

listings

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3780. Artangel Presents 'Self Storage': **Brian Eno**,
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Alternative Arts

22 Chiltern Street, London W1
Tel: 0171 582 8137

Tony Antrobus paintings.
Until 20 May.

Art House

140 Lewisham Way, London SE14
Tel: 0181 694 9011
Wed-Sun 11am-6pm.

'The Art Show': works from more than 50 artists based
in the borough of Lewisham. Drawing, painting, print-
making, photography.

Until 23 April. Also: 'Strasbourg to London'

This exhibition was first hosted by the European
Parliament before travelling to the Art House which is
sharing the exhibition with The Limelight Gallery at
Lewisham Library.
26 April-12 May.

British Museum

Great Russell Street, London WC1
Tel: 0171 323 8525/8583

'Capital'. An installation by **Terry Smith** in Room 49.
Terry Smith is doing it again, this time the plaster being
removed is from the original 19th century walls of room
49 to create a gigantic representation of an Ionic capital,
drawn from the columns which support the pediment of
the Museum. (see *Everything* issue 15).
Until 23 April.

Blue

93 Walton Street, London SW3 2HP
Tel: 0171 589 4690
Mon-Sat 10am-6.30pm.

Nick Gammon until 6 May. **Jonathan Green & Allison
Helyer** 9 May- 3 June.

Camden Arts Centre

Arkwright Road, London NW3
Tel: 0171 435 2643

Tue-Thu 12-8pm. Fri-Sun 12-6pm.
'Jean-Luc Vilmouth - Animal Public' Installation work
Until 4 June.

Camera Club/Gallery 1885

16 Bowden St, London, SE11 4DS.
Tel: 0171 587 1809.

Daily 11am-7pm.

'Female beauty', **Clive Walch**. 1-29 May.
'Jazz in the Nineties' **Tom Duggan**. 1-28 June.



Jayne Reich, 'Observation'. 1995. See Harriet Green
Gallery.

Camerawork

121 Roman Road, London E2
Tel: 0181 980 6256

Tue-Sat 1-6pm.

'Europe in our time'. **David Bate** and **David Mabb**.
New work around issues relating to 'new' Europe.

Exhibition ends with an open forum: '**In Defence of
the Image**'. A debate around issues of appropriation,
authorship and copyright organised in conjunction with
Design and Artists Copyright Society and National
Artists Association. Speakers include: David Mabb,
Stewart Home, Rachel Duffield (DACs), Chris Boot
(Magnum Photographers) and Gwen Thomas (Assn of
Photographers); chaired by Henry Lydiate (Arclaw).
Saturday 29 April. 1.30pm. at Camerawork.
£5 (£3 for concessions and NAA members) including
refreshments. Followed by an evening reception in the
gallery and the last chance to see the exhibition.

Gimpel Fils

30 Davies St, W1. Tel: 0171 493 2488

Mon-thur 10am-4pm. **Alan Uglow**. 19 April - 20 May.

Goethe Institut

50 Princes Gate, Exhibition Road, London SW7
Mon-Thu 10am-8pm. Sat 9.30am-12.30pm.

Tel: 0171 411 3400

'Hier & There 1995'. An exhibition by young German
artists in Great Britain: **Marion Buchenau**, **Anke
Dessin**, **Petra Eller**, **Rose Epple**, **Heike Janichen**,
Thomas Muller, **Oliver Stromer**, **Hendrik Wittkopf**.
Until 13 May

Harriet Green Gallery

5 Silver Place, London W1
Tel: 0171 287 8328

Tues-Fri 11am-6pm. Sat 12-6pm

Sharon Hall, **Jayne Reich**. Until 13 May

Independent Art Space

23a Smith Street, London SW3 4EE.
Tel: 0171 259 9232

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contents

editorial

4) We're looking for a textual form that reflects this, the flow of which half surrounds other narratives and fragments; that reflects the frictions between uni-directional conversations touching at different speeds as much as the booms and crashes of colliding particles; hence the drive to re-define and explain one's practice, with the result that the product of such redefinitions, the 'voice', becomes distinct from the reality of the practice. On a wider scale, artists are often crap at talking about their work, and pictures are not a substitute for language, and mused-are failures.

5) Transcript interviews in many ways place the artists' testimony as the central - if not essential-component in art explanation. At least if the interview is with an artist.

6) The point is that a large portion of transcripts are not with artists, but with curators, administrators, critics. Look at Flash Art. This is probably a shift on an historical scale. It's

something that's inevitable if alot of artists are involved in writing, curating, earning, etc to the point that they enter the established management structures, and stay there, becoming more of the latter than the former. It's probably the case that there has always been some overlap.

7) The re-emergence of the transcript is obviously very significant. For Everything, the transcript was a logical and integral part of being an artists' magazine. But the current fashion generally signals something else. It might seem to be based on the spurious notion that although the artist's voice is questionable, that of the administrator is not.

8) 'Going on' from the straight transcript (although of course it's never so simple - the transcript itself, like that between Kenneth Clarke and Eddie George, is a construct) by definition will involve augmenting a one-to-one with the intrusion of other elements (and not merely by interviewer/ee referencing); it would also seem logical to break with openings ('Perhaps I could begin by asking ...'), but I'm not sure how that would work in reality.

9) It's important not to substitute a new artifice for an old one. What do you leave out? what do you leave in?

Notes

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. Tel and fax: 0171 426 0546. Listings compiled by John Timberlake: 0181 654 3156. © *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 17 is 30 May.

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

Everything listings are carried free of charge and entry cannot be guaranteed. Although every care is taken to ensure accuracy of information, gallery schedules are often subject to change and we recommend that you check with the relevant venue before visiting.



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Changing the light-bulb as we know it



Getting on the arts Internet would be a marvellous idea were it not for the abiding truth of the saying "Hell is other people". I might want to link up with Bill Gates but instead I'd get inundated with Photoshop generated images from a Satanist, living in a caravan on Canver Sands, of his own visual interpretations of the songs of Metallica. Or perhaps the randomised poetry of a bank clerk in Djakarta or the Sudanese experimental novelist whose work solely comprises punctuation marks and spaces...

One thing we can count on in the future is that people will be selling us fantastic dreams about what the future will bring. The anti-gravity train never arrived and the car that ran on water never got started. At the time the models on Tomorrow's World looked so convincing.

One new idea that has been around as long as Raymond Baxter is the idea of a world-wide computer information system which will change the way we work rest and play. In 1968 when the Internet was far ahead in the future (when a computer which could work out your bus fair was the size of a suitcase) the shining dream of a computerised communi-

It seems that people are dead excited because we've hammered through into a previously unexplored room called cyberspace. It's as thin as light and yet holds within it a potential infinity. The temptation on discovering an empty room is to decorate it, fill it with furniture and put up some pictures.

ty, which would be democratic and circumvent existing power structures, was being formed in the air. The people who talked about it didn't have the words to express what they meant or access to the technol-

ogy needed to achieve it but they nevertheless had the dream.

In 1968 Roy Ascott used the term "The Cybernetic Art Matrix" in an article for Leonardo (a journal of art and technology).

This was his claim: "The Cybernetic Art Matrix (CAM) will spread creative involvement and responsibility over the whole community to the extent that the specialist term 'artist' becomes redundant. The almost universal leisure of the cybernated society will enable everyone to participate in creative play and learning..."

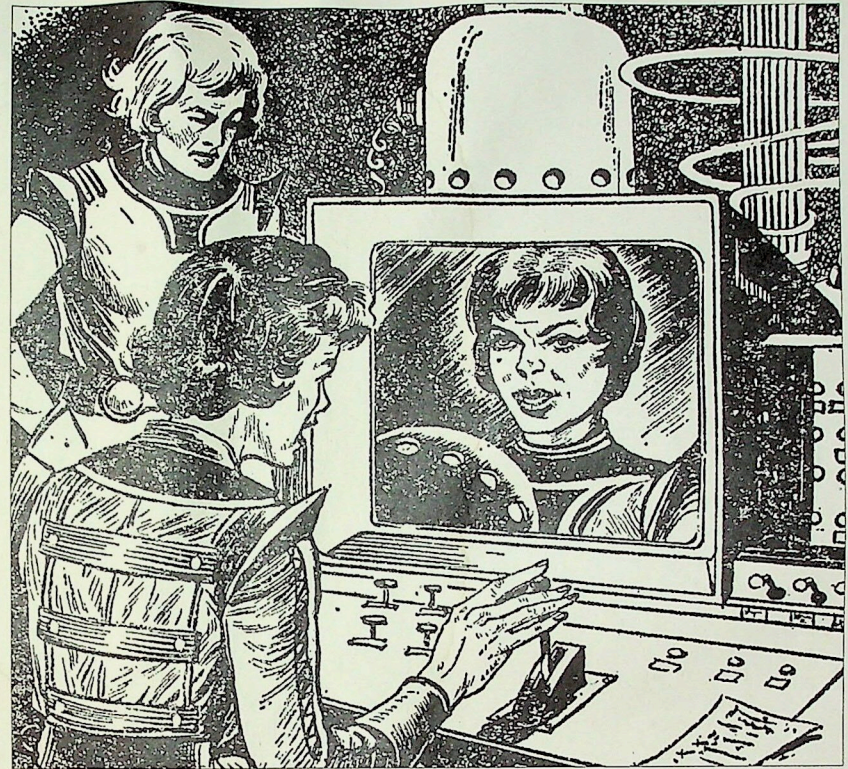
... "A creative situation event or artefact can thus be developed within the CAM facilities by individuals in Tokyo, London and Los Angeles, say, on location in the Sahara, or in the shared space-time continuum of TV."¹

These two quotes outline three of the central ideas about the possibilities of computers which are still with us today and which the communications industry relies upon. They might variously be described as myths about access to information or as markers charting the changing definition of human consciousness. The first is technical and a real time-computerised network has come to pass. The second idea is more political and assumes that a social revolution will take place which will be democratising. Along with this goes the notion that our attitudes about our social role and our ideas of the essential self will be radically altered by the network.

These ideas never went out of fashion and the promise of jam tomorrow is still being made. Matt Black from HEX and the Future Sounds of London (see also pages 11-13) describes their multi-media techno-mélange as "a conversation between man and his technology [that] will be listened to by life forms of the future"². This particular futurological spin-out argues that we are entering the next stage of evolution (assisted by computers).

The Post-Human phase will mean that there will be an erosion of our essential selves, our egos will dissolve like an aspirin into cyberspace. This is because the nature of information technology requires that we change. The embodiment of a person's idea has previously existed within recognisable boundaries—the book, the film, the sculpture, the painting—and our understanding of intellectual property has been defined by containers which can be clearly labelled with the authors name. The computer removes those boundaries and things just spill out and become absorbed within the whole. Again in 1968 Roy Ascott, describing his vision of the CAM, wrote: "There is a sense in which the CAM is an endless happening, a continuous creative event, a sum of all its behaviours unlimited and learned within its parameters"

The future for Ascott, as with Black, is to do with the perpetual action of interaction.



It seems that people are dead excited because we've hammered through into a previously unexplored room called cyberspace. It's as thin as light and yet holds within it a potential infinity. The temptation on discovering an empty room is to decorate it, fill it with furniture and put up some pictures. Before the invention (I hesitate to say discovery) of cyberspace, all that which was outside our own physical experience occupied a metaphysical realm, in the form of notions of god, of heaven, of ideal places or aesthetic constructs which were products of our own imaginations.

Cyberspace presents us with a whole new area which is a metaphysical space whilst at the same time not being so. It is notional and actual and might therefore, be categorised as meta-technological. Nature abhors a vacuum and how we choose to fill the gap becomes an interesting question. We may

choose to fill it with the collective dreaming of ancient tribes, a techno zen, a utopia, a dystopia, a theme park littered with ultra-complex versions of the roller coaster, the dodgems and the shooting arcade. There will be a special for Joe Public in the form of an array of pre-formatted, pre-masticated fantasies. According to scientist Greg Blonder if we allow for the exponential growth of the intelligence of computers by 2088 they will be as smart as we are and by 2090 they will be twice as smart by which time they will be figuring out whether its still necessary to have us around at all.³

It might be just be another spin out from the rapidly expanding futurology industry so as a bit of fun here's my own prediction: in the year 2088 the number 28 bus will run from Wandsworth to Golders Green...

© Art Articles 1995

- 1) Roy Ascott: The Cybernetic Art Matrix. Leonardo Vol 1 Issue Two. 1968
- 2) Jules Marshall: Hextacy. Wired (American edition). March 1994
- 3) Greg Blonder: Faded Genes. Wired (American edition). March 1995

Does he reckon that?

John Timberlake

“...real concrete men”
A PROJECT FOR A NEW TOWN

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excellent opening
Does K. think it should be more certain?

one to image
too many? TCBH
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a little
familiarity
grow -
leads on -
next to
include

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Claire Robins

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- Workshops
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REVIEWS

Open House

Jim Ede would, had he lived, be 100 this year. To celebrate its founder's centenary, Kettle's Yard invited nine artists to 'respond' to the house, this non-didactic theme enabling the artists to produce refreshingly playful works.

Kettle's Yard is where Ede and his wife, Helen, lived from 1957 along with his substantial collection of early to mid-twentieth century art. The house is crowded with unlabelled works and items such as furniture, books, plants, shells, pebbles.... The whole is supremely tasteful, with a soft, personal atmosphere, much credit going to the staff for keeping the deathly museum-house qualities to a minimum here. But still they are here. The odd thing about preserved houses is that, however informal, you know they are museums: there is a nagging dislocation in the air. I find it curious to note that, after visiting so many galleries, the white cube – the symbol of sterility – can seem so homely and comfortable. What is more natural to me now than cold walls and cold lights?

Half the fun of this exhibition is trying to find the exhibits (the treasure-maps provided fail to make things much easier), but this tends to make us see the permanent collection as merely the haystack obscuring the needles. A fact proved when I spent ten minutes convinced that a Leonard McComb was being sat upon by a visitor, as this was the spot marked on the floorplan and the work was nowhere to be found. An invigilator then pointed out a large, traditional drawing on the wall: it blended into the other exhibits so well that I had not even considered it. However, what were more surprising in the way that they seamlessly fitted into the house were Michael Craig-Martin's pink room, complete with line-drawn chair, and Catherine Yass' two light-box Cibachromes of a Barbara Hepworth sculpture. David Nash's charred, wooden sculpture and Ian Hamilton Finlay's pebble, carved with the words 'KETTLE'S YARD IS THE LOUVRE OF PEBBLES', also felt at home.

What were easily spotted were Richard Deacon's thoroughly unpleasant furry-circles. There were five of these placed around the house, each appearing to be made up of three double-ended animal tails. Constructed from horse hair, they had the presence of a curled up family pet – one so old that it is difficult to feel anything but guilty repulsion towards. The grapevine has it that Deacon's cat suffers from eczema.

Richard Wentworth ensured the grand-piano's lid stayed closed by covering it with crockery. The collections of old, cracked plates around the house are gently mocked as Wentworth has smashed his plates, then repaired them with excessive amounts of black glue, giving the impression that the cracks

have been painted on. In the centre, in place of a small Brancusi, there is an overturned jug, while the inclusion of a Ronald MacDonald plate toys with the sheer niceness of the house: a theme also picked up on by Tim Head. On a table, instead of colour-coordinated pebbles, there is a small pile of fragmented polystyrene cups, plastic bottle-top sealing rings and tea stirrers. Another tiny victory for consumer culture's detritus comes under a sideboard, where a scattering of crushed plastic cups reside. (How can you fail to like a work that the artist has to warn cleaners not to sweep up?) Finally, Head has left a little pile of white powder on an open bureau desk-top. Close inspection reveals this to contain crushed tablets and other pharmaceuticals, but it doesn't take much imagination to figure-out what else it could be.

The most elaborate piece is also the most engaging, even hypnotic. Judith Goddard has closed off what was Helen's sparse bedroom by fitting a sheet of clear perspex over the doorway. Inside we can see a television showing black and white images of a room. Soon it dawns on us that we are watching this very room, as seen in real-time by a slowly panning camera. These look like security pictures, except this camera doesn't mind having a close-up of the bed, arcing across the ceiling, or even taking a leisurely peek out of the window. It seems this house has been deserted and left in the hands of an institution – the idiosyncratic life of a couple at home has been replaced by the peculiarly sentient 'life' of a surveillance system.

When I received a paper-cut from a newly published copy of Ede's writing, I considered the quite particular nature of these wounds: inflicted by a substance you use every day without expecting injury and, although not fatal, they are a constant, stinging irritant (especially when on your fingertip – a primary interface with your environment). It strikes me that some of the artists have seized this exhibition as an opportunity to gently jar the audience: their works function like paper-cuts by subtly piercing the cosy domesticity if not openly attacking it, while others have been swallowed: absorbed into the realm of tasteful home furnishing.

I hesitate to say that it is a question of who is subverting who, as the term sounds altogether too revolutionary for the show. Let's just say that the site asked as many questions of the artists, as the artists did of the site.

© David Barrett 1995.

**Kettle's Yard,
Cambridge.
Review by David
Barrett**



Ian Hamilton Finlay. Open House. Courtesy Kettle's Yard.



'From Here'

**Waddington Galleries
& Karsten Schubert**
29 March - 29 April

Just how many exhibitions can rest on the premise that painting isn't really dead? And how many people really believed that painting was dead anyway? The theorists?

Art & Language, Glenn Brown, Alan Charlton, Keith Coventry, Michael Craig-Martin, Ian Davenport, Peter Davis, Mark Francis, Patrick Heron, Damien Hirst, Gary Hume, Callum Innes, Zebedee Jones, Julian Lethbridge, Simon Linke, Jason Martin, Fiona Rae, Brigit Riley

Monochromes are the logical conclusion to painting – or so they said, but you only have to read what people like Gerhard Richter wrote about their grey paintings to realise that it was actually the start of something new, if not simply a continuation. Richter claimed that his attempts to kill off painting – the first few grey 'achromatic' works – actually flowered when he saw that qualitative judgements were still valid when applied to these apparently dead images. In fact, in this show's catalogue, Andrew Wilson says much the same thing when he states that 'no object can be completely empty'. So, with such resilient acts of rebirth, how could painting possibly die, short of killing all the painters?

If you're a painter when theory announces the end of painting, then I guess it's a bit of a bummer. But not much more; after all, who can actually stop you from making paintings? If it really got serious, the painters would give the writers a damn good hiding. And anyway, in my experience theorists are far more interested in painting than painters are in theory. Now let's, for arguments sake, imagine that you're putting together a show that aims to suggest possible

UNTITLED

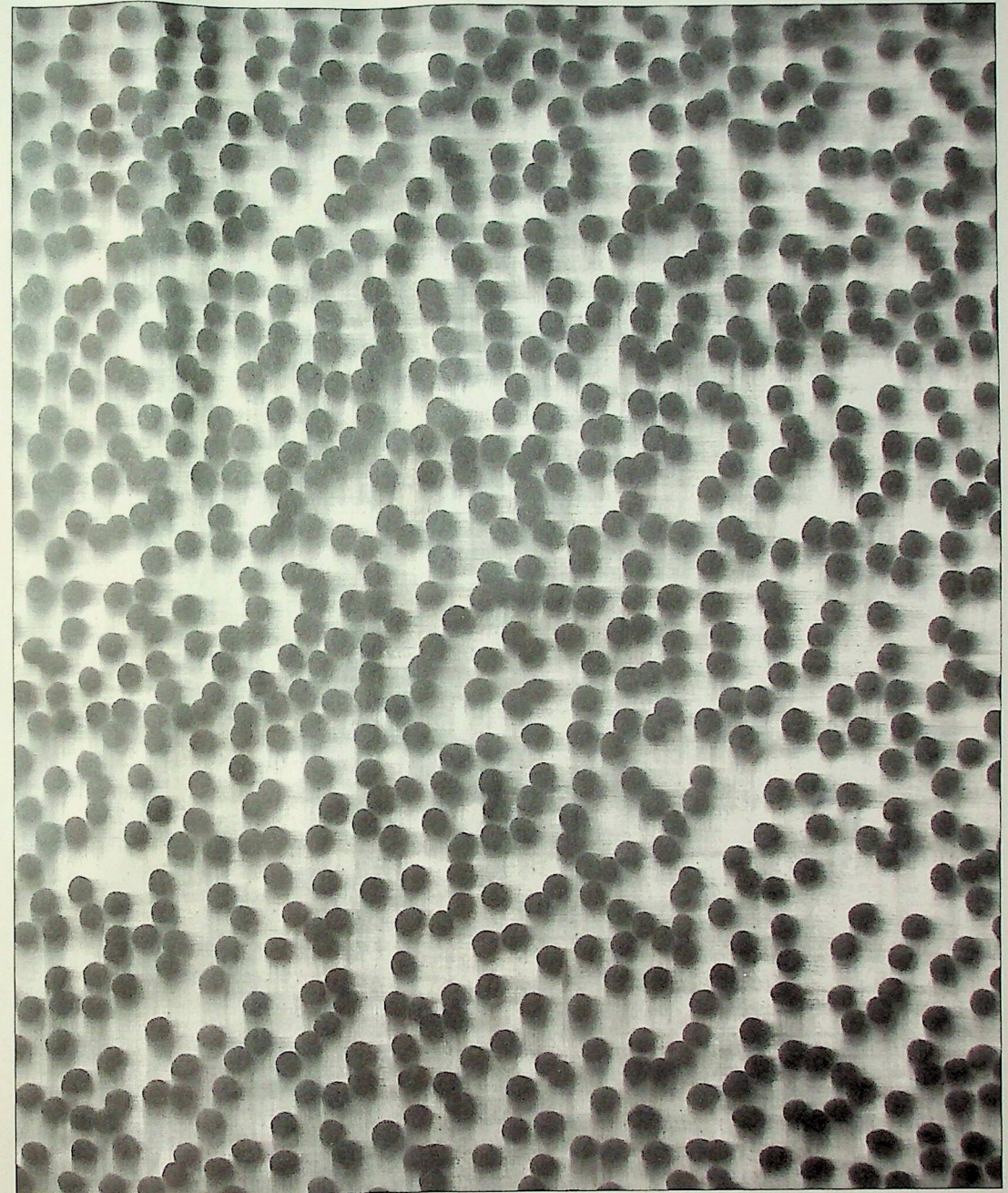
A REVIEW OF
CONTEMPORARY ART
EDITORIAL: 0171 359 6523
DISTRIBUTION: 0181 988 4854

new directions for painting. You've decided to show six older, established British artists and 12... erm... younger, established British artists (fully eight of whom are products of Goldsmiths). So which artists would you choose? Well, just about everyone exhibiting here would spring to mind, which, although a guarantee of quality, is also a guarantee of unimaginative selection – these are (mostly) the people you would expect, doing (mostly) the things you would expect. One notable exception is Herr Hirst who exhibits, not a painting of circles, but a circular painting. 'beautiful, vaginal, spiral, escalating, blood, space, escaping painting' was presumably named after the first few things that it reminded the artist of. I would say that this tells us more about Hirst than it does the painting, but this would be a clumsy attempt to sidestep the little game of 'where's the meaning?' that he has been playing over the last few years. The escape clause 'open to multiple readings' is here made explicit as the artist gives us some of the more obvious ones in advance – 'starters for ten' in University Challenge jargon. In effect, the title's function is stripped naked and left with all its subtleties showing. The work itself appears to have been made by first spinning the canvas, then throwing gaudy, household gloss paint at it. You can imagine the result: from 2 feet it is terribly pretty, from two yards it is pretty terrible, which is noteworthy, as this is the only work that is in some way ugly. You get the impression that Hirst is rather toying with the collectors: "I dare you to buy this." They will, of course. Actually, they already have.

With this being such an eclectic show, I guess that you have to feel sorry for those that suffer due to the wonderful strength of some visually similar works. I mean, what chance did Jason Martin's red monochrome 'Romeo', have against the 'Pale Grey Perpendicular' of Zebedee Jones? And Fiona Rae should really know better than to be cruel to OAPs: her 'Untitled (white)' does to Patrick Heron's '25 May - 18 June 1994' what Mike Tyson did to Frank Bruno. And still these two game old Brits keep coming back for more, but we all love our big Pat, don't we?

As for the others: Ian Davenport shows his staying power by proving that he can go on dribbling potentially for much longer than anyone could have guessed. Actually, most of the artists seem to go on doing the things that they're known to do and, yes, they all do it beautifully. So if you want to see a vibrant Brigit Riley, a thoughtful Glenn Brown, a striking Gary Hume, a resonant Callum Innes, a mesmerising Mark Francis, a witty Michael Craig-Martin or even an Art & Language, then this is the show for you. As for me? Well, it left me wondering: from here? Where to, precisely? All the way to the bank laughing, I suppose; when the art world's chips are down, it reaches for the blue ones.

© David Barrett 1995



Mark Francis. 'Compression No 7'. Courtesy Maureen Paley, Interim Art.

Post-colonial Studies Reader

A review by **Shaheen Merali** As with 'An Introductory Guide to Post-Structuralism and Post-Modernism' by Madan Sarup (University of Georgia press), the *Post-Colonial Studies* reader is an important addition to the process of analysing and deciphering of current theory employed within contemporary art.

Post-colonial Studies reader:
Routledge.
ISBN 0-415-09622-7
Edited by Bill Ashcroft,
Gareth Griffiths and
Helen Tiffin.

The *Post-Colonial Studies* reader is one of a series of publications by Routledge. This reader is divided into 14 sections from Nationalism to Production and Consumption. Each section comprises an average of six contributors including an introduction by the editors. The overall accessibility to gathered information through this division by section is an important element, as it attempts to locate a diverse range of writings and writers into the classic *nineties* text headings as mentioned above, as well as visiting the domains of

hybridity, ethnicity, the body and performance. This editorial preference inevitably amounts to a theoretical statement.

One could almost hear those students in their Nikes and Calvins at the University of California, Berkely, chanting slogans like: "Hey ho, western culture's got to go," after or during reading some of the extracts. However, far more worrying than the rhetoric-bound paradigms of current theory is the language. Certain thoughts and ideas generated by the discourse float with clarity towards the reader but mostly one is left wading through reams of material searching for a further re-examination of existing structure.

The range of writers, novelists, academicians, poets and theorists including Homi K Bhabha, Frantz Fanon and Gauri Viswanathan provide the 80 extracts, and this is a commendable design to introduce the reader to the major issues and debates in the field of post-colonial literary studies: although it has to be questioned whether this heterogeneous field or theoretical position of post-colonialism can be encompassed by any single publication.

As Gareth Griffiths, one of the editors, states in his contribution: "There are real dangers in recent representations of indigenous peoples in popular discourse, and especially in the *media* [my emphasis] which stress claims to an 'authentic' voice."¹

Even the term post-colonialism is used to refer to a vastly different, even opposing area of activity, and one is constantly aware of its applications to all issues of marginality in this reader, becoming a 'dump' term, risking its basis in the historic process of deconstructing colonialism.

One remains aware that this book will not provide a complete picture or comprehension of the colonial world; but what it does succeed in providing are various historic vantages, analysed imperial strategies in culture, and commerce from a stand-point of those in diversity.

Their global input makes fascinating explanation of the realities of our hysterias, as does the use of the English language and narratives to underpin the colonial expansion. This is so eloquently explained by Viswanathan in the terms of intellectual and moral leadership provided by the language and its biased contents, thus creating a strategy to control with consent; these hybrid writers and observations represent an understanding of the questions of the two worlds and the other stories but, most importantly, represents within the mainstream the pressure of such historical placement, a political and cultural agency displaying the "necessary deformation and displacement of all sites of discrimination and domination".²

As James Joyce so pristinely cited: "History is a nightmare from which I am trying to awake."

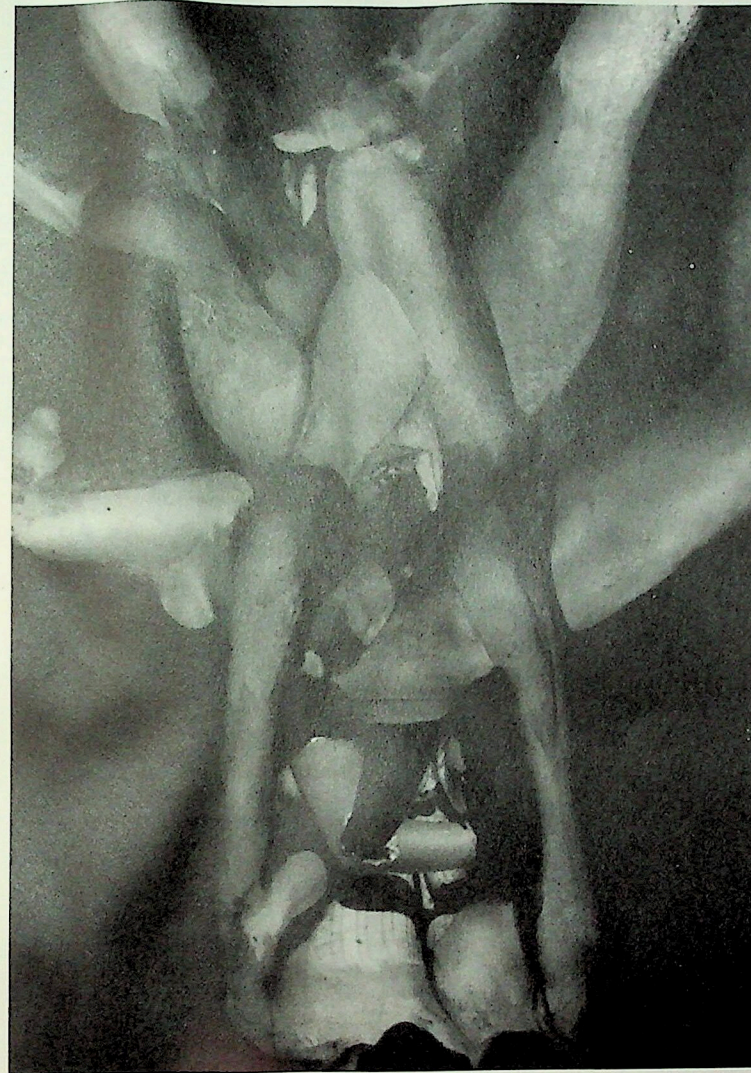
© Shaheen Merali 1995

¹ p37. *The Myth of Authenticity*.

² p9. *Signs Taken for Wonders*.



Below: Simon Thorne from 'MAN-ACT' in the performance 'Heaven'.
Photo: Shaheen Merali.



Everything approaches the technological campfire for a pow-wow with Robert Pepperel (RP), a quarter of the multimedia band HEX. They create a mix of techno/ambient music with computer generated visuals at raves. But the people who populate the titles of their videos, CDs and computer games (Global Chaos, eSCAPE, Digital Love) are not of this world.

RP We're doing an interesting thing for a gallery in Glasgow where we've been commissioned to design

HEX: the blob is getting bigger

an interactive computer piece. I dropped out of the whole desire to be involved in the art world and having gone into a totally different area I now find that things are changing so that our work is becoming rel-

Mike Noz



evant. I wouldn't describe the things we do as art but it is now being perceived as art.

E Why isn't it art?

RP Because we're not really making things for the art market and my definition of a work of art is that it is given relevance by its context. The institutions of the art world create it. That gets you out of arguments about the content or quality of any art work because you can then see the institutions of the art world as mechanisms for turning art works into commodities. That isn't to say that I disagree with that - it's a market just like any other - but its good to be clear about it. I find the whole debate about whether things are or are not art ultimately irrelevant.

In some senses what we do contains lots of the things artists do: the experimentation, the synthesis of ideas etc. One of the benefits of having had an art background and training is that I can apply some of those ideas and approaches to working in other areas.

E So the way you're working now accords you a greater fluidity?

RP It's a release. Art colleges are supposed to be liberal institutions but having spent five years there I found that the one taboo subject was how to make a living as an artist - it's almost as if people are split. It's a very creative environment, there is lots of input

Other members of HEX are
 Matt Black (who also fronts
 Future Sounds of London)
 Karel Dander and Miles
 Visman.
 Images by Robert Pepperell

from different artists but no indication as to how students might do that for themselves.

E Underlying the things that you do is this idea of post-humanism. An idea of how our relationship with technology is changing the way we operate and ultimately the way we relate to ourselves.

RP There are a lot of separate trends that you can identify which all have a similarity to each other. There are ideas emerging now which challenge the old accepted models of how things work. In crude terms you could contrast the humanist, scientific, materialist way of looking at the world as a top-down view which presupposes that there are controllers, taps, laws which filter down to smaller laws. There was an idea that by gradually taking apart the whole thing you could get a view of the whole structure. That way of looking at the world which infused business, science, art, social structures has started to be replaced by another way of looking at things. This new post-humanist model sees things as made up of an infinite number of locally connected events which all have a relation to each other. It is impossible to gauge in advance or get a complete picture of things.

Everything can be seen to relate to everything else. The 'bottom up' approach means that you accept that you lose some of the responsibility for how things might turn out - you might be able to influence these things but ultimately your influence is limited. You can't determine the outcome of a set of events. It's a realisation that there are limits to the human power to influence and an acceptance that evolution and adaptation are operating to form the general whole. If you accept that situation it means that when you model something you can build into it uncertainty, unpredictable parts - which is totally different to the traditional way of designing things.

E So we take on these new ideas because they're applicable to the current situation?

RP It's workable now because the technology at our fingertips makes it easier to have much more information. On the other hand it makes life more complex because it's harder to co-ordinate, filter and assimilate that information. We're making a much more complicated world for ourselves because information is growing at an explosive rate. The financial markets now work on automatic pilot and most of the trading is done automatically. That is something that used to be run by clerks and traders which is now handled by machines - people only intervene to influence a system which is essentially self-perpetuating.

E One interpretation of this trend might be the way the record industry is organising itself. Rather than have one mega company there is a tendency to set up subsidiaries or to finance projects which stand and fall on their own merits. So the structure isn't dependent on a few big name artists anymore. Now, you're doing this and you're being successful at it but you're not really very visible in the same way someone like David Bowie would have been in the past.

RP It's another example of the fragmentation of markets. Bowie was the last big British rock star and the possible contenders for that crown were people like George Michael whose career lasted five years rather than Bowie's fifteen.

E It's planned obsolescence perhaps?

RP People are able to get access to so much more and the rate of turnover is so much more rapid that for any one person to stay pre-eminent would be difficult. I'd be surprised to see any of the techno or ambient acts sticking around for anything like the length of time bands used to.

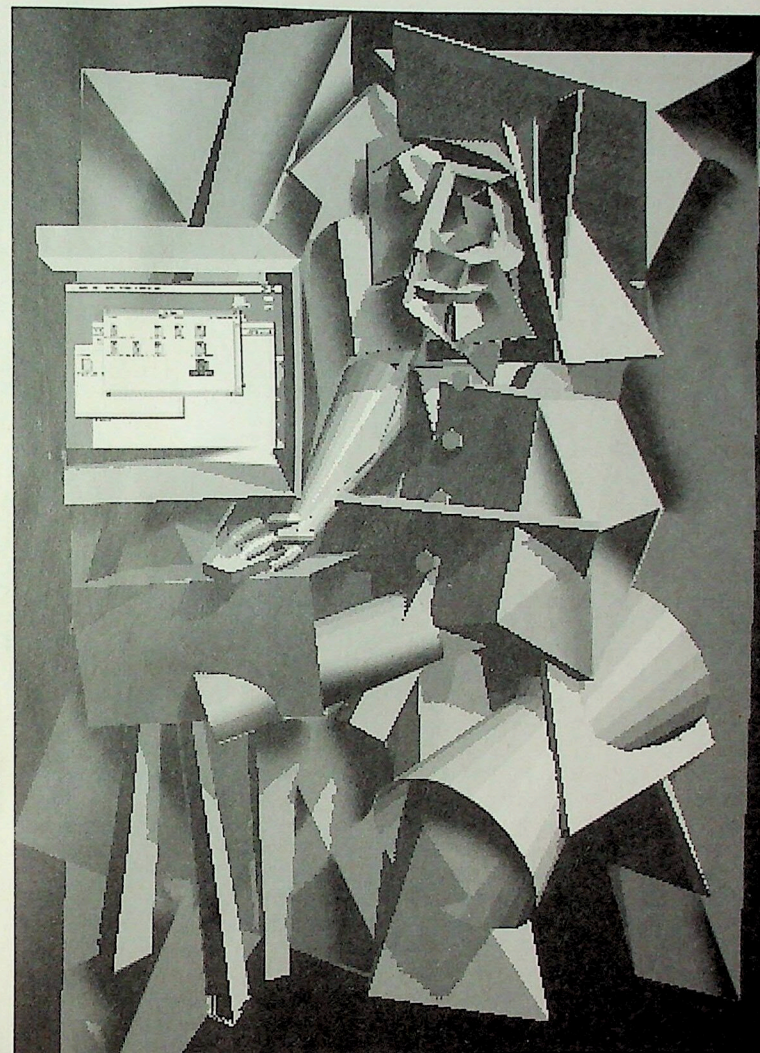
E I suppose that if you have a degree of anonymity its possible to nip into another studio and do something else.

RP I think what's happened is that the technology has become the act. With the Future Sounds of London and HEX, the technology is what people are coming to see. There have been a number of attempts to promote technology stars but they haven't really worked because people are more interested in the interface between them and the technology.

You now have this new space - this blob of technology: the artists are feeding into it to make it happen, the audience are interacting with it and the blob is getting bigger. It makes a connection between the two sets of people but at the same time gains an autonomy. At that stage the audience is anonymous, the producers are anonymous and all you have is what's happening within the technological space. A rave is the union of the technological and the human.

You could start to see the beginnings of a situation where the human parts become more and more peripheral which is another aspect of the post-human idea - it's not getting rid of humans but the emphasis is shifting where humans become less the central focus and the technology becomes more central. That's a perceptible shift which is happening increasingly in different areas of our lives.

E I was talking to someone the other day and we were saying that if you get a book, an ordinary novel, it looks today more or less as it would have looked 100 years ago. Even though these days they are pro-



duced on computers and have a potential to look radically different they look the same as they've always done.

RP That's to do with established tradition. People who speculate about the future generally underestimate the stability of things - how much things will stay the same and they end up describing a utopia or a dystopia. In the fifties and sixties we imagined that by the year 1995 we'd be flying around in anti-gravity bubble cars or something...

E I always wanted one of those scooters on Fireball XL5, where you just sit on it and it sort of hovers...

© Interview Steve Rushton 1995.

like he way if he other artists + he uses the word dystopia

nic end.

Dermatology

Marcus Coates

26 April–11 May 1995

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PANCHAYAT

SUMMER PROGRAMME

Samena Rana

An exhibition of eight new panels curated from the estate of Samena Rana in conjunction with LDAF. Funded by P Hamlyn Foundation and Wellcom Trust.
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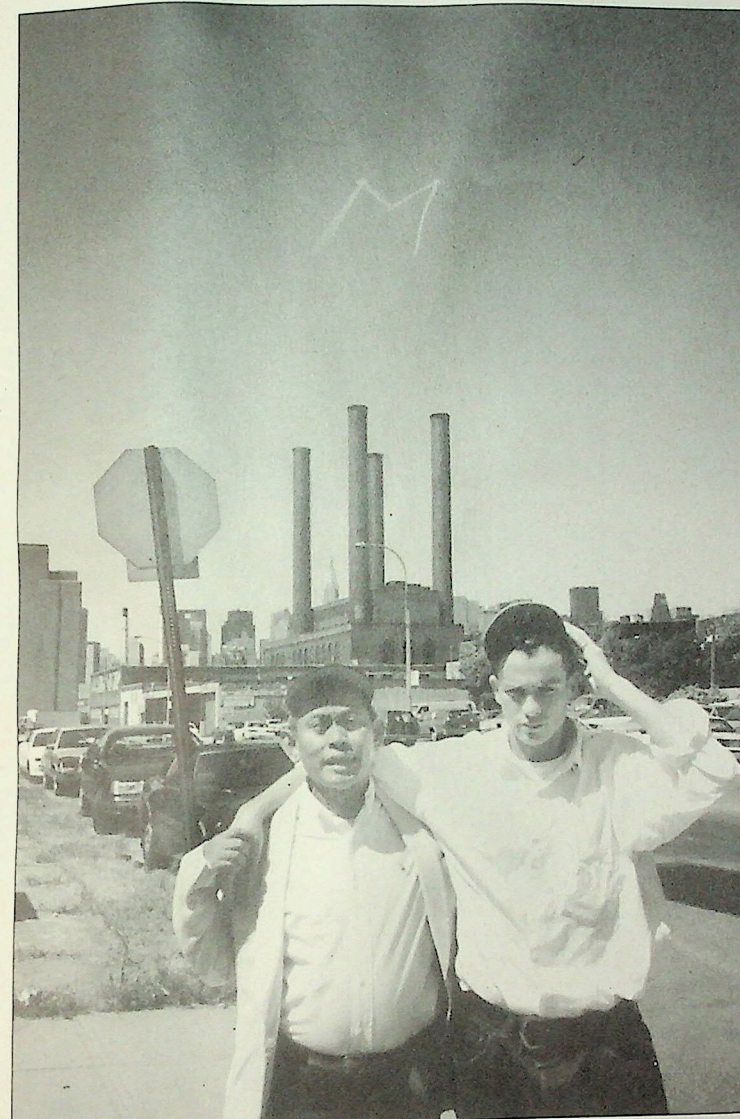
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by Black and Asian artists in the borough of Enfield in conjunction with the Arts Adviser of Enfield and LAB. The residencies will centre around myths of creation and the development of good practice with bilingual students at mainstream schools.

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Talks funded by LAB.



David Medalla (left) and Adam Nankervis, founder and vice-president, respectively, of the Mondrian Fan, beneath the time-based event of writing the letter M in smoke over Manhattan 1994.
Photo: John Arnold.

Since 'The Secret History of the Mondrian fan club, Mondrian in London' opened on New Years Eve, there was a constant flow of people visiting and chatting with David Medalla. Everything went along. The breeze was shot and the interlocutors were David Medalla (DM) Everything Magazine (e) and artist Colin Hall (CH).

We join the conversation at the point at which I happened to mention that we had carried an article about Stephen Cripps in the last issue.
DM ...I got to know Steve when he was a student at the Bath Academy and he was writing a paper on

The discussion was wide-ranging

Tinguely, who I knew, and helped him get in touch with. Stephen suffered through comparison to Tinguely but his work was completely different. It was very English, it had a romanticism and gentleness about it despite the fact that he was using all these

Everything talks to David Medalla

explosives. He was a very gentle guy. He moved to Butler's Wharf where Anne Bean, Derek Jarman and a few other people were staying and I used to go down to see him when it was cold in our squat – the Fitzrovia Cultural Centre. He wanted to have a show so I helped him put one on at Fitzrovia.

He constructed a windmill on the top of this house: running round exploding fireworks, the police were called, the fire brigade – it was amazing

I remember going out with him in a van to an RAF base. I would be his look out whilst he collected bits of derelict planes. I would hear the sound of machine guns – they would be practising some distance off – and I said: "For God's sake Stephen, hurry up, we're going to get shot," and he'd say: "Don't be so paranoid, David." I said: "This is off-limits territory – where the RAF are trying out their new weapons" But I enjoyed going out with him and he did the show at Fitzrovia.

During that show he met Paul Burwell and David Toop and they started to do events together, at the very closure for Artist For Democracy which I worked on with Nick Payne, Guy Brett, Steve Oxley and others. The main show was mine and the main event was Stephen's. He constructed a windmill on the top of this house: running round exploding fireworks, the police were called, the fire brigade – it was amazing. We did a few things together, one of which was called Wild Grass but unfortunately there are no photographs or anything.

CH David, do you remember Mayfair Illuminations in 1977?

DM That is another beautiful thing. But these things are not known – they weren't recorded – it seems all the interesting things weren't recorded. Mayfair illuminations was part of a whole series that included a beautiful auction with a full orchestra ...

CH It was like a derelict business property with very plush walls – I later made some pieces out of this beautiful wall paper – there were water pipes being redirected out of the building and projections onto the buildings around Piccadilly.....

DM ...there were so many rooms ..

CH These things happen and then they pass by.

DM But they will be remembered.

People's memories are very strong.

E If we could broaden the discussion, I'm trying to get some idea of which were the seminal galleries in the period before this – what was the situation that Fitzrovia, Mayfair Illuminations, Artists For Democracy and the ACME Gallery grew out of? I know that the Idica Gallery was influential in the sixties.

DM The first important gallery, to my mind, was Signals. Signals was the first gallery of the sixties, done by Paul Keeler, and I helped him. That was in '64. To put it into context there were already galleries such as Robert Frazer's Gallery which introduced many of the American artists – I remember events there with John Cage and a lot of other important American artists. The other important venue was Gallery One, run by Victor Musgrave. He put on shows by Yves Klein and Tinguely and also a very important Fluxus show called 'The Misfits' which included artists like Robert Filliou and Ben Vautier – they lived in the gallery on Duke street. I was amused a few years ago when they had a fluxus show at the Whitney and they reconstructed this gallery to perfection – it amazed me I thought "How did they do this?"

E Well these days you sometimes see galleries which are made out to look a little like warehouses, so the museum becomes a facsimile of it's point of origin, so that things look arbitrary ... but getting back to Signals Gallery ...

DM For two years it was the most active gallery for the avant-garde. Takis had his big show with magnates there a lot of events and happenings and this inspired John Dunbar to start up Indica two years later in 1966.

E You later worked at the Lisson?

DM The Lisson Gallery was originally a place where Nicholas Logsdail sold second-hand furniture and he came to me when I had a performance at the Royal College of Art. He said he had a place in Bell Street and he would like to start a gallery and I said OK I'll run the gallery for you. I invited Yoko Ono and she did a show called 'Half a Wind'. She went around Portobello Road with a group of people and collected lots of furniture and she cut each piece in half – I remember she had half a cake I always wondered what happened to the other half – I think it was her best show.

E Tell me about the Mondrian Fan Club. It's a world-wide thing isn't it?

DM On New Years Eve 1993 I founded The Mondrian Fan Club with the Australian Artist Adam Mankervis and to mark the foundation we had an event with a young cowboy who was working with me. I had previously done a piece with him called Cowboys and Bodhisattvas, using real guns, rattlesnakes, video and laser projections. I said to him "Do you mind doing an event for me?" – because I needed someone very tall and very powerful. I made

two gloves; the first with red, yellow and blue ice cubes in the palm and another glove which was thermally heated by batteries. He went to Times Square and at the stroke of midnight he went up to people and said: "If you're feeling that your genitals are cold – I can warm them up" and for those who had hot genitals he would cool them down.

E What was the response?

DM Oh, they loved it – it was New Years Eve.

E Of course.

DM He also had speakers strapped to his body, playing a tape of certain boogie-woogie music – this was in homage of Mondrian. And that was the official founding of the Mondrian Fan Club. Adam and I later did a whole series of time-based events which celebrated Mondrian. For example Adam went to the Museum of Modern Art where there are a lot of Mondrian paintings and assumed yogic postures which related to Mondrian's interest in theosophy. We visited the place where he was buried and had a conversation on his grave – an event which is recorded in one of these paintings. It was a very beautiful day. We also did this thing – which was fortunately photographed – at long Island where a pilot we knew sky wrote the letter M in the sky. We will be writing the letter O in Honolulu on 31 December 1995. Every New Year's Eve we will be adding a letter until we have spelt the name 'Mondrian' and over a period of time you will see these two guys ageing. Mondrian with eight letters is eight years, my name is another 13, then Adam Marcavis another 12 years and if we're still alive we can go on to homage to..." It will be very random: let's say people in Bristol invite us to do the letter N and Athens the letter D...

E I like the idea of it taking so long to read something.


DM Well, Mondrian took 25 years to finish a painting.

E Tell me about the neon piece. It looks to me like the sign for a night club.

DM This piece has been very successful and I want to continue working with neon. Mondrian used to do these gestures called Mudras as a form of yogic exercise. I created my own Mudras and I use three here in the neon piece – they are based on the Katakali of India: the hands closed together is containment and memory and the hands going out like that [flat outward] – is touching and wonderment and finally [the first finger of the right hand pointing out] is male and the left hand [index finger touching the thumb] is female – but this is also time and space and so it was wonderful to work on something which is so modern and yet was imbued with values which were beyond the commercial. Mondrian was both fascinated by modernity and also ancient knowledge which is something I can relate to. I describe myself as a transcendental hedonist, I like the good life but I think you

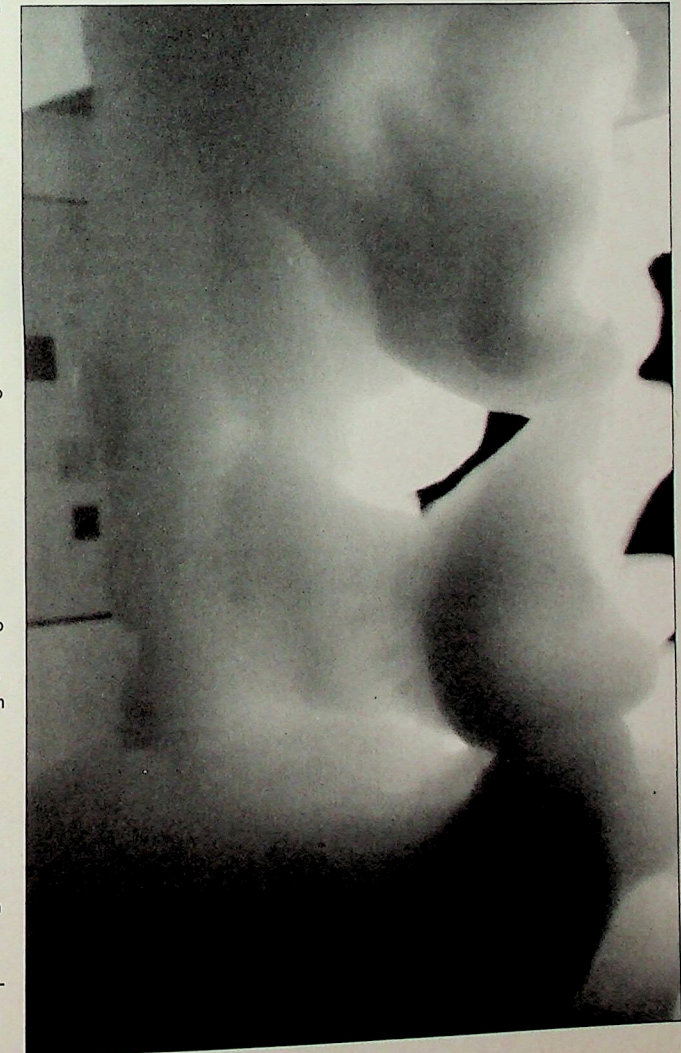
should also transcend into a form of miracle shamanism – to avoid unnecessary dependencies.

E I understand that you are making a new edition of your broad-sheet Signals which has appeared on and off since the sixties.

DM The amount of things that are arriving from all over the world is amazing. Things from old friends and members of the Mondrian Fan Club. I'm getting things like entire music scores and I keep telling them I can only use so much. It's a money thing: Iniva are giving us four pages of colour and they want only this show so I can't include everything. The end result will be mainly images with some poems. It will be a different kind of art publication, it's not an art magazine, it's a collaboration... 

Interview **Steve Rushton**. ©1995

Thanks to Nick Hallam VA.



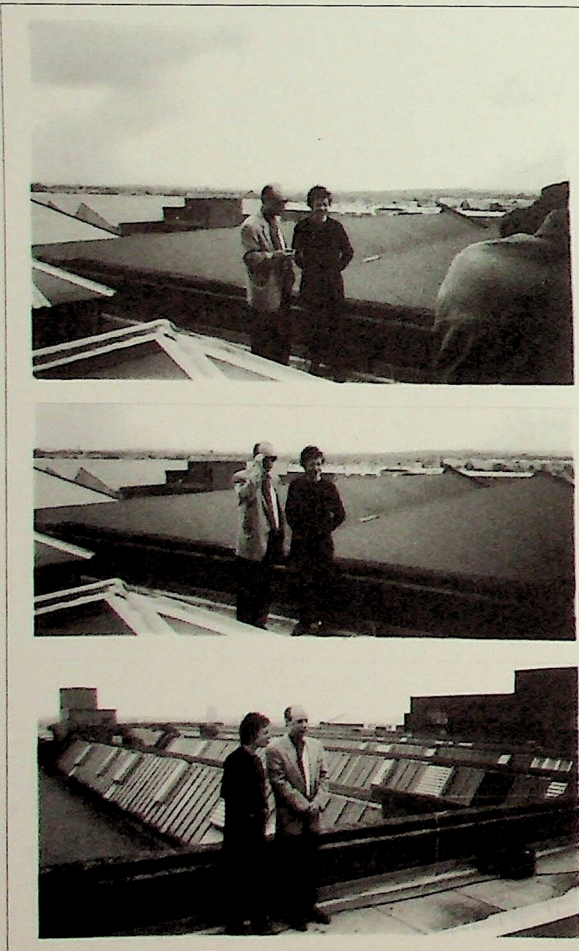
PANGLOSS

It can't be art because it's too much fun

**Self Storage
Brian Eno,
Laurie Anderson
and the
Acorn Research
Cell**

The media have been invited to follow Art Angel's Michael Morris (the producer of *Self Storage*) down what seems to be an endless series of corridors. What is behind the majority of the red doors remains a mystery.

Somewhere along the line London got filled up with too many things and these things got



I laughed out loud.

very funny.

Like this idea very much

like an idea that has been thought of before.

pushed to the edges of the city to be stored in a series of units within a series of labyrinthine buildings.

A succession of these units are now shown to reveal the work of Eno and the members of the Royal College's Acorn Research Cell. The whole is threaded together by the bell-cool voice of Laurie Anderson.

There is a moment during the procession when I feel like a member of a lacklustre team in an episode of the *Crystal Maze*: "You are now entering Art world... Sniff this door. Put your head between these pipes. Look through this hole. Listen".

I have a feeling that we are part of the theme park/games industry and this is the perennial criticism of any art that comes with a plug attached. If it moves, if it flashes, if it makes a noise, if it incorporates any degree of technological hardware. If it is 'interactive' - SHOOT.

But the idea that this sort of thing is nothing more than a fine art fairground carries with it a number of unspoken prejudices which can be summed up with the most damning of criticisms: "It can't be art because it's too much fun".

Secondly, work of this nature requires collaboration on a technical level which rubs against the comfortable, humanist notion that some great truth is being articulated solely through the hand and brain of one individual. If we all muck in together it spoils it for Johnny Solo.

"I think one of the problems with the 80s," Eno told *Everything* "was that people were encouraged not to collaborate. It was so important for artists to individually distinguish themselves and establish their trademark that the spirit of collaboration - which was very prevalent in the sixties and seventies - evaporated. It evaporated too at the Royal College which was throughout that time very market driven. I very much hope that the collaborative spirit is returning."

"In New York [collaboration] happens a lot more than here in London. New York is quite a small town by comparison because everybody who is likely to be working on something lives within a few blocks of each other (or that's what it feels like when you go there). It's much more difficult to arrange something in London. You have to contrive meetings with people - you're not as likely to bump into someone.

One of my highest hopes is that the art colleges can once again become places where people bump into each other and a new culture is formed."

Acorn Research Cell member Hanna Redler worked with Natasha Michaels on the piece called "Fossils". Hanna's speciality is museum curatorship and Natasha's is fine art. Hanna says: "For a multi-media work to be really exciting

nicc phrase
good phrase
ex. idea

Drop it in?

Be careful with these words - you must get them right - I think this may be cheating?

you need people who are specialists - and one of the most interesting things about this project is that we came into contact with other specialists throughout the college who wouldn't otherwise have any connection with each other."

Art colleges therefore seem to be the natural environment for collaborative work - they have the resources and the connections. But the culture of artistic practice as a whole and the legendary interdepartmental feuds between staff within many art colleges might mitigate against people working together, despite the will to do so.

In the end however it might be the technical requirements of multi-media art that ring the changes.

Seeing contemporary art in London sometimes seems to be all about getting on a train and shapping your wretched carcass through some post-industrial hell-hole to see work in an echoing warehouse - work which has forlorn aspirations toward the white-walled space. There is always the hope that if it looks good in a warehouse it'll look just great in the Saatchi Collection.

In one sense *Self Storage* is the same. The place

has vacant spaces made available by the recession and the context of the work is all important to how we see it. In another sense however it is very different. The maze-like building requires that you are escorted (you might step over the skeletons of people foolhardy enough to enter without a guide) and by virtue of that fact your appreciation of these self contained pockets of artistic activity becomes something to do with other people.

Your appreciation of the work becomes collaborative because you have to take it in turns to sniff the door or to put your head between the pipes. You discuss together whether it would be appropriate to sit in the chair in the room entitled "Torture Chamber". You become aware of the unspoken etiquette which every informal group develops: tall people at the back, shorties at the front; don't push - take it in turns; come along, don't dawdle. And of course this fussiness is all part of the fun.

Along with the artefacts and relics comes another import from the museum - the museum guide.

How's that for re-contextualisation?
© Pangloss 1995

funny

funny

As above Surely contextualisation

NATIONAL ARTISTS ASSOCIATION Conference 95

CRACKING THE CODE

Artists, patrons and the gallery system - towards a Code of Practice for the Visual Arts

Saturday 17 June 10am-8pm Tate Gallery
Clore Gallery Entrance Millbank London SW1P

National Artists' Association will celebrate its 10th anniversary with the launch of the *Code of Practice for the Visual Arts* which 'seeks to establish widely recognised standards for artists in their professional relationships with those who work with them...to create a system in which artists are properly rewarded for their work'.

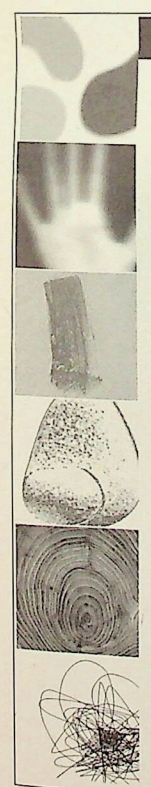
A debate on current relationships between artists, patrons, commissioners and galleries: how and where would a Code of Practice apply?

Conference to be followed by NAA's annual general meetings and an artists' reception at the 'Rights of Passage' exhibition 6.00-8.00pm.

Tickets: £15 including lunch and artists' reception; £10 for NAA members and concessions; £22 including NAA membership. Key speakers include: Marjorie Allthorpe-Guyton (Arts Council of England), Mark Fisher MP (Shadow Arts Minister), Conrad Atkinson, artist and Chair of Fine Art, University of California.

Join NAA now - all members will receive a free copy of the Code of Practice when it is published. Annual fee is £15 (£3 off until 30 June). For Conference booking form or membership details write to:

NAA, Spitalfields, 21 Steward Street, London E1 6AJ. Tel: 0171 426 0911



Tate Gallery

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Means of Production

John Timberlake
talks to Wendy
Mason

Allowing artists outside colleges access to college facilities seems like a good idea, but there are potential problems – who pays, for what, and who would be eligible. A new initiative could see pilot schemes operating by March 1996, giving what are termed “professional independent artists” the chance to buy access to facilities in four colleges. Everything spoke to Wendy Mason who is currently researching the proposal for the Arts Council of England.

E How do you define ‘professional independent artist’?

WM That’s an interesting one! We are not talking about vetting people for “good art” – we’re talking about a professional standing, and selection is likely to rest in part on what use a person can make of the equipment and facilities at the colleges taking part in the pilot scheme.

E And they are?

WM We’re not sure how many pilot schemes we’ll actually go forward with – a lot will depend on the on the costs involved and potential funding. But the three colleges involved in the research – Norwich School of Art & Design, Luton University, and the University of Northumbria – are certainly interested in hosting pilot schemes. Luton’s involvement, which is centred on their media course rather than a fine art one, is partly to see whether similar schemes could be adopted in other academic fields.

E What would the scheme actually offer to artists? What kind of access would they have?

WM At the moment we’re working on two particular pilot schemes; one is closely based around an area a lot of artists might be interested in but wouldn’t otherwise have access to, or be familiar with. The induction would involve artists paying a subsidised fee for a two-day introduction to the equipment and its possibilities, and covering health and safety issues. Such an induction would be held in late summer, before the term starts, and would then lead on to evening access periods – perhaps of 20 hours over a seven-week period. The idea is also to have on hand a troubleshooter – perhaps a paid student – to help people if they get stuck. Outside of these times, time on the equipment would have to be booked. From the consultation we’ve had with artists, it’s clear it’s clear flexibility is essential. It will be different in other colleges.

E Actually, I was about to ask what consultation you’ve carried out ...

WM That’s been directly with the colleges, and also through two artist’s focus groups. In the case of the colleges we were keen to talk to everyone, although I have to confess we haven’t as yet spoken to the students, but we have spoken to lecturers, heads of departments, administrators and of course technicians, who will be key players in the scheme.

E In terms of the artists’ focus groups, what sort of reaction has there been?

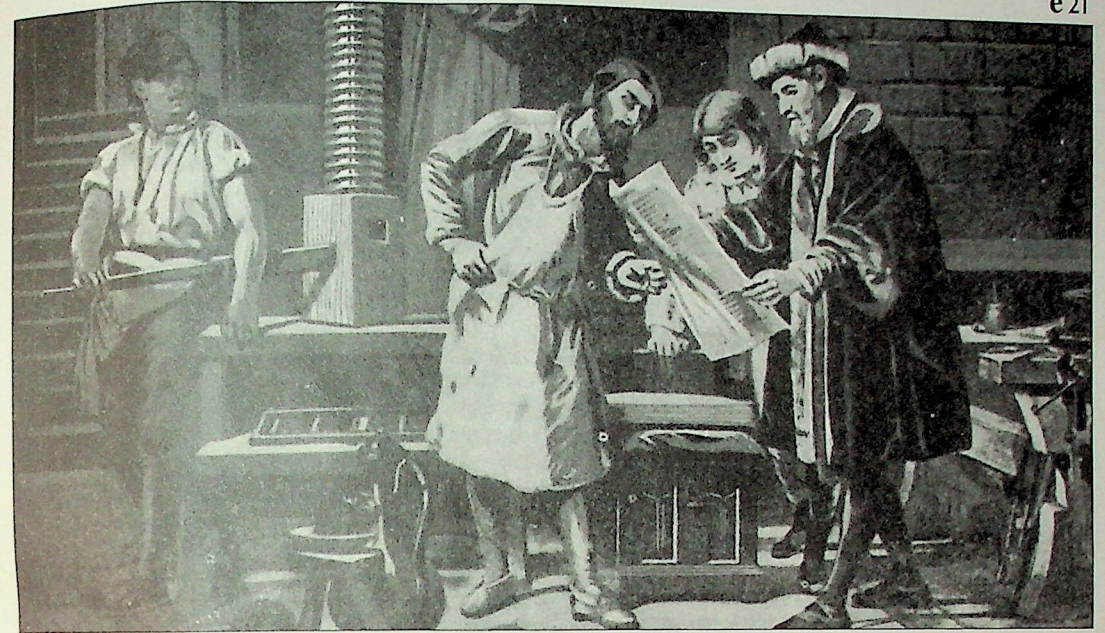
WM There’s been a lot of very positive feedback, and a great deal of interest. Most of the artists attending were quite well established. This meant that most of them felt that they had as much to offer to the colleges as vice versa. This caused a lot of scepticism when it came to the artists being asked to make some financial contribution to take part in the scheme.

E That question of the artists’ presence being a boon to the college is an important one, I think. Given that artists going into the colleges are going to be feeding into the educative process, and in that sense helping in the development of students, what has been the reaction of the staff unions?

WM Let’s be clear; artists on the scheme will not be teaching, or being used as a ‘teaching aid’ – there can be no question of that. In any case, many artists we talked to didn’t want to to even have students around. They are very wary of being seen as ‘as a good thing’ for the college. Many artists just want to go in, do their work uninterrupted, then leave. Most of the teaching staff have no problem with the scheme as it is being laid out. That’s the whole point of consultation. But in some senses, if the scheme is kept as a fairly commercial enterprise – payment of a fee in return for use of the equipment – it guards against any ‘misuse’ of an artist’s presence. If you’re an artist paying £3 an hour for access, you’re going to make sure you maximise the time spent making art. That’s the difference between the Luton and Newcastle schemes – at Newcastle we’re looking at what will be very much a commercial ‘pay for what you use’ set up. We’re looking at this further.

E Do colleges see themselves as benefitting any other way, apart from financially?

WM Well for a start, colleges will only be covering their costs, not making a profit. Obviously there are various benefits for colleges. Most institutions have a mission statement or similar, and see themselves as having a duty towards the artistic community generally, and they see this in that light. Schemes such as this would provide a pool of artists based relatively near to the college, which they could draw on for other, separate, paid arrangements – visiting lecturers fellows and so on – although of course these would be separately negotiated. Some colleges like the idea of having exhibitions of work done by



participating artists to raise the level of critical debate, and give students an idea of the sort of work being produced in the world outside.

E Isn’t there a danger the scheme would give rise to rather cosy, reciprocal agreements?

WM No. That would create problems with staff unions. But there’s a strong disincentive in that colleges who were seen to be avoiding the exchange of money would be pulled up by agencies such as the tax and national insurance inspectors. It would be interesting to see further research looking at the involvement of artists’ groups in the development and running of the scheme.

E Is there going to be a minimum time an artist is expected to have been out of college before s/he can take part?

WM This is another area we’re investigating. There has been a suggestion that some places be set aside for recent graduates.

E If spaces are limited – and they’re bound to be to some extent – and strong competition develops, won’t the whole thing begin to look like a system of unpaid fellowships?

WM There are some potential difficulties here. This criticism has been made already by artists. But we’re suggesting the scheme should be on a first come, first serve basis, to avoid that sort of problem. One of the the arguments that militates in favour of aiming the scheme at artists who have been out of college for a few years is that they tend to be more established, and therefore there will be a lot less competition, if at all, and we expect the numbers applying to be fewer. Also it’s important

to remember that selection, which could in any case involve artists’ representatives, would be on the basis of commitment and ability to use the equipment, rather than artistic merit, and there aren’t any obligations on artists to perform duties, as a fellow might be expected to.

E You mentioned a fee of £3.00 per hour earlier – is that likely to be the sort of cost we’ll be looking at?

WM What a scheme costs depends on what’s on offer, and what subsidies are available, as well as whether artists are able to work alone and so on. Colleges see it as an opportunity to fill ‘slack’ times – sports afternoons, Friday afternoons, weekends and so on. If facilities such as life-rooms, libraries and workshops are on offer, it would seem reasonable to ask for a payment from the artist. If an artist would be expected to share facilities at other times with students, one could argue, on the other hand, that access should be free.

E If the pilot schemes seem successful will the initiative be introduced elsewhere?

WM That, again, depends what funds are available. This stage of the research will end in June 1996. There’ll be further consultation once the pilot schemes are up and running.

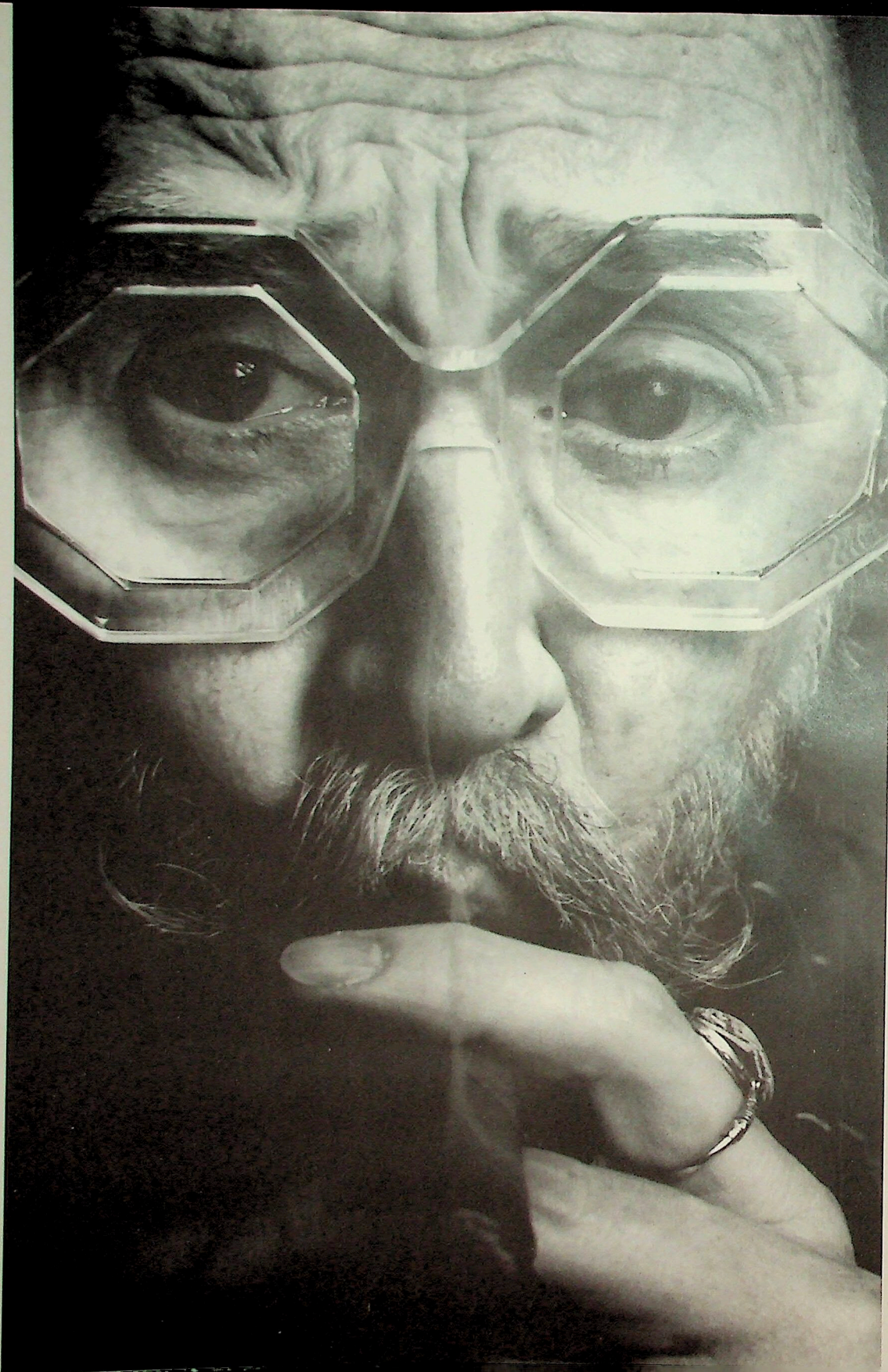
E In the meantime, how can artists who were not invited to the focus groups let their views be known?

WM I think the National Artists Association would be the best starting point. The NAA will certainly pass comments on to us.

[NAA can be contacted on: 0171 426 0911.]

© Interview John Timberlake 1995





Thu-Sat 11am-6pm
'Couldn't Get Ahead'. *Andrea Bowers, Sam Durant, Robert Gunderman, Bob & Roberta Smith, Georgina Starr.* Until 13 May.
(continued on page 23).

Karsten Schubert and Waddington
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Tel: 0171 6310031
Tue- Fri 10am-6pm. Sat 11am-3pm.

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Art & Language, Glen Brown, Alan Charlton, Keith Coventry, Michael Craig-Martin, Ian Davenport, Peter Davis, Mark Francis, Patrick Heron, Damien Hirst, Gary Hume, Callum Innes, Zebedee Jones, Julian Letherbridge, Simon Linke, Jason Martin, Fiona Rae, Bridget Riley.
Clearly this is designed to be an exhibition to take note of. If you don't go, you won't know.
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Tel: 0171 328 7878
Thu-Sun 12-6pm.
'A few steps above, a few degrees aside'
Joanna Hoffmann. until 16 April. And,
'Painted objects, Object Paintings'
Martin Cockram.
11-21 May.

Matt's Gallery
42-44 Copperfield Road, London E3
Tel: 0181 983 1771
Wed-Sun 12-6pm
Jaroslav Kozlowski 'Soft Protection' – the Great Britain & Northern Ireland Version.
Those unfamiliar with Kozlowski's work may wish to refer back to Everything 14.
Until 28 May

Northbank Gallery
96 Gillespie Road, London N5
Tel: 0171 226 7261
Wed-Sun 2-7pm
'Collective Evidence'. *Amanda Hopkins, Hugh Hamshaw Thomas, Sara Cooper.*
Until 26 April

Renegade Arts presents...
the london launch of MAD COW an anthology of new poetry RHEINGOLD sedley place off oxford street a minute from bond st tube
tuesday april 25 7.30pm £3/2

Waddington
11 and 34 Cork Street, London W1
Tel: 0171 437 8611
Mon-Fri 10am-5.30pm. Sat 10am-1pm.

INSIGHT ARTS TRUST
THE I.D. ZONE



A multi-media installation and performance by ex-offenders exploring aspects of identity

COMMERCIAL GALLERY

Spitalfields Arts Project,
109 Commercial Street,
London E1 6BG

Installation: 27 April - 7 May
12-6pm. Closed 1st May

Short Performances: 5,6,7 May.
1pm and 6pm

FREE



Funded by CILNTEC and ILPS

(See also entry under Karsten Schubert.)

The Outer Hebridian Civic Arts Trust
Presents

Divergence

interactions with seals
by

Phil Space

The McGonnagal Community Centre, Deasaker.

20 April - 5 July 1995

