortunate or it may not matter at all. All 'Alternative' ways of thinking are just ways which in some sense change the status quo and upset the apple cart, even by default. And these things will always become part of the establishment eventually. But that's how things move on. All 'alternative' technology for example, the 'cranky' theories, are, despite their historic roots, first vilified and then taken up in the mainstream and then regarded as crucially important. But the process is slow and language takes time to realise what it's actually saying. Anything that artists do is not going to sit neatly in line with what the Arts Council is funding. It's going to be contentious and possibly drag the Arts Council along after it at a later date when it's

moved on to something else. You mentioned Time Out and I have to say that in the early days, when it was just a single sheet kind of thing, they were the only people to cover most of this hidden activity. If there was an obscure play at the back of an obscure pub for two nights, Time Out covered it. And that was helping a lot of things to develop. But yes, it's now become conventional and its now become more conventional and it struggles with the idea of alternatives a great deal. And there is a lot of stuff that doesn't even get listed. They used to review our shows but it very seldom happens now and we have shown some extraordinary artists.

**e** Sarah Lucas for example? It's amazing how much coverage a particular work of hers received when it landed in Charles Saatchi's collection compared with how little it got when it first appeared in one of your galleries.

**MP** Yes you're right, we showed lots of very interesting artists, one of which was Sarah Lucas. She came to us, very eager to do this thing with fried eggs. We gave her a very old place in Kingly St which we cleaned out. Every morning she would come in, fry two eggs on a small primus, and go out and buy a warm kebab and lay them on a table. I was very amused when I read that Saatchi had bought it and that Sarah was the new 'bad girl' of the art world etc etc. What I kept wondering of course was 'who fried the eggs for Saatchi?' because all I remember was a whole lot of aggravation from the man in the office upstairs who was constantly complaining about the smell of fried eggs every morning. Now, of course we would not get recognition for showing that work, but Saatchi would – Jopling would. That's the nature of the game and that's OK. But we exist to enable those artists to at least get off the ground and we do it on a shoe string.

It's important to promote new artists, underrepresented artists and new ideas. We will never get recognition for that but that doesn't interest me, what interests me is that there has to be a starting point. The artists we show are not always young, they're not always polished, though some are. Some have shown many times before and some not at all. But they're always unrepresented and always interesting and always full of ideas. I think that it's very encouraging that there are still people who want to be artists and who are prepared to live pretty frugally in order to do that. We want to help in their development or help them a bit in their careers by giving them the chance to realise things. They might not always work, but that's OK as well. I wouldn't like to give the impression that we'll show everyone who wants to show. We do select our artists and I think that's very important too. We'll only show artists who we find interesting or in some way inventive: If that's there, it deserves to be seen. **e**

© Interview Keith Ball, October 1994.

The Photographs on pages 2, 10, 18 and 23 have been selected by

PAUL MONTAIR

for

r e a r w i n d o w

1. Studio Unit 23, Tram Depot, Upper Clapton Rd, London. Photo by Paul Montair, 1991.
2. The Electric Sub-Station, Rivington St, London EC2. Photo Paul Montair, 1993.
3. Galerie Yvon Lambert, Paris. Photo by Art Studio, Winter 1989.
4. A Collector's House designed by Gerard Gallet, Paris. Photo by L'Oleil, 1975.
5. Interior view of the Modern Art gallery, Belfast. Photo by Studio International, 1971.
6. An Abridged Reading of 'Standard Corpus' by Gerald Ferguson. Photo by Studio International, 1975.
7. A Conference at the Ecole du Louvre, Paris. Photo by Art Press, No 182, 1993.

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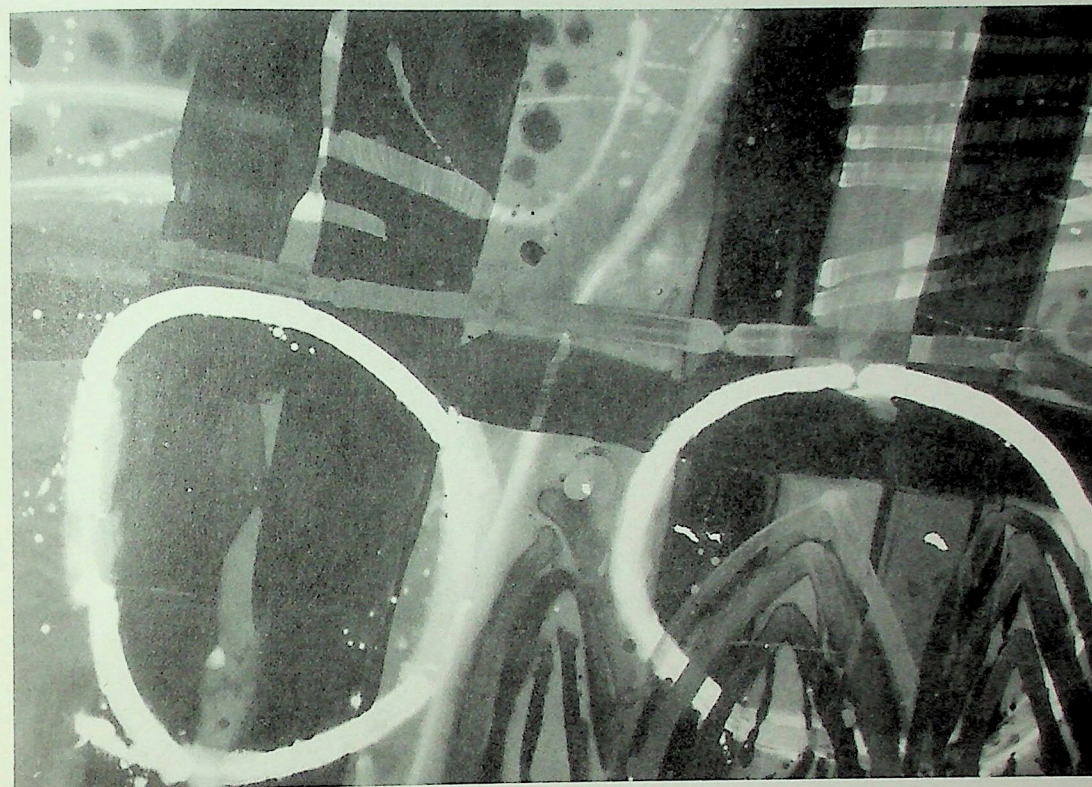
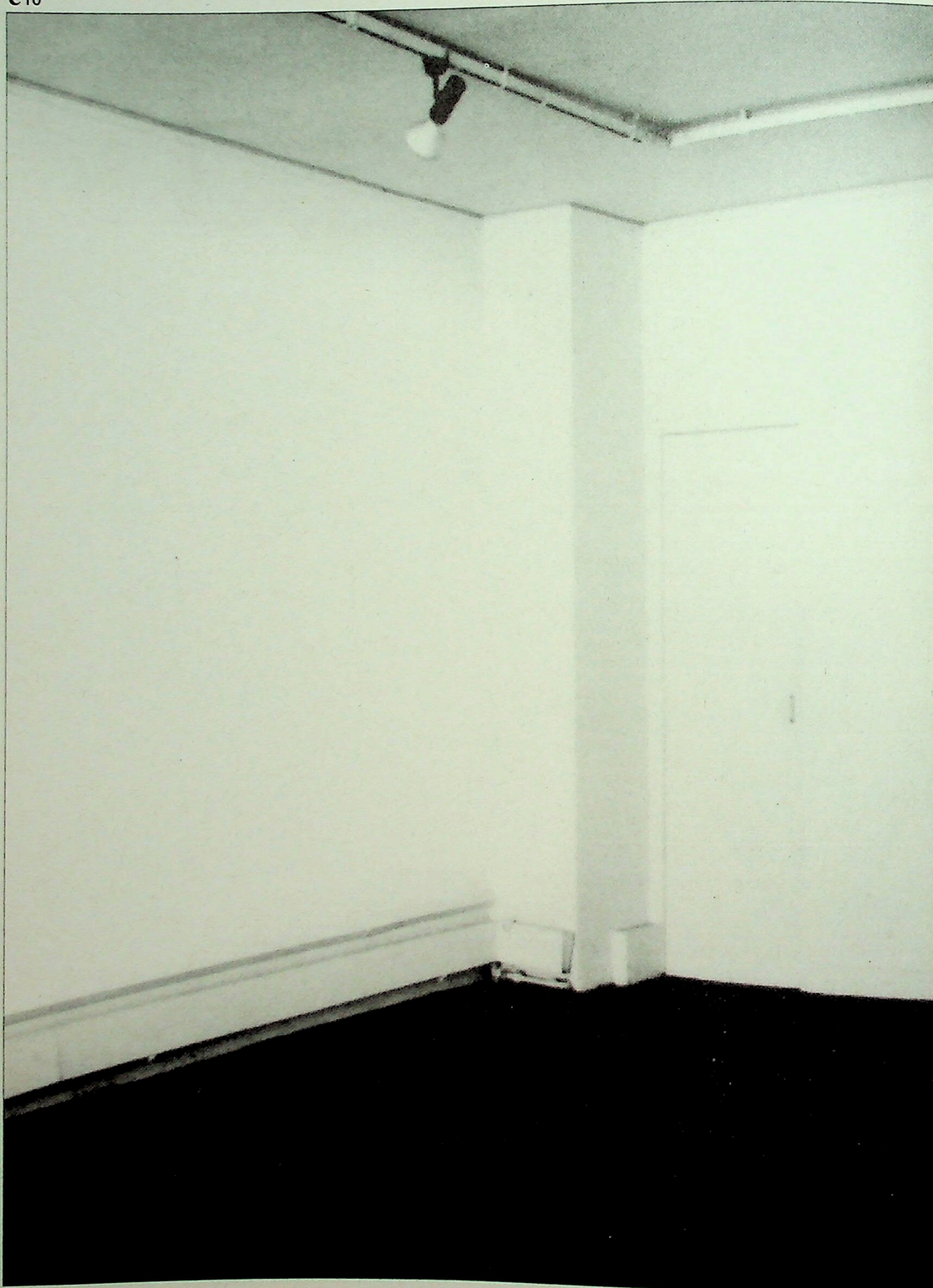
forthcoming events

April 1995	Tate Gallery	<i>Beautiful Translations</i> Part II of the symposium <i>Writing Art</i>
June 1995	Hackney Hospital	Site specific installations (formerly Hackney Union Workhouse)

Rear window Trust, Reg Charity No 1035789  
45-46 Charlotte Road, London EC2A 3PD tel/fax 0171 739 3707

UNTITLED

A QUARTERLY REVIEW OF CONTEMPORARY ART  
EDITORIAL 0171 994 6289  
DISTRIBUTION 0181 986 4854



The Gimpel brothers founded their art firm in London shortly after the Second World War, building on an already long established family tradition. As such, the gallery pre-dated considerably many other commercial contemporary spaces.

To the outsider, the gallery's programme often seems unpredictable or even incongruous, contrasting dealing in what are generally termed "Modern masters" such as Hepworth and Nicholson with contemporary shows wide ranging enough to include figurative, conceptual, didactic and agitational work.

**e** Virtually all artists I know have a sense of art history. Many of us would argue that it's impossible to produce serious work without a thorough conception of such. Many make work at some point in their careers overtly referencing perceived obligations to acknowledge this. And even if they don't, history is still there, for those-who-know to see. Is there an analogous situation for the gallerist? Do you feel the weight of a history?

## Continuum: an interview with Rene Gimpel and Simon Lee

**SL** I do certainly. In terms of the gallery it's a weighty obligation. It's also important in terms of producing objects. I'm very envious that you know so many artists with a sense of history – I tend to find the complete contrary, yet for me history is all important. One of the beauties of working here is that you have a 47-year historical continuum by which one can reference what we're doing today: the works, the records and the experience of the family. Last summer [1994], alongside Yves Klein, we showed work by eight North American artists!: there were so many resonances between the works. It's a good example of the sort of juxtapositions and syntheses that are possible here.

**RG** There are other aspects to this question. During

**ALBERT IRVIN 'Monmouth', 1984.** Photo courtesy of Gimpel Fils.

Gimpel Fils  
30 Davies St, London W1Y 1LG  
Tel: 0171 493 2488

a recession such as this, galleries tend to 'move back' a little to dealing in art that has created a history and therefore has a particular value: this enables us to pay for less productive shows. So in that sense, as a gallery, we rely on 'history'. There's a curious paradox: on the one hand a lack of interest in history, history in the Modernist sense of evolution, but a keen interest in postmodernist and ironical quizzing of history - and, on the other hand, given the recession, a tendency for collectors to seek out work with an established history, and a reluctance to risk money on new artists.

**E** But when you show new artists, you're placing them in the context of this continuum, and yet the mix seems quite eclectic; Charles Beauchamp, Terry Atkinson, Alan Davie, Pamela Golden, Graham Ramsay and so on. Are you trying to break up a narrative of simply responding to the market?

**SL** I see Terry, Graham and Pamela's work almost as one school. They all deal with history and the politics of representation. But, yes, it is an eclectic mix - to a certain extent art history is an eclectic mix. The gallery has always worked this way, mixing Ben Nicholson with Alan Davie and so on.

**There's a curious paradox: on the one hand a lack of interest in history...but a keen interest in post-modernist and ironical quizzing of history, and on the other hand a tendency for collectors to seek out work with an established history**

**RG** What happens in due course is that a number of artists settle down and become identified with the gallery. We test out artists and they test us out. The gallery isn't really associated with any one style. It's difficult to see nowadays how one can be. A major gallery that in the past created a certain 'feel' was the Lisson.

**SL** And in some senses the choice facing developing galleries is whether to become an exclusively 'blue chip' gallery showing only established artists or whether to also work with new talent at grass roots level, as it were. Everyone's working with young British artists at the moment because they've got such an international audience.

**E** One of the most interesting shows here for me was "Mind The Gap". In the catalogue John Roberts wrote about devising maps: 'non linear' models that are capable of coping with the unpredictable.<sup>2</sup> Given the circumstances you've talked about, is that applicable to your work as gallerists?

**SL** It sounded like a good paradigm at the time! I think you need to have flexible borders and constantly

re-assess your situation, strategy and the terrain you're operating in. Things change so quickly. You can't associate yourself with one narrow category. As Rene was saying, for example, you might think at a glance that certain galleries represent small apparently coherent groups of artists, but when you get down to analysing their concerns, putting them in a nutshell is usually impossible.

**E** Is that because of the market?

**SL** No - it's because of the eclectic nature of art history.

**E** Karsten Schubert talked in Everything 14 about the art market boom and slump of November 1990-May 1991. Obviously coping with that terrain needs a map - but do you need one also to locate the new works upstairs with the older ones downstairs, and in turn with the ones in the vault, in terms of the gallery's overall agenda?

**SL** The overall agenda is to make enough money presenting as much as possible of what we like. That's perhaps a little harsh but it's basically true.

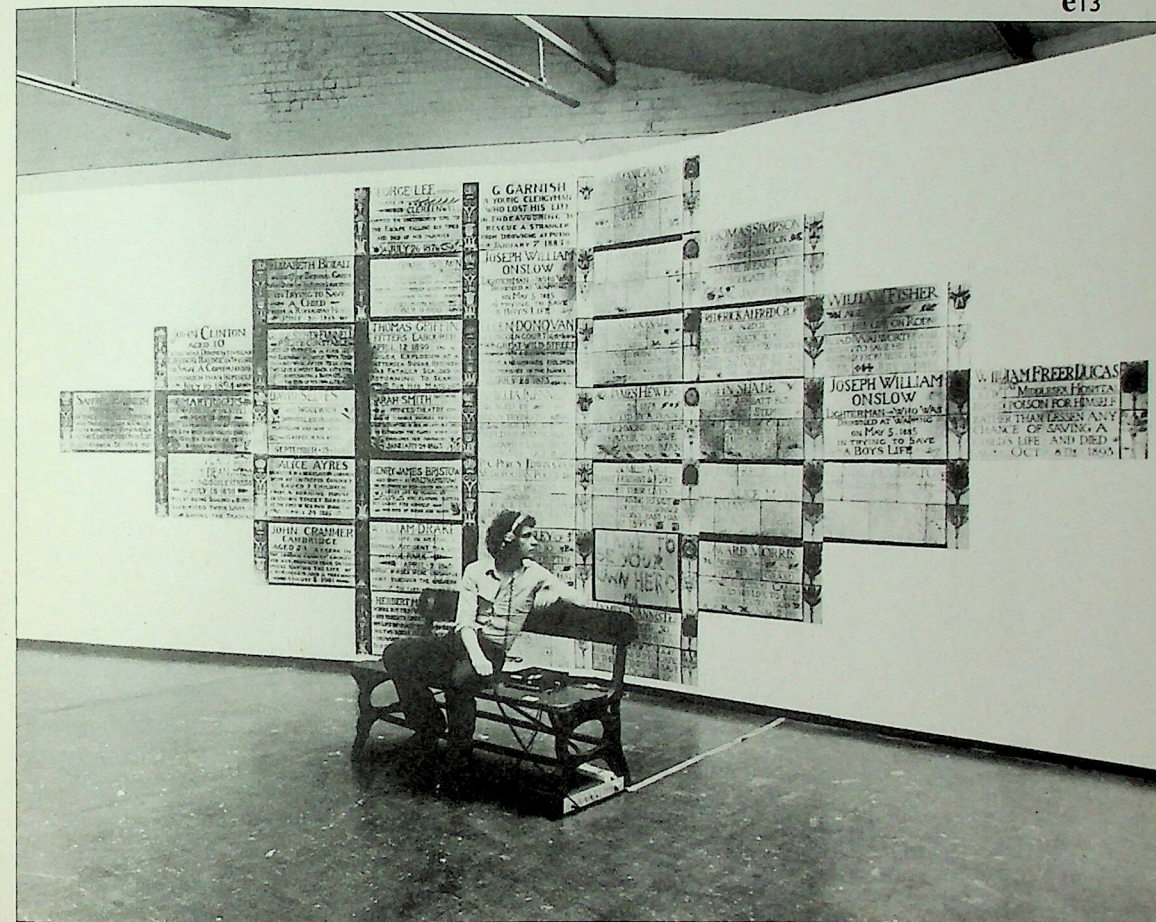
**RG** It has to be, to cover our costs and overheads, which are enormous. Throughout the past year we've shown quite a lot of artists new to the gallery. In the coming year we will probably lean more towards an older generation. We both like the idea of the relationship between artists and the gallery being a continuous thing. There are artists we're showing here now who started here in the 1940s, and likewise the artists starting now we hope will still be showing in forty years time. So if you trace the exhibitions through, there remains, by and large, a slow process of evolution, even if it does appear 'eclectic' occasionally.

**E** 'Mind the Gap' seemed more the kind of show you'd see in a public space, perhaps because of its strong curatorial aspect. You've done other 'un-commercial' shows, such as Peter Kennard's 'Our 999', where OAPs and unemployed people could buy works for under a tenner.

**RG** That's not just un-commercial - that's really sticking one's neck out in a way. But there's also the pleasure of creating interest in those kinds of projects, around issues we feel people should be aware of. For instance, in the second half of January, Peter Kennard will exhibit an installation in the gallery and introduce a performance from someone new to the art world: Ken Livingstone MP.

**E** There's other ways you've stuck your neck out - your support for artists re-sale rights, for example. Could you explain more?

**RG** I do support this in principle, although I have to say I don't practice it. I am on record as being the only member of the Society of London Art Dealers to support resale rights. It's not popular amongst dealers



SUSAN HILLER 'Monument 41' 1980-81. Photo: courtesy Gimpel Fils.

here, although it is practised in various forms in other countries. I would suggest the best method to distribute accrued royalties would be through some form of centrally administered fund. I think that the question will only be resolved via a directive from Brussels. Having said that, it's important that artists are organised in a representative organisation, to discuss issues like this.

**E** Adorno talked about great artists being those who used style as a way of hardening themselves against the chaotic expression of suffering.<sup>3</sup> Given the explicit political or social concerns of many of your artists, do you see yourself as selling style?

**RG** The artists who have those concerns don't sell easily. We would like to see artists who deal with difficult subjects sell, but it's not easy.

**SL** That kind of work tends to go down better in

other countries. It's a curious phenomenon, that there is, not only on the part of institutions, but also on the part of the general collecting public here, a timidity in approaching something that is questioning - other than questioning the visual status quo - whereas that sort of thing is embraced in countries where the social makeup is less repressed, or there is more self-interrogatory tradition.

**RG** At the time of the 'Time to Go' conference [a 1989 initiative sponsored by Claire Short MP and others for a phased withdrawal of British troops from Northern Ireland] we approached all four major auction houses to take part in a fund-raising venture. At least one had provided an auctioneer for a similar venture for the anti-apartheid struggle in South Africa, but the auction houses didn't want to know in relation to Northern Ireland. A number of high profile artists similarly would not get involved.

**E** In some senses the phenomenon of artist organised shows seems to have come into its own during the recession. The need to sustain a dialogue and show work seems to have forced many artists to develop their careers in that direction rather than look to commercial spaces, which may be cautious about taking on new talent. A number of high profile artists remain underrepresented commercially. Are there a lot of artists or projects you'd like to try out but don't because of the climate?

**SL** Constantly. That's one of the frustrating sides of 47 years of commitments and obligations. You can't do what you want, because of large overheads, other considerations and obligations, along with the question of taking a long term perspective as well. Trying things out is such a luxury.

**E** How important are critics in determining the market?

**There is absolutely no concrete correlation between the price of an object and its critical reputation, not in an established market anyway. The thing that determines the market ultimately is the collectors**

**RG** They don't determine it much. They do give a lot of satisfaction to us and to the artists when they write favourably, and indirectly they do have an effect in raising an artist's profile.

**SL** Reviews don't sell paintings, but they do give certain weight to what artists do, and the press is certainly a useful promotional tool. But there is absolutely no concrete correlation between the price of an object and its critical reputation, not in an established market anyway. The thing that determines the market ultimately is the collectors. That is why you have the situation where some great artists who have all the critical acclaim in the world are unable to sell at auction, and vice versa.

**RG** Other factors have to be taken into account on this issue. In this country there is a general visual unease with visual art. On the one hand, there are TV programmes like *The Late Show* which on the whole give a favourable profile to contemporary art practice, and on the other hand there are periodic send ups – the art world seems to get more of this than any other. For example, in the gefuffle over the *Evening Standard's* art critic, lots of people leapt to the defence of Brian Sewell, someone who is quite uninterested in contemporary art issues. There's a sort of 'Visual art has had enough gratitude-now let's bite its head off' approach. So, in turn, we have a situation where a whole range of internationally recognised artists are living and working here, there are

two internationally recognised pre-eminent auction houses – Christie's and Sotheby's, and yet this country is seemingly unable to host a serious international art fair. In Britain, galleries don't get subsidies to promote art abroad unlike those in other European countries. The DTI might change this policy in relation to the US, but it's not yet clear. The British Council subsidises artists but not galleries. Historically sociologists might argue the tradition here has always been more towards literature and theatre, in terms of 'establishment' art. In some senses one could trace the Jewish involvement in visual arts to the fact that, historically, Jewish people were excluded from the establishment 'stately home' culture, and visual art has been discriminated against, by the same establishment.

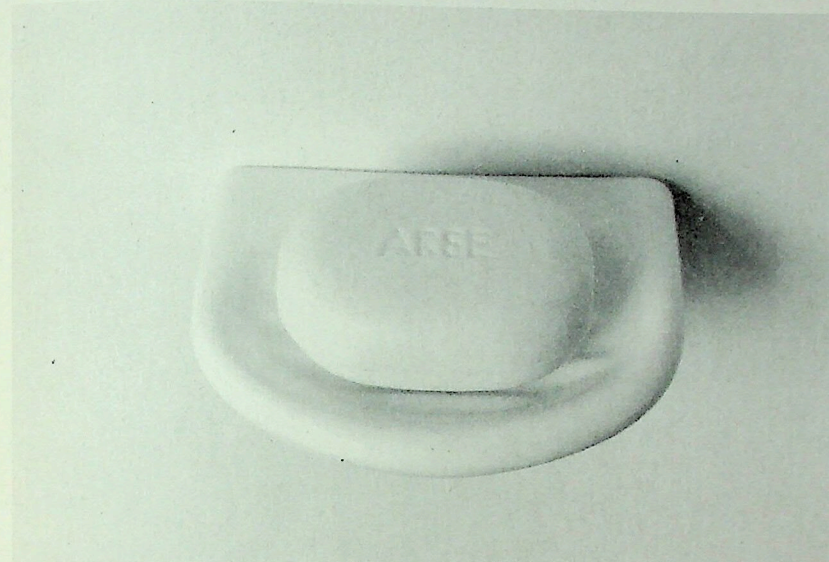
**E** That question of correlation between ethnicity and art histories is an interesting one. Francis Frascina wrote an excellent critique a while ago in *Art Monthly* of the Royal Academy's American Art in the 20th Century exhibition, in which he pointed out that the history presented was that of a very narrow layer of artists, overwhelmingly male and of white, European extraction<sup>1</sup>. In this country, there seems to be more women artists gaining recognition, but the new generation of high profile artists tend to be white males. Do you see any way that this can be challenged by commercial galleries?

**SL** There is a cynical undercurrent amongst dealers and galleries to take on token artists, and I think that's something artists are wary of. You see this in some galleries – one artist from a minority to represent all minorities, for political correctness' sake. That can be misinterpreted as 'progress'; that now commercial structures are more open to taking on minorities, but I think it's dangerous to take that on board at face value.

**RG** We are conscious of these issues. No gallery wants it to be said otherwise. Although we do represent quite a lot of women artists now, that's a situation which has evolved gradually. But the decision to show an artist for the second or third time has to be taken on monetary grounds – that ultimately we believe we can sell the work. Provided we give all artists we show the same degree of support, attention and exposure then that is a sign of real commitment. But we can't guarantee sales, and, at the end of the day, the collectors might not buy. **E**

© Interview John Timberlake 1994

1. Dan Graham, Rodney Graham, Mike Kelley, Paul McCarthy, Daniel Oates, Richard Prince, Meyer Vaisman, Jeff Wall.
2. John Roberts *Mucking Out* (and *Mucking up*) catalogue for *Mind The Gap*, Gimpel Fils 1992.
3. Adorno and Horkheimer *The Dialectic of Enlightenment*, New York 1969.
4. Francis Frascina *Art Monthly* issue 171 November 1993.



**Jibby Beane converted her Bayswater apartment into a gallery which is attracting the attention of young artists and others in the art world's glittering firmament.**

**AS** What prompted this decision to open your flat as a gallery space?

**JB** Well, in fact I opened the gallery space last year, Bastille Day, July 14th 1993, my first artists work, Jonathan Golsan inspired me to open my flat as a gallery space. I showed his work not with the intention of showing anyone else, but the reception was so marvellous and with an article in the international art press by Richard Dyer about the work and the space he asked me who would be showing next. At that juncture I wasn't sure, so having been round the degree shows last summer in search of new talent I invited various artists to view the space and meet me and I have to say that the artists who impressed me have all responded well with site specific work. It happens in a very natural organic way darling.

**AS** Was it a difficult to transform this flat into a gallery?

**JB** When I took the flat on it was filled up with old junk and so on but once the space was cleaned out I found there to be wonderful light in a small minimal but beautiful space. The dimensions are such that one could show a good body of work here and knowing Jonathan's work as I did I felt his work was very suited to this space. So I thought why not have a show. I gave him five weeks notice.

**AS** Are there any specific advantages or disadvantages in working from home?

## Jibby Beane interviewed by Andy Shaw

**JB** I feel it's a tremendous privilege being able to view the work around the clock. It's a whole new experience. OK we have normal gallery days as you do in the other galleries but to me being with the work on my own its telling me something new all the time. I'm living with all this art and as you can see my living space, my flat has transformed into a very minimal experience and I'm really quite happy to do that. Perhaps the disadvantage is that I can only open two days a week or by appointment. Ideally I would like to operate like a public gallery open six days a week, giving more time for the public to view the work but there are only so many hours in a day and only so much one can do.

**AS** You don't mind sacrificing a lot of living space in the name of art?

**JB** No, as long as I've got my music, literature and art I'm really happy. I've lived in large beautiful houses in the past but frankly I've found it a cathartic experience throwing out all the junk, it really clutters up your head and doing what I'm doing enables one to be totally focussed. It's quite an experience I must say.

**AS** Do you intend to move into a more traditional gallery space in the future?

**JB** Well, I would certainly like to have a bigger space.

**HADRIAN PIGOTT** (above left). Detail from *Wash 1*, 1994. His work shown at Jibby Beane was bought by Charles Saatchi. Photo: the artist.

Above right, Jibby Beane. Photo: Keith Ball

In the meantime I'm happy here.

**AS** Are you looking at the moment?

**JB** Yes I would still like to live with the work but obviously in a little more separate apartment.. An extra bedroom would help so that my daughter can stay once in a while and not have to worry about her room being taken over by a computer, files and everything else. Also, it would be nice to have an extra loo. It's all slightly chaotic to say the least.

**AS** An invasion of privacy – but you don't mind people coming for a cup of tea?

**JB** I love people to come in and have a cup of tea darling, I don't mind that at all. You know I like people to hang around and chat.

**AS** Having the artists here on opening days.

**JB** Yes exactly. One of the reasons why this is so exciting is that I insist on the artist being here on gallery days, so that when the public come in there's an interaction. The times I've gone to galleries and seen work that I would like to question. How often are you fortunate to meet the artist? You very rarely get into conversation with an artist at the private view, let alone in gallery time. Certainly all the artists I've shown here so far have found it a very worthwhile experience for sure.

**AS** Do you have a specific criteria for selecting artists?

**JB** No not really. I find it purely instinctive and intuitive. I obviously go for work that I like and is suited to this space. Certainly up until this last show, your show, but its been very much a sculptural space and I still see it that way.

**AS** So do you have a specific agenda in seeking out under-exposed artists?

**JB** I always like to see new work but there is only so much one can do. There are many artists I would like to show but there aren't enough days in the year. Artists are sending me work all the time which is good.

**AS** Many of the artists you have shown here have been recent graduates.

**JB:** Yes, well to me there are so many young artists who are talented and therefore I do see this space as a platform for them. I wish in a way there were more people like me. I like the concept of showing at home in fact. Its a very real situation. How often does one go to a gallery and say, well yes that's all very nice but can one live with it. Well, I'm saying yes you can- if you give it a chance.

**AS** How do you see your gallery progressing as a platform for contemporary artists?

**JB** Should I be fortunate enough to get this other space, which will take a little bit of time, I would like to continue what I'm doing. I actually get a buzz from showing new work and I have to say there are well known artists that don't actually appeal to me. I just

feel there's so much talent in this country that they should have a voice.

**AS** Do you find an increasing interest in the work with each show?

**JB** Absolutely. I must say the response has been wonderful. There's been so much support from so many artists and all my peers.

**AS** Are the critics being generally supportive?

**JB** Well there are certain critics ie: darling, Sarah Kent, Stuart Morgan, Richard Dyer, who have given me tremendous support and of course I have to thank Adrian Searle who came along and reviewed your show. There are others such as Ian Gail, Norman Rosenthal and so on but frankly, on the whole - in view of the fact that I'm persistently and constantly sending out invitations, faxes and goodness knows what – there are many many critics who need to come along for new the work that's here, they are the artists of the future. Suffice to say, in view of the journalists that have been along, all have been very excited, serious and certainly very appreciative of the work. Afterall, I'm not miles out in the sticks, I am in the centre of town, not far from the Lisson, not far from the Serpentine so I do think they could pop in here and be heavily inspired.

**AS** So on the whole are you being taken seriously by the art establishment?

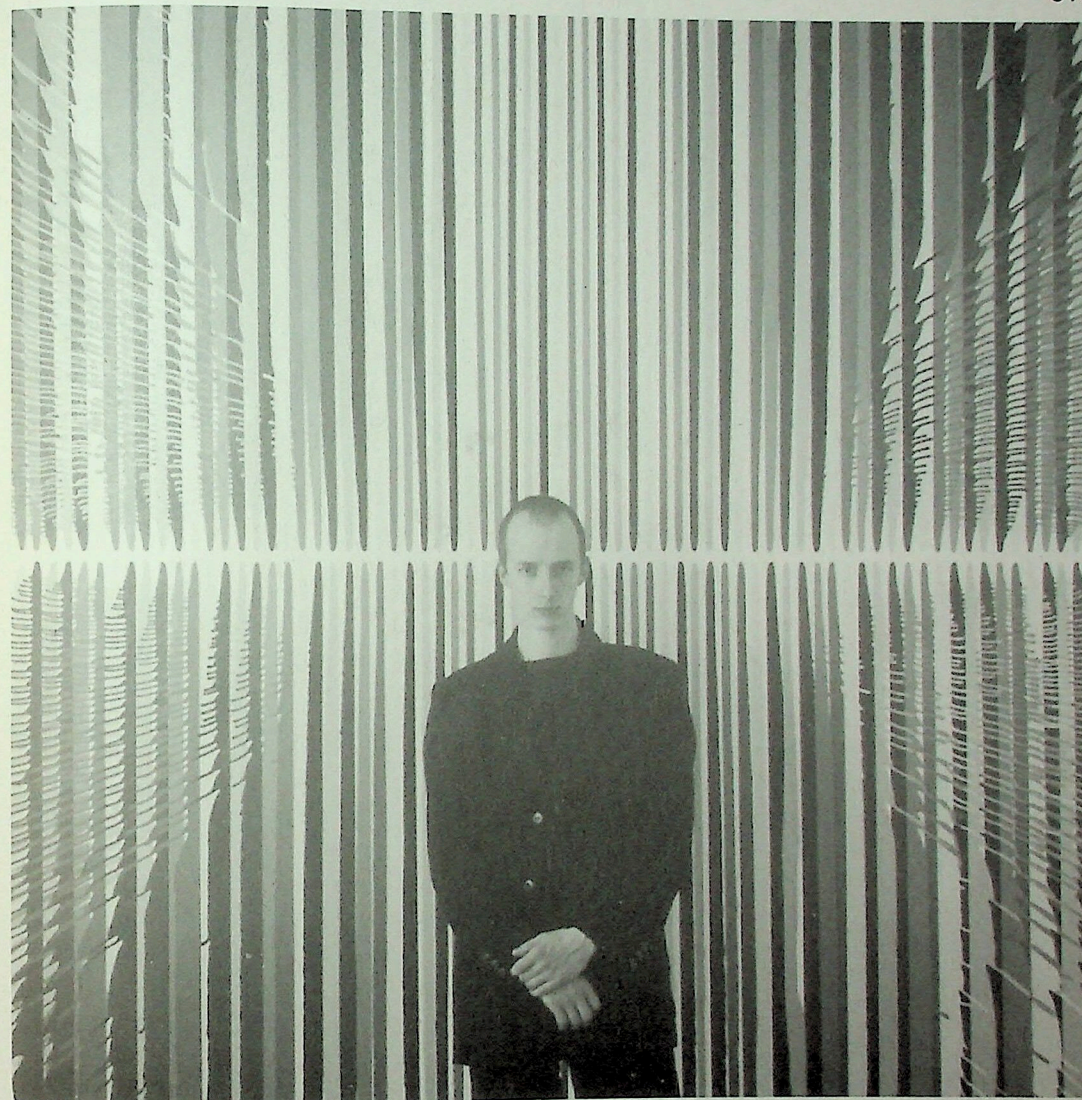
**JB** I think you only have to speak to the people who consistently come to each show: Lorcan O'Neil of Anthony d'Offay, Gavin Scott Wright, Norman Rosenthal. They've said to me so many times; Jibby, every show you've had has been really tremendous and that makes me feel very pleased. I am serious about the work I show, it speaks for itself and to be honest the people who may be dubious as to my intentions don't really bother me frankly. As long as I'm happy and the artist is happy- it's an equivalent situation.

**AS** You've had recent interest from Charles Saatchi.

**JB** Well, Charles has been very supportive and I appreciate it very much as he actually said it was his privilege when he came to my space. So I am naturally very touched that he should buy two bodies of work with both artists, Hadrian Piggot and Jane Simpson, showing at the Saatchi Gallery next year. They are also included in a book published next year called "Shark Infested Waters" with 39 artists and text by Sarah Kent.

**AS** You've been asked to curate a show in Japan– is this the start of going international?


**JB** I was in Japan this summer and yes I was asked to curate a show out there. We are looking into sponsorship at the moment. It will be a very exciting project to take new artists out there and show them at the 'ICA' and a place called 'Blue'. The plan involves taking ten artists spread over two locations with obviously a "Jibby Darling" events evening. It is early days



and certainly we are working on it. That would give me a tremendous thrill to introduce new artists out in Japan. It was suggested that I should take a well known artist but in fact that is not the intention.

I do believe strongly in the work I've shown here. I think it stands up in its own right. It was also mentioned to me that I may also be involved in Tokyo-Expo 1996. I know its a long way off so lets take one thing at a time.

**AS:** What are your ambitions, have you given yourself targets for the future?

**JB:** I don't like planning ahead, I'm very much a sort of here and now person. Uppermost in my mind is to look for a larger space. I don't actually see myself as a gallerist, I'm just Jibby Beane doing work I want to do in my home. Its a very real situation and certainly all the artists that have shown here have been very happy. Every show has been extremely successful and attendances quite extraordinary. As far as targets go, I fully support and firmly believe in the artists I select, these are artists of the future. 

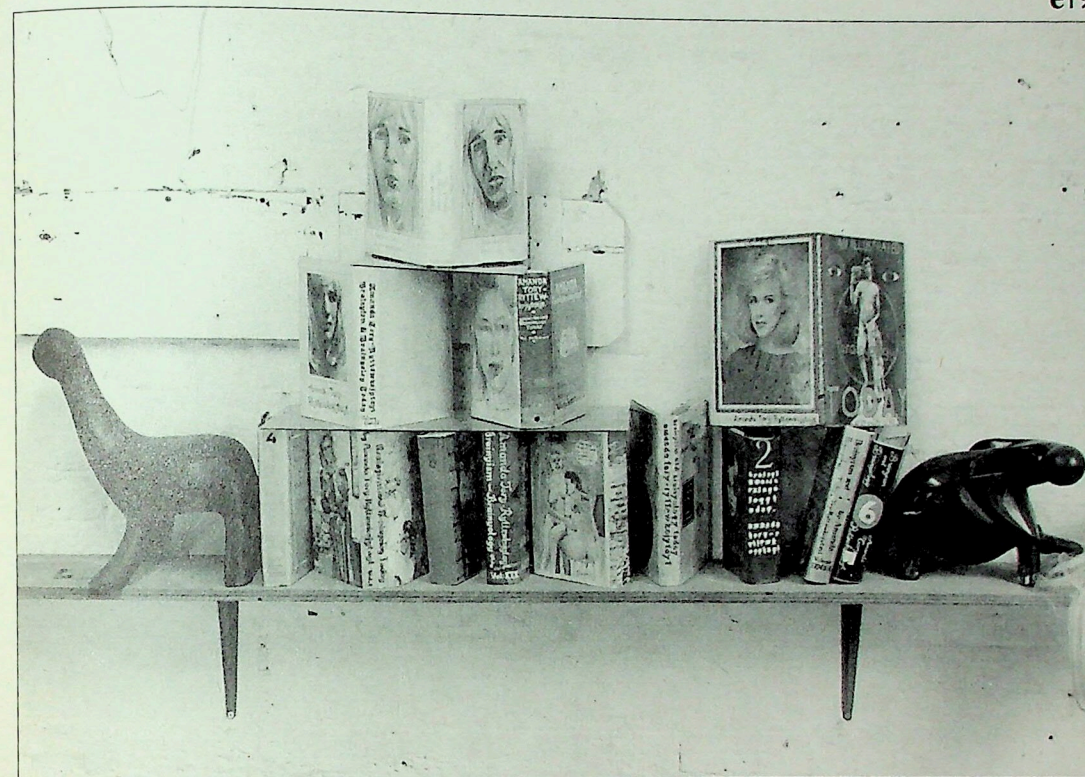
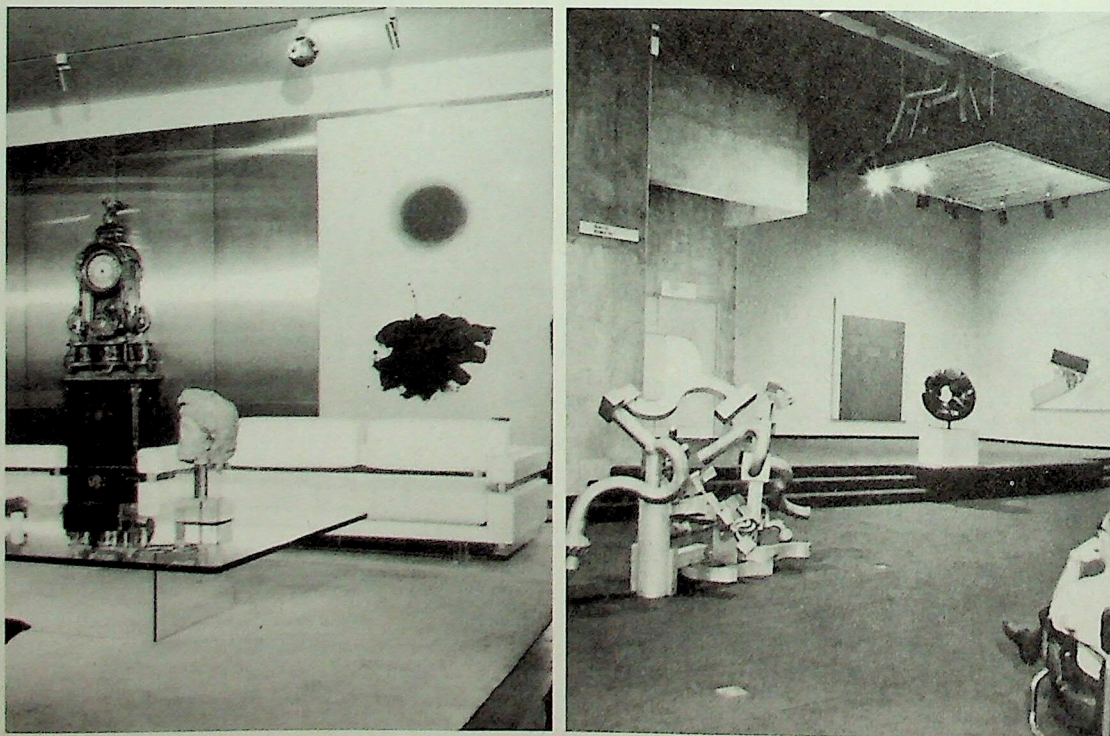
© Andy Shaw 1994

Andy Shaw with 'Sound of Silence', 1994. Photo: Keith Ball.



# Matt's Gallery

42 - 44 Copperfield Road London E3 4RR Tel 081 983 1771 Fax 081 983 1435



Above: PAUL NOBLE  
'Detention'.

Paul Noble grew up in Whitley Bay, the seaside resort of Newcastle, a place full of amusement arcades and dodgy night-clubs.

As a student of Humberside College of Higher Education in the early 80s, Noble grappled first-hand with the spectre of abstract expressionism; the "real" and colourfields. He has said himself of this experience: "You had to do lyrical abstraction or you weren't worth talking to. Historically, Rauschenberg was maybe okay, but beyond that it was all funny business."

Noble moved to London in 1986 after living briefly in Manchester. His recent work has been shown at City Racing, of which he was a founding member, and at Cabinet Gallery. 'Lookin Good', a work in collaboration with Colin Lowe is included in 'Supastore Boutique' at Laure Genillard.

The conversation between Paul Noble and Brett Ballard took place during September 1994.

**BB** I wanted to ask you first of all about your interest in books.

**PN:** The books. I've got millions of books.

## Funny business

Paul Noble interviewed by Brett Ballard

**BB** Where do you find these books?

**PN** Well, I haunt libraries and they sell them.

**BB** You're buying these books from libraries?

**PN** They sell for about 20p. Danielle Steele is very popular in the withdrawn sections of the library. You get real big hardback pulp novels. They just decide the books are too tatty and sling 'em out.

**BB** I thought you must be getting them from thrift shops.

**PN** No they're too expensive.

**BB** Are they from one particular library? You mention Limehouse.

**PN** Limehouse is very good. They seemed to be particularly ruthless in throwing books out. I think they must be really bored there and maybe in a way it's a

bit twisted that they enjoy getting rid of books. I thought that there was a calculated way that the value of books was quantified; that a computer entry would show that such and such a book hadn't been read for three years- after which it goes into the bin.

**BB** And are they?

**PN** No they aren't. Apparently if a book looks a bit tatty they sling it.

**BB** It seems like an odd logic.

**PN** There is no logic to it. It's just someone, bored, working in a library.

**BB** Are you influenced by anything else; for instance, TV or movies?

**PN** Influence is a strange word. Rab C Nesbitt is

*I first met Colin at my local library. I had gone there out of boredom. Work in the studio was going okay, if a bit routine. Lapses into apathy were becoming more common. Going to the library wasn't just a break, it was worthy. I had developed the habit of only buying my books and records from the 'for sale' section in libraries. At first this habit was just a way of buying books that I thought were good, very cheaply. I rationalised the choice of only buying from libraries on the basis that a limited selection would be helpful. I then realised that the limits of my choice were always defined by another's rejection. Initially, I presumed that careful librarianship decided on the worth of a book and whether it deserved a place in the library. I asked a librarian what process she used to differentiate worthy and unworthy books. I'd got my terminology wrong, she said she just wandered about chucking out the tatty ones. It became like loitering in the supermarket waiting for the 1 kilo tubs of coleslaw to drift into that just past sell-buy date when reduced price madness takes over. In time all the books in the library would become tatty and they would all become mine.*

*Perversely, I am always overwhelmed by a need to piss or shit the minute I'm through the library doors. This was the case when I first met Colin. I needed a piss and I felt like I was going to bust my pants. It came from nowhere. It's the same with wanting a crap, it comes from nowhere. I always suppose it to be psychosomatic, all urge and no substance - but I haven't yet been man enough to test this theory out. I haven't wet my pants yet. All I can do is crouch down. Somehow this controls the bladder and is less obvious than squeezing ones knob. This limits me to the bottom row of books, and this was how I got my first view of Colin - from his feet up. He was wearing Nike Air trainers and shell-suit bottoms. He was leaning against the reception desk and I couldn't believe it, he was chatting up the librarian. I thought "you slag".*

2

something I enjoy very much. It's popular culture, it's comedy. I enjoy the way that Rab C is eloquent but still uses a common language that doesn't normally allow for much reflection.

**BB** I did want to ask you about humour. What part do you think humour plays in your work?

**PN** I try to use it but one of the fortunate things about being an artists is that you don't have to be actually funny because you can say it's art. You can get away with having a bad punch line. I'd like to use it more. It doesn't bother me that sometimes it's presumed that if you use humour your work lacks weight.

**BB** Do you feel that this humour just comes from you and that it's always been a part of the way you

look at things?

**PN** I suppose I use humour; firstly because I enjoy humour and secondly because it's more common currency for communicating. I don't necessarily feel it belittles the whole. I think it's a valid populariser of a piece.

**BB** What about the confessional mode? It seems to me that this is part of your particular "expression".

**PN** I don't think there is any confessional mode from my point of view. I would be interested to know where you find this.

**BB** Okay. What about autobiography?

**PN** Not really, no.

**BB** What about this then (pushes press release - see left - towards artist).

**PN** No it's not. Obviously I am using experiences I get from life but I'm not interested in going into my own personal psyche. I find that uninteresting and only occasionally interesting in other people's work. I don't think of myself as special enough to be shown at the centre of my work.

**BB** But you are in the picture quite often, you're in the picture with Helmut Kohl.

**PN** I am yes, that was done specifically for a show in Germany. At the time I wanted a famous German person and big Helmut has been chancellor for such a long time. It was about my presumption as an artist, a particularly stupid artist, because I had and still have little understanding of Kohl's politics. All I wanted was fame.

**BB** So then where do you think artists fit?

**PN** Socially?

**BB** Yes. Do artists have a place?

**PN** Actually I was talking about this last night with Colin Lowe. It was about Richter's "Baader Meinhoff" paintings at the I.C.A., which at the time really annoyed me. As a body of work it is worthy of respect, but I didn't feel that the artist was in such a privileged position to make a liberal statement about the amorality of...

**BB** The event?

**PN** No, the amorality of culture. I found the distance between the position of the artist and the actual life tragedy was a great problem for me.

**BB** The position of the artist, is an issue that I would raise in relation to your work. It's also an issue I've found in the work of Colin Lowe and the Germans, Lehanka and Liebscher. It's more a type of expressionism in which the artist occupies a less privileged position.

**PN** I agree with you. I'm aware of this as a general attitude.

**BB** I wanted to ask you about your relationship with Colin Lowe. Are you old friends?

**PN** No, no I met him through City Racing and I had

seen his work in a group show in Camden, so I knew his work a little bit. You asked me if my work was autobiographical but I enjoyed the fact that his work looked autobiographical. It drew very heavily on his family.

**BB** I liked the wall piece called "Beer Talkin" that he had at City Racing which involved him explaining to his father about art. It seemed to me like therapy.

**PN** It isn't therapy, it's a distracting strategy that he uses. I'm talking for him here, but I think he is aware of how he is using himself as a subject for his art. What I enjoyed about Colin's work was that I saw the invention of a personality and of an artist as a whole.

**BB** Do you think his work is accessible to others?

**PN** Ultimately, yes. It is easy to locate yourself in there, the figure is there and they're very domestic scenes. It works like a school frieze. You can choose a narrative and the more time you give it, the more aware you are of the layers. In "Beer Talkin" there were several; his function as an artist, his relationship with his parents, a fight outside a chip shop and so on. For me it was very easy to accept and to understand because of the way that it was structured. It wasn't programmatic and that was the essence of the piece.

**BB** You realise that there was more of a logic to it than had first appeared.

**PN** I have often wondered what the intelligence of the visual artist is? I don't know.

**BB** Is it any greater than anyone else?

**PN** Is it any less? I'm not sure at what level or what quality the intelligence of the visual artist operates.

**BB:** This is a difficult quality to define. What struck me about Liebscher and Lehanka's show at City Racing was the way in which they playfully deflected many issues which are consequence, such as war or the value of art. Somehow it was their humour and their "boys own" aesthetic which opened up those issues.

**BB** Let me ask you about your shelf piece. "Detention" at Cabinet Gallery. (illus)

**PN** All the books were titled 'Brainism and Brainiology Today'. It was a fairly stupid notion, with a stupid title and endless volumes. The author was AMANDA TORY- RYTTEWKOTJAYT, a really awful pun.

All of the books in the shelf piece, or at least most of them had the authoress on the back of the book, either as a photograph or as a drawing. I think they were all blondes and I'm one of the blonde authors. I was trying to elevate myself to the level of a dumb blond.

**BB** What about the sculptures on each end?

**PN** They're the bookends. One was supposed to be a giraffe and the other an elephant. It wasn't important that people read them just as a giraffe and an elephant, they were book ends but there had to be a



Amanda Tory. 'Ryttewkojtayt at work'.

strong sexual suggestion.

I put a penis on the elephant which probably wasn't necessary because the head was enough. I quite liked the giraffe because it's back legs were open to offers.

**BB** Is the blond wig on the shelf to do with a question of identity?

**PN** The blond wig was probably a loose afterthought to the piece but I was happy it was there because I was the dumb blond of the piece. I wanted everyone to be a dumb blonde.

**BB** Have you gone for blondes or have they gone for you?

**PN** I was chatted up by a blonde called Donna in Leamington Spa. It was her birthday. She had painted nails and a shiny black handbag. She told me her friends called her Donna Kebab.


**BB** Does your tape with Colin Lowe at Laure Gennillard follow on from this?

**PN** 'Lookin Good' is a ten minute cassette. It's a monologue of compliments to be played by the woman who has just got dressed, put on her make-up and is ready for a night on the town.

**BB** What sort of response have you had?

**PN** Women have enjoyed the cassette but some men have found it sexist.

**BB** Why do you think that is?

**PN** I don't think men have been responsive to the idea that women can use make-up and clothes ironically, to define traditional notions of gender difference. And again, it points out the irrational nature of sexual attraction, as that is beyond intelligence. 

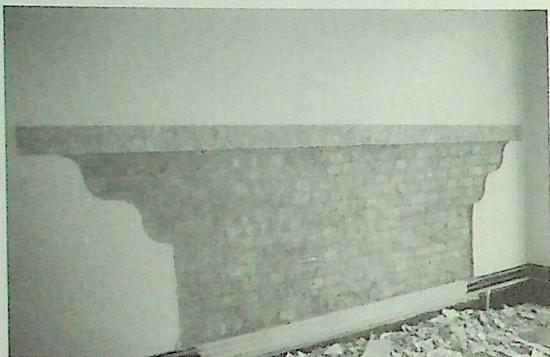
© Brett Ballard 1994.

## Terry Smith at 179 Fillebrook Road

Anyone working in London knows what it's like trying to find space [to work in] and it's probably the same in other cities.

Terry Smith has managed to work around the problem whilst coming up with something quite special. In a series of derelict houses he made a series of fairly surreptitious interventions in rooms occupied by other artists. Having been refused permission to use the virtually derelict buildings by ACME, the landlords,

Terry Smith is currently at Adam Gallery (see listings). Below: 'Site Unseen', 1994.



## Potato at Independent Art Space

It is hard, I'm sure, for many aware of art to now view video without seeing it through the painting of Gerhard Richter or Paul Winstanley, more so than one might do with film.

Perhaps there is a sense in which the detached, awkward, immediate quality of a video provides a comfortable analogy for the immediacy of painting. As with a brush, you can flick your wrist with a camcorder and set up all kinds of resonance. Richter or Winstanley are just the closest and therefore the most obvious, armed with techniques contrived to look, likewise, detached and artless.

Viewing video is exactly what Potato at Independent Art Space was all about. There were two couches (Geddit?) and a telly in front of each. The videos were selected by Gary Thomas, Steve McIntyre and Alison Jaques. At the preview a little crowd gathered round watching the work of Roman Signer. And there, for a few seconds, they were: reflective focusing on blurred recessionary planes: water, twigs and

he proceeded anyway.

Most of the work was only seen by people who were "in the building anyway". He showed the last to a slightly wider audience – 20 or so invited – at number 179 on Sunday 25 September.

In four of the rooms in the house – all dust, creaking boards and ripped wallpaper – Terry made a series of incisions to different depths, removing layers of plaster. The results were, in this case, daft-simple motifs, three architectural and an elongated union jack, aped half suggested by the A-frame exposed in another room.

Detritus from the works' production lay in little heaps below the (wall drawings?) referencing all sorts of previous erasures.

From several angles, the work seemed pleasingly self-reflexive. Since the buildings were about to be demolished, the bloke arrived half way through and started tapping away at the walls himself: it was part of his job. The circumstances in which the works were made – the illicit aspects – is enhanced in the context of a (once private) house. These marks were made behind peoples backs, like the scribbles on the bedroom walls left by children. The nature of marks in plaster makes it easy to associate compulsion or pickiness with the pieces, which in turn carry echoes of familial or social dysfunctionality [alt: dysfunction]. It will be interesting to see how it will be transformed by crossing perceived private-public divides into a more conventional gallery. The artist deserves it, but the work doesn't need it.

stuff, before switching to a series of daft minor spectaculars, like repeatedly blowing up a small wooden stool with explosive charges and recording the results.

Another escapade involved tying meteorological balloons to a table. As the table lifted off smoke began streaming from a lit fuse also on board, so that half way out over a tree filled valley, the balloons burst and the table plummeted.

And then a sequence where the camcorder sort of wandered up to the (still intact) table 'wreckage', as if at an air crash. This sequence, like all of them, was silent. So the whole has a bathetic historicism, overlaid with the rhetoric of a process made explicit, as in a science class demonstration. "This is what happens when"; and, similarly, the 'ooh aah' aspect remains, by virtue of the inventiveness displayed, as in a coloured smoke rocket, tethered to fly in a circle around (appropriately enough) a brick tower. In all these short sequences the picture frame remained still apart from the odd wobbly hand-held bit – so that the effect is one of 'objective' reportage or, more so, hapless bystander, like the tourist recordings police appeal in search for clues. So again there is the sense of contrived detachment, of process made to look simple. What strokes.

© both reviews John Timberlake 1994.



### Tate

Millbank SW1. Tel 0171 887 8000  
Mon-Sat 10-5.30pm. Sun 2-5.30pm.

Temporary exhibitions: "From Gainsborough to the Pre-Raphaelites". Until Feb 17 and Bill Viola continues to take the plunge until Feb 27.

### Watermans

40 High Street Brentford. Tel: 0181 847 5651  
11-2pm every day.

Chila Kumari Burman's installation "Ice cream and Magic 2". Until Feb 11.

### 55 Gee St

3rd Floor. Tel: 0171 636 1930. Tue-Sun 2-8pm.  
David Medalla "Mondrian in London"

Medalla identifies with Mondrian's dual fascination with modernity and mysticism. Medalla has reconstructed some of his own earlier works and is working on new things while the show is in progress.

55 Gee St is also the venue for a number of events:

Feb 14 – Films covering the issue of AIDS.

Feb 18 – Young Canadian Film Makers

Feb 19 – Informal discussion on arts publications.

Interlocutors will include Susan Hiller.  
(Phone for further details)

The exhibition runs until Feb 14

### the living room

141 Greenwich High Rd SE10

Tel: 0180 853 2325

Fred Pollock, Douglas Abercrombie and Gabriel Flynn  
'Celtic colour' – abstract paintings. Until March 26.

### 10 Martello St E8

Tel: 0171 923 2927

Fri-Sun 11-6.

Carl von Weiler: "Nest"

Markus Wirthmann 'Pneumatische Wellenmaschine'

The venue for these two installations used to be Matt's Gallery and they carry on the tradition with style. "Go see," as they say.

Until Feb 26

### White Cube

44 Duke St, St James SW1. Tel 0171 930 5373

Fri-Sat 12-6pm. Mona Hatoum. Until Feb 25.

