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Everything • NUMBER 10 • JUNE 1993

Alternative Arts

36 Chiltern St, London W1
071 375 0441
Neil Joyce. Wall sculptures on the theme of
Past is Present.
Until 19 June.
Tues-Sat 11am-5pm. Thurs to 7pm

Accademia Italiana

24 Rutland Gate, London SW7
071 225 3474
Italian Art Treasures. Masterpieces from the
Emilia-Romagna.
Until 25 July
Tue-Sat 10am-5.30pm, Wed until 8pm.
Sun 2-5.30pm.
£3 (concessions £1.50)

Anthony D'Offay

9,21,23 Dering Street, London W1
071 499 4100.
Kiki Smith, James Turrell - until
17 June. *Richard Long* - from 24 June.
Please phone to confirm dates.
Mon-Fri 10am-5.30pm. Sat 10am-1pm.

Articles Gallery

460 Fulham Road
Colleen Cahil. Contemporary illustration.
2-15 June.

Benjamin Rhodes

4 Burlington Place, London W1
071 434 1768
*Edward Dwurnik, Michael Ginsborg,
Gina Medcalf*
9 June - mid July.
(Phone to confirm times)

Central Space Gallery

23-29 Faroe Road W14.
071 603 3039
Western Exposure. Part of the West London
Festival. (See feature for details)
Tue-Sat 10am-6pm.

Commonwealth Institute

Kensington High St, London W8
071 603 4535
Commonwealth Experience. A world of masks.
An audiovisual spectacular sponsored by Cable
and Wireless. Housed in an eye-catching structure
on the lawn, the 12-minute production uses
actors and multi-media techniques.
Until 12 Sept. Phone for more details.

Goethe Institut

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

Jumbrie Parry collection, paintings and draw-
ings. 3 June -1 Sept. Mon-Thur 10am-8pm.
Fri 10am-4pm. Sat 9.30am-12.30pm.

Hayward Gallery

South Bank Centre, London SE1 8XZ
071-928 3144.

Georgia O'Keefe, James Turrell. Until 27 June.
Daily 10am-6pm. Tue and
Wed 10am-8pm. £5 (concessions £3.50).

Janus Avison Gallery

73 Northchurch Road, London N1
and 27 Heath St, Hampstead, NW3.
071-435 1993.
Magnus Irvin retrospective.
By appointment

Karsten Schubert

85 Charlotte Street, London W1
071 631 0031

*Alison Wilding, Rachel Whiteread, Bridget
Reiley, Keith Coventry*.
Until June 26. Mon-Fri 10am-6pm.
Sat 11am-3pm

(continued on inside cover, June issue)

MATTHEW COLLINGS
YOU THE NIGHT
AND ABSTRACT EXPRESSIONISM

in association with
Western Exposure
the West London Visual Arts Festival

2-25 JUNE
10AM - 5PM. MON - FRI

CENTRE 181 GALLERY

181 King St, London W6 9JU
081 748 3020 x 3540
Disabled access

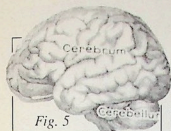


Fig. 5

Everything • NUMBER 10 • JUNE 1993

4 • Western Exposure - at a glance.. The West London Open - where it is happening.

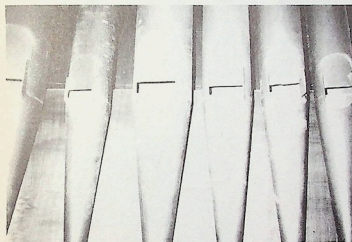
6 • Open studios. Artists participating in the open studios.

7 • Exhibitions. Details and participating artists.



8 • Strategies - The Florence Trust.

Everything talks to Nigel Ellis about the Trust's policy of offering studio space for short periods of intensive work and exchange.



☐ We hope that this issue of Everything will help you get a handle on all the things that are going on in west London this month, from the Riverside Open, which this year is showing work on four sites: The Riverside; Watermans; Central Space; and Small Mansions Art Centre to the Open Studios, who have also expanded their umbrella beyond ACAVA and the Small Mansions Centre to incorporate the Kingsgate workshops.

The significant thing this year, of course, is that both events are happening and are being published simultaneously under the title "Western Exposure". It may be argued that the parties were drawn together largely by financial expediency rather than any spirit of idealism, but it sometimes takes cruel reality to elicit the obvious. This activity has also created a number of artist-led initiatives: the Riverside Artists Group have seed-funded a site-specific show (curated by Sasa Marinovic) which will debut a new venue by the river in Twickenham and the same group will be opening Everything on the wall, the first stage in a user-friendly artists' index/slide library which will be part of the Riverside new resource room. You know how it feels; you live in the same flat for ten years and you still don't know the names

of the nextdoor neighbours? Or perhaps the person in the studio next to you picks it from the inside and refers to their work as 'privileged information'. The Florence Trust (see Strategies) is an attempt to cut against that particular grain. It meets both the need for space and the need for a dialogue between artists. It may not be everybody's cup of tea, but... two lumps please.
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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. Send submissions to: Everything Editorial, c/o 65 Thorpe Road, London E17 4LA.

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

In this issue

everything open

Western Exposure

At a glance

Riverside Studios
Grip Road
Hammersmith W6
081-741 2251
Tube: Hammersmith



ACAVA Central Space.
Fane Road Studios
23-29 Fane Road W14
071-600 3093
Tube: West Kensington/
Olympia/Shepherds Bush.



Small Mansion Art Centre
Gunnensbury Park,
Popes Lane W3
081-923 8312
Tube: Acton Town
BR: Kew Bridge



Watermans Art Centre
40 High St,
Brentford TW8
081 847 5651
Tube: South Ealing
BR: Kew Bridge



Barbly Studios
(ACAVA)
Barbly Rd W10
081 964 5362
Tube: Ladbroke Grove
BR: Kensal Green



The Stables, Orleans House Gallery
Riverside
Twickenham TW1
081-892 0221
BR: Twickenham



Charing Cross Studios
(ACAVA)
142 Charing Cross Rd WC2
071-379 1667
Tube: Leicester Square



Harrow Studios
(ACAVA)
423 Harrow Road W10
081-564 1365
Tube: Kensal Green
BR: Kensal Green



Holley Studios (ACAVA)
62 Holley Rd W12
081-743 1843
Tube: Shepherds Bush



Kingsgate Workshops
110 Kingsgate NW6
071-528 7878
Tube: West Hampstead
BR: West Hampstead



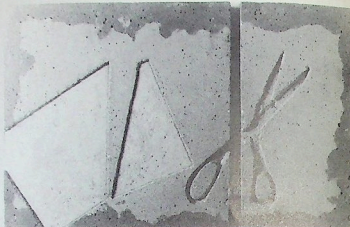
Western Exposure

Open studios

Studios open Friday 11, Saturday 12 and Sunday 13 June, 10am-6pm.

Barlby Road (ACAVA)

Richard Apps
Tom Benson
Denise Bryan
Sophia Clist
Robin Coombes
Graca Coutinho
Anne-Marie Creamer
Katherine Dowson
Lisa Dredge
Lucille Dweck
Glyn Fielding



Scissors 1. Jeffrey Andrews

Zoe Tyssen
Andrew Webster

Central Space (ACAVA)

Jeffrey Andrews
Tony Beers
Jenny Benwell
Nick Pearson
David Ross
Duncan Smith
Brian Westbury

Hetley Road (ACAVA)

Len Breen
Sarajedj Birdi
Stephen Carter
Hetty Church
Simon Cooley
Richard Day
Dave Fox
Tam Giles
Meena Jafarey
Marco Kratochvil
Houria Ntati
Sally Mincher
Zoe Whiteside

Small Mansion

Keith Ball
Elona Bennett
Paul Butler
Rita Keegan
Steve Rushton
George Thompson

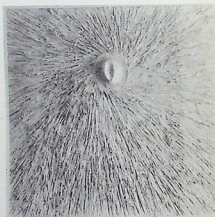
Studios open Fridy 18, Saturday 19 and Sunday 20 June, 10am-6pm.

Charing Cross Studios (ACAVA)
Adie Beare
Bo Lan Chen

Zachary Dent
Aldous Eveleigh
PJ Rumney
Gavin Turk

Harrow Studios

Steve Cockerton
Mark Curtis
Lindy Foss
Babs Fotherby
Jane Fox



Auvers (100 Years). Keith Ball

Anna Lombardi
Luis Marin
Sam McEwen
Cathy Mills
Gina Parkinson
Brian Sayers
Will Wentworth-Stanley
Virginia Wentworth-Stanley
John Tate

Kingsgate Workshops (Studio open 20 June only, 11am-4pm)
Approximately 50 artists and craftspeople.



Untitled. Meena Jafarey

Julia Forde
Emma Grau
Alistair Lambert
Colette Morey De Morand
Amelia Morrow
Midori Nishizawa
Sandra Roach
Harriet Spice
Candida Thring
Melanie Richardson

Crossing the Atlantic (by boat) Richard Day



Western Exposure Exhibitions

Artists showing in Riverside Open exhibitions 2 June - 11 July

1) Riverside Studios

Hilary Brown
Naomi Dines
Andrew Eiams
Francesca Fuchs
Mitzi Galli
Margarita Gluzberg
Laura Godfrey-Isaacs
Roberta M Graham
Graham High

Hannah Horsfall & Malcolm Bell
Hugo John
Joanna Kirk
Brad Lochore
Anna Mossman
Mariele Neudecker
Roger Partridge
Hadrian Pigott
Elizabeth Price
Jane Simpson
Jemima Stehli
Neal Tait

Cathy Watkins
Sue Withers
Shizuka Yokomizo

Riverside Studios

works on video

Jean Penders
Sarah Pucill
Keith Stutter
Ian Thomas

2) Watermans Arts Centre

Jean Boyd
Jake Clarke
Brian Deighton
Geraint Evans
Shareena Hill
Elizabeth Peebles
Tracey Pestley
Tony Ricaby
Jennet Thomas
Elizabeth Wright

3) Small Mansion

Heather Deedman
Susie Gray
Jufford Horgan
Veronica Hudson
Chris Oflin
Clair O'Leary
Mike Roddy
Kerry Stewart
Wai-Ping Tam

4) ACAVA - Central Space

Installation - Angela Morris
5) St Paul's Church, Hammersmith Bdy
Performance - Marie Gabrielle Rotie and Yann Papaniannou. 8 July 9.45pm. £2 at the door

Other Exhibitions

Stables, Orleans House Gallery

'Work in Place' 4 June - 4 July.
Keith Ball
Anna Barnes
Carolyn King
Susan Light
C Morey de Morand
Sara Harrinkov
Stephen Williams
Graham High
Carolyn King
Felicity Dunbar
Michael Donley
Linda Hack

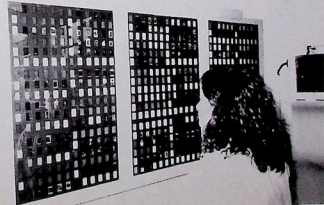
Centre 181 Gallery
Matthew Collings: 2-25 June

Kingsgate Workshops
Exhibition of members' work including approximately 50 ceramists, woodworkers, printmakers, painters, sculptors and model-makers. 11-20 June 12-6pm daily.

BAD
FAITH
IN PUBLIC
ART

Untitled. S Rushton

Everything on the Wall is housed in the new Riverside Resource Centre. It is the first stage in an extensive cross reference system which will allow artists and visitors access to information through a variety of visual media. Artists included in the slide wall pay £12 per year which also gives them membership of the Riverside Artists Group and free mail out of everything. There are still a few spaces to let on the Wall, for further details write to **Everything Editorial**, c/o Riverside Studios, Crisp Road, W6.



Everything on the Wall

STRATEGIES

The
Florence
TrustEverything talks
to Nigel Ellis

The Florence Trust is a charitable organisation based in St Saviour's in Highbury, London.

This fine Victorian church made famous by Sir John Betjeman in his poetry was declared redundant in 1979 and restored by English Heritage. It is now leased to the Florence Trust by the Diocese of London as Centre for Visual Art, and offers artists a unique opportunity to take up temporary studio space where they can interact with other artists. Everything talked to the studio space manager Nigel Ellis (sculptor) about its origins and its future.

E This is quite an amazing building to be turned into studios. Can you begin by telling us how it started?

NE The Florence Trust was started by a man called Patrick Hamilton who taught in Florence for some years. He had originally been trained as a priest. When he decided to leave Florence and come to London he wanted to set something up for artists where they could work together and share space and debate. He had been at college with Runcie, the then Archbishop, so he asked him for a church. English Heritage had just been working on this building. Although they had no real use for it, they nonetheless decided that it was a building worth saving and spent some three quarters of a million on renovation.

E Was it Runcie that suggested this building?

NE Yes, Runcie wrote letters to English Heritage. There had been the possibility of using the building as a library store and there were various suggestions in the pipeline, one being to renovate it and just put it under wraps, completely sealed off. So it was great that Patrick had had this idea; originally he wanted it to be offered to artists for short reassessment periods. His own angle was very Christian, it was to do with that sort of ethic, for artists who had no studio space or needed the space for reassessment and reflection.

E How did you become involved in running the space?

NE I was teaching sculpture to a student in studio space in Shoreditch. My lease was running out and my roof was falling in on the rats and so it was time to move on, and she knew of this place. So I came to see it. I hadn't read any literature so I didn't know what the place was about. I talked to Patrick who offered a space but I was a little unhappy about exactly what the place offered and the shortage of time offered, which, then, was only about six weeks maximum. I said that to make it possible to move all my gear I would need more time. We talked about what artists really needed, as a result of which they are now offered space for an initial period of up to three months which in some cases is renewable. Patrick was very open

about it and made me a promise of at least one year and then I became more involved and seemed to fill a need here. Patrick was withdrawing and needed someone to run the place on a daily basis. I began running the life drawing session (these are held on Tuesdays and Wednesdays and are open to anyone) and it developed from there. As with much else about the place, it's just developed out of artists' initiatives and from the right person with the right skills being around; Lisa (Gough Daniels) came along at about the time that I did and she's a wonderful publicity person, very good at representing the place and general PR.

E This is all very positive stuff. What kind of response have you had from local residents to a bunch of artists taking over an amazing building like that?

NE The local response is very positive. Aberdeen Park itself is, let's say, very conservative but with some eccentric exceptions. But then Ilington generally, we've had a wonderful response from. During the open studios we got a lot of visitors. As I said, the building served no local function, it was just standing and rotting, the side isles were falling in, vandals had been in and smashed up a lot of the tiled floor, some of which was taken, there was damage to the stained glass windows but the worst thing of all was the roof which was all but collapsed. When the Trust first came into being and Patrick first saw it it was like a building site with a lot of debris from the renovation work. Since setting up we've laid the bath stone paths and sorted out the grounds so it's an attractive environment now for local people instead of just an eyesore.

E We've talked to many groups of artists with a wide range of approaches to the problems of finding working space etc. and with equally varied approaches and philosophies on the problem of funding. How is that particular difficulty tackled here?

NE Well it initially ran from the pockets of Patrick Hamilton's friends who really liked the idea of putting two quite different elements together and making some sort of creative crucible, but we've gradually been instituting means to provide proper funding because we're still only funded for a few months ahead. We're in the process now of appointing a proper fund-raiser and the trustees are providing the funds to pay for him and for office space. But so far there's been a lot of unpaid work, we've all pulled together, Lisa's done a lot of work so she now gets her space in lieu of payment and we had a consultant who was very understanding and who put in a lot of extra work without being paid. So we've just been able to scrape by to the point here, now we've just got two new very powerful trustees join us: John Horton (former chairman of BP) and John Underwood (Arts Council) and they've promised to see the pro-

ject is supported so hopefully we'll be in a better position. The trustees have decided that unless we can see our running costs established for at least a year ahead, we can't accept an offer we've had from the foundation for sport and the arts. They have offered to cover the top items on our agenda, which are funding for heating, lighting, we need proper colour balanced lighting, and an out building for sculptors who can create a lot of noise and dust which is not entirely appropriate in a building like this, and a kiosk, all of which will be pending planning permission of course. They've also talked about funding a second centre which could be residential. But all of that is a long way in the future and we have to get our regular funding sorted out first.

E In terms of this building, it's quite unusual to see that the studio spaces are all open to each other which is quite refreshing in a way, not the usual closed off white boxes that so many artists occupy. Is that purely because of the nature of the building and do artists find it intimidating in any way?

NE The deliberate policy is to provide as diverse a range of artistic experience as is possible. We want artists to be able to do whatever they want to do within the remit of drawing, painting and sculpture and to provide a rich mix of artists. It's part of the understanding that artists do not erect screens, which cut off their spaces, because we want to encourage debate and dialogue between them. The central aisle is a communal area, as is the kitchen etc and the emphasis is on sharing of the building, the daily maintenance of it, as well as the creative environment.

E If an artist decided that their particular work required that they close themselves in to create an installation piece for example, would that be permitted?

NE No. Because they can apply to Space or Arce or other places who offer that facility. It's important to this set-up that people are exposed because we believe that it can be useful. It can be odd for artists coming into this place at first, but it can also be very odd working in the white box type situation. I was in a building which housed other artists before, but I never saw any of them for six years really because we were so closed off. When I came here I found it very strange at first but in fact you do quickly get used to it because your attention is on your work and not on other people, but it makes for a very stimulating environment. There is almost a sort of credence given to artists being very hermetic and isolated, which is okay to a point, but these days, people walk in here and find the element of openness almost anathema to their own situation at first and then as they realise that - you're not being forced to talk about your work or to get into terribly 'artspeak' dialogues, it just begins to happen naturally.

E What is the general turnover of artists here? You said that some people stay for six or nine months but is it possible to identify an average?

NE Well as I said initially, the arrangement is for three months. If an artist isn't making use of their space, then there is an automatic cut-off-point, we can't afford space to be unused when other artists are waiting to come in, and it's bad psychologically for the thing as a whole. The reason for applying for a space here is specifically to give artists an intense period of work and we ask for that commitment at the outset. But to answer your question, artists are given a renewal form after two months if they are making good use of the space. I would say that about four or five months is the average stay.

E And do you have a waiting list?

NE Once an application is processed it's a question of waiting I'm afraid. It's unlikely that we'll ever run short of artists wanting to come in. One thing that I must stress though is that the main criteria is the ability to make a commitment to working full time here. One doesn't want to be too prescriptive about how an artist should use the space but the place can't function if the artists aren't committed. **E** You also open the studios to the public and run slide shows of artists work. Could you tell us something first about the open studio days?

NE There have been three days previously, the next one is 4, 5 and 6 June. We do events in the building with avant garde Russian costume designed from junk, rare music etc. We had a big crowd of about 600 visitors at the last one. We've got a very creative cellist playing this time. It's a very important opportunity for the resident artists to hear their work seen, and artists who have been here previously also take part. There's always lots of feedback and good exchanges about the work.

E And the slide shows?

NE Yes the slide shows are usually fortnightly and are a relatively recent development. I want to try and push the critical element with those so that there's a tough exchange about why people do what they do, the artistic decisions they make. I don't mean that it should be too heavy but it is about promoting lively critical debate.

E You want to push it beyond the 'How big is that?', 'What year is that?' syndrome.

NE Yes well there is that; that still happens, but also there are quite complex issues that come up, and these things can only inform people's work, so it's very important.

There's no great pressure on people to do this but it is suggested that it would be a good thing to do and it is a part of the general idea of exchange.

'There is a need to promote lively and critical debate about the creative decisions we make.'

Applications for space at the Florence Trust should be made to:
Nigel Ellis
The Florence Trust
St Saviour's Church
Aberdeen Park
Highbury
London N5 2UH
071-345 0460

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Everything • NUMBER 9 • MAY 1993

Laura Genillard Gallery

38a Foley St London W1P 7LB
Willi Koppf, 8 June-24 July.
 The gallery will be closed in August and will re-open in September.

Lisson

52/54 Bell Street, London NW1.
 071-724 2739.
Van Carayse. Until 6 July.
 Mon-Fri 10am-3pm. Sat 10am 1pm.

Lytic Theatre

King St Hammersmith W6
 081 741 2311
Lucy Willis. Watercolours, drawings, etchings.
 Stalls and Circle Galleries. Until 26 June
 Also in the foyer: *Jeffrey Andrews*.
 Contemporary Fossils. 28 June - 21 August.
Martin Cheek. Tiled panels and mosaics.
 28 June-24 July.

Rebecca Hossack Gallery

35 Windmill Street, London W1.
 071-409 3599.
 Mongongo. Paintings and works on paper from the African Bushmen.

1993 is the United Nations Year of the Indigenous People. This fact has received little publicity and the important issues relating to tribal peoples are being ignored. Rebecca Hossack Gallery is planning a series of exhibitions of contemporary art from indigenous people. The 'Bushmen' exhibition is the first and will be followed by exhibitions of work from Lajamanu (NW Australia) New Guinea, Iran and India. Until 19 June.

Riverside Studios

Crisp Road, Hammersmith, W6 9RL.
 081-741 2251
 Western Exposure - part of the West London Festival. (See feature for details).
 Tues-Sun 1pm 8pm.

Satchi 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.

The Stables (new exhibition space).

Orleans House Gallery, Riverside Twickenham.
 081 892 0221
 'Work in Place'. Sculpture, painting, installation, drawing, made in response to the old stables by 12 artists.
 6 June - 4 July
 Tues-Sat 1-5.30pm. Sun 2-5pm

Small Mansion Art Centre

Gunnerysbury Park, Popes Lane,
 London W3 8LQ
 081-993 8312

Western Exposure. Part of the West London Festival. (See feature for details).
 Tue-Sun 1pm-8pm.

Serpentine Gallery

Kensington Gardens, London W2.
 071-402 0343

A survey of artists who have shown before at the Serpentine and have been invited to show together in this three-day exhibition (don't miss it!)
 11-13 June

Plus: *Gordon Matta-Clark*. 13 June-15 August and a weekend of performance, live art and installation. 18/19/20 June.
 10am - 6pm daily

Waddington Galleries

12 and 34 Cork Street, London W1.
 071-437 8611/439 6262.

Sean Scully. An exhibition to celebrate the publication of 'Heart of Darkness' by Joseph Conrad, with 8 etchings by Sean Scully.
 Until 5 June only.

Ian Davenport. 9 June-3 July.
 Tue-Fri 10am-5.30pm. Sat 10am-4pm.

Zelda Cheate

8 Cecil Court, London WC2. 071 836 0506.
Michael Ormerod. This exhibition will celebrate the work of Michael Ormerod, who was killed in a road accident in 1991 whilst photographing in Arizona.
 Until 18 June.
 Tues-Sat 10am-6pm. Mon by appt.

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.

everything Magazine,

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



Fig. 4

4 • Video Positive.

Dennis Dracup reports from Liverpool on Britain's international festival of creative video and electronic media.

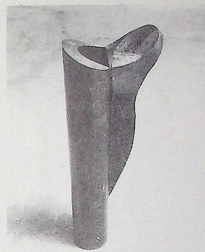
6 • Bollards.

Tim Eastop and Ben Eastop ask where public art is going and talk to **Sara Selwood**, who is currently carrying out research into public art activity in three different regions.

9 • Everything interview:

Alison Wilding.

Coinciding with her recently-published book, 'Bare'.



In this issue

Vestal, 1985. Alison Wilding.

Who is served by public art?

Throughout the 1980s public art and the burgeoning infrastructure which surrounded it have managed to evade any general definition or genuine critical enquiry.

This may be because it has sailed under several flags of convenience serving a variety of vested interests. Public art has been used to bail out government in areas of urban deprivation, to serve the interests of local developers, of local authorities and of artists who need money to see them through another year. For these reasons it has not been held up to the critical scrutiny which other, more readily defined areas of art practices, such as the art of the white-wall galleries, routinely undergo. In this issue of Everything, Tim Eastop and Ben Eastop ask what return a decade which promised economical, social and cultural renewal through public art has brought, and beg the question: are the interests of many artists and arts administrators the same as the interests of 'good art'? Does the existing structure of public art culture mitigate against the production of genuine works of art?

Alison Wilding is about to enter the public arena and talks to us about its pitfalls and about nerve centres and polypropylene. Dennis Dracup provides us with a survey of the Video Positive exhibition in

Liverpool. Plus lots of stuff you need to stand on your head to read.

We hope that you have enjoyed the first ten issues of everything. There will be a brief break in transmission while the everything collective takes a holiday. We hope to continue to bring the latest in artist-led initiatives as they happen in our Strategies articles, plus a new section entitled 'Structures' which looks into how things are done in the commercial and public art sectors, who runs what and why, reviews by artists from around London (and the rest of the world) and we will continue to address burning issues, such as: 'Do angels have genitals'?

everything is compiled and edited by Keith Ball and Steve Rushton and is 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.
 Send submissions to: everything Editorial, c/o 65 Thorpe Road, London E17 4LA. For listings deadline and advertising rates see page 2 (over).
 Designed and formatted by Ben Eastop. Printed by MKJ. Printing on 100 per cent recycled paper.

MM

ARTS

invites you to an exhibition

at

ROYAL

THEATRE

OLIVIER THEATRE FOSTER

ROYAL NATIONAL THEATRE
 SOUTH BANK, LONDON SE1 9PK
 TELEPHONE: 071 928 2033

Open to the public from
 3.15. May - 10.18. July

Video Positive



Dennis Dracup reports from Liverpool

If you take the clockwise route around Albert Dock you have to be prepared to undergo ordeal by gift shop and piped music. Your resistance against temptation into these and The World of the Beatles is rewarded with the familiar words 'Tate Gallery'.

With the whole of the upper floor dedicated to the festival, a special exhibition on Joseph Beuys and a marvellously peaceful coffee shop with a panoramic view of the dock this proved to be the hub to which I would return repeatedly during my stay in Liverpool.

Before the Tate you come to a large brick warehouse space with the title 'Grand Hall', the whole of which has been set aside for The Collaboration Programme. This is a large-scale project, unique in Britain, working within communities and formal education.

St Helens Community College presented what I thought at first to be either a comment on mental problems or an addiction to afternoon television. In PPTV four monitors sit snugly in armchairs and sofa in a reconstructed living room where everything is grey and the only colour presented is on the TV monitors. Soundtracks emanate from the hi-fi while various artists' work under the umbrella 'Women Into Media' is shown. The whole presentation gives a thoughtful twist on television culture. This particular installation was assisted by Louise Forshaw who also co-ordinated the Collaboration Programme itself.

I felt grateful to Southport College General Art & Design/Foundation students for making the connection between my eyes and my feet. It's not often we think through our feet while looking at art. We are so conditioned to the gallery floor - hard, smooth and even. So, as I trod carefully between the eight up-turned monitors on the floor in Sight Specific, I was disarmed and intrigued by the 'give' of what felt like earth or straw. The effect of the luminous monitors 'blinding' the eyes against the darker background forces you to rely on feel. So the monitors at once give and take away. Perhaps the clay lay in the video images of grass and soil.

I was pleased to see other explorations into the tactile side of installation work - sand on floor, drapes creating labyrinths through which images could be 'discovered'. And glad to see one piece by Merseyside Centre for the Deaf called Life After Deaf. This featured three deaf people signing to each other seated around a table. Three monitors - one for each person - are placed in a small circle facing inwards and it seems poignant

that we have to 'shoulder' our way into their meeting to find out more.

At the far end of the hall one small monitor sat humbly compared to the surrounding composition. The programme showed a selection from a video magazine called Grey Suit.* This is distributed on VHS and caters for poets, performers, film makers and video artists - including readings, critical tirades, and innovative use of text. They are inviting submissions now (see margin).

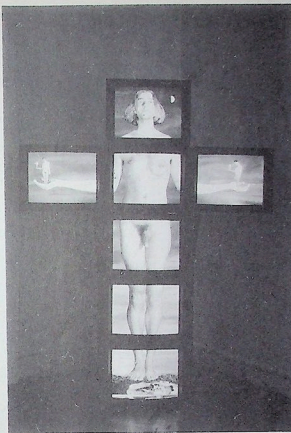
No queues at this rotating door. Entering the surprisingly quiet Tate you can't help but compare it to the bustling London version. Straight to the top floor and you enter Andrew Stanes' installation - The Conditions - basking in the luxury of a large, private space and flooded in red light. The light source is a huge light box comprising the branching form of the Amazon river with that of the small sciatic nerve. Along the far end three connected projection screens belie the imminent video programme with that familiar subdued glow. Someone is heard walking to the right speaker, a clock is wound up. They walk to the left and another clock is wound. The two different rhythms create a synchronized beat, the person walks off and the programme begins. The images which remain in my mind are the parallel images on the left and right screens of a full and an empty rotating vessel respectively. Seen from above, the empty vessel begins to fill with milk while the full one is emptying, the two columns of pouring milk stretching towards the camera lens. A clever use of simultaneous forwards and reverse action. Another memorable image is the bunch of bluebells stretched horizontally across the three screens. The background of a woodland floor, also covered in bluebells, picks up speed and rushes by from left to right. To the sound of increasingly distorted church bells the horizontal bluebells slowly rotates and dries out, ending up a shrivelled, colourless version of its previous self. Then you realise that this must have been shot in a pit. Nothing lasts forever - but its end can be accelerated. The rotating, shrivelled flowers dissolve into a rotating arm and the programme continues. The work has certain issues, the catalogue states, "that technology and science accrue political overtones in their cultural context; that progress by these means is not inevitable, and neither can the history of this progress be represented to us in an absolute form".

Plenty of scope for interaction with The Observatory by Simon Roberts & Saw. Step onto the image of a crowded street spread across the floor and it changes abruptly to a projection of a head scan multiplied as reflections in the surrounding seven clear walls. After ten seconds it reverts to the crowded street and the sound of the city and 'Merry Christmas' by Slade. I imagine this was why the invigilator repeatedly wandered


into the space when the coast was clear - perhaps he also was suffering from 'Slade-fatigue'. Roberts & Saw tells us that he works with psychiatric and special care issues, in order to understand the complex histories of such institutions and the views represented by the hierarchy of medicine. He has been inspired by Jeremy Bentham who in 1775 devised an architectural mechanism named the Panopticon. This was a circular building with cells at the periphery and a central viewing tower from which the building was kept under surveillance. He refers to the reductionist view evident in Eugenics and the philosophy of DNA; that we are composed of small elements making up the larger picture; that such a belief negates any intrusion by consciousness, environment, culture or even history; and that this split between nature and nurture remains predominant in biology and science. On the other hand, it really lent itself to creating your own small interactive performance piece - as was my want.

The one piece in the whole festival which made me actually want to inhabit its title in a Virtual way was City of Angels by Catherine Ilam. Seductive computer-generated faces, or rather, masks floated, twitched, turned in metallic blue, magenta and silvery light across eight monitors lined up across the floor. Like a governor overseeing their movements, a large video-projector floated above them on the wall behind. Again, the clever trick with the luminosity of the monitors. In this case blinding you to the fact that there is a wall at all, giving the projected face an imposing and eerie solidity. 'Today', Ilam states, 'intermediate' or synthesised beings and virtual environments interfere more and more with reality. City of Angels is a creative metaphor for these new entities spaces - described by SF writers like Philip K Dick and William Gibson. It goes back to the ancient belief in the existence of a City of Angels (a society organised by messengers mediating between gods and men), which is present in religions throughout the world.

The Open Eye Gallery presented two pieces. Richard Wright's 'Corpus' offers us the opportunity to perform 'video-surgery' on the integrity of the computer simulated figure which 'swings' across four monitors. I was childishly disappointed to find that this wasn't anything to do with the high technology of touch-sensitive screens but more about heaving huge boxes on casters containing up-ended monitors across a large circular base. A kind of four piece jigaw. Weightless by Jonathan Swain is an amazing choreography between two robots (the kind that make cars) each holding a video projector. Ever so slowly, they twist and turn on their pedestals, throwing images onto the floor, ceiling and walls.



The images are heavy with substance and yet free from the restraints of gravitational pull. As you follow them like a hypnotised snake you begin to lose your own sense of gravity and connect with the title of the piece. When the robots simultaneously accelerate then come to an abrupt stop, pinning you to the wall in a blue or orange haze, you can't help but take it personally. But you can always concentrate on the matching image opposite and pretend you haven't noticed.

At the Bluecoat Gallery Lei Cox presents 'The Sufferance'. A striking seven monitor, seven tape piece in the form of a cross. In this modern crucifixion the figure flickers between genders at high speed. Instead of being nailed to a cross, however, his/her palms are turned upwards. On the right hand, a female figure, and on the left hand, a male version, each rotating, each with an outstretched hand holding a figure of the opposite gender, which is rotating... ad infinitum. Using pointbox montage techniques and two live models Cox says his work is like 'vacuuming'. You pick up hundreds of frames of the model, empty the bag and chose the exact picture sequence'. He likes his work to painting or photography, and refers to classical painters such as Rembrandt, Michelangelo, Leonardo  and Vinci and Poussin.

The Suffering, Lei Cox. (Bluecoat Gallery)

Video Positive:
Britain's
International
Festival of
Creative Video
and Electronic
Media Art

Bollards

Tim Eastop and Ben Eastop ask: Where is public art going?



PUBLIC ART, in its infancy, seemed to be trying to set out a new cultural vision, of a marriage of art and architecture, and a new role for the artist in contributing towards environmental quality and the 'public good'. Now many are celebrating a burgeoning of public art - but is this really happening, and are those original goals and promises being met? Does public art have any relevance to current visual arts practice? Is it even a visual arts issue?

So much has been and is being written on this subject which, to date, has arguably produced so very little - at least in this country - we felt we should make our contribution. Why all the fuss? One of the reasons for all the debate is partly due to confusion over terminology. Public art means different things to different people. But at the root of these disputes there seems to be fundamental differences of interpretation - which has led to increasing polarisation of sides. In the 80s public art appeared to be offering an alternative to the commercialism of the galleries, a noble new discipline in which the barriers between art and architecture were broken down. Nowadays there is a public art infrastructure, with regional agencies, a national 'think tank' (Public Art Forum) and local authority support. Yet, the opportunities for public art have slumped along with the collapse in property prices and funding for new public works. You really have to go and find examples of public art (if they are permanent) and, for the average person, the chances of happening across a piece of 'time-specific' work aren't that great.

To find out what kind of impact public art is having, and to take the debate a step further, we went to talk to Sara Selwood who is currently working on a survey loosely entitled "The Benefits of Public Art" involving case studies of permanent public art projects in three regions. We asked her how much public art was actually going on! This was not so easy to answer. Part of Sara Selwood's work includes an investigation of the level of public art activity being undertaken by local authorities in the three regions, dealers dealing in public art work and the public art agencies: the results will be known at a later date. A previous survey by the Arts Council, as part of its Percent for Art Steering Group report, showed that some 55 local authorities had a 'percent for art' policy, it would be working to encourage a percentage of development costs of both public and private developments to be ploughed into works of art, or art-based events, in some way. But only 12 of these were actually implementing that policy.

It still seems that the cultural impact of public art, its influence on the built environment, or even its influence on the direction of the visual arts, is only minimal. There may be additional projects in the private sector initiated by architects and developers which observers like Sara Selwood are not aware of, but these do not appear to be at a substantial or significant level.

Undoubtedly there has been an increase in public art activity - whether this continues will depend on resources available both publicly and privately. If public art is to progress, as far as Sara Selwood is concerned, "public funding is the only way it will happen. 90 per cent of public art originates

from local authority planning departments - although this might include anything from placing sculpture to planting trees."

Currently, public art commissions appear to be dominated by mosaics, murals, stained-glass windows, railings, paving stones and so on - what we've dubbed 'bollard art'. Some of this work is of high quality, and includes work by celebrated gallery artists and sculptors. But in general it is 'safe' - and unlikely to be baulked at by various levels of bureaucracy involved. We detect from some quarters a belief that public art's role is principally a therapeutic one, softening the edges of a harsh environment, beautifully chaotic world (exemplified most clearly in the various art in hospital projects). In this sense public art has taken over where community art in the 70s left off.

Of course we are not denying the value of this kind of work - but is this to do with 'art' - or is it something else? Artists may be working with local authority planning departments, or alongside architects as part of a building design team, but in doing so are they working as artists, carrying on their art in a different environment with different constraints, or are they merely employing their artist's skills in a different way altogether (albeit one which may provide another source of possibly much needed income)?

Sara Selwood's view was that "the environmental improvements aspect of public art can't be isolated, they are an intrinsic part. If you take a bird's-eye view of public art there is a lump which is environmental improvement and a part which is visual art". In this context, "public art as environmental improvement", Selwood says "is not really a visual art issue. Are you telling me that a bollard is a work of art? Will I find meaning in how I perceive the world in a bollard?"

So what has led to this preponderance of 'bollard art'? Public art wisdom and good practice is now well established, its aim, laudably, to maintain high standards. High on the list of priorities is ensuring that the artist is involved in projects from the outset, even in the case of works commissioned for a building development, "as part of the design team" according to Vivien Lovell of PAF.

Whether this is vital to the production of 'good' public art is questioned by Paul Swales in 'Art in Public' - artists work in a variety of ways and there is no reason why they shouldn't intervene at different stages. We certainly agree that public art shouldn't be used as an afterthought or to save bad architecture - in Norman Foster's famous phrase - like 'lipstick on the face of a gorilla!'

But the whole culture of public art practice seems to weigh in favour of 'bollard art' against other, more experimental and untried forms. Guidelines

Sara Selwood: "Will I find meaning in how I perceive the world in a bollard?"

The whole culture of public art practice seems to weigh in favour of 'bollard art' against other, more experimental and untried forms.

and rules may filter out tacky public art but, perhaps because of an unwillingness to take risks with public money and fear of acting unilaterally in any experimental way, publicly-funded public art is very much of a type. This may not be the fault of the artist, but may be a result of the commissioning process. It also depends on the intention of the commissioner/funding agent etc. As Sara Selwood put it: "If you want a Richard Serra, a great work of art, you are not going to get it by consultation."

This of course leaves out what is happening in the private sector. After all, the Broadgate development in the City of London, where Richard Serra's huge slabs of rusting corten steel precariously rest, is often cited as one of public art's more notable achievements (despite the fact that much of Broadgate's public art is inaccessible to the public, a feature of many private sector developments).

Sara Selwood, in *Art in Public* is critical of the 'cult of the artist' attitude which pays little heed to the community. She describes Helen Chadwick's approach in her work for the 1992 BBC Billboard project as paternalistic and is critical of the approach of artists like Richard Serra, citing the removal of his *Tilted Arc* from the New York Federal Plaza as an example of art which doesn't seek to justify itself beyond its own boundaries.

Serra's approach is at the opposite extreme to that advocated by the public art aficionados. His work draws on generalised historical, political and personal references, the antithesis of often more local references of 'bollard art'. Serra's approach clashed spectacularly with the sensitivities of some around its New York Federal Plaza siting and the work was later removed and destroyed. For Sara Selwood *Tilted Arc* was "an interesting work. I am not saying that it is not a good work but there is something totalitarian about it." Herein lies one of the conundrums of public art: at one end of the spectrum the artist approaches the public arena as a 'space' to work, drawing on personal or other references, but is criticised for being unaccountable and wanting to do their own thing. On the other hand the artist is involved in a process, applying their skills in a certain way, but to the point where public art 'is not a visual arts issue'.

Is there a third way, some way of opening up routes to more experimental forms while maintaining some form of democratic control and accountability? The possibility must remain to do exciting and challenging art in public places, or semi-public places. Indeed, many artists and artists' groups are doing just this, spurred on by the lack of gallery space for their particular type of work, and the lack of funding etc (see previous

everything features). But as yet the 'official' public art providers haven't taken up the challenge.

One possible new route may be shown through a project initiated by Hammersmith council's public art programme. Discussions have taken place with internationally renowned galleries, including the Lisson Gallery, with a view to undertaking collaborative projects with artists who do not normally take on public art commissions. This may lead, for example, to the commissioning of a conceptual artist to produce work for a new sports centre being undertaken by the council's sports department.

But why are the more experimental and adventurous options not being tried more often?

Probably part of the reason is to do with the generally low regard with which art is held in this country. The tendency in the public art movement has therefore been towards establishing a clearly defined utilitarian role. Diana Petherbridge illustrates this point in her paper to PAF members saying that public art offers the tantalising image of 'the artist as doer as well as dreamer'. If artists could be employed 'improving' run-down inner city environments this could both provide them with an income, and a more positive relationship with the community.

Whereas this may be a useful and constructive employment of artistic activity, it is surely not the only role of art in society. Undoubtedly, there is a gulf between artistic practice and the awareness of society in general about what art is doing - which, of course, has existed for a long time. One of the implied aims of public art was to challenge the notion of art being confined to the rarified atmosphere of the galleries and bring it 'out onto the streets'.

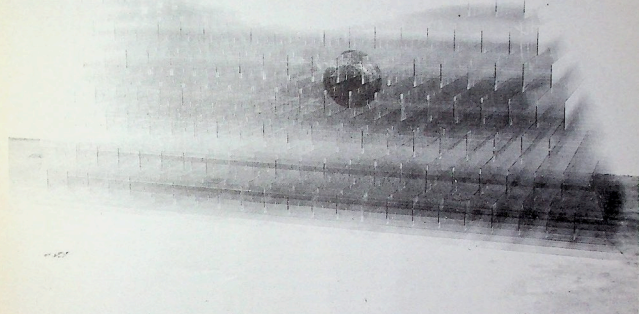
But public art seems to have lost its nerve. As Sara Selwood pointed out, public art in the 80s got a point of opposition to Thatcherism - it got outside galleries to make a gesture about galleries. Now the oppositional element has withered.

We are not decrying 'bollard art'. But public art could go a lot further. There are one or two examples of more challenging projects bringing artists into the public art arena, such as the painter Jenifer Durrant's floor mosaics. But these are few and far between - and still a relatively timid departure. Public art should stop shying from the challenge and get off its knees.



1. *Art in Public* is published by Artist Newsletter Publications.

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Blue, 1993. Alison Wilding. Courtesy Karsten Schubert Gallery

INTERVIEW

Everything talks to Alison Wilding

There was a small cartoon cut from a magazine and pinned to the door of Alison Wilding's studio. It showed someone examining the soles of their shoes with apparent disgust; "UGH!" read the caption, "I've just trodden in the Turner Prize". Alison herself was in a fairly low key frame of mind, in one of those shallow troughs of restless depression that all artists seem to enter immediately after the opening of a new exhibition. We decided that this was reasonable grounds for her having eaten all the biscuits before we arrived and settled for a cup of tea.

C Could we start by asking you about the change of materials you've been employing, from the stone and steel of the eighties to the plastics and polypropylene that we find in the interlocking pieces for example?

AW: The first interlocking piece was shown at the gallery - Karsten Schubert - in 1990. It wasn't quite the first piece where I used polypropylene but it's one of the first ones. I

wanted to make some radical changes to the work and it's very difficult to do that. I can't remember how I discovered the material, but I started thinking about other things as opposed to steel, and plastics was an area I knew nothing about. So I got sent a whole load of information and then went to the factory, and I just developed it from there really.



Alison Wilding

E So plastic was a bit of a stab in the dark at that point?

AW: Well, it was plastic or what? I mean, I'd been using steel for a long time and quite honestly I just needed to find something else. I'd had enough of using the steel in the way I'd been using it and hitting on plastic seemed to open up all kinds of doors, one of which was obviously going to be colour, and then the whole idea about translucency, because it could be this thing which is not necessarily opaque, and that became the main element in the changes I wanted to make.

E Which means you're playing with a different light.

AW: Yes, it means that when you make something that has an interior space there's a different way of knowing that. You can put something inside it and you can still see it without having to have a kind of aperture.

E Like in 'Vestal', which forces you to engage into it, to look down and explore it?

AW: Yes, in a way that's another piece where I wanted to change the work, and I think I did, that was the first sculpture I made after all those two-part pieces, where there was one thing that was usually carved out of wood or stone and another part usually made from metal which was made very quickly; and in that piece I wanted somehow to get both parts of the work together, so this is the first work in which it's unified.

E The use of just metal helps that unity as well.

AW: But it was not just to do with using one material, but to do with both parts being brought together literally, and physically. 'Vestal' began with a brass cone - truncated cone - that I had made and then I cut into it and I added all the other bits, whereas before they might have been on the floor separately.

E With the plastic pieces, to what extent are they worked on by other people, and how does that process differ in a creative sense from some of the earlier stuff?

AW: All the plastic pieces have been fabricated. I did begin by buying a hot air gun but I just found I couldn't - I think that welding with plastic is probably more skilled than you need to be with metal. And in fact the guns they use in the factory are so much more sophisticated than the one that I bought, but I had to discover what the possibilities were through getting one and using it myself. So all the plastic pieces have been made outside and the first slotted, black piece you talked about was made by the same factory that made them all the others. They've got very good at making them and they enjoy it. They usually make boxes for computers and things, so this is a bit of a change.

E How do you relate to that process as an artist, as opposed to the situation where you're physically working directly with the material?

AW: It's really liberating. There's an awful lot of tedium to making, especially if you're doing something repetitious which I don't actually physically enjoy. I've got a good relationship with this firm and they are able to do exactly what I want.

E If you're working in the studio you are able to change direction and develop a piece as you work on it. With this process you presumably have to present the factory with a kind of blue-print of your initial intentions. Is this a positive thing which enables you to realise your original intentions without in a sense being distracted by the process?

AW: Well I don't think it's necessarily positive, it's different. Sometimes they've made a piece, and up to a point that's what I've wanted and then I've had to do something with it, to change it and then I can make another decision about how to finish it. But sometimes, as with 'Blue', the piece that's in the gallery (Karsten Schubert) at the moment, they made the whole piece, all the way through, without me seeing it. That was, I think, the first time that happened. I had the sphere which I took to them, together with a very detailed drawing and I was pretty sure that see it when they'd finished it and each strip of pvc had plastic backing on so it wasn't transparent. It was just opaque and I thought: Oh God, what have I done, this is awful... it simply doesn't work. I knew it still had the backing on, but I didn't realise quite what it was doing and I thought the whole thing was a terrible mistake. Then they brought it to the studio, the backing was slowly removed from each strip and suddenly, I felt totally vindicated and it was as if I hoped it might be - but of course could not quite anticipate.

E On earlier work, particularly the smaller, more domestic pieces like "Screen" for instance, I understand that you didn't use preparatory drawings, so this is a big departure in that respect as well.

AW: Oh yes, that's different. I can't make something that large without - I mean my working practice has obviously changed over the years, it's not the same for each piece of work. The way some of those pieces were made in the eighties was very different, in a way they were much more exploratory, beginning at one place and then finding out what it was in a very slow, thoughtful way, but when it was in control that way of making is the only way to do it.

E What about the recurring 'cone'? It's a powerful thing isn't it? It can be read in so many different ways.

AW: Exactly. The first time, and this really surprised me, the first time that I used the cone was in 1981, it was as far back as that and it was quite different, it was a real cone. I mean a cone that went all the way, a complete one. After that, I didn't use it for years, then I had lots of truncated cones made, quite small, and recently they've been made much larger. The most recent one was dark green and made in acrylic (Koon Gallery); it's about 7 foot high and the acrylic is so thick that you can't see inside it unless the daylight that's shining through is really quite strong. Then you can see the whole internal structure and how it's supported, but without that direct light it's completely black, it's suspended over something and it's about 3 inches off the floor and there's a green glow at the bottom so it's almost levitating.

E You expressed surprise that the cone had had such a long history with you... to what its importance something that crept up on you, that you discovered after your relationship with it had already been formed, maybe subconsciously?

AW: Yes, and I can't remember that moment and what I thought it meant. Perhaps it was with 'Vestal' in 1985. I've known since the mid eighties that not only was it something that was recurring but I welcome that in a way because it's like - there are certain archetypal forms I suppose that are simply not exhaustible. I have said before 'well that's going to be the last cone' but then there it is again.

E But I suppose that's the reason for continuing to use it, isn't it? To try and get to the root of it. To see why it has such a resonance. So presumably the only way you can approach that is to keep allowing it.

AW: To find out what it is, yes. I suppose it also is, undeniably, a female sort of form if you will to go into its gender, although I might not have said that earlier, and I wouldn't say it about all of them. Then again, I'm not really very interested in whether they're male or female actually. There's something more important, it's the basis of growth, of movement, both in the world and outer space.

E What are you working on now?

AW: I've got a commission for a building, it's driving me up the wall, it's really difficult. I've never done it before. I think I got it because I had this good idea about how to deal with it but I haven't really got much further and meanwhile the building is being built. It's a Nicholas Grimshaw building that's going up at Heathrow for British Airways which is going to be their new nerve centre. I think it means it's a changing room for them. Anyway they call it a nerve centre. I think it's going to be amazing.

E What kind of space will you be occupying?

AW: Well, there isn't much space, but what I'm going to do will be under ground. There's no way that anything could go in front of the building, it would be completely stupid, so I thought immediately that going underground would be an interesting thing to try and do, but it just throws everything up into the air, everything about how I make my work. What it means if it's down below instead of in the same space as the viewer.

E So when you say underground, you don't mean as in a basement, you mean like in a hole?

AW: Yes, it will be - I think there'll be two circular areas, like ponds really, with glass over them that you can walk on, so you look down into this thing. But it means that gravity no longer has to be a part of it. I don't have to use gravity. I'm so used to that kind of rationale that when you throw it out of the window it's kind of frightening as to what you can do, so I've sort of opened a gate really and I'm not sure what's going to come rushing in.

E But that's the exciting part.

AW Well, yes, it is of course, in a way, except that everybody wants to know what I'm going to do.

E That's a bit daunting. How did the commission come about?

AW: The Public Art Development Trust, who are the brokers, asked me whether I'd put my name forward for this project and I looked at pictures of the proposed building and I thought it looked great. And I thought 'I've never done this before', and I wanted to do something different. I've been working in the studio for about 18 months and I've just had enough of it for the time being. I want to go sideways a bit more. Just to attack from a different angle.

E Public sculpture is a bit of a difficult area generally, in terms of some of the stuff that's commissioned so far...

AW: There's a lot of horrible sculpture all over the place and I've always been really against it. I've been in Birmingham quite a lot recently and I do quite like Anthony Gormley's piece. It just deals with the whole space in a different way to all those 'things'. It's not depressing like a lot of public sculpture. There's a lot of stuff that, well, I won't comment on.

E There is the Richard Serra in Broadgate which works very well. That is something you have to engage with.

AW: Ah yes. They have to sweep the condoms out every morning. But yes, it makes you feel something, I mean, apathy is the most powerful response I have to most public art.

