

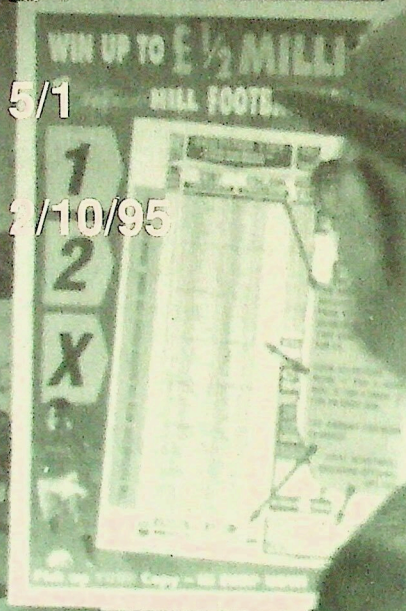
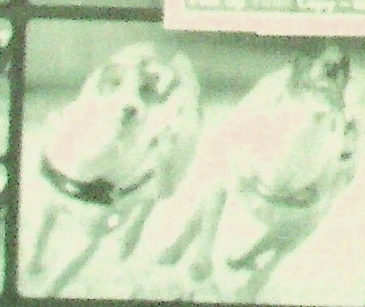
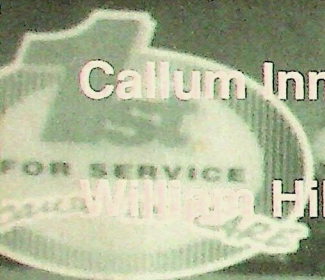
Damien Hirst 5/4

Mark Wallenger 5/2

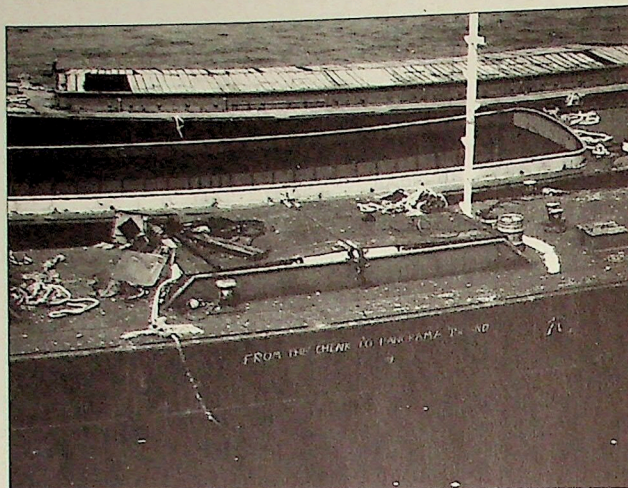
Mona Hatoum 2/1

Callum Innes 5/1

William Hill 2/10/95



CALL



listings

Angela Bulloch, (above) 'From the Think to Panorama Island', for the Thames Path Public Art Strategy. Courtesy of Public Art Development Trust.



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Adam Gallery
62 Walcot Square, SE11. Tel: 0171 582 1260.
Thur-Sun, 2-6pm
'Front to Back' Pete Smithson. Until 21 Oct

Anthony d'Offay
9, 21 and 23 Dering Street W1. Tel 071 499 4100

Carl Andre, Nicola Tyson, Joseph Boyce.
All from 19 Oct. Contact gallery for details.

Art First
1st Floor, 9 Cork st, London W1X 1PD
Tel: 0171 734 0386
Mon - Fir 10-6pm, Sat 11 - 2pm
Simon Lewty, Louis Maqhubela Until Nov 2.

Barbican
Barbican Centre, London EC2Y 8DS
Tel: 0171 638 4141 ext. 7632
Mon - Sat (except Tues) 10-6.45pm
Tues 10-5.45pm, Sun 12-6.45pm
Gallery: **Dora Carrington**. African textiles, until 10 Dec. Concourse: 'Signs', Traces and Calligraphy, until 22 Oct. Foyer: **Brenda Hartill**, until 22 Oct. Stalls: **Nic Dunlop**, until 29 Oct.

Jibby Beane
Flat 6, 143-145 Gloucester Terrace, London W2
Tel: 0171 723 5531. (Phone for details).
Predrag Pajdic. 18 Oct - 4 Nov.

Blue Gallery
93 WIAton St, London SW3 2HP
Tel: 0171 589 4690. Mon-Sat 10-6.30pm.
Melanie Comber, 18 Oct - 4 Nov.
Mark Curtis, 8 Nov - 2 Dec.

Brixton Art Gallery,
35 Brixton station Road, London SW9.
Tel: 0171 733 6957.
Mon-Fri 10-6pm, closed Weds.
'Thoughts of We' (ground floor gallery) and 'Womb Envy', **Leslee Sharon Wills** (1st Floor). Until 25 Nov.
For workshops information please contact the above number.

Cafe Gallery
By the pool, Southwark Park, London SE16.
Tel: 0171 232 2170.
Weds-Sun 11-5pm,
Terry Smith, 'Staple'.
19-29 Oct.

Camden Arts Centre
Arkwright Rd NW3. Tel: 0171 435 2643/5224
Tue-Thu 12-8pm Fri-Sun 12-6pm.
Stefan Gee, 'Mews' and **Ken Lun**, recent work.
13 Oct - 26 Nov.

Chisenhale
64 Chisenhale Rd E3. Tel: 0181 981 4518
Wed-Sun 1-6pm.
Cristina Iglesias, Pepe Espaliu, Lili Djourie.
Until 29 Oct.

Jane Wilson Louise Wilson,
22 Nov- 22 Dec.

The Commercial Gallery
109 Commercial Street, London E1 6BG.
Tel: 0171 247 9747.
Tues-Fri 12-5.30pm. Sun, 12-5pm.
Cedric Christie, sculpture and site specific work.
26 Oct - 22 Nov.

Curwen Gallery,
4 Windmill Street, London W1P 1HF.
Tel: 0171 636 1459.
Mon-Fri, 10-5.30pm. Sat 10.30-1pm.
Andrew Mumery at Curwen, **Frances Aviva Biane**.
Until 3 Nov.
'White out' - a selection of white works by:

Diorama Arts Centre Ltd.
34 Osnaburgh Street Lodnon NW1 3ND.
0171 916 5467.
Mon-Sat 11-6pm.
'Background'. Object-based work by **Paul Astbury**.
Until 3 Nov, and 'Exposed'
(Great Britain from the wheelchair), a retrospective of work by **Tony Heaton**.
13 Nov-1 Dec.

Flowers East
199-205 Richmond Road, London E8.
Tel: 0181 985 3333
Tues-Sun 10-6pm.

Terry Frost, 13 Oct-19 Nov.

Angela Flowers at London Fields
282 Richmond Road London E8
See above for details.

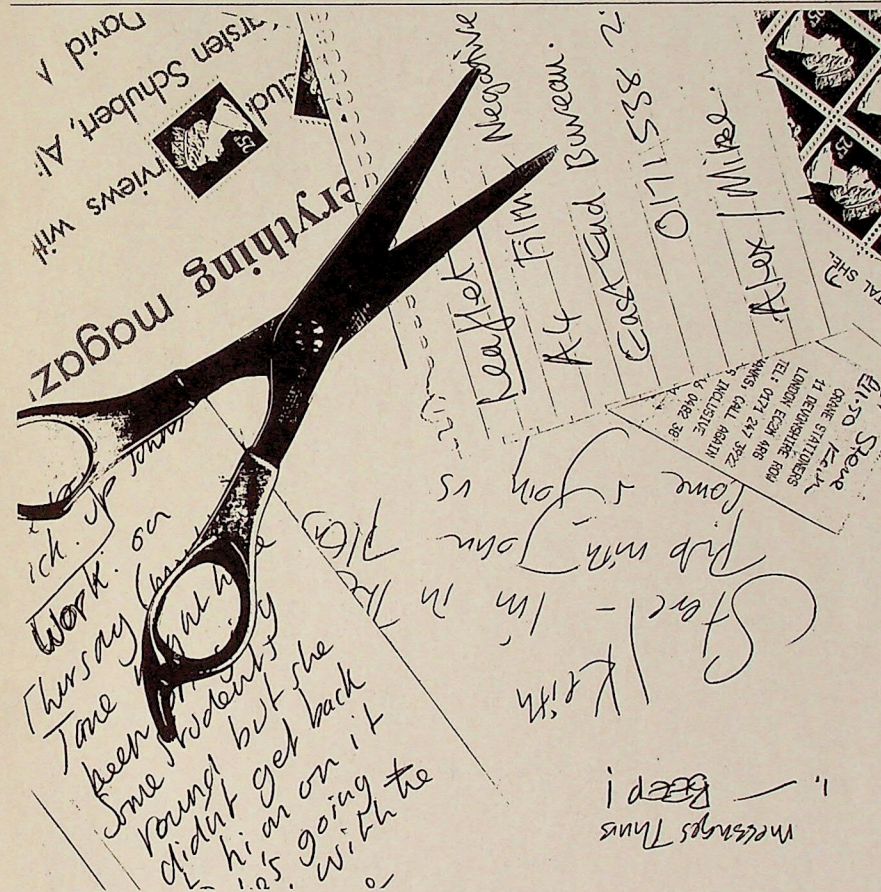
The Basement Gallery
14 Vandy Street, London EC2.
7-12pm, 20 Oct only.
'Corplite' - an evening of sound and light.

Francis Graham-Dixon
17-18 Great Sutton Street, London EC1
Tel: 0171 250 1962
Mon-Sat 11-6pm.

Amanda Thesinger, First solo show in London.
27 Oct - 25 Nov.
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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. © 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 18 is 15 December 1995.

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

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editorial

Portable fabric shelters

Stewart Russell, Artistic Director of the London Printworks Trust in Brixton, south London, recently curated a show which engaged two 'fine' artists – Bill Woodrow and Sonia Boyce – with an internationally established fashion designer, Joe Casely-Hayford, using the medium of printed textiles. All three were given the same brief: "The tent can be a shelter from whatever you need to shelter from". Ben Eastop went to talk to Stewart about the exhibition, the first to be shown in LPT's new gallery space and supported by a £20,000 grant from London Arts Board.

SR I wanted to produce some new role models for the medium. Nobody knows any printed textile artists, so to widen the field I would have to go into other disciplines and find practitioners who were well-known to find an audience. Everybody that I chose worked comfortably in three dimensions, and the fine artists weren't known for working in printed textiles. I wanted people who were local – I didn't have a big budget for my first show, so I couldn't fly people in and put them up.

I chose Bill Woodrow – somebody whose work I had admired since I was a student. Sonia Boyce is a local artist who works in 3D and who the project has had dealings with in the past. The third artist, Joe Casely-Hayford, is a fashion designer. I wanted a fashion designer because you might get fine artists going over into fashion, but you don't get designers coming into fine art projects: more controversial than the other way round.

I also wanted to reflect the cultural diversity of south London and Britain which is not often addressed when a new gallery is opened. Once I had established the criteria for the artists, I was worried that I was giving them a medium but nothing to key into. It's all very well asking Bill Woodrow to come into printed textiles but if he doesn't have any ideas for working in that medium he's not going to do it.

BE Yes, he makes that point in the catalogue – he only accepted when he saw that it had a specific brief.
SR So I had to write a brief, something that would lead the artists to work in printed textiles, but also

one which was fully contemporary. I wanted to talk about voluntary and involuntary movements of people – migration and homelessness – the brief began with: "the tent can be a shelter from whatever you need to shelter from", which was my definition of a tent. In response, Bill's idea was to create an oversized table and chair, covered by an image of the camps in Rwanda, Katali Camp, with a photo by Liba Taylor. The camp is in a frieze around the outside and on top there is an image of a shallow grave – the images have been montaged together to make up the tablecloth. On the inside of the tablecloth are images from a mail-order catalogue and cushions made up from popular Ideal Home type magazine covers. The whole thing is laid out on a pink, very domestic carpet. The scale gives you this childish, Alice in Wonderland type of thing – you remember when you were a child making your own world under the table.

BE The images of Ruanda are not immediately obvious until you come close up...

SR It's a photographic image and the process of ink-jet printing a cloth at that size – it's about 4.5m by 3.5m – makes it a little bit more difficult to read. But when you get up close you start keying into some of those images of the shallow grave. Then when you go round the other side you see part of the table cloth is lifted up, you see under – you keep getting these surprises. When you go in underneath the table, the build-quality of the table, it's very accurate.

BE As with all the artists, it was a very much hands-off thing. With Bill's piece you commissioned the table to be built of solid wood.

SR Yes, mahogany. We had some doubt about whether we should use a hard wood but we felt that to achieve the authenticity, the way that hard wood cuts, soft wood wouldn't do. With soft wood the turnings didn't look sharp and didn't remind you of the way a table is put together. The piece wasn't about global warming or something, it was about homelessness and the migration of people.

BE With the cushions [250 editions], Bill wanted the material to look glossy like magazine covers?

SR Bill had no pre-conceived ideas about how difficult or easy it was to do these things. He said he wanted these magazine covers printed onto cloth, and made into cushions. So I take it to the technicians and say: "Bill would like these magazine covers printed exactly as is." They go OK, we can do it, we'll have them by next Thursday. Then Bill comes in on Thursday and says "No, I want them shiny". More problems, more solving of problems. It's really stretched the technical ability of the workshop. The fine artists didn't think they had to get involved in this inter-disciplinary thing. We didn't bring all the artists together and say: "Bill, we would like you to do a multiple, and Joe, we would like you to do a formal sculptural piece". But subtly, that is what happened.

When we gave Joe the opportunity to come out of

the commercial world, I was expecting something very funky and up to date; very catwalk, very high-tech. Initially we were looking at fibre-optics and all that kind of thing. But eventually the way that he came to work on the project was in a very formal sculptural way – slightly more traditional than the other two. It gave him the opportunity to explore – it's not surprising really that he chose to do something that was completely away from the fashion world.

BE Yes, that is the thing that most strikes you about Joe's piece it's formal sculptural quality. The narrative is not so strong. Whereas Bill's piece works very smoothly from the narrative to the formal representation.

SR Yes, the Bill Woodrow is very readable. But there is a lot of narrative in Joe's piece. It is the back end of a cow, the skeletal form, going into the form of a tent – and the choice of a blanket cloth gives more of a feel for a kind of Bedouin type of movable dwelling. One side of the printed blanket is the image of a cow and the other side is the image of a brick wall. He is looking at the involuntary movement of peoples in relation to his own position – his father is Ghanaian and he himself has lived in England all his life. But he still has this feeling of homelessness by being involuntarily uprooted from one culture and put into another.

He talks about that culture, for me, through the symbol of the cow, the cow being a sacred symbol in Africa. He is using this idea, but in the West, the half of the cow that is skeletal is more of a symbol of Africa as portrayed on TV. By printing the brick wall on the temporary structure, it is not the physical idea of homelessness, but the spiritual – four walls made out of brick don't make a home.

BE Joe also talks, in the catalogue interview, of feeling the need to get more involved with his own hands.

SR Yes, that's interesting. Basically, we had to put on a show where the quality of the print-work was high. Design practice is normally hands-off – but because Joe's been given the opportunity to work in a fine art way – he's gone for hands-on. I'm not particularly interested in Joe Casely-Hayford learning the skills of casting aluminium, or printing full-colour separation artwork, so we had to come to a compromise. I'm really happy with it and Joe was very pleased too.

In contrast, the Bill Woodrow piece was done in a very design way. He told us what he wanted and we made it up. In a way that shows the similarity between contemporary design practice and contemporary fine art practice. Fine artists are now able to be less involved in the practice of making.

BE Shall we go onto Sonia's piece?

SR Sonia had been making hair pieces – looking at black people's obsession with their hair, personally, and with other people. She was looking at these pod-shaped mountaineering tents. She was going to print images of heads that show cultural difference. She



started with this picture of this white skinhead haircut. She pulled the flysheet to pieces and made patterns up and printed the image of an ear and short hair onto the panels, then sewed it back together. Initially I thought she wasn't going to have any ears in it – just the dome of the head. But when the ear turned out she loved it, so we had six ears.

BE Was this how they all worked, seeing what was possible as they went along?

SR No, Bill conceived of the whole thing straight away. Of course it changed a bit as it went along. Sonia came up instantly with an idea, that we would make an 'encampment' of heads with four tents –

Stewart Russell views piece by Joe Casely-Hayford in 'Portable Fabric Shelters'. Photo: Ben Eastop.

inner-city London – different cultures in very close proximity but deflected off each other. So we were going to print different cultural hairdos onto these tents – an Afro, a skinhead, a braided one and a bubble perm – futuristic, printed onto this silver fabric.

BE So did she drop this idea because of the way the images were turning out?

SR A bit. I thought we had got the idea sorted out, with the encampment. But eventually we started making these other pieces – she made an umbrella, a blanket – it started to become the beginnings of an 'urban survival kit'. This idea seemed to have more legs, and could go further. The images could be put on other things – the next one's the face of a Chinese man on a blanket, full colour separation, with his eyes and eyebrows on an umbrella – the eyebrows make this little tuft of hair which comes at the top of the umbrella – and his eyes are closed – the idea of walking around this urban, south London under an umbrella with your eyes closed.

I wanted people from different artistic backgrounds, including design, to come and see the show. I didn't want some fine art critique of why people make things which might be tents

BE All the artists were working independently of each other?

SR Yes, they only came together for the catalogue interview.

BE Can we go back to where we started, with the brief? The catalogue includes an essay by John Roberts who makes the point that homelessness is one of the features of our time – the notions of homely security in western European culture is under threat, there is a fluidity and threat to past feelings of security. The black artists in the show in particular were interested in this aspect of the brief. How did you present the brief – did the artists get a copy of the essay to begin with?

SR No, the essay was written while the work was going on. I was keen to find out how the artists were going to tackle to brief, it informed me of what I wanted from the essay. I wanted people from different artistic backgrounds, including design, to come and see the show. I didn't want some fine art critique of why people make things which might be tents, or how Bill Woodrow has dealt with the tent in the past, and put everybody off, because they mightn't have heard of him. I wanted people who came to relate to the show and the topic of homelessness – one of the most pressing issues of modern life. Once the artists

were half way through, I asked John to write the essay.

BE It is interesting that Joe Casely-Hayford has come to similar conclusions that John writes about, this feeling of looking in from the outside, even though he was born here.

SR If we are talking about this movement of peoples then we have to talk about the cultural diversity of Britain. And there is no point in talking about that if you don't represent that cultural diversity.


BE Can we go back to this question of crossing boundaries. There seems to be a different attitude towards this amongst the artists. Bill Woodrow spoke of the need to maintain definitions, because it is the friction between definitions that makes it exciting - he says he feels the need to start from 'fine art' almost as a home base.

SR Yes, he says that his home is 3D, fine art, and that he could move out from there but he could always move back to that base. That's a commonly-held fine art view.

For me its about dealing with this idea of an 'upper' and 'lower' class artist – the fine artist and designer. It is well articulated in the way that people respond to the medium of printed textiles, just because it is associated with design, they treat it as a second class discipline. If you don't have any knowledge about printed textiles for example, because you've never been taught it at college, sub-consciously, if you do have an idea like Bill's one, you won't realise it. The practice of working for Bill hasn't been any different to his practice in his own studio - it's just that he has never used the medium. I'm not asking Bill Woodrow to come back and work in printed textiles; only when the need arises, he'll come back and work in the medium because he has learnt a vocabulary. I'm trying to encourage fine artists to learn this vocabulary.

BE There was some dispute as to whether there is more movement across boundaries between design and fine art.

SR I was expecting something like that to come up. In this project there wasn't a divide, they were all given the same brief and they all had to work on it in the same way, which shows that fine art practice and design practice are so similar. They all deal with the brief in an identical way. Although they perceive that there are differences the differences are only on an intellectual level.

The issue was not fully resolved but it was given a forum. The end result is that you walk in and you see work by three people. There is no difference really. The critic from Art magazine (a German magazine) came in and said he would go and look at the Bill Woodrow piece – he went straight up to Joe Casely Hayford's. Joe's piece, for sure, is not out of place. If a fine artist goes into a design project, it isn't thought that they've done a poor job. It's that kind of 'class' boundary that I'm trying to break down. 

© Interview Ben Eastop 1995



Maureen Paley with Julie Roberts painting. Photo courtesy Interim Art.

Maureen Paley: I made my gallery's name by importing work from abroad; Germany, the rest of Europe and from the States. When I came back to Beck Road, after being at Dering Street, I re-thought the whole position of the gallery. I felt that the enthusiasm that was coming out of the young British scene was something that I should reflect. So I shifted the emphasis and it made collectors really look.

Almuth Tebbenhoff: That must have opened a lot of people towards you, especially the young British artists.

MP I hope so, yes. But that is something that you couldn't necessarily have told me that I ought to have done before because I was interested in building up an international context for the gallery. Since 1992 I've taken new people on in the gallery. It's interesting because I didn't represent Gillian Wearing, Mark Francis, Julie Roberts or Wolfgang Tillmans before 1992. So many people have given the gallery its profile in the last two years. But I think it will take time too for certain people to realise the change. You have to get over the past and then realise that you're truly acting in

Interim Art

the present. It's taken me a while to get over the whole move from Dering Street.

AT It seems a very positive move. So where do you now trawl for your talents?

MP I have always trusted the word of artists. They know what's happening in the art world. Probably more than the critics do and more than the dealers. Also certain collectors too, they look quite extensively. Ironically there are certain collectors from New York and from the West Coast of America who come here and look in depth and not necessarily at people who are represented by galleries. They are people who I can talk quite closely with. I look at City Racing, I look at the degree shows to

Almuth Tebbenhoff talks to Maureen Paley of Interim Art

I Haven't been feeling myself

**Cyberrevolution:
Virtual Futures 95
Warwick
University**

"We require just a little order to protect us from the chaos. Nothing is more distressing than a thought that escapes itself, than ideas that fly off, that disappear hardly formed, already eroded by forgetfulness or precipitated into others that we no longer master. These are infinite variabilities, the appearing and disappearing of which coincide." – Deleuze and Guattari

So, I imagine myself as a waterboatman. My six thin legs stretched out on the membrane of the pond's surface. Looking down on the shadows and shades below.

Thursday:

It's official. THEORY IS DEAD. I read it in Frieze. People just got hacked off with it. Susan Kandel goes to great lengths theorising as to why this is the case. The Barthes, Baudrillards, Foucaults, Lacans and the Lyotards have made their point(s) so why should we go on about it? I suppose there might be some enterprising research student out there who might do an audit of how artists used to use theory and in what quantities. Were they ever really deeply into it or was it something that got mixed up with the other colours on the palette? (That's not a theory incidentally – it's a question, because I can't theorise because theory is dead.)

Friday:

You read it hear first. THEORY IS ALIVE. People are even writing manifestos again: Robert Pepperall's post-humanist document is in Mute magazine (see also interview with RP in Everything Issue 16). Utopian editorials and the Electro Sphere sections in Wired are making proclamations as wild as any 1640's pamphleteer: "Everything is changing, every thought, every action and every institution formally taken for granted". And as a proclamation try this for size: "The ultimate luxury is meaning and context." It's difficult to know when the speculation will stop – I've just read that in 1,000 years we'll be glands in jars with a micro-chips attached, swimming through cyberspace having sex and laughing.

Saturday:

Here at the Virtual Futures conference at Warwick University we've got theory coming out of our ears. We're high on it, it has taken on the consistency of an all pervading plasma, we can even taste it (but very

few of us are sure what it actually tastes like). The programme's introduction sets the scene: "Any post-Nietzschean, post-Marxist or post-Wittgensteinian philosophy is based on experimentation, so we offer ourselves up to you as your laboratory for the weekend. And you are our lab rats..."

I go up to the Panorama Room where the main events occur, it has the feel of a club about it. On the stage Tim Burdsey is reading his paper, delivered machine-gun style in hard-cred estuary English. Techno music plays under him and video images are projected onto the screen: "...Our thoughts are not our own – our minds temporary data-banks, fertile territories to be parasitised by virulent Meme complexes before they escape into the Infosphere. Our access to a new molecular scale of activity within the world corrupts our idea of knowledge as a result of human endeavour. Disembodied forms pose a significant threat to our ideas about having knowledge. We're dealing with poor data. Information, the stuff of dreams. the whole system to handle ownership is obsolete – there's no original blue-print only laterally replicating imprints". I leave the tape recorder running and go off to find the Philosophers in the other rooms.

On my way I decide that I'm going to take the approach of a mesmerised and fuzzy thinking lab rat. I begin to jot down a lexicon of terms:

a) 'Schizopolitics' – a term used by readers of Deleuze & Guattari, two writers who are extremely influential at this conference and whose work forms the starting point for many of the lectures. Their approach, in this context, can be glibly summed up with the question: "Are we colonising cyberspace or is cyberspace colonising us?"

b) 'Infosphere' – a self-perpetuating cybernetic network which comprises the Net and telecommunications matrix and which follows its own evolutionary imperative. Although the human arena afforded its genesis and incubus it is becoming increasingly independent as information systems gain their own momentum, creating unforeseen repercussions on the non-cyberworld. An example of how this comes about might be the development of a shared cognitive space within cyberspace which creates Hybrid Intelligence; essentially an information ecology which could be self-comprehending whereas the human participants would only ever see a small portion of the overall scheme. How humans relate to this state of affairs might cause a certain schizophrenia. I sit down in the lecture theatre and add another couple of words to my lexicon.

c) 'Fractal Economics' – a large company is split into subsections which operate autonomously. The aims and goals of one fractal company might contradict the interests and goals of another – this is good for the well-being of the evolution of the Infosphere overall, even though it might be detrimental to partic-

ular cells within that organism.

A good instance of fractal economics in action might be the example of IBM who had a fractal R&D unit which developed a virus damaging the overall company. This is the evolutionary imperative: the organism within the Infosphere is blind and amoral and doesn't give two owl's hoots for the director of the company or its employees. It's just doing what it does best – finding an environment which best suits its continued adaptation.

This is where the schizophrenia part of the schizopolitics comes in: we become freer but at the same time free only in relation to the demands of the Infosphere – these demands are unspoken and as the organism – ostensibly invisible it makes it doubly difficult to organise resistance against it. We're also unsure about where we end and it begins. The problem is that the cyber-spatial organism is an abstraction whilst at the same time being an actual thing. We are components in it whilst at the same time being separate from it. The fact that we are both reliant on it and complicit in its maintenance means that we lose the will and the ability to articulate an opposition to it. How to resolve the problem is one of the concerns of schizopolitics. The loss of will and the growing autonomy of the Infosphere might presage the rebirth of fascism and further marginalise the two-thirds of the world which is of no interest to the Infosphere. The Italian philosopher Franco Berardi made the point that the rise of Berlusconi in Italy was the first tele-virtual election and allowed Berlusconi to monopolise that country's communications industries. This occurred because of a combination of Berlusconi's Machiavellian instincts and also because the nature of the Infosphere allowed it to happen. In this sense the quasi-fascism of Berlusconi was a product of the evolutionary outworking of the Infosphere – the Infosphere doesn't give a monkey's dry toss one way or another who owns the newspapers or who subjects the Italian populace to diet of wet T-shirt contests or dumb quiz shows on TV every day – it just adapts to exist in a viable environment.

Before the deregulation of Italian TV Berardi entreated the government to set up what he calls "points of annunciation" – localised communication stations which would stop the seemingly inevitable rise of information monopolies. They didn't listen and the result was Berlusconi. Similarly Berardi now advocates "points of annunciation" which will save the Net from the Infobahn. The infobahn might result in a greater concentration of power or strong information currents that become exclusive. The Infosphere is not essentially democratic, humanistic, post-humanistic, fascistic, egalitarian or anarchistic it's an information ecology but the fall out from its activities have repercussions on people.

I pick up my tape recorder from the Panorama

Room. I buy a pint of Guinness from the bar and sit down, adding a new word to my lexicon.

d) 'Meme' (mimetic vectors) – a meme is an idea virus which has previously used the incubus of the human consciousness as its host. The word first appeared in Richard Dawkin's book "The Selfish Gene" [Oxford University press 1976] and is a Hybrid of the Greek Mímeme (to imitate) the French Mème (to remember) and also rhymes nicely with gene.

For 300 million years DNA has been the only show in town, those little double helices have been busily threading themselves through every living organism of earth. But there is no reason for evolution to work only biologically. Cultural evolution, the replication and repetition of ideas and motifs, can develop its own life whilst using the biological organism (humans) as there hosts. If an idea can survive its originator, is repeated and passed through subsequent generations then it has proven itself to be an adaptable meme. Some won't survive (the chocolate flavoured suppository, for instance) and some will (the first four notes of Beethoven's Fifth, life after death, the green man walking on the pelican crossing, the cross, the madalla &c). They survive like any organism in a manner which is advantageous to themselves – they might find it advantageous to congregate together to form 'meme complexes' – a culture in the form of ideological, religious and aesthetic constructs. From the base of that culture they can survive their human hosts and hitch-hike their way from one generation, one culture, to another. Again there is no will involved, memes are falling into the vacant, and fertile, belief spaces that best suit them.

The development of cyberspace allows for the evolution and development of memes distinct from their traditional context. The development of artificial intelligence (AI) might result in a diminishing reliance on humans. Computers don't sleep therefore memes might find more advantage in using AI systems as there hosts. Replicating themselves independently of any human involvement and feeding back ideas to us which were not incubated in the human hemisphere. I fast forward and press play. I had over recorded a Leonard Cohen album and in the tones of Jeremiah, low and apocalyptic, I hear him singing "Give me back the Berlin wall/ give me Stalin and Saint Paul/ I've seen the future/..... and it's murder"

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some extent – I was very impressed by the work of Alessandro Raho at the Goldsmith's BA course. Although, I didn't go there expecting to be drawn to any particular work, but you know I really do admire Michael Craig-Martin and I feel he has a positive influence there.

I'm consciously looking for people who don't look like they are imitating anything that existed before. There's a lot of art that comes out of art college that is imitating work that already exists. It can be shown, of course, but I can't show it. I have to go for an integrity and a uniqueness entirely.

AT Do you find that as you mature as a human being that you seek a similar maturity even in younger artists?

MP Well I can see that I have changed a lot. Rita Ackermann from New York really astounded me. I saw her show at Andrea Rosen Gallery in New York last June and I was quite struck by it. It had such a directness. I think, as you say, with maturity also with one's changed experience you're looking for different things to feed you. My taste is quite catholic anyway but it's become more emotional. I think that I was led in the eighties by the head.

AT We all were!

MP Yes! I wasn't led by the heart. So it is very hard because to be more emotional is also to be more vulnerable but I want to go with it.

AT Michael Craig-Martin is considered to be the guru of the 'head', how does he fit into that concept?

MP He is, in one sense, the guru of the head, of course. But he has a great deal going on in terms of the heart. Michael is so creative, he condones. He lets people do the best of what they do. So, for instance, he may suggest to Alessandro Raho (as a student) to look at Alex Katz and Thomas Ruff, see certain films, maybe paint figuratively etc. He is a very rounded person. Though he has a certain intellectual bearing in terms of what he does – he also has a way of encouraging people to be themselves. And that's the other thing I'm looking for, people who are truly themselves, even if it doesn't fit in with what might be described as my taste. I think I am going counter to type and to taste right now – which is daring, disturbing and risky. It doesn't always work.

When I talk about being led by the heart I think of issues to do with sex, with our mortality and with our awareness of this moment. It is a difficult moment to say anything, to do anything to have any motivation whatsoever. The eighties represented a much more irresponsible moment. Lots of things were allowed to happen – and I knew at the time that a lot of it was false.

AT It seemed to be a time when the ego was heavily promoted.

MP Yes. And there was a kind of criticism aimed at me then that I seemed to be promoting myself and not my gallery artists. I don't know if that was the

case. What's shifted for me now, in terms of the ego, is that I'm not the important thing, the gallery and the artists take precedence. If I'm known then that's great and I hope the contribution I make will be valued. But what's essential is that my artists become well known, that they are understood, they form the gallery. For me to take a back seat was a big step.

AT That's a tremendous step in anybody's terms.

MP It was important. When I said that I wanted to do the interview with Everything it was because I had come to that understanding. I used to say that I didn't know what it took to represent an artist and I was very ambivalent about it and insecure. Now I feel that I can really understand what it is. You have to be very careful which artists you pick and how you work with them. You're forming a partnership and it takes effort to make that work.

AT Whose work gives you that very special quality that you are looking for?

MP I've been given the opportunity to select a show for the studio at the Henry Moore Sculpture Trust next April. I look at many artists to get an overview and sense of who is good. I've always been a bit more eclectic and don't like to run other galleries' artists down. I don't think it's a position all other galleries adopt. I like Stephen Pippin very much, Jake & Dinos Chapman, Georgina Starr, I think Damien Hirst is very interesting, inconsistent, but interesting. I like Tracy Emin, Sarah Lucas and Christine Borland is good. Of course I love the artists I'm working with which goes without saying but those are just a few that I also feel motivation towards. For the Henry Moore show I'll get the opportunity to work with some of them.

AT Do you feel that through your own process of maturing you have something else to offer?

MP I think London needs to put more emphasis on the value of the collective. Galleries and artists need to be mutually supportive. The market here is so narrow and is very tough – we lack collectors and enthusiasts. Those we have are of course highly valued but the fact that it is such a tight market means that, unwittingly, people are closing ranks. The fact that there is a perceived 'scene' in London is a big shift and artist generated activities are partly responsible for this. Tracy Emin's and Sarah Lucas' Shop for example, was done with great spirit and enthusiasm and it didn't matter who came or who didn't. They offered it for people to experience which was very generous.

AT It's interesting to see this general shedding of preconceived ideas in the art market.

MP When I began I had a particular sense of how business was done, opening hours, location etc. I think it's more important to develop the profile of artists and then define your own terms. There's a thing I remember reading in Henry Miller's 'Tropic of Capricorn', where he's talking about growth and

change and how painful it is. Like a snake you have to shed your skin.

AT And it is painful to walk around raw.

MP Each time it gets easier because you are aware that it is part of your process. But in the beginning you're like a baby, it's incredibly raw.

AT We accept the need for continuous damage and abandonment of security in order to stay creative.

MP The more public you are the more set backs and difficulties are highlighted. But it's not to be looked at in that way because facing it in public doesn't mean that you are not allowed to go through all the stages of growth that you need to. When I came back here I was actually happy to be back. I was quite overwhelmed with feeling: sad, depressed, concerned and then I began to lay a very strong foundation and rebuild – to be more connected to what I am doing. When you find your channel, your stream of energy you come back with greater commitment than you had before. Now I look upon Beck Road as a gift. If I didn't have an address in the art world I would have been much more lost. The idea that I had to come back here was hard initially, but it has also been something that has been beautiful.

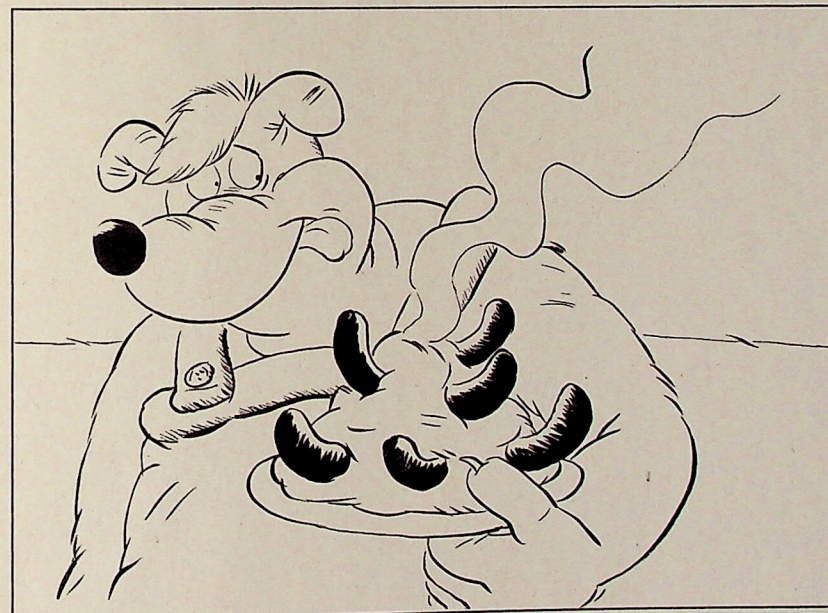
AT It sounds like you've had to do a great deal of soul searching.

MP It was a very big knock. I think I had an addiction to the idea of perfection. Not actual perfection but the veneer, the mask. Now I've lost that mask I hope I can do my best to repay everyone. And I hope I can make the whole experience good again. But it's also realising that you are given another chance, something which is well understood here in England. If you have it within yourself to give something, you need to find a form in which to give it. We are often given gifts in life and we don't know how to handle them, sometimes we don't know how to make them available to ourselves or to others.

I don't want anything that I have said to sound apologetic. The period at Dering Street was a very positive time but also a very hard time. I need to get an energy from the art I show. I think that I had gone into very low energy and I needed to get it back. At the moment that energy is really coming from the work I see around me. I have show after show where I feel I have learned something.



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Benjy Bear says: "Levity is the new gun in the aesthetic armoury."

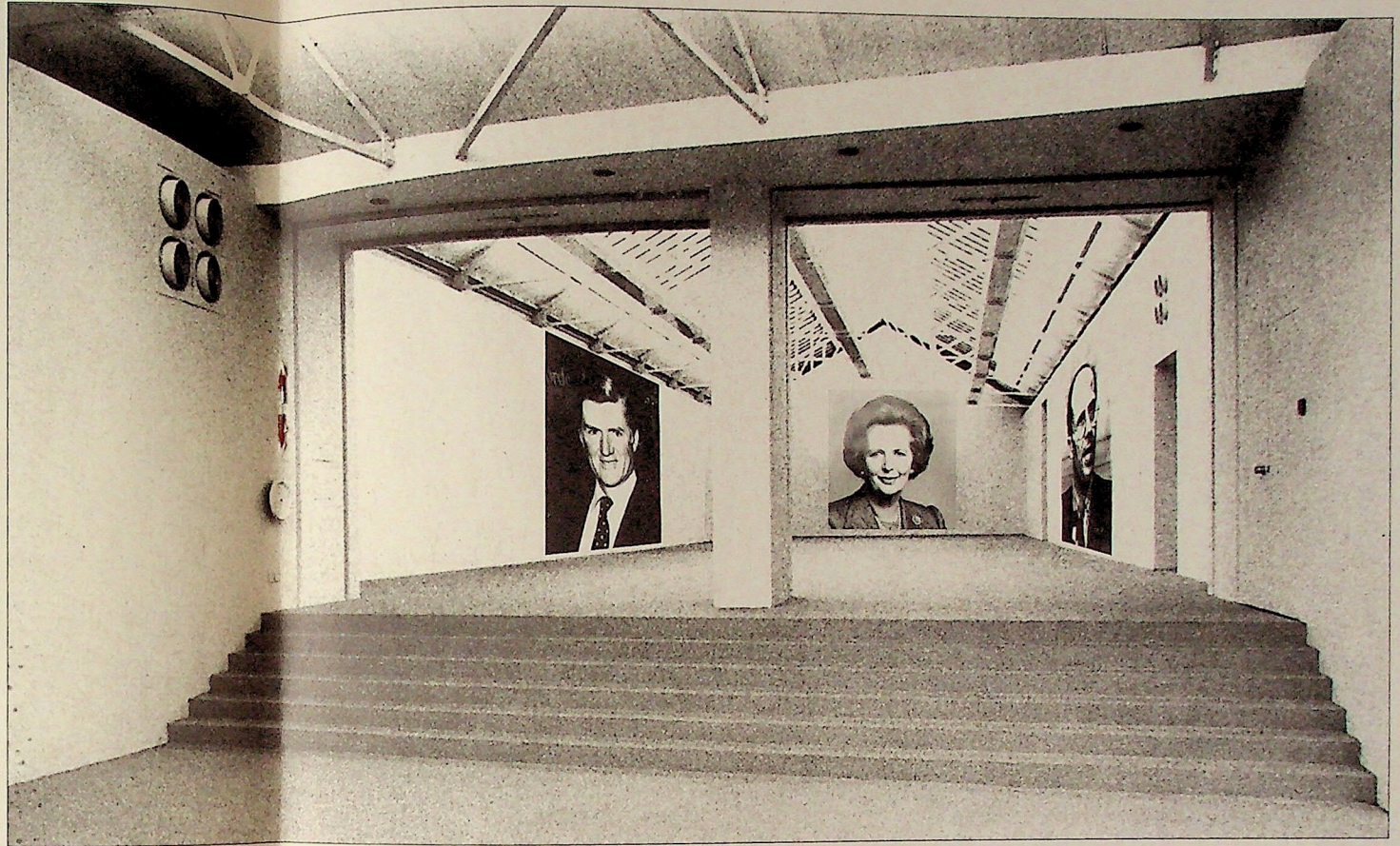


PROPOSALS

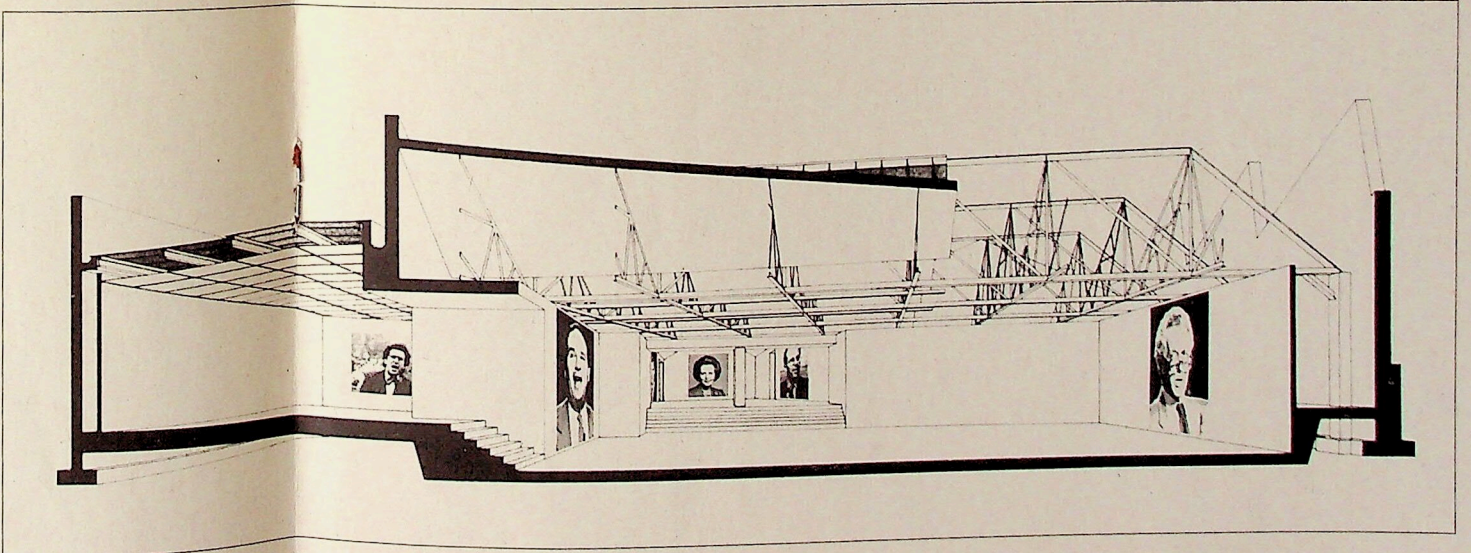
Jamie Wagg to Charles Saatchi

At various strategic sites throughout the gallery remove the existing false walls that are used for current installations. Images of major political figures from the bastions of power over the last 15 years (including industry, education, finance and the arts) would then be frescoed onto the exposed wall surface. By using fresco the images would then be permanently installed as part of the actual structure of the gallery itself. This will entail major rerouting of electrical wiring, pipework, and ventilation systems to utilise maximum wall space. Obviously there are some divisions within the gallery that have no permanent substructure, in this case a one block thick wall will be constructed. After the exhibition of these works, the false wall can then be replaced and the Saatchi gallery can continue as it has since 1984.

Enclosed are photocopies of the original artwork that gives a very basic idea of how the finished installation will look. Proposal copyright: James Wagg 1995.



Gallery photos: courtesy Saatchi Gallery. Architect's drawing: John Carpenter, courtesy Saatchi Gallery. Margaret, the Lady Thatcher OM, PC, FRS, courtesy the Thatcher Foundation. All other photos: Press Association.



The Green Frog has eaten my amulet



Joanna Buick

Joanna Buick has recently been working with a team at Chelsea College of Art researching 'Virtual Reality as a Fine Art Medium'. Her book 'Cyberspace for Beginners' was published in March.

E I'm woken up by a little computer in my alarm clock. I get my ticket from a little computer, a computer tells me I've got three minutes to wait for a train, I get into work and I sit in front of a computer.

JB There are, on average, seven computers in every new car built. The first computer was a glorified adding machine, it was used in the American census in 1894. The burgeoning of business and all the accounting that had to be done was the main motivation behind the development of computers and it was all to do with our societies obsession with speed and numbers. It's all finance driven, if it wasn't for the fact that people can make money out of it there wouldn't be computers. It doesn't necessarily make your life easier and it doesn't necessarily make your life any better. One of my pet theories (although I'm not entirely convinced of it) is that Al Gore is the PR man for the Information Super Highway which is just a big sales drive for the computer industry. They've all got together behind the scenes and decided that they have got to sell more computers and told everybody they have got to be in Cyberspace.

E There's a neat phrase from the Wizard of Oz which describes this particular conspiracy theory: "The man behind Dorothy's Curtain". The idea that everything is going to be owned by Microsoft or some such conglomerate. This idea is in contrast to the notion that the Internet will be a democratising and a creative thing - a more utopian idea of what computers can do.

JB The idea seems to be that they will democratise, make access easier and enable people who are not able etc. I was on the radio the other day with this panel of politicians - these days they are all trained to talk in sound bites. The Labour spokesman was whithering on about how these things would "Enhance" how they will "Increase communication" Interactivity seems to be the current paradigm of communication. We don't have to communicate directly with people, we can just sit in front of a screen and be as interactive as we damn well please. "Wow - this is fantastic - what a new thing" It's like the Apple Newton which effectively reinvented the pencil and paper. They

don't see that if we cut out the computers and talked to each other that would be a pretty effective means of communication.

E A quick history of the Internet please.

JB The Internet started as a military project in America, it was essentially a network so that if any bit of the system failed there was always a way through. Although it had a military application it was set up by various universities researching it and this is how the academic institutions came to be on it. So at the same time that academic theses were being co-written on the net, subsections for particular interest groups began to appear - one of which is the Art Net.

E Is the Art Net worth the while?

JB Some of the things on the Art Net are really interesting but mostly it's used for advertising peoples projects or exhibitions. There is a virtual reality special interest group on the net who have questions and answers which are mostly very technical "Which buttons do you press to make this happen?"

E Like Gamesmaster? "I am on level six and the green frog has eaten my amulet - what should I do?"

JB Precisely.

Maybe I'm a little jaded but it seems to me that interactivity boils down to two people sitting in separate places communicating within the intermediary of cyberspace and one might say "So what?"

What seems to have caught peoples imaginations is the idea that it's happening in real time. It's the Katie Boyle thing, you know? "Over here!" There was recently this thing at the ICA called "The Televirtual Fruit Machine", which involved someone in Cologne moving one half of a sphere and someone in London moving the other half. When the two coincided it locked together creating a new world and money cascaded down the screen. But there was no actual drive to co-operate because one person just needed to sit still while the other moved. This reminded me of a game that I played when I was a kid with a little wooden box with holes in it. By tipping the box you could get small ball bearings to fall into holes - if you ever played that game with two people - it's a bugger. On my BA I tried to make a six foot square version of this so that you couldn't hold on to the two handles and you had to get someone to cooperate with you. I was thinking that is a much better paradigm of interactivity for the Internet where all you need is two handles which you would twist and you'd see the ball rolling around on screen and the other person would see the same ball. But the problem then arises about the time gap - because no matter how fast the computer is working - if it's using telephone lines - it can't override that gap. The speed of light means that you can get across the world in an insignificant amount of time but the technology is not at that stage yet - we're still using copper cables laid by Brunel in the 1860's.

E So it would be about the limitations of the system rather than saying all the time "Wow, look what this can do!". Rather than accepting what maybe a false

promise that this is as good as the real world.

JB In her book "Computers As Theatre" Brenda Laurel, one of the early queens of Virtual Reality research, says that interactivity is barking up the wrong tree and that we need to think about what people do and what people want to happen. When ever you make art, you're trying to deliver something to someone - to give them an experience - you're trying to make something live in an image or object in the hope that someone will have feelings which are analogous to your own. So to some extent one could say that all art is interactive. For me there is room for using Virtual Reality as a tiny little area to work from to try and find out what feelings you get from being in something which you can effect and is it possible to convey those feelings but I'm not sure it will be any better or essentially different from any other art experience.

E In it's visible and popular form we are presented with pyrotechnics - like William Latham's "Genetic Algorithms" which display a process of duplication - they may be pretty but ...

JB I think that if you want to make quiet art using computers you're on to a loser at the moment because no-one is going to finance it and you need a lot of money.

E So instead we're presented with an aesthetic which is a sort of 21st Century Baroque where things revolve, duplicate themselves, squidge, stretch, move back and forward around a virtual space and flash a lot.


JB The most interesting virtual reality thing that I've seen - perhaps because it was not fully successful - was "The Topological Slide". A mathematician has made these models within the computer which were supposedly un-buildable in real space. You're on this platform which moves in different directions and different speeds depending on where you stand and depending on where you're looking through your head set. Your whole idea about movement through space is distorted. But the most interesting thing is that the first person to use it fell off and nearly destroyed the equipment. So from then on the assistants would gently touch the arm of the person in the VR head set. At the same time as hearing this rushing noise which was part of the experience you would feel and hear these little angels touching you, stopping you from taking a tumble, restricting you very gently in the physical world. You didn't know what your body was doing - but they did. So you had to control your body in this world as well as whizzing about with a virtual point of view.

When people talk about VR they say "you're there - you're moving" but you're not doing anything. Your point of view agent appears to be wandering about but it's sitting still and all this stuff whizzes past. In the twenties people ran out of the cinema because they thought a train was going to run over them - we're used to that now. VR doesn't make me feel as if I'm

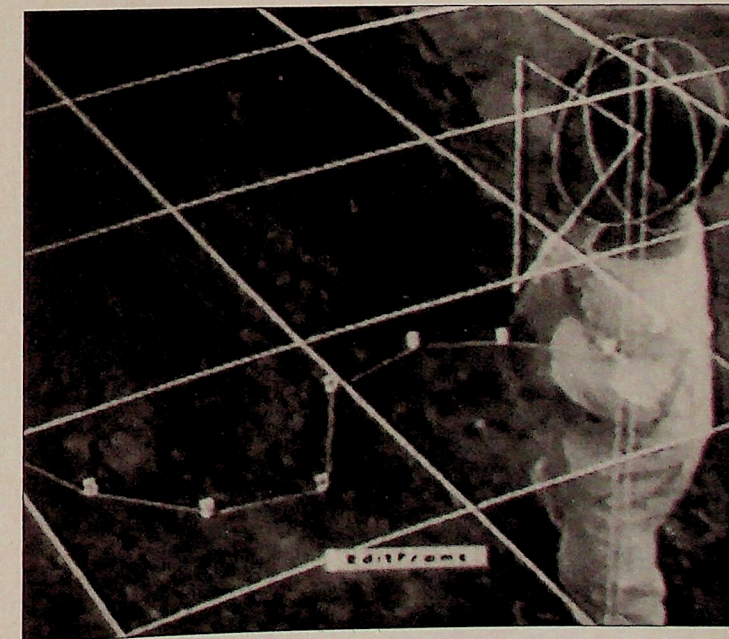
travelling anywhere - it's a point of view and a look around. I look at a Rothko painting and I can travel light years, but the thing that makes the difference is my attitude, it's not the fireworks. It's me giving myself over to that painting. The VR thing promises that you don't need to do that anymore, you're passive, even with the things that are interactive you're actually passive.

E Another promise of VR is infinity which is only actually a virtual infinity and as you say a Rothko might tell you more about infinity than running down loads of corridors with a gun like in the game Doom.

JB But it will only tell you that if you take a step towards it - if you don't take that step it won't happen and to suggest that if you sit there the stuff will be delivered to you is a lie. It's a deceit to say that art is that easy.

I think that the rave stuff - the computer animation, videos, projections, music - is to take you into a place where you lose your sense of self, which is marvellous (my taste is House and Jungle). In those very safe situations everybody is there to have a good time - you've gone there because your willing to take a step toward it. That is a much better idea of a cyberspatial, communal, democratising experience because you make the decision to do it. The computer generated images at raves are part of that whole. If you had that at home I don't think it would have anything like  the same effect.

© Interview Steve Rushton 1995




Elizabeth Wright at Karsten Schubert

A lot of artists still seem trapped in the simulacra. 'Double Click' curated by David Barrett at Kingsgate Gallery in June presented a simulated office theme, but provided a way out: Frida Munro's bubble jet prints of card games played on her computer at work when she should have been doing something else anchored the show in the reality of working in an actual office – the tedium of life in one of the myriad of sites of reification on a massive scale.

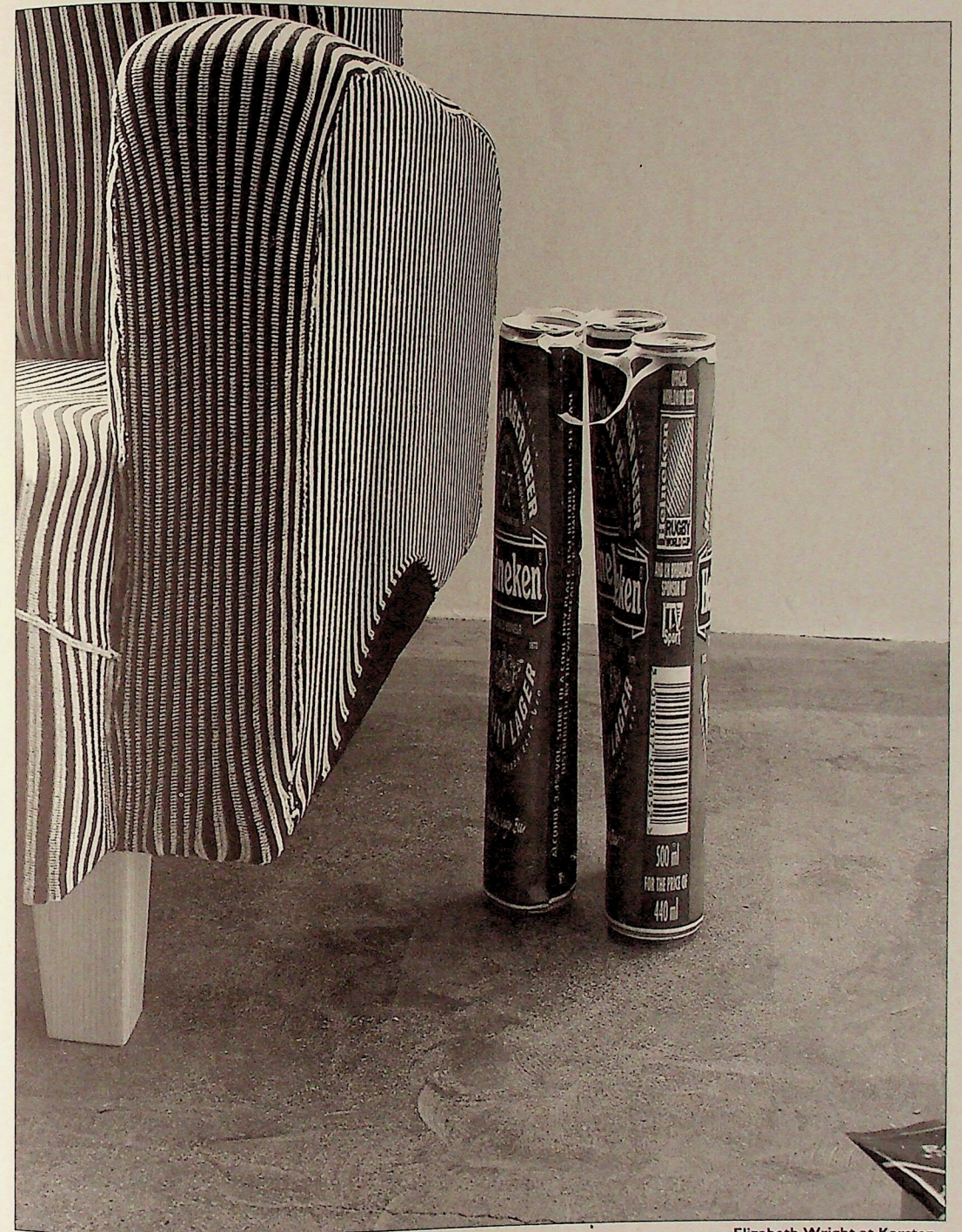
At Karsten Schubert, Elizabeth Wright's work includes almost perfectly replicated effluvia - empty beer cans, crisp packets and the like distorted in way that, if done on the silver screen would probably be accompanied by sliding violins: stretched and elongated, sometimes to the point of being almost unrecognisable, as in the case of a roll of Polo mints; some-

times only slightly as with the crisp packets. Either way, it's artifice rendered strangely, the familiar replicated but disfigured, as if the technique of duplication hasn't been perfected yet. Not so much hopeful monsters, as rather wretched ones. Other pieces were of objects of desire rather than rubbish – a miniature Corbusier recliner, a computer, a stretched box of chocolates.

So where does this leave us? The beer cans had been arranged crumpled and slumped against the wall like shot dissidents. Or maybe when you've drunk that many beers, the cans look like that. If post modernism means that the signifier has replaced direct experience, then I'd have to concede I've never drunk that much in one go. But a more useful reading of these pieces would be one that emphasises their focussing on the marginal: this simulated reality has referents most people likely to see it have direct experience of. In addition, this work can be said to clearly underline the epistemological distinction between truth and lie. The use of distortion as a strategy undermines any reading of celebratory trickery evident in some previous faking strategies by other artists. As simulations, these ones are nailed. The world usually prefixed with 'hyper' is revealed as unnourishing as the crisps and slices of toast Wright has incorporated in the surface of newspapers and books. There is not just one way out, but many. 

© John Timberlake 1995

Elizabeth Wright was at Karsten Schubert from 14 September - 25 October.



Elizabeth Wright at Karsten Schubert. Photo: courtesy Karsten Schubert.

The Simone cover-up

In the first of an occasional series everything talks to contentious figures within the art world: Gordon Moran (GM:) has been campaigning with his colleague Michael Mallory, since the late seventies, for the reassessment of the Guidoriccio da Fogliano fresco in the Palazzo Pubblico in Siena. He has contested its attribution to Simone Martini (c1228-1344) on many fronts.

Despite what appears to be conclusive evidence, the art establishment and government of Siena maintain the accepted attribution and have employed many techniques to discredit the findings of Gordon Moran (not stopping at the manipulation of evidence to make their case appear in a better light.) This controversy has added importance because it is holding up the possible discovery of other frescoes, in the same room, that would be of the greatest artistic and art historical value. Clive O'Mahoney (CO:) helps unravel the detective story

CO Could you give us a brief list of anachronisms which serve to prove the mistaken authorship of this fresco?

GM They mainly concern the heraldic elements. The horse and rider, the dark dots that cover the trappings of the horse and the uniform of the rider. Experts in genealogy and heraldry have stated that this doesn't make sense as an heraldic item. There were no dots, or poker dots in the heraldry of the fourteenth century. Neither, apparently, was it part of any contemporaneous textile design. The only explanation that these experts can come up with is that the dots were a colour code to represent a gold background, but this colour code dates from the sixteenth century or so. It looks to me as if, when they tried to make the figure into the Guidoriccio, they got a pen and ink drawing and when the artist saw it he didn't understand the colour codes and painted in those dots as part of the design.

The first anachronism was pointed out by Professor Clinton Hughes of Liverpool University, who is a specialist in military architecture. He was working specifically on the problem of field fortifications, which includes the Battifolle [a temporary wooden structure put up during a siege]. When he heard that the date of Guidoriccio was contested [and wasn't 1328]

he got in touch and said "that structure that they say is a battifolle, has a zig-zag outer wall, inclined inwards, to protect a zig-zag inner wall, which has turrets on the inside of the zig-zag instead of the outside, and this is a defence against artillery, which was not part of military architecture until the late fifteenth or early sixteenth century".

The vineyards in the encampment; various agricultural and viniculture experts have pointed them out to be anachronistic as a technique for growing grapes. The pergola method was much later and in the fourteenth century there would have been a technique 'al albero' where the vines would be in the midst of other products, vegetables, fruit trees etc. It is interesting also to note that the word for vines, "vinea" in Latin is the same word for the protective shell used in sieges to protect the advancing soldiers from missiles, burning oil that rained down on them from the battlements [they were named thus because of the strong vine used in their manufacture]. The siege only lasted for seven or eight months, no time to establish a functional vineyard, which could mean that the person who painted this part of the picture carried out the biggest blooper in the whole of art history.

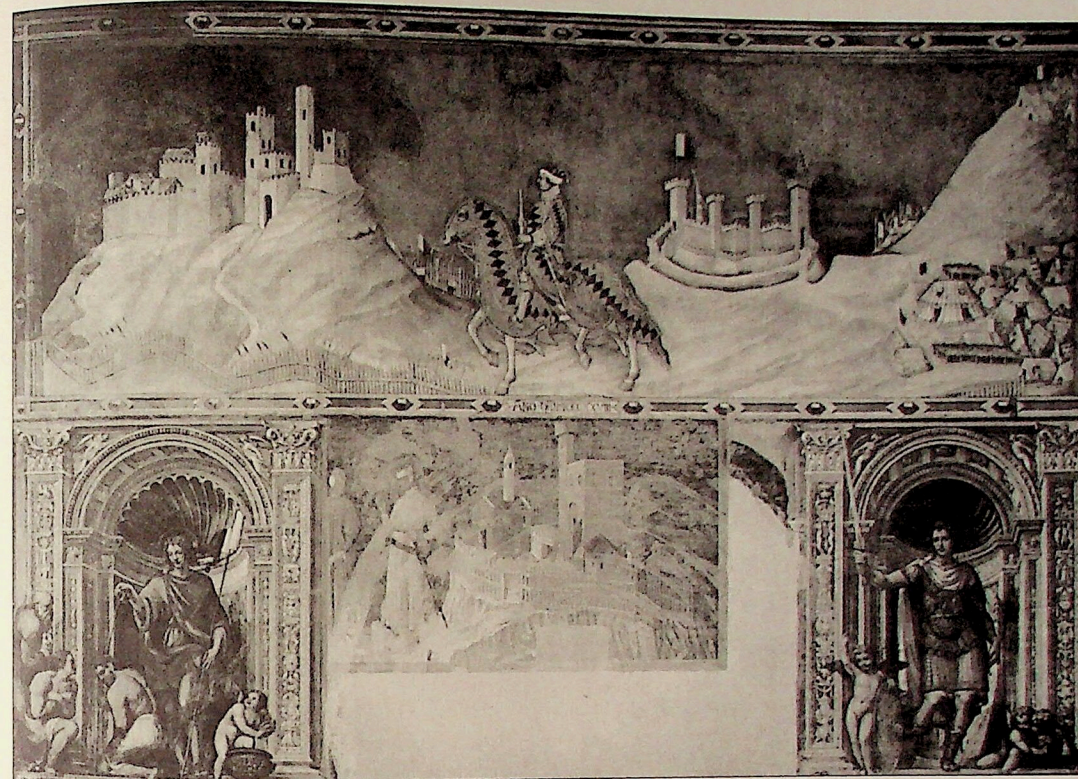
When I was first working on this project in the late seventies, a student from the University of Michigan, Anne Brown, was doing a dissertation on Tuscan fresco borders in the fourteenth century. She said the border for Guidoriccio was not even imitative of that century and had nothing to do with Simone Martini. So, even the border, which encloses all the other anachronisms is itself anachronistic.

Now, all these things were brought to our attention by specialists in their own fields, who looking at the fresco, saw something wrong with it. They did not know me and Michael Mallory, and they did not know each other. It would be an extraordinary thing if they were all wrong. But if just one of them is right the fresco is not a Simone Martini. We pointed out that a crucial strip of the fresco's lower red border was destroyed during the restoration of 1980-1981: this missing part originally overlapped the furrows damaging another, newly discovered fresco on the wall below the Guidoriccio and scraped into it as it was rotated.

We concluded that the fresco came into existence after the Quattrocento Carta had done its damage and been removed. Soprintendente Torriti (the person responsible for the Monuments of Siena) accused us of "absurd and defamatory accusations" asserting that the original segments of the border were not destroyed and are still in place, accompanying this statement with a photograph showing clearly the destroyed area. To read Torriti's claim and scrutinise the accompanying illustration is just like the story of the emperor's new clothes.

CO Do you have an idea when the fresco was painted and who might have painted it?

GM Our first hypothesis was that the horse and



rider was painted in 1352 and that the rest of the painting was 1330, as we were all taught and conditioned to believe. Now, with all these anachronisms and with the additional technical evidence, we feel that there was a horse and rider, painted as a symbolic figure, over the map of the Siennese Republic in 1424. So we have a fifteenth century horse and rider. Then around 1700 this was converted into a scene to represent the siege of Montemassi with a landscape essentially as a monochrome, chiaroscuro, and the upper right triangular part, which is different in colour, the landscape, sky and encampment, etc. That's what remains visible from that time from 1680 to before 1730. Then, most of the surface, that we now see, would be from 1834 when there was major work done on the fresco; that's when we think the encampment was put in, the battifolle; the border in its current form and most of the landscape were also added at that time. Perhaps, also at that time the horse and rider was changed around. This was done to make a colour engraving for a book by Litia called *Celebre Famiglia Italiana*, a multi-volume book on genealogy and heraldry of all the major families in Italy.

CO Would this be common practice for frescos by the so called primitive painters to be adapted and covered over in this way?

GM Probably in Siena, the whole fresco cycle of at

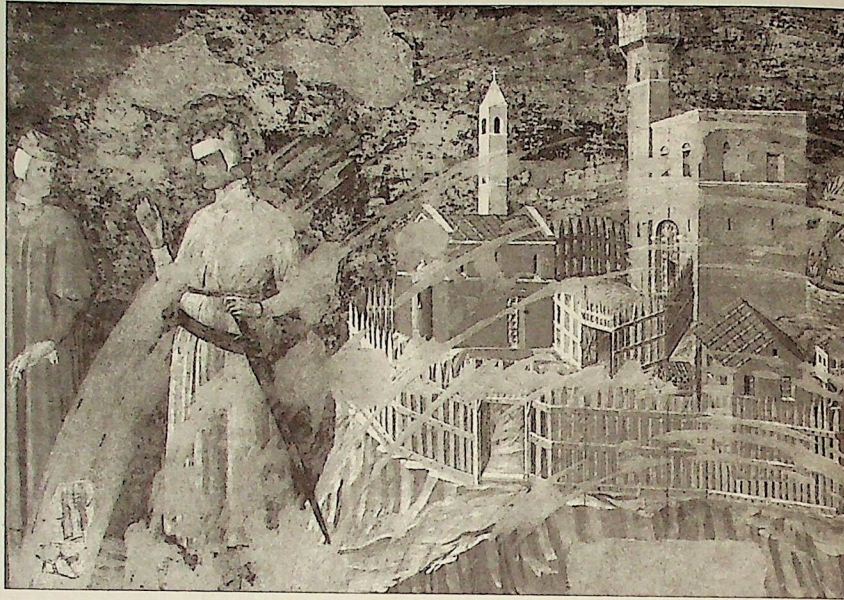
least seven castles, maybe as many as twenty, would have been covered over in one way or another after 1355 with the fall of the Government of Nine. There was no history of art, there was no idea of artistic genius, these painters were known as craftsmen, although some were famous in literature to a degree, through Petrararch, Dante and so on.

CO So if this painting was completed in 1834, how did Simone Martini become associated with it?

GM That's a very interesting question because the very early sources don't refer to the painting at all. Ghiberti, Vasari, &c talked about other works by Simone but not this one. There is a reference in an addition to one of the volumes of Tizio, in his *History of Siena* (written in Latin in the sixteenth century) saying that the figure is Guidoriccio. He mentions that it's above the Map, which implies that there were some discussion as to who the figure was. A little more than a century later Macchi, who was the archivist for Siena, wrote that the figure was Giovanni d'Asso Ulbaldini, who died at the end of the fourteenth century. In 1625, there was an unfinished text by Tomassi of the history of Siena and somebody added to the text when it was published that Guidoriccio died in 1352, and that before he was buried he was honoured with an equestrian portrait in the Palazzo Pubblico. Then in a chronicle it was written that Montemassi and Sassoforte were painted by Simone di Lorenzo.

Picture 1) The Guidoriccio

Picture 2) This fresco is situated below the Guidoriccio and is variously attributed, but is convincingly argued to be the real Guidoriccio by Simone. There is evidence of marks around the face and figure, consistent with damage caused by the throwing of pallets. When the fresco was uncovered, the figure was hidden by a cover of blue paint. Guidoriccio was a mercenary soldier, who changed sides in 1333 and fought for the opposition. It appears far more convincing that the citizens of Siena would show their disapproval in this way, rather than celebrating a portrait in their town hall of a person who had become their enemy and a traitor to them. The grooves are left by the rotation of the Carte Topa grafica installed in the 15th Century. (CO's Note based on subsequent conversations with MG)



Various Siene scholars, when describing the painting later, for instance Pecci, around 1720, writes that it was by Simone di Lorenzo. There are actually some guide books that say Simone di Lorenzo. Around 1780, Della Valle writes something like: "I'll tell you something about that painting: that's the only painting we have left by Simone Martini in Siena". That was one of the first guide books that said Simone Martini and via the guide books it stuck into art history literature as a documented Simone Martini and was accepted without question, we all got fooled. It certainly wasn't based on stylistic analysis. Then once the observation was made that it wasn't a Simone Martini there was a violent counter-reaction leading to the emperor's new clothes syndrome. I don't think anything like this has ever happened before.*

CO What do you think lies behind the fresco?

GM There were some spot checks made on that wall and the adjacent wall: ultrasonic, thermal vision, various types of checks. They found that in the area where the encampment is, on the lower right, there are four levels of plaster. Where the horse and rider are, there are three. On the side wall over one of the arches in the area where the Battle of Valdichiana is painted, there's another fresco underneath. This test was done in the late seventies or early eighties. In the conference on Simone Martini in 1985 the Soprintendente Terri said there is absolutely no trace of another painting underneath. He cited the tests in the conference. He sited the tests but didn't say that in the area of the encampment there were four levels. The same man was a member of a five man commission, nominated by the Mayor of Siena, to study the fresco discovered in 1980* and it's relationship to the Guidoriccio fresco, that study was written up

in 'Prospetiva' [authorised Siene Art History Journal from the University]. Two members wrote the article: Siedlel, now the head of the German Institute and Bellosi from the University of Siena. This is the official report of that commission that contradicts the findings of the investigation, ignoring those findings: an absolute contradiction. Not only under Guidoriccio, but under the side frescos, there might be five or ten more masterpieces like the one uncovered in 1980. It's easy to track a fresco off the wall without damaging it. You can take them off and put back whichever you want. In fact by detaching the frescos and putting them back on a new support, it prolongs the life of the frescos for centuries. There is one theory that all frescos will be taken off eventually, whether the Siene want it or not.

CO Why are the art historians in Siena so reluctant to even explore the possibility of the existence of other frescos?

GM I don't go into motives to say why or why not. I know that when, in 1979, they gave a press conference, and Torriti and Tintori said that the fresco underneath the Guidoriccio would be completely uncovered they say: "See we told you so, you shouldn't have uncovered it". Now the debate about Guidoriccio has intensified; if you uncover the other frescos no-one will believe anymore that it is by Simone; that might be possibility.


CO If there are more frescos of the Simone Martini Cycle in the Sala of the Mappamondo it would be a treasure to compare with the Giotto's in the Scrovegni Chapel in Padua.

GM It would be better, I think, because we would have these frescos in their purest stylistic form. The Scrovegni chapel is heavily repainted with very few

figures left that are completely by Giotto. We would really know what fourteenth century fresco painting was like. I think that it's inevitable that they'll make attempts to see what's underneath, just the curiosity of the Siene themselves will eventually ensure this. I don't like to speculate though on people's motives. I just like to document what they do, what they've said and how they've contradicted themselves, other people can judge. It wouldn't cost anything to uncover these frescos. The rewards for it, the amount of money that would come into Siene Government, through the increase in tourism would be tremendous, affecting every aspect of the economy of Siena. So it's not the money that's holding them up.

CO Can pressure not be brought to bear from outside Siena? I didn't know of the possible existence of these frescos, it seems a most exciting development.

GM Here again is an example of an absolute contradiction. Hayden Maginnis wrote an article on the Guidoriccio, a summary of the documentary evidence. He said that the technical reports issued by the official side are so contradictory that they are useless as evidence. How is that possible? The only real scientific aspect of art history is the restoration and the scientific analysis, conservation reports, based on chemistry, on various technological investigations. Instead of looking at a painting and saying: I see Duccio, I see Simone Martini we get this subjective thing which

contradicts any scientific analysis. If people falsify, plagiarise, contradict... If they have power, they can get away with it. If they want to find a certain solution when they make an investigation, they can find it, they have the pressure on the press to publish it as that, and it's difficult to get beyond that. The truth will eventually come out. But while the means for the dissemination of information are controlled by these people it's hard to get things done. 

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Gordan Moran graduated from Yale University in Art History, specialising in Siene Art. He became a stock broker and returned to the art world to follow his investigations into the authenticity of the Guidoriccio which has become almost a full time occupation.

Michael Mallory is Head of Art History at City University, New York.

*At the turn of the century, in a footnote to his volume on fourteenth century Siena, Adolfo Venturi stated that the figure on horseback was not a Simone Martini but was added as a figure to go with the map on the wall below - there are various iconographical disparities which substantiate his claim. Venturi attributed the Mappamondo to Abbrogio Lorenzetti. This important observation was not repeated in any subsequent art-historical literature.

GM: "It's one thing to have something published, it's another to have it discussed by future scholars. I missed it myself. In 1977 I could have been accused of plagiarism: he saw the same thing." [note based on CO's transcript]

The Newfoundland Arts Council and Aviation Petroleum present

Refuelling in Newfoundland.

A project
by
Phil Space

Runway Five, Gander Airport,
Gander, Newfoundland
5.15 - 5.47 pm
December 25, 1995

 ATLANTIS

fear of flatness

Lucy Bell . Ming Ching . Julian Petrie . Julie Umerlk

Private View Saturday 7 October 12-3pm
Exhibition continues Sunday 8 October - Sunday 29 October
Opening times Monday-Saturday 10am-5pm, Sunday 10am-4.30pm

Atlantis Middle Gallery, 146 Brick Lane, London E1 6RU
Tel: 0171 377 8855

The Commercial Gallery
109 Commercial Street London E1 6BG

Cedric Christie

Oct 26 - Nov 22

Tel. 0171 247 9747

Melanie Bargh
Caroline Boggis
Anke Dessin
Charlotte von Poehl
Martyn Simpson
Dave Watson

kindertotenlieder

Private view: Monday, 2 October 7-9pm
Exhibition: 3-16 October, daily 12-6pm
Curated by Martyn Simpson
Spital Studio, 3 Lamb Street, London E1 6DX
tel: 0171 377 9417

listings

Gallery Besson
15 Royal Arcade, 28 Old Bond Street, London W1. Tel:
0171 491 1706.
Tues-Fri 10-5.30pm, Sat 10-12.30pm.
'Danish pots and their influence'.
12 Oct - 10 Nov.

Laure Genillard Gallery
38a Foley Street, London W1P 7LB
Tel: 0171 436 2300.
Tues-Fri 11-6pm, Sat 11-3pm.
Simon Tegala, until 28 Oct.

Jill George Gallery
38 Lexington street, London W1.
Tel: 0171 439 7319.
Mon-Fri 10-6pm, Sat 11-4pm.

David Mach, 'New drawings'.
17 Oct - 17 Nov.

Katherine Virgils, 'The Latitude of Ruins'.
21 Nov - 23 Dec.

Gimpel Fils
30 Davies st, London W1.
Tel: 0171 493 2488.
Mon-Fri 9.30 - 5.30pm, Sat 10-1pm.

Jann Haworth, 11 Oct - 11 Nov.

Harriet Green Gallery
5 Silver Place, Soho, London W1R 3LJ.
Tel: 0171 287 8328.
Tues - Fri 11-6pm, Sat 11-5pm.

Rabih Alameddine, Paintings from the Helas Period.
3-28 Oct.

Rebecca hossack
35 Windmill Street, London W1P 1HH.
Tel: 0171 409 3599.
Mon-Sat 10-6pm.

Lydia Bauman, until 28 Oct.

ICA
Nash House, The Mall, London SW1.
Tel: 0171 930 3647.
Daily 12-7.30pm, late Fri 12-9pm.

Irene and Christine Hohenbuchler, Gary Hume.
Until 26 Nov.

Interim Art
21 Beck Road London E8 4 RE.
Tel: 0171 254 9607.
Fri - Sat 11-6pm & by appointment.

Bruant, Lockhart, Noble, Sadotti, Wearing.
Until 28 Oct.

Kingsgate Gallery
110-116 Kingsgate Road NW6 2JG.
Tel: 0171 328 7878. Thur-Sun, 2-6pm.

Franz van den Boogaard, 19 Oct - 12 Nov.
Jane Ackroyd, 13-19 Nov. **Nicola Lane**, 'Catalogue',
recent paintings. 23 Nov - 7 Dec.

Lisson Gallery
67 Bell Street, London NW1.
Tel: 0171 724 2739.
Mon-Fri 10-6pm, Sat 10-5pm.
'Postscript'. Group show, 6-21 Oct.
Anish Kapoor, 8 Nov - 6 Jan.

Matt's Gallery
42-44 Copperfield Rd, E3 4RR.
Tel: 0181 983 1771

Wed-Sun 12-6pm.

Ian McKeever, 'The Marianne North paintings'.
20 Oct - 10 Dec.

Raw Gallery
7 Gainsford Road, London SE1.
0171 357 7570.

Ian Lindsay-Edwards, 6 Oct - 4 Nov.

Barry Micklburgh, also showing is a light installation by
Rodney Dickson in the rear gallery.
10 Nov 16 Dec.

Saatchi
98a Boundary Rd, London NW8.
Tel: 0171 624 8299

Tues-Fri 10-5.30pm, Sat/Sun 12-5pm.

Glenn Brown, Keith Coventry, Hadrien Pigott.
Until 17 Dec.

Serpentine Gallery
Kensington Gardens, London W2.
Tel: 0171 402 6075

'Big City' - artists from Africa. Until 5 Nov.

The Showroom
44 Bonner Road, London E2.
Tel: 0181 983 4115
'Bum boy'. Until 29 Oct.

Spital Studio
3 Lamb Street London E1 6DX.
Daily 12-6pm.

'Kindertotenlieder', **Melanie Bargh**,
Caroline Boggis, **Anke Dessin**, **Charlotte von**
Poehl, **Martyn Simpson**, **Dave Watson**.
3-16 Oct.

30 Underwood Street
30 Underwood Street, London N1.
Tel: 0171 250 3045.
Andrew Capstick, 17 Oct - 12 Nov.

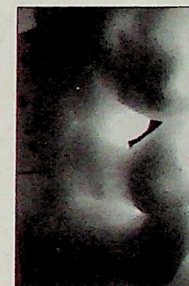
Waddington Galleries
11, 12, 34 Cork Street, London W1.
Tel: 0171 437 8611.

Fiona Rae.
18 Oct - 18 Nov.

Whitechapel Gallery
Whitechapel High Street, London E1.
Tel: 0171 522 7888.
'Seven: stories about modern art in Africa'.
Until 26 Nov.

White Cube
2nd Floor, 44 Duke St, St James, London SW1Y 6DD.
Tel: 0171 930 5373
Fri-Sat 12-6pm and by appt.
Patrick van Cacaenbergh.
19 Oct - 25 Nov.

Workfortheyetodo
51 Hanbury Street, London E1.
Tel: 0171 426 0579.
Gustav Metzger, until 2 Dec.



Apologies for all concerned for mistakes with the two images above published in everything 16: Jane Reich's 'Observation' (top) appeared on its side; and the picture of David Medalla's 'Clouds' (bottom) by Vincent Lefevre wasn't captioned or credited.

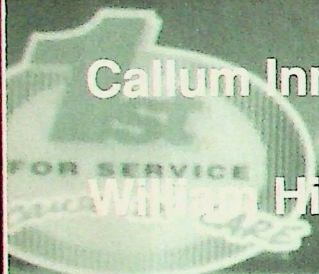
Damien Hirst 5/4

Mark Wallenger 5/2

Mona Hatoum 2/1

Callum Innes 5/1

William Hill 2/10/95



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