



Every word

the riverside artists group magazine

Number 4

Free

November 1992

listings

November

Accademia Italiana

24 Rutland Gate, London SW7.
tel 071-225 3474
'The Architecture of Lorenzo de Medici'.
Cancelled.
Daily 10.00am - 6.00pm. Wed until 8.00pm.

Anthony D'Offay

9,21,23 Dering Street, London W1
tel 071-499 4100
New works by Gilbert and George
27 Nov - 29 Jan.
Mon - Fri 10.00am - 5.30pm,
Sat 10.00 - 1.00pm.

BBC White City

201 Wood Lane, London W12
Jose Suarez, E Lynne Beel, Stephen Butchers.
2 Nov - 27 Nov.
Exhibitions are open to visitors and workers of the BBC.

Benjamin Rhodes

4 New Burlington Place, London W1
tel 071-434 1768
Michael Ginsberg, until 21 Nov.
Michael Whitehead, 24 Nov - end Jan 1993.

Central Space Gallery

23 - 29 Faroe Road.
Tel: 071-603 3039
Closed until December.

Centre 181 Gallery

181 King Street, Hammersmith London W6
tel 081-748 3020 x3532
'Images of Us', West 14 Girls Project.
Until 27 Nov.
10.00am - 5.00pm Monday to Friday.

Commonwealth Institute

Kensington High Street London W8
tel 071-603 4535
Jonathan Eales. 'Pakistan, from out of the shadows'. Today Gallery, until 22 Nov.
'Crosswinds, images of Asians in Scotland'. Photographs by *Herman Jai Rodrigues*. Bhowanree gallery, until 15 Nov.

Goethe Institut

50 Princes Gate, Exhibition Road,
London SW7
tel 071-872 0220.
Wolf Vostell, 'Works on Paper', until 7 Nov.
Mon - Thur 10.00am to 8.00pm
Fri 10.00am to 4.00pm, Sat 9.30am to 12.30pm

Hayward Gallery

South Bank Centre, London SE1 8XZ
tel 071-928 3144
'The Art of Ancient Mexico' (see Toler)
Until 6 December.
Mon - Wed 10.00am - 8.00pm, Thur - Sat
10.00am - 6.00pm,
Sun 12.00 - 6.00pm.

Janus Avivison Gallery

New Address: 73 Northchurch Road,
London N1.
tel 071-435 1993
12.00 - 6.00pm Wed to Sat.
Also: 'The Brick Lane Open' organised by
Janus Avivison is still taking place with over
300 artists involved.
The venue is: The Heritage Centre, Spitalfields,
19 Princeslet Street London E1.
tel 071 377 6901.
1 Dec - 14 Dec. Mon to Sun 12.00 - 7.00pm.

Karsten Schubert

85 Charlotte St, London W1
tel 071-6311/0031
Bridget Riley. 'Works on Paper, 1982 - 92'
Until 14 Nov.
Mon - Fri 10.00am - 6.00pm,
Sat 10.00am - 2.00pm.

Long Gallery

Gunnerysbury Park Museum, London W3.
tel 071-436 2300
'Battle of Brentford 1642'. An exhibition about
Brentford in the Civil War.
Until 18 April.
Daily 1.00pm - 4.00pm.

October Gallery

24 Old Gloucester St, London WC1
tel 071-242 7367
Juliana Rubio.
Paintings and pastels honouring the cultures
and talents of natives of Latin America in the
year of the 500th anniversary of Columbus.
Until 14 Nov.
Elizabeth Lalousschek (Austria)
'Paintings and pastels'
19 Nov to 23 Dec.
Tues - Sat 12.30pm - 5.30pm.

(continued on page 11)

editorial

AND ARTIST SHALL SPEAK UNTO ARTIST.

A wide-ranging and paradoxical artistic community exists within West London. At any one time, like the ungainly form of the Loch Ness monster, it is only partially visible. The job of all people working within this community has to be to bring it into the light. The West London Arts Festival (planned for May '93) could provide an opportunity for all the west London arts organisations to make their own distinct contribution. The West London Arts Festival will link together the Open Studios with the Riverside Open, site-specific art, the education sector, the local authority and community participation. The West London Arts Festival will continue a heartening trend in which different sectors of the West London artistic community collaborate, each respecting the distinct contribution the other is making.

Secondly: the opening of the Riverside Resource room could provide a focal point for all these organisations (of which more in the next issue.)

Now, let's gaze speculatively into the foreseeable future: soon artists will be able to communicate through computers which talk to each other. The new Riverside Studios resource room could be linked to a system called Art Link UK which allows artists to speak to anyone who is plugged into the system anywhere in the world: eg. 'I am an artist visiting New York and need a place to stay'. Someone in New York reads the message

and responds. Articles and visuals can also be sent and received. So we can use this system to organise exchanges, send news, contribute to and continually update artists registers etc. West London culture bleeds into 'greater London' culture which bleeds into the creative babble of world culture: information incontinence. With the Riverside Studios Resource Room as the local station, this system may in the future be able to link into arts space organisations, The Arts Council, LAB, National Artists Association, local authorities, galleries and anyone else who is plugged in. A modem translates the message which travels down a telephone line into someone else's computer. [e]

The everything editorial collective.

Everything is compiled and edited by Keith Ball and Steve Rushton and produced by the Riverside Artists Group, Crisp Road, London W6. Financially assisted by the London Borough of Hammersmith and Fulham. © Copyright Everything Editorial. Thanks to Riverside Studios Education dept.

We welcome your letters and comments which may be printed in future editions. Deadline for submitted articles is the 10th of each month prior to publication.

Send submissions to: Everything Editorial, c/o 65 Thorpe Road, London E17 4LA. For listings deadline and advertising rates see page 11.

Designed and formatted by Ben Eastop. Printed on 100 per cent recycled paper.

Foreword

fig 1.

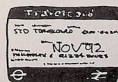


fig 2.



Cover: "Every word" Keith Ball, '91.

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Toler: The Art of Ancient Mexico

I WAS LOOKING FOR A PAINTING

to write about, but instead came across all these groups at the National Gallery. The four-year-olds were being taught to use their eyes, but when one in a barely audible whisper said he could see someone dead in 'The Conversion of St Hubert', the teacher was momentarily startled, until she espied the tiny little crucifix between the horns of a stag which was holding St Hubert's attention so well. The eight-year-olds were playing 'guess the legend' but they hadn't done it at school yet. Teenagers were unravelling Uccello's 'Battle of San Romano'. The older age groups weren't being asked anything but were having a deep expose on the already exposed flesh of Angelo Bronzino's 'An allegory of Time and Love': in the 15th century they would have thought she was very beautiful because her skin is like marble. Still on my search over at the Hayward, there was an equal amount of study going on at 'The Art of Ancient Mexico' exhibition. Here children, students and adults were all busy sketching, taking notes, listening like mysteriously motivated zombies to cassettes or looking intently at the explanatory labels. The silence was amplified by the rustling of elbows, jostling for position in front of the pieces, interrupted by anxious guards if the elbows rested on the raised platforms, the better to stare at these ancient artefacts.

It is apt, I thought, with the North American Free Trade Agreement (NAFTA) between Canada, the United States and Mexico being presently negotiated, that we have an ancient Mexican art show. President Salinas of Mexico has said that in his plans to turn his country into a capitalist society, his 'secret weapon' is Mexico's culture. Here we have the secret weapon on display.

There must be big money involved in these cleaned-up relics so astutely explained by anthropologists and archaeologists. If Salinas was thinking of selling the old one here and there, he'd be doing no more than the Spanish did when they arrived on the Gulf Coast to find Totonacs, angry and wanting to rebel against the ruling Mexica up

in central Mexico. The Spanish destroyed, plundered and took notes in the form of Fray Bernardino de Sahagún's inquisitorial accounts. All dates in the exhibition stop at 1521. Well, it says something about the efficiency of gunpowder and horses. At the entrance to the exhibition there were six fertility goddesses raised high on plinths so that one has to crane one's neck to look up at them. It is impressive. The only comment that comes out of the hushed rustling silence is: "They're a bit high up aren't they?" I don't know if I'd have dared to say that if I'd have been visiting the Mexica island city of Tenochtitlan for matters of trade, tribute or idle curiosity. I might have had my head used in the next ball game or become prize material for having my heart cut out. The trouble with enduring materials is that it's the dominating symbols that survive and there seems to be blood on almost every one of them. Admittedly the expansion was to replenish the sun and therefore life, but that sounds like a poor excuse when you were only wanting to go down to the local tavern for a couple of glasses of tequila after a hard day's work in the maize fields.

Yes, it's hard to separate the blood from the beauty and this exhibition is even more beautiful because they've selected pieces which have the most resemblance to modern art. There's a feeling of familiarity; however I feel uncomfortable with Henry Moore's reclining woman figures being likened to 'Chac Mool'. Chac Mools are reclining figures, male, which would have been placed in temples. They have a tray to accept the hearts of sacrificed victims, offerings to replenish the sun again, but do I want Moore to have made his woman as an altar, and for who's hearts to be laid on it? I should have thrown the guide book away but I feel there is some importance to finding out why and image or form was used. Not the beauty of it but the bloody history on which we stand with so little advance. "Now children, what can you see?" ☐

© Celia Toler 1992.



The Art of
Ancient Mexico,
Hayward Gallery,
until 6 December

Chac Mool,
western
Mexico

Photo: Stephen Williams



Celia Toler

DURING HIS STAY IN LONDON.

The HyperMan had purchased shorts made out of the British flag, ie, it's rather a flag which may easily be used as shorts or one may see it as shorts to be easily converted into a flag. All in all it was a very useful capitalist piece of clothes.

Well, all by accident, slightly drunk as he was, the HyperMan found himself in one of the remote suburbs of Moscow, in a district well known for its criminal groups. After swimming in a small pond, the HyperMan and his friends got out of the water, getting their feet on the ground. The flag shorts were fluttering in the wind, his friend's striped shorts also did flutter. Some minutes later a woman with a crumpled face separated herself from a nearby group. She was of an uncertain age and had a golden tooth. "Well boys," she said, "we don't understand who you are — one is striped and the other a kind of English. You had better swim away from here". The nearby fellows played around with a huge knife. Showing formidable speed the HyperMan and his friend found themselves on the other side of the pond.

Thus the HyperMan adroitly prevented an international dispute. But what about the art? Was the HyperMan still thinking of it, you may ask, since his return from London? Certainly he was. What else could he do while being its integral part? He was a product of the art as well as one of its greatest adherents. Well, exploring the art in London the HyperMan visited two exhibitions: One dealing with conceptualist artists, the other, exponents of primitivism. The first one was attended by a great number of people, but they had no wine at all. The exposition of primitivist paintings had it differ-

ently: here they had very few visitors while there was a large amount of drinks. The HyperMan came to a conclusion. The conceptualistic art had reached its deadlock and the primitivism was much more consonant with a HyperMan's soul. You probably would say at this point "once again the man has drunk himself into the non-cultural condition", but you would be totally wrong, because the HyperMan's criteria are the most determinative momentum in the field of the art, and the availability of wine or vodka doesn't influence him to a decisive degree, although the conceptualists certainly might pour in some wine. Styles differ, while the HyperMan stays unchanging, endlessly truthful, kind, fair and wise. ☐

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DOES YOUR COUNCIL

commission public art works; does it fund galleries and exhibitions, artists' residencies and arts events? Or does it sadly neglect its responsibility in providing for the contemporary arts?

A survey of local authority art funding just

completed by CILAF (summarised below) provides the starting point for comparisons between councils, although only you can assess whether the money goes where it ought to. Any complaints or queries to the arts and libraries department of your local authority.

(000s)	91/92	92/93	91/92	92/93
Barking/Dagenham	9	7	Lambeth	1'259
Barnet	140	143	Lewisham	1161
Bexley	196	188	Merton	821
Brent	1936	1923	Newham	217
Bromley	728	710	Redbridge	197
Camden	600	512	Richmond	205
Croydon	1871	1658	Southwark	225
Ealing	8	89	Sutton	405
Enfield	704	633	Tower Hamlets	220
Greenwich	1050	981	Waltham Forest	447
Hackney	1072	1649	Wandsworth	175
Hammersmith/Fulham	966	998	Warrminster	1380
Haringey	0	0		1459
Harrow	719	717	Total	18,377
Havering	109	124		18,209
Hillingdon	306	346		
Hounslow	154	161	m = includes expenditure on museums	
Islington	683	710	e = includes arts and entertainments	
Kensington/Chelsea	794	766		
Kingston	170	181		

Sources: the 32 London boroughs

Politor Flag shorts

CILAF Arts funding survey

everything interview

Richard Serra



RICHARD SERRA IS IN TOWN, at the Serpentine and the Tate. **Everything** sees **Almuth Hargreaves** down to the Serpentine for a chat.

AH: The scale of your work appears close to 'astronomic', the use of physics seems implied in it. Do you have any particular interest in the sciences?

RS: The only physicists I have read are Thelma and a man named Freeman Dyson. Do you know who Freeman Dyson is?

AH: I don't.

RS: Freeman Dyson teaches at Princeton and he is a physicist who writes fiction. He writes fiction from the view of the potential of physical observation and is a very interesting man, but in terms of bringing in the relation of time in that way, I think that mine is really that the potential of art is art or that the potential of context is context. I'm not trying to overlay what I've learnt from physics onto art. I do think that there are a lot of different ways about thinking about informing yourself and it could be that there are parallels where information overlaps. Some sculptors use carpentry, some use bricklaying or whatever, some painters use graphic design, there are all these parallel processes that inform how one thinks, so if I say I don't use physics, I don't use it per se.

AH: That would confuse the art.

RS: But on the other hand I can say that in sculpture I have to employ engineers, I really need them.

AH: The calculations must be hellishly difficult since you are dealing with all sorts of angles.

RS: That aspect kind of tickles my brain. I really enjoy working with engineers, you find really inventive ones, but for a lot of engineering situations there isn't an in-depth book and sometimes you come to the conclusions yourself in an ad-hoc way.

AH: What's the fascination of steel for you?

RS: You take how steel was used in the industrial revolution. In art, making steel was always used as a handmaiden to painting. It's always cutting, folding, welding together and painting it.

I guess from Picasso, to Calder to David Smith it's all been three dimensional painting that's been welded and strung out in a way that denies its own gravity. If you look at the history of the industrial revolution and at how steel was used — it's been used for point load, it's been used for gravitational levels, it's been used for counter balance, it's been used for stasis, it's been used for a host of other things, but not primarily pictorially. I tried to employ what I thought the inventive capability of steel was mainly for and applied it to the making of sculpture which is in common with most people who worked with this century.

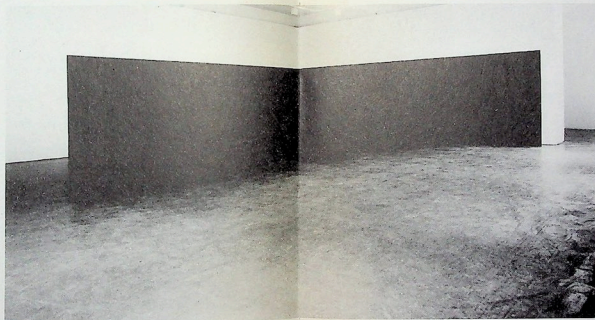
AH: That directness also allows the beauty of the material to come fully into play.

RS: When you stick to the integrity of the material to suit the most realistic way to deal with it, use

potential of the material it doesn't cloud the issue about what the material was or what its usefulness is. To make a steel column and paint it blue always seemed stupid to me.

AH: How much of your body of work is drawing, color as preparation or as a final piece?

RS: I draw all the time. I don't draw before I make a sculpture but I usually draw after a sculpture, just to bring myself back into things that I can reflect upon, details of parts of pieces. But drawings for installations I just do in relation to sites. I put a big piece in Iceland last year and I made a lot of note book drawings which are just notations, they're hand-books for me and I hardly ever let them out. Some of them were done that laid out a screen but some of them were done right on the spot in a way



that their handwriting seemed to me about modifications or just making marks in my books that I hadn't done before. For the most part I try to make drawings that will extend the definition of what I have been drawing into relation with my own body of works — so I would say that the most advanced work that I am doing now are drawings of this kind which really take on the context and the perception of the context.

AH: Have you made these black drawings anywhere before?

RS: I have site specific work for twenty years and these were made for this particular site and context and nowhere else. I came here several times, seven or eight times over a period of a year and a half in which I planned this situation. Then I came back and worked with the material to try and use the space as a studio. I moved things around from place to place and arrived at a conclusion after I had done an analysis of the situation — what I could do here.

The situation in these two rooms is that they are supposed to be set out in a symmetrical way. When you first come here you think that the flanking galleries are not only similar but equal, but what happens is that when you measure them you find that the ceiling over there is 130 inches high and the ceiling in here is 120 inches high. So the capital of this drawing is 60 inches higher whereas the capital of that drawing is 68 inches high. Now the difference is presumably enough to make you walk from one to the other. That sensation of time when you're trying to encode what it is that the work is about. It's enough to engage you in a dialogue of what it means to think about spaces and compositions from one to the other. It's an illustration of time and memory of what you have

AH: How did you arrive at the solution for the fourth space?

RS: The piece in the back room over there in the right angle corner; that space has always been left over. People walk through, it's like an airport, it has no location but it has a certain scale, a certain mass, a certain density. When you arrive in there you can locate yourself in relation to that right angle in a way that hasn't been there before. In a way that makes that space more of a volume than had been there before. I've always seen that space as cast off. The centre room really is one where the walls have shifted and you have to orientate yourself in relation to the walls and not particularly in relation to the dominance of the architecture and then reflect from one to the other. So the centre room invites you into it and turns you around and then brings you back out and uses the two doorways to do that.

AH: But for me there's also a sensation of danger when I'm standing between those two black pieces. They seem to sandwich me between them.

RS: Not quite. There's a parallax in terms of perception of what goes on here that allows you to see the pieces. One piece, actually when you come in from the doorway, almost seems to tilt back and as you walk across the corner it reverses and leans forward. The pieces are really based on walking and looking. They aren't simply about the definition of the borders, they're about the entire context, in that way they are drawings and not paintings.

AH: How did you respond to the Tate Gallery?

RS: The problem I had with the Tate was to come to the conclusion about whether I was going to build one piece in each room or use the entire volume of those three places. I got there nearly ten or fifteen times over a two-year period and then made wooden mock-ups throughout the hall. At first when we had five, it seemed like a compositional imposition on the space, then we got it down to three and we had one in the centre. The problem about the central space, due to the hierarchy of the space, is that it gives you a dominant focal point. It's really the pedestal without the pedestal. Once we removed the piece from the centre we thought: "We can bridge the field over the distance", then the problem became more interesting for me because it became non-compositional. It really became one of trying to conclude what these volumes were in relation to form. If you could hold them with an element in conflict, the element had to be how heavy it had to be. Most of the works I have seen in that gallery have looked a little left over. They have always been objects, just strwn about and none came up to the load bearing capacity of the place. When you walk in there the most dominant issue you have to confront are those columns. I guess you can use the floor. I think Richard Long did that very well, but the columns in the building and the stage-like atmosphere really take over the field. I am using the quietude of that space and the solemnity. C

seen and what you're going to see: are they the same? are they different?

AH: When you addressed yourself to the situation in the middle room did you take into account that extraordinary resonance which becomes noticeable when you walk across the room under the domed bit?

RS: As far as the middle room is concerned you have the circle and the square there which has a formal rigour. That is very difficult to get over. The building itself has such a dominance of formal attributes that if you went with the geometry and augmented it there is a possibility of falling into decorative elements. You do see the building directly on axis there and if you did a survey of the logic of that space it could be that once you had done that it worked as another definition of reflecting upon that space. But what I wanted to do was change that and for it to be a successful definition of how you orientate yourself in that space, how you think about that space.

Thornton

MM Arts: a Gallery without Walls



MM ARTS WAS ORIGINALLY THE IDEA OF THE PAINTER OLIVER BEVAN.

He gathered artists around him who were regularly exhibiting but were not affiliated to any particular galleries. The group found an agent by advertising, who was happy to work on a commission basis. Each artist paid £250 to get the project started. This also provided each artist with a postcard of their work. Annual renewal stands at £75. One member of the group had contact with the Skillion Property company who had a large building near Tower Bridge which had been refurbished and was about to be let. The group was allowed to have a whole floor which meant that there was enough space for each artist to have a room for themselves. The artists pooled their mailing lists and had their first very successful show.

In the beginning while the artists and the agent were finding their feet they had a lot of meetings. Policy was thrashed out. There was a steering committee to make the decisions and a hanging committee

who prepared the premises and made sure the work was hung professionally. Now the agent finds the venues. The companies choose the artists and they help the agent hang the show and invigilate where necessary.

Since 1987, MM Arts have exhibited all over London. Amanda Benson showed shoe sculptures in Stephan Kelian, a shoe shop in Sloane Street. The management cleared out the stock for her private view, then mixed her sculptures up with their shoes for the duration. Two artists showed paintings with Chapman Wong, an accountancy firm. Other venues have included Trace Computers, Banque Paribas in the City and the Glassmill at Battersea.

Where there were active businesses, the host companies bought the work as well as paying for the publicity, mailing and private view. They were also responsible for security, which meant that all the artists had to do was to hang the work. From the company's point of view, it was an inexpensive way of having a 'cultural' event taking place in their premises, against which backdrop business could be conducted, social gatherings could take place.

From MM's point of view, large numbers of persons who might not have time to go to art galleries could enjoy art without having to leave the workspace and this would provide a new wave of clients for the work, instead of relying on the artists' contacts exclusively.

One or two of the artists have been snapped up by galleries, Stephen Chambers to Flowers East, Rebecca Salter and Josh Partridge to the Curwen Gallery; most of the others have had shows in London Galleries whilst remaining members.

As well as being a 'shop window' for artists to be 'discovered' the mere fact of constantly being able to exhibit work and knowing that others are battling on your behalf is in itself confidence-building, and as the group is showing in weird and wonderful venues, this also helps to attract the critics.

The group runs most effectively at around fourteen members and has a full complement at the moment. Guest artists are invited to show from time to time. New artists are taken on when someone leaves, then an advertisement is placed in Artists Newsletter inviting slide submissions. **[E]**

Current membership:

Oliver Bevan, Susan Pyle, Ann Finlayson, Jim Dunkley, Paï Thornton, Amanda Benson, George Hainsworth, Stuart Dwyer, Patricia Frischer, James Judge, Louise Sherridan, Eva Zimmerman, David Hugo, Lucile Montague, Susan Light.

© Paï Thornton 1992.



MM Arts. Shoe sculptures, Amanda Benson

FROM MALEVICH through Reinhardt to Serra, the Black Square has been re-invented in a million artists' studios. The response from critics has invariably been re-invented with it.

The critics, or at least a large percentage of them, have not seemed to ask the question, after all this time: "Why does the Black Square enjoy such longevity?" or, "How is it that each successive re-invention of the Black Square, in fact, says something so different from those which have preceded it?"

Of course the Black Square is in fact not always black, not always square. Mark Rothko, Amish Kapoor, Richard Wilson... have all re-invented the Black Square in a variety of materials, colours and shapes.

The art correspondent for the London Evening Standard, Geraint Smith, (Monday, 12 October) finds it hard to accept Richard Serra as a serious professional artist. Yet despite having had it pointed out by gallery staff that the work at the Serpentine and the Tate were actually about the gallery space, that the whole space was the work, Smith made no attempt to investigate that idea, and concentrated only on the Black Square (in this case they were rectangles) as if it were a product on its own, to be isolated from its context, like cutting a

small section from a Van Gough and reviewing that. Serra is not Malevich, though he has undoubtedly perched a while on his shoulders. It seems strange that while Malevich's problem with the critics had been their inability to view his work in isolation from the generalised context within which he was working, Serra's problem here is the exact opposite. Is the critic always to be on the wrong side of the room? Smith, in his article, made no reference at all to the art-historical context of Serra's work, or to its imposition on its environment and vice-versa. I have always thought of art critics as male gynaecologists at best. But this one doesn't seem to know his way round the ward and as such should be charged with malpractice and struck off the register.

It's easy to understand how this country is so ill-informed about fine art, when people who haven't even caught up with their counterparts in pre-revolutionary Russia can set themselves up as arts correspondents.

While Geraint Smith seems filled with incredulity that Richard Serra could be paid to produce what he clearly perceives as 'just stupid', he is not at all incredulous that he should be paid to write about it. **[E]**

© Martin 1992

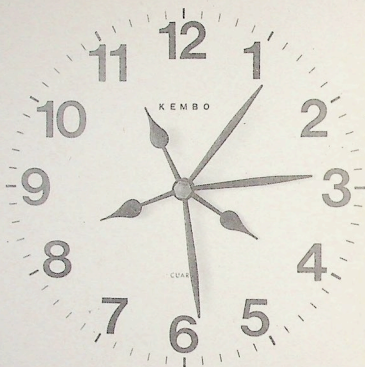


Martin

Gynaecology and malpractice

Preview

Joan Brossa.
Words are things.
The
Riverside
Gallery



THIS MONTH SEES the welcome return of the Riverside Gallery with a show by the Catalan artist Joan Brossa. Brossa is a poet in the widest sense, covering literature, film, theatre, gallery work and art and more and whose true influence is beginning to be acknowledged internationally. A spin through the Brossa biography reads as the epitome of political and artistic credibility. He fought with the Republicans and was wounded (significantly, in the eye), published works which were banned or suppressed by Franco's regime, founded influential avant-garde arts magazines, networked with Miro and Tapes. Films, television — oh yes — in 1984 he piloted a hot air balloon. In 1985 he published a poem read by Catalan mountain climbers from the summit of Mount Everest. In 1992 he had work performed in the Barcelona Olympics Arts Festival.

To paraphrase the Superman theme tune: "Is there nothing that he canna do?" But biographies can be counter-productive. For instance: The one thing that everybody knows about Van Gough is that he cut his ear off and to many people the paintings of Van Gough look like the work of someone who would cut his ear off. They know too much and by virtue of that fact know too little. This is one of the reasons, I suspect, that Brossa professes to detest biography. The job is not to propagandise the self but rather to

propagandise consciousness. Brossa's work seems to me to be about how specific experience links to the general and it is this sensibility which allows him to work within such a diverse field of practices and allows for such a diversity of meaning. We may marvel at the lightness of his touch but the finger which touches is not biographically centred, it points to common experiences. Many of the object poems (the term he uses for his ready-mades) reflect their historical context: the psychological and physical suppression of life under Franco and hint at a nostalgia for the pleasures that the system denied. There is a preponderance of hammers and nails, juxtaposed with fragile substances or articles of clothing. Postage stamps which carry the face of the oppressor convey a message of verification to outsiders and other 'inner exiles'. These messages are specific enough to speak of a particular historical circumstance and yet broad enough to tap into the common pool of sensual and experiential literacy.

In 1946 Orwell predicted that no art of any great significance could emerge from totalitarian states and proposed the fearful image of the future as a jack-boot on a human face. Forever. The work of Brossa is a repudiation of that theory and a validation of the human spirit. ☐
© Rushton 1992.

Joan Brossa,
Words are Things
(Poems, objects and
installations).

25 November 1992
to 10 January 1993.

listings

(November continued)

Photographers Gallery

5 & 8 Cl. Newport St, London WC2
tel 071-831 1772.
'Desires and Disguises'. Contemporary Art from Latin America. Until 10 Oct.
Sutapa Biswas, until 14 Nov. *Katrina Lithgow*, until 7 Nov. *Susanna Pieratki*, 'The Five Senses', until 7 Nov.
Julian Germain, 13 Nov - 16 Jan. New work commissioned by The Photographers gallery in collaboration with the Football Association. *Tim Daly*, 'Escape'. 13 Nov - 16 Jan 1993. New series of colour photographs of small seaside homes.
Danny Lyon, 20 Nov - 16 Jan. Retrospective of one of the most outstanding American photographers in the field of independent documentary work. This exhibition surveys Lyon's career from the 1960s to the 1990s.
Tues - Sat 11.00am - 7.00pm.

Riverside Studios

Crisp Road, Hammersmith, London W6 9RL
tel 081-741 2251
Joan Brossa. One of Spain's most influential artists, (born 1919). He worked with Miro and Tapes. This is the first exhibition in this country (see Preview).
18 Nov - 10 Jan 1993.
Gallery and Foyer, daily 10.00am - 11.00pm.

Serpentine Gallery

Kensington Gardens, London W2 3XA
tel 071-723 643/402
Richard Serra. Drawings done in situ.
7 Oct - 15 Nov.
10.00am - 6.00pm daily.

Small Mansion Art Centre

Gunnembury Park, Popes Lane,
London W3 8LQ
tel 081-993 8312
Paul Butler, 'Passers By' Paintings and drawings, London 92. Until 15 Nov.
1.00pm - 5.00pm Tues - Sun.

Tate Gallery

Millbank, London SW1P 4RG.
Richard Serra. Installation.
(See everything interview.)
Daily 10.00am - 6.00pm,
Sun 2.00pm - 6.00pm

**Deadline for December listings:
15 November.**

To: **Everything Listings**, c/o 65 Thorpe Road
London E17 4LA.
Press releases, B/W photos appreciated.
Listings are carried free of charge.
Box adverts: phone 081-531 8794.

The phone box

Art in Telephoneboxes

• Stephen Forde
• David Fryer
• Sher Rajah

• Damien Robinson
• Helen Samways
• Kate Smith

1st Nov - 22nd Nov

Liverpool area
Tottenham Court Rd & Charing Cross Rd

8th Nov - 22nd Nov

Liverpool area
Mount Pleasant, Catharine St
Hardman St, Outside Central Station

For information: 071 237 8674
Produced by Virginia Nemtsova
With thanks to: Rebecca Owen / Moviola



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