



Everything riverside artists group
NUMBER SEVEN • MARCH 1993 • FREE

listings

March

Accademia Italiana
24 Rutland Gate, London SW7. 071-225 3474
Ricardo Cinalli; *Premionons*. Until 14 March.
Tue-Sat 10am-5.30pm. Weds until 8pm.
Sun 2pm-5pm. £3 (concessions £1.50).

Benjamin Rhodes
4 New Burlington Place, London W1.
071-434 1768
Edward Daurdy; figurative reliefs, paintings and monotypes. Also; *Richard Gorman*; expressionist paintings. Until 13 March.

Black Art
225 Seven Sisters Road, London N4.
071-263 1918.
Zarina Bhimji; 'I will always be here', installations. Until 13 March. Tues-Fri, 10am-6pm, Sat 12-5pm

Boundary
98 Boundary Road NW8. 071-624 1126.
Phillippa Clayden; paintings on the theme of sleep. Until 20 March. Tues-Sat 11am-6pm.

Courtauld Institute
Somerset House, Strand London WC2.
071-873 2526.
Montreal - views, plans and maps.
Until 8 March. Phone for times.

Goethe Institut
50 Princes Gate, Exhibition Road, London SW7.
071-872 0220

'The Lure of the Object'. Young artists from Frankfurt. *Tamara Grecic*, *Jochem Hendricks*, *Udo Koch*, *Marko Lehanka*, *Martin Liebscher*.
12 March-3 April. Mon - Thur 10am-8pm.
Fri 10am-4pm. Sat 9.30am-12.30pm.

Hayward Gallery
South Bank Centre, London SE1 8XZ.
071-928 3144.
'Gravity and Grace', the changing condition of sculpture 1965-75, including: *Bevys*, *Broodthaers*, *Long*, *Merr*, *Serra*.
Until 14 March. Daily 10am-6pm. Tue and Wed 10am-8pm.

ICA
The Mall, SW1. 071-930 3647
New Contemporaries. Until 28 March. Daily 12-7.30pm. Tues until 9pm.

Janus Avison Gallery
73 Northchurch Road, London N1.
071-435 1993
Artur Stoll. Works on paper. 3-31 March.
Wed-Sat 2pm-6pm

(Continued on page 15)

a new exhibition at the

CENTRE 181 GALLERY

Jessica Shamash

'captured nature'

The exhibition will be a video installation utilising 10 2.5-inch LCD televisions situated in a greenhouse or doche, on a plinth in the gallery, with the lights dimmed and the walls painted green.

3 - 26 March • Mon - Fri 10am - 5pm.

Disabled access. Nearest tube Hammersmith Bdy. Centre 181 Gallery, 181 King Street, Hammersmith London W6 9JL. Phone: 081-748 3020 x3532

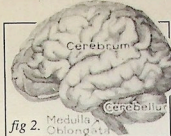


fig 2. Medulla Olfactory bulbs

- 4 • Pangloss in praise of painting.
- 5 • Deep Colin contemplating.

7 • City Racing:

Everything talks to Mathew Hale about this well-established artist-run gallery in Kennington, south London.



E ART IS always going through an 'interesting' phase, in times when it appears quiet and still, it is merely dozing, replenishing its reserves. To some extent the 'prosperous' '80s seems to have been such a time. Now in the '90s, with the back-drop of a new world map (if not order), global recession and more domestically with the fall of the property market, artists have not been slow to take up their crutches and occupy the glut of empty buildings, often the same ones that were lost to them in boom times. The scale of this kind of occupation is reminiscent (though different) of the '60s, when many alternative spaces became potential galleries. Paradoxically, whilst many artists are now feeling the pinch, artists are re-discovering old freedoms. Times may be difficult but artists are necessarily thick-skinned and there is a feeling that a hibernation period is over. **Everything** has been charting these developments through its 'Strategies' features by talking to the many artists and groups about their approach to the present situation. In this new 16-page issue we talk to two more artist-run galleries, one now well-established (*City Racing*) and a newcomer (*Artaiposal/Lifespace*). We also report from yet another artist-run gallery in Poland which last month was host to an exhibition by six UK artists. It is not our intention to discredit one kind of gallery in favour of another (all art-place is vital) but rather to describe the present situation from the many viewpoints of artists themselves and, more importantly, to assert that despite the current financial difficulties, art itself is as alive as ever and kicking.

HAMMERSMITH AND Fulham council have confirmed that the Arts and Leisure Department

Everything riverside artists group

NUMBER SEVEN • MARCH 1993 • FREE

10 • Artspace-Lifespace: In contrast to City Racing, everything talks to Doug and Jym about this more recently established artist-run gallery.

11 • Do You Speak English?

The International Artists Centre in Poznan, Poland, staged an exhibition by six UK artists



14 • Reviews: Jeff Andrews at the Lyric. Gravity and Grace at the Hayward

will have to endure a 20 per cent cut in its budget for 1993-94. This amounts to £60,000 over two years, with a cut of £35,000 in the first year beginning 1 April.

The department is being asked to perform a difficult juggling act between protecting jobs and protecting their commitment to the bodies which they fund. This may mean in effect that the money may be found by freezing posts, and it will almost certainly mean that payments to current recipients for funding will not be increased; indeed there is still a possibility that funding to these bodies may be cut.

Nalگو is forming an alliance with other arts organisations and trade unions to defend both jobs and services and aims to organise a series of lobbies and public meetings. The debate continues, the department will carry on fighting its corner and we will keep you posted.

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. and Nottsgdale Urban Studies Centre.

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

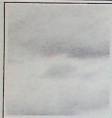
Send submissions to: everything Editorial, c/o 65 Thorpe Road, London E17 4LA. For listings deadline and advertising rates see page 15. Designed and formatted by Ben Eastop. Printed by MJK Printing on 100 per cent recycled paper.

In this issue

Still from video installation: Katharine Meynell (see page 11).

Where are we going?

PANGLOSS



**In
praise of
painting**

"You cannot step into the same river twice." Some Greek bloke.

When people speculate about the future they are usually trying to make sense of the present. My own speculative futures generally shiver into a dystopia where the public library will only be open on one afternoon of each week. In order to renew my books I will have to climb into my plastic suit and brave 150 kph toxic winds.

Tribes of homeless people will prowel the streets battering the steel grills around my windows, leaving only when they are distracted by the howling of a dog which they will fall hungrily upon.


Speculations about future cultural trends are equally suspect, but I've got a little time to spare and if you are reading this, I suspect, so have you.

In art colleges throughout the land young artists will speak of work which is 'issue based', meaning work which repudiates the values which were prevalent in the preceding decade. Not because of any ideological or aesthetic reason but mainly because they would not wish to be seen dead in shoulderpads or go to bed with anyone resembling Ivana or Donald Trump. Young people will wish to make artistic reparations for buying the first and only Kajagooogo LP. Emblems of the generation which rejected platform shoes and glitter rock will be regurgitated by young men and women who originally took it in as suckling food. The avantgarde will rise again, with its new mission to

agitate readers of tabloid newspapers. Painting, which seemed so spritely only five years previously, will be put back into its box and news of the recurrence of its death will be believed by many.

The conventional wisdom of the future will state that the revolutionary year of 1989 saw the renewal of European history, that the preceding decade displayed in its culture a picking through the emblems of the past, examining its pieces, arranging and rearranging the traces of memory with decreasing clarity. In the same way that someone who is lucky enough to know the hour of their death might make appropriate preparations, the '80s will be seen as a period of talking stock. An era of ancient leaders with ancient solutions. We were catching breath before we pushed down the accelerator and headed toward the year 2000.

But there is a moment which dwells forever. A servant may be handing a bowl to Christ. A goddess may be shooting an arrow. It is the stillness that dwells within rooms. A stillness which is both transcendent and typical. It is a generic moment, it could be when the paint is smeared onto the canvas, resisting the grain, it could be the record of that moment. It could be the miracle of conflicting colours making a space which seems to surround time. It could be the innocent awe of things, the humble praise of things. The long and short of how things are.

© Pangloss. 1993. 



Murio la Verdad. Goya.



Today Deep Colin visited my studio and said: 'I wear it because It's smart, comfortable, conceptual and figurative.'

BACK STRATS

Demand for back copies of everything has exceeded supply. Although we are unable to supply you with complete back-issues, copies of 'Strategies' features, as shown below, can be obtained by sending £1 per copy and an SAE to: Everything Magazine Everything Back, c/o Riverside Studios, Crisp Road Hammersmith, London W6. Please state the articles that you require and make cheques payable to Riverside Artists Group - everything.

Issue 1. Tim Estop, Hammersmith and Fulham Visual Arts Officer. An introduction to the key issues surrounding the commission and execution of public art, such as censorship, design by committee, persons for art.

Issue 2. ACAVA. Duncan Smith on the past and present of a studio group and artist-run gallery.

Issue 3. Puffin. How does an artists' group get a turnover of £1 million?

Issue 4. Almah. Hargraves talks with Richard Serra about his work at the Serpentine and Tate galleries.

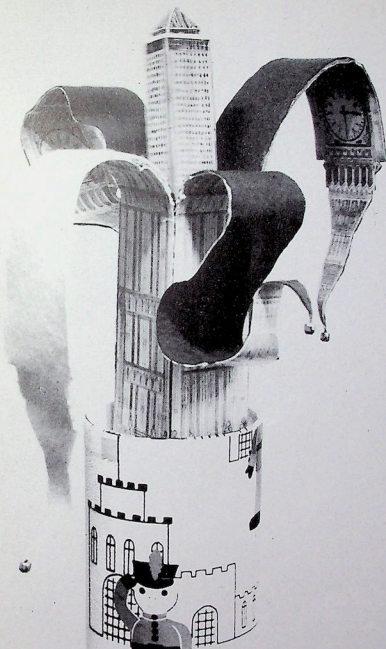
Issue 5. Emma Lister, National Artists Association about his work at the NAA is planning for the future.

Issue 6. Space Explorations tell us about their recent show in an old power station and about their general philosophy.



JOSEPH BEUYS, EARTH TELEPHONE. SEE GRAVITY AND GRACE REVIEW, PAGE 14.

Photo: Ben Estop



STRATEGIES

City Racing

Daddy Says: Work by Sally Barker in City Racing's latest show

City Racing was originally an old betting shop in Vauxhall Street next to the Oval cricket ground. It then became artists' studios, and since 1988 it has been an artist-run gallery. It was founded by John Burgess, Keith Coventry, Matthew Hale, Paul Noble and Peter Owen. Everything talked to Matthew Hale.

City Racing

MH: The gallery was set up originally simply because we weren't getting exhibitions, so we decided to put on our own. We first put on a group show, and then had a series of one person shows between the five of us, which were very useful because in the course of that time the condition of the space got a bit better. We spent quite a lot of time varnishing the floor and filling in holes.

E: It's in quite good nick now isn't it?

MH: It's not bad, full of Polyfilla and lots of blobs of paint.



Photo: Ben Easton

Work by Marko Lehank in the current show.

It was absolutely the right time for someone like Sara Lucas

E: Was the renovation financed piecemeal?

MH: At that time the gallery was financed entirely by us. The first grant we got was last August from LAB, and earlier last year we had a benefit with Karsten Schubert Gallery which raised £1,030. This helped us with the material costs of the shows, but for years we did it ourselves. Looking back we all feel that it was worth laying out our own money because it was spread out over a long period of time and we had shows of our own which were well supported. Recently, where we've had a spread of other people showing, the incentive is different for us, we couldn't lay out the money on other people's shows, we're not making a profit out of it, and when we sell work the money goes straight back into the gallery.

E: "Curatorial policy" is a grand way of putting it. How do you go about choosing people to show?

MH: Well, we are curators in a way but a lot of it happens organically, and the people we show are people we meet and get on with, people whose work we think is interesting and is not being taken up by a gallery, people who are intense and have something worth doing, so that it seems inevitable that they will have to show. Someone like Sarah Lucas for instance who is now well known. She had done things but hadn't had the opportunity to do a solo show. It was absolutely the right time with her. But it doesn't feel right with a lot of artists. For the present show we visited quite a lot of studios and it isn't as easy to find finished work

or interesting ideas as you might think.

E: So as a group you share a certain sensibility?

MH: Well, I think it's developing, as a group we don't agree exactly but as time goes on we are learning. We do now know more of what we wouldn't want to show or why we don't think someone is ready to show when we first started.

E: Julie Roberts is another artist who is coming to great prominence.

MH: That show happened because we did a show with Transmission Gallery (in Glasgow). We heard about them some time in '91. Transmission is a very good example of an art-run gallery.

We visited them and proposed the idea of doing an exchange exhibition. The agreement was that they selected who they showed and Julie Roberts

was one of the people. Basically these galleries are about promoting the artists who are their members or the people who they are showing, so they will get some sort of kick start and perhaps exhibit more widely. They are also, hopefully, a bit more experimental or unusual in some way. You may be restricted as to what you can show in a professional gallery because sales are a much higher priority, so generally that means people can't experiment as much as they would like to.

E: Are there any plans for more collaborations?

MH: We would like to do others, and the Glasgow show was a good one to do but we did it at the same time as we had one down here. So we had to go up to hang our work and then come back down and hang theirs, all within a week, which was hard work. The benefits were quite high because with two shows on at the same time you can maximize the impact. Any kind of reciprocity can be useful. A gallery like this is a kind of currency. We can go to Berlin (we've got an Arts Council grant to do some research); we've got some contacts there with artists who run galleries and we could in the future organise an exchange. But we're not just exchanging spaces we're exchanging artistic quality as well. We might find a fantastic space out there but all the people who run it may make the most appallingly boring work, that hasn't happened yet but it may come into it sometime, so it's quite funny exchanging aesthetics. We were going to go to Tapko which is in Copenhagen, which has just recently closed, a gallery that was started by Rine Block (Fluxus) with his students, and who is now making a catalogue of the people they showed. They made great connections by showing people like Richard Wentworth. It's a way in. My experience of art school was that very rarely did tutors assist their pupils in that leap from art school to art world, so starting a gallery and inviting these people in does help.

E: You're quite visible. You seem to get reviews in fiction magazines and things.

MH: We've been building up a mailing list which, of course, is an essential part of running a gallery. One of the things that is very important is documenting the exhibitions and presenting them in a book. We don't have enough money to do this as thoroughly as we would like, we don't have really flashy lights and stuff. The cost of getting people to come in and take slides is high. But artists usually document their own shows anyway and we nab some here, they spend almost as much time looking through the books of previous shows as they do looking at the work. They're good for showing people what we've done. Also we've all got connections in the art world which we've

worked on, which helps, and we do quite a bit of talking when people come and we go to other galleries at other galleries.

E: The scene is quite interesting at the moment. In the '80s property was really tight and this is created a very indefinite situation, not very many loads of extra space. Do you think that there will be other galleries like City Racing springing up?

MH: Dan Graham recently said that in the '70s recession in America, a lot of interesting things happened because there was a lack of empty property available for rent to happen. In a sense that is happening here today. For instance if the development of the '80s had continued they probably would have developed this building which means we wouldn't exist. We're seeing lots of one off exhibitions in newly built properties.

E: Also this situation may change the nature of what's being produced, when you have a very controlled gallery system, you have a very controlled art product. Actual culture is always a little more unity than that.

MH: It does feel rather too orderly sometimes, but there are galleries around that let people do the most amazing things. We don't see ourselves as oppositional in any way and the work we show does vary, some is quite saleable, conventional, some more radical. We had a show here by Ridway Benitt ("KAT") just before Christmas where they built diagonally across the whole space and hired a pneumatic drill - it was very noisy. They also bored up the front to make it appear rammed and had hard porn showing through a greased hole, of a very small nature which hissed as the air compressed. You couldn't do that in lots of galleries because of the noise and because they wouldn't want to pay for it. To be able to do that sort of thing is great.

E: Matt's Gallery springs to mind: "Let's build wall here, let's make a hole there, take a window out, that kind of thing..."

MH: Robin Klassnick (Matt's) will always do interesting things. He understands artists, supports them and spends a lot of time with them. He sees himself as on the edge. I don't think he forethinks the selling of art.

E: Do you see that kind of work as opposed to what might be termed the "official" kind?

MH: No it's not like that. The point of people who do have this attitude to this thing called the art world is it's not as simple as that. I know people who are involved with art but they vary, the edges blur, where they pop up and where they come from is very varied. In the end it's about the actual work that's made. That's what matters.

Background image from work by Jeremy Deller.

City Racing
open from 12
7pm, Friday to
Sunday by
appointment.
Phone: 071-582
3940.
Next show:
Gillian Weiring,
photographic
works. 8 March -
4 April



INTERVIEW

Making a space for real art

Artspace Lifespace is a group of artists based in the Notting Hill/Ladbroke Grove area who have been using a variety of properties to run galleries, workshop and studio spaces. Everything talks to Doug Francis and Jym both in their twenties.

They are currently squating a property which could have been purpose built as a gallery; the old Virgin offices (26-29 Portobello Rd), which now belong to EMI and which was recently taken off the market.

E Have you been working together since this thing started?

J: Well, Doug had been doing things and we met up on the road and started to work on things from there.

D: "I've lived around here for about five years and knew a lot of local people, this sort of loose network of local artists of a similar age. There were older, more established groups going on but not much for younger people.

E Did you feel excluded from those groups?

D: Until recently we didn't know much about them, generally there are a lot of resources that it's hard to get to know about. Last year a shoe shop on the Portobello Rd was empty which was squatted by these artists and musicians and we decided to open up a gallery downstairs. There had been other projects round there but this was a chance to open something up that was publicly accessible. So we opened up the shop and put out information and posters to test the response.

E And what was the response?

D: Really good, really keen, we ended up with a tiny shoe shop crowded out.

E How many people contributing?

D: I would say about 150 artists physically responded and we got about 600 signatures of public support over two weekends. We opened the place and then started negotiations with the owners, a big investment company, we managed to convince them to stop any court action and to negotiate out of court.

E How did that work out?

D: We negotiated to stay there for eight weeks and then moved on to Bridge House - this was an old DSS building - another vacant workshop space. The gates were open and stuff - it would have been quite easy to squat it but instead we went to see the owners who were a housing trust and made a

proposal. The idea was to set up workshops, exhibition and studio spaces. I did some workshops, we had two kids' parties and a pensioners' party.

E Did you charge for the use of studio space?

D: Yes it was on a donation basis.

E Your group has some similarities to Pullit, but they seemed to be quite good at making money.

D: Well that's their angle and that could be more realistic. We've worked all summer and we've got no money to show for it. But we've got a good portfolio and good connections and primarily it wasn't the money that we were concerned with. Our philosophy is: whatever you may need might be next to you, or the person who can give it to you may be standing next to you, but there is 2,000 miles of red tape between you. Why degrade yourself to these people.

E You mean why put yourself in a position where you are recipients of charity?

D: Yes we took on Bridge House with the total intention that we were doing them a favour, setting up an arts centre with no resources whatsoever, and yet we get this attitude that we are homeless. We feel that we are giving a lot, and we're not homeless, we live in this nice place on the Portobello Rd.

E Your literature reads a bit like a manifesto. Can you tell us a bit about the attitude underlying your work.

J: It's trying to break people out of that tunnel reality they're in. They are all convinced they ought to be out there surviving, making money. It's against the other guy who is also convinced he should be out there, surviving, making money. They don't see real people, real art, they just see things in terms of money. The first question I always get asked is: "Have you sold any?". So we stopped putting prices on so if someone is really interested they have to get the book out. So the money thing is where it should be, in the background. We're trying to get a bit more humanity into it.

E How do you relate to the other galleries on this road, Todd, Anderson O'Day?

D: We don't have a lot to do with them. They are all pursuing that '80s attitude, they're still pushing that customer boom which isn't actually working and is leaving a stream of vacant properties behind which no-one has the money to buy. The politics of that, the '80s thing, don't interest us that much.

E Conversely, it seems to be good for you; the fact that lots of properties have become vacant, a lot of artists groups are benefiting from this situation.

D: Yes, well there's more potential there. Slowly the property owners are starting to get the angle on it.

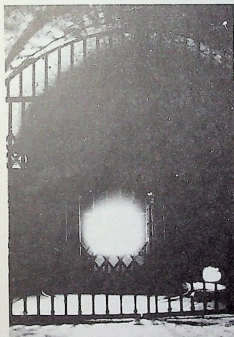


Do you speak English?

An exhibition of six artists from the UK at the International Artists Centre, Poznan, Poland, 10-28 February 1993.

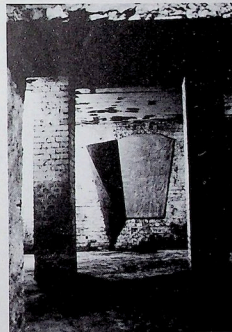
Keith Ball, Almut Hargreaves, Katharine Meynell and Stephen Williams flew out to Poznan via Berlin arriving at 2am. Helen Underwood and Peter Kennard had made works that were transportable with instructions for installation.

In Poznan they were met by Andrzej Syska (see Everything 6) and after a few hours sleep, arrived at the gallery to discuss and finalise space allocation which had been considered from plans and photographs. The International Artists Centre is a large brick building painted white in an oldish part of the town not far from the centre. The centre is run by a group of artists on a co-operative basis, without wages. Two of the gallery directors, Michael Kurzweil and Jolanta Boskwa, live there with their young son, Jonathan, who would come home from kindergarten and check on the progress of the work. It lent an informality that was equalled by the freedom in which the artists were able to do whatever they liked with the spaces they chose. The ground floor has two large and two small exhibition rooms and below are two further levels, containing another eight large exhibiting areas. The cellars were built originally for wine storage and the barrel vaulted ceilings echo this. The deepest cellar is 6.2 metres high. All are dark and damp.



Installation: 'Eat, Poznan'

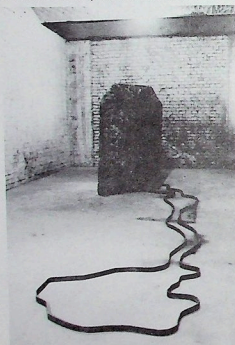
Katharine Meynell: In one of the cellar spaces downstairs I put two monitors (old Russian TVs on Pal 2 system was all that was available). The larger monitor was placed in a salt circle (plate). On this I had pre-recorded a ten minute loop that had images interspersed with sections of video noise. This tape was made in Poznan with the help of local artists. The smaller monitor was placed in another salt drawing (a rolling picture only on the screen. This installation was only viewable from the other side of a metal grille. In the smaller upstairs gallery I placed a new version of 'Vampire Seat' (previously exhibited at Kettle's Yard, Cambridge and Bluecoat Gallery Liverpool, 1992) made with a video deck and LCD screen I had brought with me.



Installation (detail).

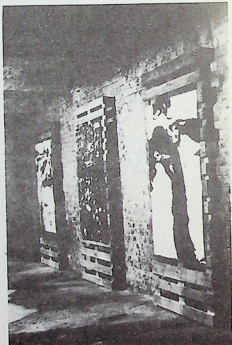
Almut Hargreaves: I used simple images reminiscent of open doorways and catks. I traced their 3D outlines and plastered these shapes on to the brick walls, so that they were about 25mm proud of the wall surface. Some areas within these shapes were coloured with graphite to increase the 3D illusion.

The search for materials is a preoccupying theme and is commented on by Michael Kurzweily in his introduction to the catalogue for 'Encounter and Creation', a show of 12 German and 25 Polish artists, which was the founding show for the centre in May 1992. "It was easier to come by some smoked pig's ears than 4mm bolts" he writes and certainly for the British artists, forewarned on these difficulties, it is not so much that materials are not available but the choice is limited and the quality variable. With money, raised by the city of Poznan, however most things could be obtained. Of course flexibility is part of working in a site specific way. The dampness of the cellars meant that Stephen Williams' paper piece had to be dramatically reduced since the 100m length of paper he had transported there sagged like unspun washing. Katharine Meynell had hoped for more video monitors but as these were not available she adapted the work accordingly. Keith Ball's dilemma was not so much to do with supply of materials (see below) but the resolution of the work which was achieved with 25m of strip metal. Almut Hargreaves used plaster to make works of an ultimately transitory nature, since they would be destroyed once taken from the wall, which was a different approach to her more usual object-based work in metal. Whilst working each day on site for the six days before the show opened, the artists received visits and were involved in discussions with other artists and students from the Poznan Academy of Fine Art. They were interviewed by the media. One local radio broadcast went out three hours after the interview



Remedy (single chamber).

Keith Ball: I made an installation using 2,500 rosehip teabags which had been produced by Twining and Co Ltd (UK). Prior to arrival in Poland, a brewing and drying production line had been set up in London. In Poland the used bags were formed into a 5'6" high teabag shape which was reminiscent of a tombstone. Their blood-red colour and spacing, coupled with the existing low-lighting, meant that the work almost disappeared into the brickwork. Water was poured onto the cellar floor and the outline of the natural flow used to produce a steel-strip drawing, shaped and welded in situ. In a second work upstairs teabags were removed from their strings and replaced by small sponges which very slowly absorbed the red liquid in the bottom of a large cooking pot.



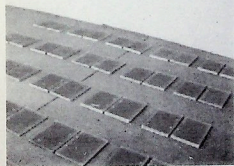
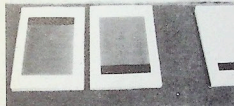
Installation (detail).

Peter Kennard: The six dyeline prints are from a series begun in 1968. They are either made in response to specific events or to a series of events. They try to pin down not just the events, but the way we receive those events through the media. They aim to develop a critical language encouraging change and social equality.

because they were so excited by the work. The generosity of time and commitment to the exhibition by a whole network of those involved, both practically and intellectually, was commented on by all four artists. There was a willingness to share, investigate and make possible.

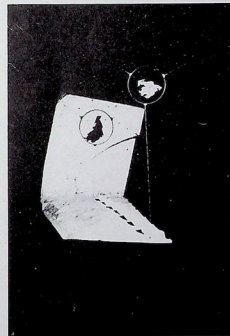
The centre has been created by practising artists with the intent to invite visual artists (and experimental theatre groups, musicians etc.) from other parts of the world as well as Poland, to exhibit or perform, have forums for discussion and to exchange ideas. "The real wall between the East and the West has fallen down, but the fear of something different and alien still exists in man's (sic) head" (Michael Kurzweily 'Encounter and Creation' catalogue). They rent the building from the City of Poznan but to find this rent is often difficult since neither the city nor the centre have defined their funding structures as yet. The very success of the centre causes an anomaly which pre-supposes riches when in fact there is very little money available. It is a young venture dealt with enthusiastically and could only be overshadowed by the enormity of the projects they take on. Another large symposium is planned with an ecological theme. However it is this intensity of discussion and pooling of ideas that will carry the centre into the realms of international debate and exhibition which they desire.

© C Toler.



'The happy event is taking place'.

Helen Underwood: This piece is concerned with reproduction. It surrounds two pictures in a book printed on opposite pages of details of a fourteenth century Siense altar-piece, painted by Pietro Lorenzetti, depicting the birth of the Virgin Mary to Saint Anne. The work takes the form of a critical inquiry, through the acts of reading, tracing, counting, drawing, copying and placing to represent the pictures in a different light. Questions emerge on the journey of image from source to momentary resting place, through the hands and eyes of photographers and printer, editors and publishers, now carried to, and carefully placed in Poznan...the representation of a room where a woman has given birth, painted, measured, discussed and admired within the constraints of a patriarchal history...how we are positioned physically and politically, as viewers of images...



'Seven-fold'.

Stephen Williams: I used two spaces at the centre, one of double height and another on the second floor, joined to the first space, high in the wall, by a low arch. I had anticipated using a continuous length of paper passing through seven 'hoops' to articulate the whole space and finish with a paper plane but the dampness made this impossible. So taking seven short lengths of paper I made at one end of each a paper plane, and crumpled the rest into a vapour trail. These seven planes I attached to the seven hoops, suspended high in the space and through to the second space where the seventh hoop was installed. At its foot were seven paper planes stuck into sand as though planted. Each hoop and plane was illuminated by a projector and shadowed on the walls and vaulted ceiling. The vapour trail of the first plane grew from a spewer set on the floor of the first space, typed on it in Polish and lit by a tiny torch. "Once upon a time..."

Reviews

Jeffrey Andrews
 "Contemporary fossils" The Roof Garden Gallery, Lyric Theatre, Hammersmith 8 March - 3 April

In recent years Jeffrey Andrews has exhibited his 'fossilized' works in a wide variety of settings.

Some are domestic objects set in paving stones which become unobtrusive interventions into the everyday fabric of the street. Others are temporary installations for specific sites or have been constructed so that they may be adapted to a variety of settings. His show at the Southbank Centre last year 'Ground Worker' ossified the component parts of an old lawnmower, a recent and yet now obsolete piece of machinery, into pigmented cement. As we pick our way through the scattered pieces we become archeologists of the recent past. At the Lyric Andrews will show more works which are past in form yet present in meaning. © Rushton 1993.



Gravity and Grace
 The changing condition of sculpture 1965-75. Hayward Gallery until 14 March.

Gravity and Grace is an excellent exhibition and the catalogue, is well produced, informative and stimulating.

So stimulating in fact that I began to wish I hadn't bought it. One reads it with the feeling that the sculpture was selected to inform the essay not the essay written to support the work. Jon Thompson, who conceived and selected the exhibition, quotes Baudelaire's witticism on sculpture "that it was something that you fell over when you stepped back to look at a painting". These days you're more likely to miss it altogether trying to read the catalogue.

Henry Meyrig Hughes' introduction bills the show as "recapturing the questioning spirit which affected not only the arts, but all areas of social, political, and philosophical enquiry". On this hint Thompson is off like a shot on his philosophical enquiry down tortuous passages where even the most mobile and fluid of sculptures cannot follow. It's good stuff, and a variety of critical writings are invoked - Rosenberg, Greenberg, Krauss, Stokes, Michael Fried and Umberto Eco; even Kant, who had no interest in art whatsoever.



This critical debate, which surrounded much work of the decade in question, is well characterised by Thompson and summarised as "does art define itself through the gradual evolution of its own particular rules of practice, or is it, necessarily, derived from the social world?" will probably be encountered, by most of us visiting the exhibition, by the more immediate dilemma of "shall I look at the work or read the catalogue?" This, so we do come to grips with the work through it's real existence as object - the Greenberger purity of plastic language, or can we only appreciate it fully through exhaustive contextualisation - social, political, philosophical?

The selection of sculpture concentrates on Art Powera, post minimalist and conceptual work, with the emphasis on the former (8 of the 20 artists are associated with Turin) and so can not be seen as an attempt to comprehensively represent a decade of sculptural activity, despite the exhibition's subtitle. In fact Thompson hopes it will "redress the balance" of the 1975 "Condition of Sculpture" exhibition to which it refers. Actually, only one artist, Richard Serra, is common to both shows and though they represent the same period, the exhibitions are very different. Considering selection criteria the qualities "provocative and influential" are highlighted in the forward. As in the past, importance is conferred according to the influence revealed subsequently, and this exhibition looks much more like a selection of work that could have been produced now, in 1993, than the show of 1975 did. A self fulfilling prophecy contrived retrospectively.

By referring to the 1975 exhibition the contrast in perception is intentional and in considering how the language is changing Thompson reveals how the language about sculpture has changed even more. Tucker's reprinted essay to the 1975 show seems more locked in time than the works themselves do. His statement that "sculpture is the language of the physical- and as with any living language, new thought finds form by stratching the medium itself, not by learning an alien language, of by attempting to invent a wholly new one" may seem oddly formalist from today's perspective, but it redirects our attention to the work itself.

At its best the still water of sculpture itself flows deeper than the, sometimes indulgent, babble of art-speak. In essence nothing is more malleable and formless as words whilst sculpture is something else again. There is some wonderful work in this show. Beuys, Penone, Merz and Paolini I found particularly good to see 20 years on. Have a good look while the show's still on and read the catalogue later.

© Graham High



Listings

March

Janus Avisyon Gallery

27 Heath Street, Hampstead, London NW3. 071-435 1993
Kaeseberg Works on paper. 3-31 March Fri-Sat 12-6pm or by appt.
 Plus the '**Brick Lane Open Three**' at The Heritage Centre, Spitalfields, 19 Princeslet Street, London E1. 071-377 6901. 1-14 April. Daily 12-7pm.

Karsten Schubert

85 Charlotte Street, London W1. 071-6311 0031.
Meg Cranston: sculpture and drawings. **Michael Landy**: 'Warning Signs' Until 6 March. Mon-Fri 10am-6pm. Sat 10am-2pm.

Lisson

52/54 Bell Street, London NW1. 071-724 2739.
 'Out of sight, out of mind'. A review of international sculptors who emerged in the '60s and '70s. Until 3 April. Mon-Fri 10am-3pm. Sat 10am 1pm.

Lyric Theatre Galleries.

Lyric Theatre, King Street, London W6.
Sheila Steafel: paintings. Until 3 April. Mon-Sat 10am-11pm.

Rebecca Hossack

35 Windmill Street, London W1. 071-409 3599.
 'An Undiscovered Country': Conflicts between science and art approached by 10 artists. Curated by Charles Hall. Until 13 March. Mon-Sat 10am-6pm.

Saatchi Collection.

98a Boundary Road, London NW8. 071-624 8299.
 Four British Artists: **Rose Finn-Kelcey, Marc Quinn, Sara Lucas and Mark Wallinger**. Until July. Fri and Sat 12-6pm.

Sue Williams

320 Portobello Road, London W10. 081-960 6123. **Laura Godfrey-Isoacs**: 'Slime' paintings. Until 3 April. Tues-Sat 10am-5.30pm.

Small Mansion Art Centre.

Gunnersbury Park, Popes Lane, London W3 8LQ. 081-993 8312. **Mali**: installations. Until 28 March. Tues-Sun 1pm-5pm.

Riverside Studios

Crisp Rd, Hammersmith, W6. 081-741 2251
Carina Weidle, Emma Rushton: 'Personal Worlds'. Until 14 March. Gallery; Tues-Sun 1pm-8pm.

Tate Gallery

Milbank, London, SW1 4RG.
 'Visualising Masculinities'. Until 6 June. Daily 10am-6pm. Sun 2pm-6pm.
 Also: new display of **Henry Moore**.

Waddington Galleries

11 and 34 Cork Street, London W1. 071-734 861/439 6262.
Jim Dine: 'The Four Continents', graphics. Until 14 March. Mon-Fri 10am-5.30pm. Sat 10am-1pm.

Zelda Cheate

8 Cecil Court, London WC2. 071 836 0506.
 'Aspects of the Land', photographs by **John Blakemore, Peter Catterell, Paul Wakefield, John Davies, Fay Godwin, Edwin Smith, Bill Hirst and Charlie Meechan**. Until 2 April. Tues-Sat 10am-6pm.

Deadline for April listings: 15 March.

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.

If readers would like to be put onto our free mailing list they should write to:

everything Magazine,

c/o Riverside Studios, Crisp Road, Hammersmith, London W6.

Riverside Artists Group presents...

Linda Hack and Stephen Carter who will show slides and discuss their work. Both are teachers and artists and their approach reflects the diversity of the visual language.

25 March • 7.30pm • Studio Three

Riverside Studios, Crisp Road Hammersmith, London W6.

Tel: 081-740 0987

