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CREATIVE ACTS
CURATING AND WRITING WITH ARTISTS

T.K. WARR

Ph.D 2006

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CREATIVE ACTS:

Curating and Writing with Artists

T.K. WARR

Ph.D

2006

Volume I

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CREATIVE ACTS:

Curating and Writing with Artists

by

Tracey Karen Warr

MPhil, BA (Hons)

A Thesis submitted to the University of Plymouth in partial fulfilment of the degree of

DOCTOR OF PHILOSOPHY

by Staff Candidature
on the basis of Published Works

Dartington College of Arts
July 2006

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Signed Tracey Warr.

Tracey Warr

Date 1 July 2007

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All *Edge* and *EarthWire* photographs are by Peter Barker, to whom I am enormously indebted. Without Peter's work there would be scant record of these important artworks.

AUTHOR'S DECLARATION

I declare that all of the published material submitted here is my original work, apart from one co-authored conference paper with Bruce Gilchrist. All of my curatorial practice has been collaborative and I have indicated my role in those collaborations in each entry.

None of this material has been submitted in part or in whole for any other Higher Degree, either at the University of Plymouth or elsewhere.

The following collection of materials published in the public domain includes publications and curated projects. It reflects a plural and evolving engagement with contemporary arts practices as curator, art historian, researcher, writer, editor, teacher, practitioner and spectator. It demonstrates how these categories have rarely been discreet for me, but are rather different modalities of exploration and enquiry in dialogue with each other.

Study and research for works included in this thesis were undertaken between 1986-2006 in a range of locations and contexts identified in the documentation. Reflection and critical appraisal was undertaken between 2002-2006 at Dartington College of Arts.

All of the recent material included over the last four years have been enabled by my position as Director of Arts & Cultural Management and MA Tutor at Dartington College of Arts. I have been involved in curriculum development of the BA (Hons) Arts & Cultural Management, and the taught MA Curating (in partnership with Spacex). I have co-ordinated delivery of the MA across the College and the Arts & Cultural Management BA and contributed to teaching in both areas. I have also supervised postgraduate researchers and contributed to the research environment of the College. My interest in curatorial practice and contextually engaged art has been developed through collaboration with Spacex and other curators and visual arts organisations in the South West region. I am a regular contributor to *Performance Research* journal, based at Dartington. The dialogue with other researchers at Dartington has been valuable to my reflection on this body of work.

Conferences and research seminar presentations since joining Dartington College of Arts are as follows:

2006 Guest Lecture, Shanghai University.
This is Art symposium, Bergen Kunsthalle.
In Dialogue with Zoe Benbow, Café Gallery, London.
Research Seminar, Dartington College of Arts.

2005 *Navigate* conference, Baltic Contemporary Arts Centre, Gateshead.
Venice Biennale visit and artists' project (Arts Council England Award).
Consultant, Arts Council London, Artists' Bursaries Review.
Chair, Spacex Gallery, Exeter 2005-present.

Public Lecture & Curated Screening Programme, Piet Zwart Institute/Witte de With/TENT, Rotterdam.
Guest Lecture, Potsdam Fachhochschule.
Guest Lecture, University of Bourgogne, Dijon.
Panel Chair, *The Death of the Body*, Institute of Contemporary Arts, London.

2004 *Commonsense* conference, Tate Liverpool/Liverpool Biennale.
OtherWorlds conference, Baltic Contemporary Arts Centre, Gateshead.
Gallery Seminar, *Flock*, Spacex, Exeter.
Panel Chair, *In & Out of Middle England* conference, Exeter Phoenix.
Co-Curator, *Art What Is It Good For?* symposium, Dartington College of Arts.

2003 Contemporary Performance by Women: *Bone 6 Festival* and conference, Bern, Switzerland.
Mutual Incomprehension: Interdisciplinary Research Seminar, IDAT, University of Plymouth,
Extremophiles: Surviving in Space conference, Arts Catalyst. Royal Institution of Great Britain, London.
Symposium Chair, *Invisible Bodies*, Arnolfini, Bristol.
Panel Chair, *Embodied Consciousness and Digital Fine Art*, AHRB Research Seminar, Deluxe Gallery, London.

2002 *A Short History of Performance* conference, Whitechapel Art Gallery, London.
Marked/Gina Pane Symposium, Arnolfini, Bristol.
Gina Pane Symposium, John Hansard Gallery, Southampton.
Gallery Symposium, *Monica Bonvicini*, Modern Art Oxford.

Signed Tracey Warr.

Date 1 July 2007

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My parents, Maureen Warr and Eddie Warr, my daughter Lola Warr and my best friends Jane Dunwoodie, Sara Perry and Bob Smillie who always provide a rich context for thinking and being.

ABSTRACT

Tracey Karen Warr

Creative Acts: Curating and Writing with Artists

The published texts and curatorial practice collected together in this PhD interrogate the nature of the creative act in contemporary visual art practices. They focus on the complex of co-creation in relation to:

- creative acts of dialogue between the practices of artists, curators and writers
- creative acts of experiencing the world
- creative acts of making art about experiencing.

They form a coherent programme of research addressing:

- site-based and contextually engaged curated projects since the 1950s
- relationships between, and definitions of, the roles of curator, writer and artist in contemporary practices
- the nature of authorship and collaboration
- histories, theories and practices around Body Art and Land Art
- current philosophical and scientific debates around consciousness

- the situated, immersive and creative nature of embodied consciousness
- writing practices that address consciousness and experience.

The material draws, in particular, on the ideas and work of James Joyce and Marcel Duchamp, as well as a range of other thinkers including Georges Bataille, Rosalind Krauss, Mary Douglas, Francisco Varela and Elaine Scarry.

Section 1 includes materials and discussion of independent site-based curatorial projects in the UK including *New British Sculpture, Edge 90, Edge 92, TSWA, Tyne International, Artscape Nordland* and Artangel. Artists discussed include Helen Chadwick, Cornelia Parker, Guillermo Gomez Pena & Coco Fusco, Maria Thereza Alves, Alan Michelson & Jimmie Durham. This section also includes articles on Marina Abramovic, Dorothy Cross and Carolee Schneemann.

Section 2 includes materials and discussion of curatorial and writing projects concerned with the nature of experience and embodied consciousness. This includes the projects *EarthWire* with artists Kathleen Rogers, Rena Tangens, Jozefa Rogocki and Bruce Gilchrist, James Turrell's *Northumberland Skyspace* and *Twilight*. It also includes writings on the artist's body, embodied consciousness, documentation and performance, James Turrell, Heather Ackroyd and Dan Harvey, Chris Burden, Joan Jonas and Cyril Lepetit.

Section 3 considers embodied consciousness immersed in its environment and the work of artists addressing this theme. It includes the curatorial projects *Here, Contemporary Romantic* and the sound art festival *OX*[1] with artists including Ray Lee and Alexei Shulgin, the exhibition projects *KnoWhere, Generator* and *Dialogue* and writings on art and weather, women's art, *KnoWhere*, Marcus Coates, London Fieldworks and Optik.

CRITICAL APPRAISAL

The Creative Act:

A Commodius Vicus of Recirculation

Tracey Warr

cover page illus. 1:

Constantine Brancusi, *Symbol of Joyce*, 1929

Brancusi's curleycue 'portrait' of James Joyce captures the notion of endless, circular flux in Joyce's vision or as he puts it in *Finnegans Wake*: ' a commodius vicus of recirculation'. Joyce's notion of human history as recurring cycles drew on the writings of the Neapolitan philosopher, Giambattista Vico: 'Man creates the human world ... by thinking it he re-creates his own creations, traverses over again the paths he has already traversed' (Ellmann, 1959: 351). Vico had also reinterpreted Homer, who was so significant to Joyce's work. Joyce wrote 'I use his cycles as a trellis' (Ellmann, 1959: 565). Joyce met Brancusi in 1929 to sit for a portrait commissioned as a frontispiece for the 1929 edition of *Work in Progress* from the developing manuscript of *Finnegans Wake*. This book was published by Harry and Caresse Crosby. Picasso had turned down the publishers' invitation to undertake a portrait of Joyce. When Joyce's father was shown the Brancusi sketch in Dublin he remarked, 'The boy seems to have changed a good deal' (Ellmann, 1959: 627).

Let us consider two important factors, the two poles of the creation of art: the artist on one hand, and on the other the spectator who later becomes the posterity.

.... the artist acts like a mediumistic being.... If we give the attributes of a medium to the artist, we must then deny him the state of consciousness on the esthetic plane about what he is doing or why he is doing it. All his decisions in the artistic execution of the work rest with pure intuition and cannot be translated into a self-analysis, spoken or written, or even thought out.... I know that this statement will not meet with the approval of many artists who refuse this mediumistic role and insist on the validity of their awareness in the creative act – yet art history has consistently decided upon the virtues of a work of art through considerations completely divided from the rationalized explanations of the artist....

In the creative act, the artist goes from intention to realization through a chain of totally subjective reactions... which cannot and must not be fully self-conscious. .... The result of this struggle is a difference between the intention and its realisation... a difference which the artist is not aware of.... This gap which represents the inability of the artist to express fully his intention, the unexpressed but intended and the unintentionally expressed....

[This art is] still in a raw state, which must be refined as pure sugar from molasses, by the spectator. The creative act takes another aspect when the spectator experiences the phenomenon of transmutation, through the change of inert matter into a work of art, an actual transubstantiation has taken place....

All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act. This becomes even more obvious when posterity gives its final verdict and sometimes rehabilitates forgotten artists.

Marcel Duchamp, *The Creative Act* (1957: 138-40).

Tracey Warr

The Creative Act: A Commodius Vicus of Recirculation

This critical appraisal is inspired and underpinned by two key sources: James Joyce's circumlocutory vision in *Finnegans Wake* of everything in the world endlessly moving and recycling - 'a commodius vicus of recirculation' (1939: 3); and Marcel Duchamp's thesis of the co-production of the work of art by context, artist and audience in 'The Creative Act', broadcast in 1957 (Duchamp, 1957: 138-140).

Duchamp argued that the creative act is a complex process of co-creation. He described the artist as drawing from their context like a medium, working with conscious and unconscious intentions, and with materials and then putting the art object or act back out into the context where it continues to be diversely co-created again and again through the readings of generations of spectators.

The idea that artists and audiences co-produce art in contemporary practice is familiar. Duchamp's other point, that the artist is a kind of medium, drawing from a context and then giving back out to a context, is still in contention with an ingrained notion of the artist as self-expressing innate

genius (see, for instance, 'the Van Gogh myth' (Pollock, 1980) and 'the Jackson Pollock myth' (Orton & Pollock, 1983)).

In the following text I argue that the point of negotiation in contemporary art is the artwork and not the artist. There is more than the artist's making involved in the creative act. The artist's creative act is of course essential but the artwork consists also of the context the work is coming from and presented in, the reception of the work by diverse audiences and the modes of presentation of the work. With this notion of 'the open work' (Eco, 1974) I argue that a curator or writer may sometimes be part of the creative act.

In the following collection of writings and curated projects I challenge traditional binaries between artists and curators and artists and institutions, but also between mind and body, body and world, spiritual and social, as well as traditional modes of writing and logocentric modes of engaging with experience.

The published texts and curatorial practice presented in this PhD submission focus on the complex of co-creation in relation to the following areas, and constitute a contribution to the understanding of them:

- creative acts of dialogue between the practices of artists, curators and writers

- creative acts of experiencing the world

– creative acts of making art about experiencing.

Recurring themes addressed in both my writing and curatorial practice are the co-production of the work of art, a polemic against binaries and a vision of the circumfluent, dynamic, creative nature of world and consciousness in interaction with each other.

> I find it useful to think of consciousness as the creator of 'subjective realities'.... we participate in a process whereby the universe observes itself – and the universe becomes both the subject and the object of experience. Consciousness and matter are intertwined (Velmans, 2000: 280).

The works submitted are published texts, curatorial projects and art projects. Together they form a coherent programme of research addressing:

- site-based and contextually engaged curated projects since the 1950s
- relationships between and definitions of the roles of curator, writer and artist in contemporary practices
- histories, theories and practices around Body Art and Land Art
- current philosophical and scientific debates around consciousness
- writing practices that address consciousness and experience.

The published texts range through scholarly historical and interpretative writing to more subjective modes of writing. Published texts are reproduced in their original published form. Books and catalogues are included in the External Appendix.

The research elements in the curatorial practice are:

- research into international contemporary artists' practices and the frames and themes they are addressing in order to design pertinent curatorial projects that comment on contemporary culture
- curation itself as a critical, discourse-forming practice as well as a mode of public dissemination
- this curatorial practice (and not all) draws on a collaborative engagement with contemporary artists whose own practices are often research-led.

The curatorial and art projects are documented through published catalogues, DVDs and CDs, illustrations, publicity materials and press cuttings. Each project has a short Commentary outlining what took place where and relating this to wider artistic, theoretical and curatorial contexts. Since all my curatorial projects have been collaborative, both with other curators and with the participating artists, the summaries also delineate my own role and identify the research content of these projects.

There are a high number of illustrations included for three reasons:

- in the case of some of the curatorial projects – and in particular *EarthWire, Edge* and *OX'* this material is not publicly available elsewhere. (La Frenais and I are currently preparing the substantial *Edge* Archive for deposit with a library.)

- field research on artists' historical and contemporary practices is as important to my research as desk-based or theory-based research

- I think and argue as much through images and with artists' practice as I do through words and with theory, concepts and ideas. The images of artists' work, with their extended captions, are therefore key elements of the arguments, as opposed to simply illustrations.

A selection of images are printed and bound with this thesis and further more comprehensive documentation is included on the CD and DVD disks.

Some of the works have been produced during my period of employment at Dartington College of Arts (since August 2002) but other, earlier, works are also included. The reflection on all this work occurred at Dartington, in particular, in the *Generator* exhibition [3.7][1], through the process of preparing this PhD submission including a number of research seminars presented at Dartington and in a range of conferences listed in the Declaration and referred to in the Commentaries. The substantial timespan covered here enables a representation of a developmental trajectory, demonstrating how areas of focus have been ongoing, seeded some time ago and pursued with an increasing sense of their interconnectedness. I have also sought to demonstrate the interaction between the differing modes of my research practice – between curating, writing and working with artists.

The works are divided into three sections (although these are of course porous categories):

Section 1 : Sites and Bodies includes texts and curatorial projects mostly from the 1980s and the early 1990s. During this period I started a practice of site based curating and writing about the work of performance and installation artists. This section documents my curatorial projects: *New British Sculpture, Edge 90* and *Edge 92*. It also includes an edited book, an edited journal and journal articles on Marina Abramovic, Dorothy Cross, *Artscape Nordland* and Carolee Schneemann. The commentary on *Edge 90* [1.4] discusses the *Edge* projects themselves, but also places them in the historical and contemporaneous context of other site-based art projects and the development of an independent sector of non-institutional curators and artist-curators.

Antoine Prum's recent film, *Mondo Veneziano: High Noon in the Sinking City*, shown in the 2005 *Venice Biennale*, satirised relationships between artists, curators and theorists on the contemporary international art circuit (Prum, 2005). The four characters – two artists, a curator and a theorist - engage in over-intellectualised discussion of contemporary art but this is a thin veneer for a murderous and gory storyline in which they repeatedly kill each other referencing *Kill Bill* and other violent Hollywood films [illus. 2]. The role of the independent curator in this international 'circuit/circus' is further discussed in the *Edge 90* commentary [1.4].

Section 2: Experience and Embodied Consciousness delineates the substantial engagement with theories around Body Art, Land Art and consciousness which I undertook in the 1990s. From 1995 on I was researching for *The Artist's Body* book [2.6]. From 1998 on the focus of my research shifted to Land Art and consciousness. But sometime around 2000 there is a recognition of the connections between theory and practice around body-based and site-based art. There is a focus on the nature of embodied consciousness and of experience. At this point a number of theoretical texts emerge as key for my writing and curatorial practices including Maurice Merleau-Ponty (1964), Georges Bataille (1929), Mary Douglas (1966; 1971), Elaine Scarry (1985), Alva Noe (2000) and Thomas Nagel (1974). These sources and the influences of Joyce and Duchamp on my work are further discussed in the *Generator* Commentary [3.7].

There is a shift away from the urban site curating I initially undertook towards an increasing emphasis on rural curatorial projects and an exploration of artists' engagements with the natural environment, including *EarthWire* [2.1] and the James Turrell *Northumberland Skyspace* [2.2].

This section also includes my substantial engagement with contemporary Lithuanian art between 1994 and 1998 [*Twilight* and *Ground Control* 2.4]; the development of my work around consciousness [2.3; 2.7; 2.9] as well as journal articles and catalogue essays on Bruce Gilchrist, James Turrell, Heather Ackroyd & Dan Harvey, Chris Burden, Joan Jonas and Cyril Lepetit.

Several of the texts in this section contain the beginnings of my experimentation with modes of writing – trying to break from a traditional scholarly mode towards more subjective forms of writing exploring the notion of experience in artists' practice and in my own travelling and writing.

In **Section 3: Curating and Writing With Artists** there is a synthesis of the two theoretical and practical frames in Sections 1 and 2 – where the artist-led engagement, the theoretical frameworks I am drawing on and my own interest in writing and streams of consciousness come together in new approaches to modes of writing. My ideas about writing and streams of consciousness are informed by my early literary study of Joyce (1939; 1960), Dorothy Richardson (1979), Marcel Proust (1981), D.H. Lawrence (1915) and Gustave Flaubert (1950). There is an emphasis on making and writing from inside a body-based practice, as opposed to the traditional interpretative outside-looking-on mode. Writing is used to challenge the limits of language through a fluid mode drawing on Joyce's stream of consciousness, through an inclusion of external and internal data and a connection of writing to the physicality of walking and moving.

There was always an issue of creative collaborating with artists in my practice – but in some of my work in Section 3 I am now explicitly taking on the role of artist in a few instances (*KnoWhere* [3.1], *Generator* [3.7], *Dialogues* [3.10]) or writer as opposed to critic ('Moving Meditation on a Dead Line' [3.6]).

The List of References includes references from this Critical Appraisal, the Commentaries and the illustration captions, along with a selection of other key sources. 2.6 includes the Bibliography from *The Artist's Body*.

An all-encompassing research question was posed by Polish performance artist, Jerzy Beres in a performance in *Edge 88* in London [illus. 3]. Standing with a large white question mark painted on his naked body, Beres asked what is the body? what is embodied consciousness? what am I? what are you? This PhD submission is an expedition through these questions.

> The unknown is a provocation that propels us on a journey, a route of unknowing in which we experience many of the ways that we do not know something (Buckingham, 2003: 94).

Working as a Saturday girl in a dry cleaners in north London that did not have many customers I first discovered Joyce's *Ulysses*. I understood that Odysseus' epic journey returning home to Ithaca from Troy had been turned into a circumnavigation of Dublin for one day, reported mainly through the consciousness of Leopold Bloom. The book is an account of what someone is thinking, feeling, doing during a day and occasionally the someone – the point of view – shifts around between three main characters – Leopold Bloom, Stephen Daedalus and Bloom's wife Molly. *Ulysses* is Joyce's attempt to render what William James had described as 'the stream of consciousness' (1890: 239). I went on to study Joyce at Oxford with Professor Richard Ellmann and have been interested in the nature of experience ever since. My overarching research questions are: what is experience, what is consciousness? Two of the best attempts to answer these that I have found are:

> Experience is a mode of active engagement with the world, a form of openness to the environment.... Seeing is a temporally extended pattern of exploratory activity (Noe, 2000: 132).
>
> Consciousness is what it is like to be something (Nagel, 1974: 436).

Artists have been challenging the frame of the gallery and the museum since at least the 1950s. In the 1960s and 1970s Body Art, Land Art, Conceptual Art were all part of what Lucy Lippard and John Chandler referred to as the 'dematerialisation of art' (1968: 31). The research I carried out for *The Artist's Body* book subsequent to the *Edge* exhibitions allowed me to find out more about where site art had come from and been, from a historical perspective, and reflect that back into my practice. However beyond an historical and theoretical interpretation there is also a need simply to do things in order to see them out there and be able to manipulate them cerebrally – practice-led research. Another of my research questions is then: how are immaterial ideas made manifest in the world?

Elaine Scarry writes eloquently about the relationship between ideas and ideology and the physical, manifest world and the role of making and unmaking,

> The referential fluidity or instability of the body allows it to confer its reality onto other things .... A disembodied idea that has no basis in the material world ... can borrow the appearance of reality from the realm that from the very start has compelling reality to the human mind, the physical body itself .... The absolute intention of all human making [is] to distribute the facts of sentience outward onto the created realm of artifice, and it is only by doing so that men and women are themselves relieved of the privacy and problems of that sentience (1985: pp. 42-45).

In *Mutual Incomprehension*, an art and science research methodology seminar at University of Plymouth on 13 November 2003 (included on CD7), I described my research methodology as first collecting and absorbing a lot of relevant source materials (images and texts, discussions and experiences), then 'wearing' this resource in the physical body through an intensive focus on it in consciousness - living with it, sleeping with it, soaking in the bath with it, taking it for walks and journeys – and eventually stirring it up and being able to write it out. Rather than the interpretative stance of the external commentator, I was developing a form of writing from the inside out, incorporating subjectivity and both inside and outside observations, a body-based writing practice drawing on physicality.

A shift in my practice occurred in the mid 1990s with less curating and more desk-based research. In 1995 Phaidon Press commissioned me to edit *The Artist's Body* survey book as part of their 'Contemporary Art Themes and Movements' series. I undertook four yours of research for the book which was the art historical and theoretical grounding for much of my continuing work. In addition to researching artists' work for the book I undertook a very wide-ranging review of the interdisciplinary context in which the artists were making work which included texts relating to anthropology, history, literature, philosophy and psychology as well as art theory. (The book contents list, my preface and the bibliography are included at 2.6. The book is included in the External Appendix.)

In curating and editing there is always the unavoidable dilemma of canonising practice. You are always making a selection, an extract, and committing exclusion. It is important to find strategies to avoid being reductive. I hoped that with *The Artist's Body*, whilst unable to avoid the canonising process of a survey book, I was opening up new ideas with the way that I had put together the material, what I had put in proximity or sequence with what, the demonstration of the dialogue between artists' work and between artwork, text and ideas. Extended captions were used throughout the book – often drawing on artists' statements and witnesses' accounts – in order to enhance the reader's ability to enter imaginatively into the historical act through both image and text.

For *The Artist's Body* I undertook a research trip to New York and research work in the British Library, the National Art Library, the Tate Library, the Courtauld Library, Goldsmith's College Library and Middlesex University Library. I also researched Helio Oiticica, Lygia Clark and Lygia Pape at the National Library in Rio de Janeiro. I corresponded with many of the artists including Georges Mathieu, Dick Higgins, Carolee Schneemann, Susan Hiller and Francoise Masson and met with body art theorists including Hubert Klocker and Kristine Stiles. I already had an active engagement with many of the artists included in the book from my curatorial work.

My readings of body art developed in directions that were contrary to a lot of other critical writings. The contemporaneous critique of Body Art in the 1960s and 1970s was mostly bewildered and resorted to interpretations

ranging from psychosis, anti-feminism, exhibitionism or masochism. These interpretations of Body Art as 'sick' or 'masochistic' are still the starting points of the arguments that Linda Kauffmann (1998) and Kathy O'Dell (1998) bring to this work in their books. (See my review of these books Warr, 2001, included on CD7). A lot of other recent revisionist analysis of Body Art, such as Amelia Jones' work (1998), has focussed on identity politics. My own writing placed an emphasis instead on artists' engagements with mortality and consciousness. In addition to exploring the human body and identity as social construct many of the artists are, I feel, discussing conditions that are shared by all bodies and not constructed – transient and visceral life, intense consciousness and death. I think of this as a metaphysics of the body. My paper for a women's art conference at the Baltic Centre for Contemporary Art in 2004, 'Being Human' [3.9] attempts to articulate my ideas on the stranglehold of semantic polarisations and ways in which the body can articulate that are unlanguaged and not polarised or fixed but instead fluxional, pulsional and perpetually maintaining potentials.

After *The Artist's Body* had gone to press I was feeling oppressed by being confined to a discourse of the body for so long and wanted a different area of research which became Land Art. I had discovered through writing reviews for the *Times Literary Supplement* in the 1980s that it is relatively easy to be critical and cynical and to write 'good copy' but it is much harder to write positively, to say why something is good or moving, to write about the 'embarrassing' stuff – beauty, the numinous, what Joyce described as 'epiphanies'. I decided that I would attempt to do that. I became particularly

interested in our awed responses to the natural environment and wanted to examine the notion of the sublime – especially in relation to Romantic painting and literature and the revisiting of Romanticism in contemporary art. I was also interested in how this related to what is unlanguaged and resistant to logocentric interpretation and articulation. I wanted to pursue Freud's discussion of 'the oceanic' in *Civilization and its Discontents* (1930: 64-5).[2] This enquiry into the interplay between interiority and exteriority, into subjectivity immersed in and co-creating its environment, culminated recently in my *Contemporary Romantic* project in Rotterdam [3.12] and my paper for the *Navigate* festival at the Baltic, Gateshead in 2005 [illus. 80].

My publications and projects in sections 2 and 3 address embodied consciousness, experience and the natural environment. The two year period I spent working as a curator with James Turrell was a significant influence on this area of my research. Turrell's own writings address these concerns, as do Robert Smithson's (Turrell, 1992; Smithson, 1979).

> Turrell ... sets up a gap between the moment of experience and that of interpretation – a strategy with implications that go against the grain of currently fashionable logocentric philosophies, which generally insist that experience is always already a product of interpretation (Rugoff, 1999: 27).

It wasn't long before I realised that many of the areas I had uncovered in the Body Art research were relevant to and connected to the issues I was addressing in the Land Art research – namely an enquiry into the nature of consciousness and experience. Many of the artists I was looking at were engaged in both practices (Robert Morris, Gina Pane [illus. 15], Chris Burden, London Fieldworks). These connections are discussed in my article in *Fourth*

Door Review [2.9]. The body and embodied consciousness are in fact central to a consideration of Land Art.

Throughout my work a direct engagement with artworks in situ – field research – has played an important role. I undertook two research trips for the Land Art work – firstly to Holland in 1999 where I visited Turrell's *Skyspace* in sanddunes near Den Haag, Robert Smithson's *Broken Circle/Spiral Hill* in Emmen and Robert Morris' *Observatory* in Flevoland [illus. 16]. For the second trip in 2000 I travelled to Arizona and New Mexico and visited Turrell's *Roden Crater.*

I began regularly attending the bi-annual international conference *Towards a Science of Consciousness* held in Tucson, Arizona to engage with debates in the science and philosophy of consciousness (Tucson). With Bruce Gilchrist I presented a paper in the 2000 conference [2.7]. Amongst the literature on the philosophy of consciousness that engaged me were the writings of William James (1890), David Chalmers (1996), David Griffin writing on A.N. Whitehead (1998), Roger Penrose (1995) and Max Velmans (2000). In the British Library I read all of the issues of *Journal of Consciousness Studies.*

My art historical research on Land Art and Body Art informed my approach to working recently with more contemporary artists concerned with embodied consciousness including Bruce Gilchrist and Jo Joelson, Kathleen Rogers and Marcus Coates (see Sections 2 and 3) [illus. 17-18].

Section I

SITES

&

BODIES

1.1

1986

Curatorial Project

New British Sculpture

Air Gallery and sites in the vicinity, London

2 July - 31 August.

1.1 New British Sculpture Show Commentary

I was the External Sites Organiser for this exhibition, which was one of the first site-based art projects in the UK. Iwona Blazwick and I selected the eight artists together. Each artist was commissioned to make one work for the gallery and one for the vicinity of the gallery. I worked with the artists to identify external sites for their work and gained permissions, working in co-operation with Islington Council and a number of other site owners. Blazwick organised the installation of the gallery work and I was responsible for the installation of the site work.

John Plowman [illus. 19] made a drawing on a pile of old washing machines on a piece of waste ground, Cornelia Parker installed tiny sculptures on lampposts, Steven Pippin turned a derelict building into a pinhole camera, Hermione Wiltshire re-textured and coloured an empty house, Sharon Kivland took photographs inside the Italian Social Centre and exhibited the photographs on the outside of the building, Mark Ingham installed minature sculptures in drains, Julia Wood's work spread across the exterior walls of the gallery and its neighbouring buildings – a block of flats and a school, and Robert Kessler made a large wall work in a disused garage.

The exhibition, and in particular local residents' reactions to Plowman's sculpture, created a controversy in the media. The washing machines were donated free by Curry's and removed from the site at the end of the exhibition. Nevertheless, as with many subsequent public art projects, the

works had the effect of making manifest frictions and issues in the community and on the territory - which were nothing to do with the art itself. It also made visible a range of attitudes towards contemporary art. I undertook exhibition tours with the artists explaining to visitors the rationale for working beyond the gallery.

Blazwick's catalogue essay discusses how this sculpture was breaking with modernism in its relationship with and appropriation of a broader context and its transgression of the boundaries of the gallery. An extract from the catalogue follows together with a copy of the BIFF cartoon that appeared in the *Guardian* and some of the other press coverage.

Rob La Frenais subsequently curated an exhibition at the Laing Art Gallery in Newcastle entitled *Confrontations* (La Frenais, 1987) dealing with controversies around public art works. The Plowman sculpture controversy featured largely in this exhibition, along with Carl Andre's bricks, David Mach's tyre submarine on the South Bank and Stephen Taylor Woodrow's *The Living Sculptures* (which was an international touring project also organised by me).

La Frenais acknowledged *New British Sculpture* as a source of inspiration for the first *Edge 88* site exhibition which also took place in Clerkenwell [see 1.4].

Documents

1.1.1 Extract from exhibition catalogue: Blazwick, Iwona (ed.) (1986) *New British Sculpture*, London: Air Gallery, ISBN 0948596058.

1.1.1 BIFF Cartoon, *Guardian*, 2 August 1986.

1.1.1 Selected press coverage.

1.1.4 Iles, Chrissie (1987) 'The Role of Controversy in Art' in La Frenais, Rob (ed.) (1987) *Confrontations*, Newcastle: Laing Art Gallery, np.

NEW BRITISH SCULPTURE

MARK INGHAM
ROB KESSLER
SHARON KIVLAND
CORNELIA PARKER
STEVEN PIPPIN
JOHN PEOWMAN
HERMIONE WILTSHIRE
JULIA WOOD

Doc 111

NEW BRITISH SCULPTURE

2 JULY TO 31 AUGUST, 1986
Air Gallery + outside locations

MARK INGHAM
ROB KESSELER
SHARON KIVLAND
CORNELIA PARKER
STEVEN PIPPIN
JOHN PLOWMAN
HERMIONE WILTSHIRE
JULIA WOOD

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Director: Iwona Blazwick External Sites organised by Tracey Warr
Gallery Manager: David Evans
Education, Press Officer: Katy Sender
Events Co-ordinator: Linda Brown

Chairman: Nancy Balfour

Sponsored by BP
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'. . . The thunder clouds of an over-self-conscious avant-garde in sculpture have rolled away to reveal a clearer sky . . ."

The conclusion of this text, published by the ICA in 1981 to coincide with the exhibition, OBJECTS AND SCULPTURE celebrates an impulse which has emerged through a number of exhibitions in the first half of the 1980s, ranging from the Hayward and Serpentine Galleries' 'Sculpture Show' of 1983 to Interim Art's 'Window Wall Ceiling Floorshow' in 1985.

The sculpture presented through these exhibitions has shared some key characteristics themselves symptomatic of a broader cultural break with what can broadly be termed 'modernism'.

This sculpture is no longer concerned with a pure analysis of space, volume or form. **'. . . irreverent, noisy, witty, colourful and brash; it grates on the sensibilities of those who have pursued sculpture only as the artful formation of masses, surfaces and materials?"**[2] It dares to be witty; it is both associative and metaphoric. It appropriates the detritus of domesticity and consumer clutter and it articulates the alphabets of popular culture and the mass media.

It has allowed both a historical perspective and a relationship with a broader context both cultural, social and environmental — that environment being primarily urban. And after the self-absorbed hermeticism of minimalist and conceptual art practice the human hand can be seen in evidence again. The re-entry of subjectivity within this work also raises important questions about the processes of image-making in a society swamped by pre-digested images and experiences.

For some of the artists in this exhibition their enquiry into the systems of representation have led them to the inclusion of photography, a medium central to what has even more loosely been defined as 'post modernism' **'. . . the interest in photography lay in a heightened awareness of photography as a ubiquitous and inescapable sign system, a repositioning of art production with respect to popular culture and mass media, and a new concern with photography (in its common uses) as both agent and vessel of cultural formation . . . In part, its appearance within the work of artists having no relation whatsoever to the practice or theory of art photography as traditionally defined is itself a symptom of both the breakdown and hybridisation of hitherto discrete modernist forms. Such developments, signalling a radical break with the modernist canon, have been recognised by a number of critics as a necessary condition of post modernism."**[3]

For others a classical revivalism characterises the work. Edward Allington in replying to a questionnaire about his work for the Hayward Annual wrote, **'It is said that the Argo, that most famous of boats which carried the argonauts on their quest for the Golden Fleece, was dedicated and installed at the temple of Poseidon on the Isthmus of Corinth; where it was ordered that if any part decayed or rotted then it should be remade anew. Thus the Argo became immortal. Consequently I have no doubt that the Argo still exists today, transformed over the centuries by the minutiae of human error into a restaurant or a souvenir shop of the same name, gaudily bedecked with plastic ornament, although quite beyond recognition."**[4]

All the sculptors in this exhibition transgress the boundaries of the gallery itself with works in a number of public sites around the city. They range from the transformation of a house into a pinhole camera, to the construction of an arch connecting two buildings, itself made up of tiny lead reconstructions of an arch in St Peter's Cathedral.

'At the moment . . . that art moves towards wider cultural borrowings outside of itself, uses symbolism, metaphor, narrative, wit, finds new contexts for its images and objects — it opens up much wider possibilities of interaction and interpretation. And this is the area where a public dialogue becomes possible and why at this moment, the issue of Art in Public Places is again a live issue."[5]

The Air Gallery gratefully acknowledges sponsorship for this exhibition and public works from BP Plc; and financial support from the Greater London Arts.

I also would like to thank the following for their invaluable help, without which the organisation and installation of this project would not have been possible: Tracey Warr, Stevey Scullion, London Borough of Camden, London Borough of Islington, Polaroid UK Ltd., John Aiken, Glen Baxter. We would also like to give special thanks to all those organisations and individuals who gave permissions for the siting of works or assistance with materials, and all those who helped in the construction of the sculptures.

1. Introduction, Objects and Sculpture, ICA, London, Arnolfini Gallery, Bristol, 1981
2. Sandy Nairne, Space Invaders, Mackenzie Art Gallery, 1985
3. Abigail Solomon-Godeau, In Plato's Cave, Marlborough Gallery, 1983
4. Edward Allington, The Sculpture Show, Hayward Gallery, 1983
5. Deanna Petherbridge, AS 4.

Iwona Blazwick

STEVEN PIPPIN

Born, 1960

EDUCATION
1981 Loughborough College of Art and Design
1982-85 Brighton Polytechnic

The first pinhole camera I made was from an old biscuit tin (a souvenir from the Queen's coronation). The tin was loaded with photographic paper and pierced with a tiny hole. On completion I was anxious to take my first picture, to test whether or not it worked. Immediately came the desire to photograph something 'out of the ordinary', a subject matter which would form some kind of connection with the peculiarity of the camera.

I couldn't find a subject which would make any sense to my camera.

This first camera made me think more strongly about creating some sort of relationship between camera and subject, and the cameras that followed were designed for more specific subject matter (fridge photographing food, wardrobe photographing clothing).

CORNELIA PARKER

Born, 1956

EDUCATION
1974-75 Gloucestershire College of Art & Design
1975-78 Wolverhampton Polytechnic
1980-82 Reading University

ONE PERSON EXHIBITIONS
1980 Alsager Art Centre Gallery
1981 Stoke on Trent City Museum & Art Gallery
1984 Hexagon, Reading

GROUP EXHIBITIONS
1980 **Midland View**, Stoke on Trent City Museum & Art Gallery and tour
1983 Reading/Dusseldorf link town exchange exhibition
Sculpture by Women, Ikon Gallery, Birmingham
Ikon Touring Drawing Exhibition
1985 Whitechapel Open, London
1986 **Surveying the Scene**, South Hill Park, Bracknell, Aspects Gallery, Portsmouth
National Garden Festival, Stoke on Trent
Out East, Art East Collective

PUBLIC COLLECTIONS
Tufts Print Collection

AWARDS AND PROJECTS
1978 Wolverhampton Polytechnic Travel Scholarship
1983 Arts Council Grant
1985 Arts Council Grant
1979-80 Artist in Residence, Crewe & Alsager College of Higher Education
1984/85 Artist-in-Schools Project, Rugby, West Midlands

Having my studio in my house and forced by necessity to work on a smaller scale has caused me to reconsider every space, (window-sills, doorways, the space inside furniture, teacups . . .), in terms of its sculptural potential. Surrounded by my compulsively collected ephemera, objects too are re-examined in terms of their specific history. They become catalysts which are then transformed themselves.

I am working on ideas concerned with the monumental and mundane — great buildings and rooms become partisan witnesses of past events, the traces of which are compounded into their fabric. I use lead casts from architectural souvenirs as a main element in installations. With these evocations of visited cities I try to create new places.

Souvenirs are bought as monuments, a reminder or relic of an exciting experience. They are tokens that sit on mantlepieces, shelves or in china cabinets, their reproduction has reduced them to the crudest cypher, useless ruins of the original.

Buildings from ruins. In the piece **Gravity was the Trigger** I have taken one mould from a souvenir of Gaudi's Barcelona cathedral, casting multiples in lead. This process has reduced them further into abstraction, rendering them more reminiscent of stalactites than spires. These suspended from the ceiling as plumblines, construct a font-like shape that hovers just above the floor. A gold 'reflected shadow' has been impressed upon the wall behind, suggesting a leap from poisonous base metal to a purer form. A blank sheet of paper on the ceiling becomes a drawing by the time it reaches the ground.

Doc 1.1.2

DUFF WEEKEND

OLD BRITISH WASHING MACHINES

NEW BRITISH SCULPTURE

AN ART CRITIC EXPLAINS:

'ERE.... WHAT ARE YOU THE CURRENT FRAECARS VIS AR VIE THESE SCULPTURES MADE OUT OF OLD DOMESTIC APPLIANCES?

WELL IT'S NOT SURPRISING IS IT? I MEAN.....

TEAH!

TAKE A NORMAL NUCLEAR-FREE FAMILY, HAVING TO DEAL WITH EVERYDAY PROBLEMS....

THAT WASHIN' MACHINE'S ABOUT KNACKERED, GEL, AND WE AIN'T EVEN FINISHED PAYIN' FOR IT YET!

I'LL CALL THE REPAIRMEN FIRST THING TOMORROW.. HERE, GET YOUR LAUGHIN' GEAR ROUND THIS LOT!

SLOP!

CLANK!

JUDDER!

NEXT THING YOU KNOW, A COUPLE OF COWBOYS COME ROUND, ARSKIN' FOR A TENNER TO TAKE IT AWAY...

CERTIFICATE X THIS ONE I'M AFRAID – YOU'D BE BETTER OFF SPENDING THE MONEY ON A REPLACEMENT.

WE CAN DO YOU A BRAND NEW RECONDITIONED TWIN-TUB FOR 50 QUID DOWN AND A FIVE-SPOT A WEEK..

BUT...?

...THEN THEY'RE DOIN' THE ROUNDS OF ALL THE ART COLLEGE PUBS AND CAFÉS DES WEIRDOS, FLOGGING JOB-LOTS OF OLD MACHINES TO SCULPTORS...

YES, THE BOTTOM'S JUST ABOUT FALLEN OUT OF THE PROTEST-AGAINST-BOURGEOIS-VALUES RACKET, PEOPLE AREN'T THROWING OUT ANY GOOD-QUALITY JUNK THESE DAYS....I'LL TAKE FIVE FRONT-LOADERS AND A FRIDGE.

A PLEASURE TO DO BUSINESS WITH YOU, FOLKS..CALL THAT 500 FOR CASH AND WE'LL THROW IN A TUMBLER-DRYER TOO.

SO WHAT HAPPENS? A NEW CRAZE FOR WASHING MACHINE SCULPTURES, INSTALLED IN CONTEXTS BEYOND THE GALLERY WALLS, I.E. ON THE WASTE-GROUNDS OF NORTH-EAST LONDON... COACHLOADS OF COGNISCENTI DESCEND ON CLERKENWELL...

I SUPPOSE MY TWO MAIN INFLUENCES WERE PODIUM AND JOHN BLOOM...

IT CERTAINLY MAKES ONE AWARE OF THE 70-YEAR HISTORY OF THE READY-MADE...

I HEAR THE DUCHESS OF YORK IS DOING AN INSTALLATION OF UNWANTED FRIDGES AT THE ICA.

THE LOCAL RAG GETS HOLD OF IT, FOLLOWED BY THE SO-CALLED POPULAR SO-CALLED PRESS...

LOAD OF

'I'm thinking of organising the Council trip to the Paris charging mission', quipped Alderman Mrs Irene Hew visiting the new show at the Tate. The show

AND THEY CALL THIS ART?

RUBBISH

SUMMER MADNESS!

Cricket fans vandalise S...

reprisal for Botham portrait outrage claim

McGregor Lands Na... Gallery Job.

A WASHOUT!

Art show gets locals in a spin.

But is it...

...AND THE RESIDENTS ARE UNDERSTANDABLY NON-PLUSSED...

DON'T GET SO UPSET – THIS IS THE ARTIST'S ATTEMPT TO RELATE HIS OR HER WORK TO THE ENVIRONMENT AND COMMUNITY.

HEY, ISN'T THAT OUR OLD ELECTRA DE LUXE HOO UP THERE? I THOUGHT WE'D SEEN THE LAST OF THAT!

BACK GARDEN!

...AND Y'KNOW, LAZANGELMEN, – IT'S SAD BUT TRUE THAT THESE MEMORIALS TO OUR CONSUMER SOCIETY DON'T MEAN A THING TO YOUR AVERAGE PUNTER, SO I'D LIKE TO END WITH A NUMBER WHICH KINDA SAYS IT ALL – HOPE YA LIKE IT....

♫ ANY OLD IRON, ANY OLD IRON, ANY ANY ANY OLD IRON.... ♫

GEDDOFF!

Fridge art leaves residents in the cold

Sir, — Following Waldemar Januszczak's article (Guardian, July 27), concerning the John Plowman's so-called sculpture in Coldbath Square, perhaps I as a local resident could put the record straight on a few points.

The site of the sculpture should be open space for use by local people. Islington Council choose not to use it for this purpose because they feel that we, the Islington community in the area, are not large enough to warrant this. The nearby larger community just across the border in Camden do not figure in their plans. They are at present in the process of going to the Land Tribunal to remove a usage covenant placed on this land by the GLC in order to develop it for offices and a factory. Furthermore local people will have no legal right to object because we are not landowners.

Islington Council do not wish to consider the needs of the nearby Camden community when deciding on leisure facilities in the area however they have no qualms in handing over the space to the Air & Space Gallery which is based in Camden. Furthermore they put no restrictions on what the site could be used for and indeed it is difficult to find out who actually is responsible at Islington as nobody will own up to it

It is obvious that Mr Januszczak has not visited the site, which is overlooked by three blocks of flats, Bideford, Barnstaple and Braunton Mansions. There has been no consultation at anytime with the tenants of these blocks either by Islington Council or the Gallery.

The structure of Plowman's work contains a large number of refrigerators. Neither Plowman, the gallery or Islington gave any thought to the possible safety hazards involved for local children who are often on the site. It took seven days for the local environmental health officer to insist on some basic safety measures and even now the site is not secure. Children have been seen on it three times in the last week.

Januszczak makes the point he does not like cricket. I presume that means he does not visit cricket grounds or watch it on television. That is his choice. We do not have any choice as to whether we wish to look at Plowman's "consumer clutter." It's right outside our homes. Unfortunately we see it everytime we look out of our windows.

If the points I have made make me a philistine, then please note I am a very angry philistine. I have lived for many years in a small, long-established community that is constantly under pressure from an ever increasing commercial environment. Now I also have to contend with your pretentious "art buff" who deems to dismiss the local community, questions my right to voice any opinion against what he laughingly calls art and obviously thinks he knows what's best for me.

I do not agree with, or condone, any threats of violence against people involved with this collection of rubbish but I can well understand that the arrival of Plowman's fridges was the last straw for some local people who are just fed up with being ignored and walked all over. — Yours sincerely.

Pam Segalini,
2 Bideford Mansions,
85 Rosebery Avenue,
London EC1.

1:2

1987

Edited Book

Live Art Now

London: Arts Council of Great Britain

ISBN 0 7287 0536 2.

Extract follows. Full publication is in External Appendix

EX:1:2.

1:3

1987

Edited Journal

Performance Magazine

May/June, 47

ISSN 0 144 5901.

Extract follows. Full publication included in External Appendix EX1.3.

1:4

1990

Curatorial Project

Edge 90: Art & Life in the Nineties

A Biennale of Innovative Visual Arts

Sites around the Quayside, Newcastle upon Tyne

17 - 29 May

and Sites in Glasgow 'European Capital of Culture' and the

Third Eye Centre, & Museum of Modern Art, Oxford

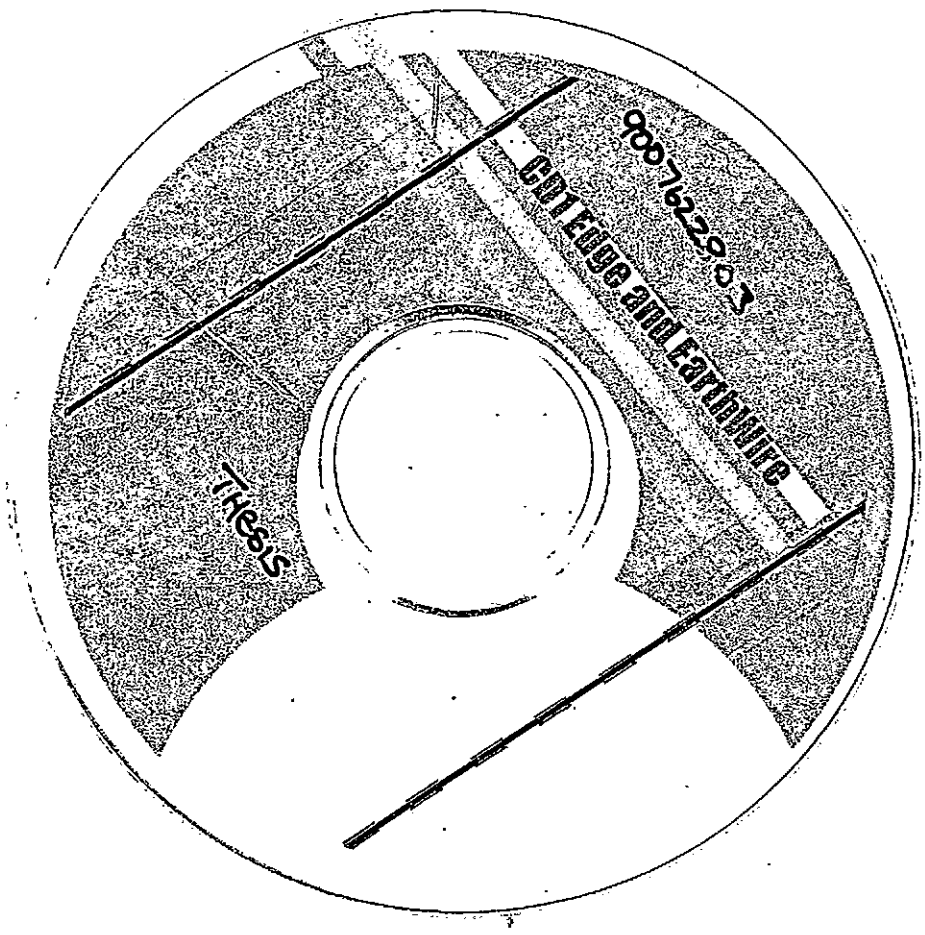
June.

CD1

***Edge & EarthWire* CD**

Documentation from *Edge 90, Edge 92, EarthWire* 1994.

CAUTION –
DO NOT USE
DAMAGED CDs



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1.4 *Edge 90* Commentary

The Edge Biennale Trust was a major part of my curatorial practice for six years in the late 1980s and early 1990s. I worked on this project in collaboration with La Frenais. From 1990-91 Jon Bewley also contributed to the Edge curatorial team.

From 1988 to 1992 Edge Biennale Trust was the leading site-based art organisation in the UK funded by the Arts Council, the British Council, Henry Moore Foundation, EU Kaleidoscope and a range of other funders and sponsors. Over 70 artworks were commissioned and presented in the Edge Biennales (Clerkenwell, London, 1988; Quayside, Newcastle & Glasgow, 1990 and Madrid and Spitalfields, London, 1992).

Edge was established by La Frenais who curated the first exhibition, *Edge 88*, in London. The catalogue of this exhibition is included in the External Appendix [EX1.4c]. I worked on *Edge 88* as conference and press organiser. *Edge 88* took place at the Air Gallery and sites around Clerkenwell. Paul Wong (Canada), Stuart Brisley (UK) and Mona Hatoum (UK) made works in an empty warehouse, Ulrike Rosenbach (Germany) performed in a garden, Helen Chadwick's (UK) installation was in the Clerkenwell Medical Mission [illus. 20], Alastair MacLennan (UK) worked in underground cells. The other artists participating in *Edge 88* were Jerzy Beres (Poland), Vera Body (Russia), Valie Export (Austria), Rose Finn Kelcey (UK), Rose Garrard (UK), Tina

Keane (UK), Nigel Rolfe (UK), Carlos Santos (Spain), Carolee Schneemann (USA), Zbigniew Warpechowski (Poland) and Peter Zegveld (Netherlands).

Edge 90

I was the Co-Curator of the Edge projects from 1989-1992 including *Edge 90* in Newcastle and Glasgow and *Edge 92* in Madrid (European Capital of Culture project) and London [see 1.5].

Edge 90 was an international biennale of visual arts in Newcastle upon Tyne, including installations, performances, sculpture, a video library and a two day conference. The theme of the exhibition – Art and Life in the Nineties – aimed to express the collusion of many live and intermedia artworks with personal and architectural spaces normally associated with everyday necessities such as work, recreation, transport.

La Frenais and I initiated the *Edge 90* project and we invited Bewley (then running Projects UK in Newcastle) to co-curate this exhibition with us. We established an office base in Newcastle which Bewley and I worked from, with La Frenais continuing to work from his home-office in London.

Three months prior to the exhibition we expanded our team to run the project with a small core staff of exhibition co-ordinators and technicians, a press officer and a large group of student volunteers from Fine Art courses in Newcastle and across the country, many of whom are now well known artists and curators. Informally Edge operated as a significant training ground

for young artists and curators interested in site-based art practice. I managed these volunteers.

La Frenais and I started working on fundraising and curatorial research for *Edge 90* immediately after the completion of *Edge 88* in October 1988. We raised funding of around £150,000 for the project from The Arts Council of Great Britain, Northern Arts, Greater London Arts, Glasgow District Council European Capital of Culture, The Henry Moore Sculpture Trust, Visiting Arts, Projects UK, Scottish Arts Council, Australia Council, Belgian Ministry of Culture, Canada House, Newcastle-upon-Tyne City Council, BK-Overleg Rotterdam, Rotterdam Arts Council and London Borough of Hackney. Additionally the project received support in kind from Beck's Bier, J. Smith & Sons, J. F. Ratcliffe (Metals) Ltd., The Goldsmith's Group, Solaglass and The Design Practice.

La Frenais, Bewley and I undertook research on artists internationally to select the *Edge 90* participants. I undertook research trips to Holland, Belgium, Spain and Australia looking at artists' work and inviting some to participate. The artists commissioned to make new work were Marina Abramovic (Yugoslavia) [illus. 21], Marcelle van Bemmel (Netherlands), Guillaume Bijl (Belgium), Karen Finley (USA), Pedro Garhel & Rosa Galindo (Spain), Guillermo Gomez Pena (Mexico), Gwendolyn (Canada), Bill Henson (Australia), Isaac Julien (UK) [illus. 22], Rosie Leventon (UK), Seymour Likely (USA), Black Market (Europe), Orlan (France), Ria Pacquee (Belgium) [EX1.4b], Cornelia Parker (UK) [illus. 23], Mike Parr (Australia), Ben

Patterson (USA), Martin Spanjaard (Netherlands), Mark Thompson (USA) [illus. 24] and Richard Wilson (UK) [illus. 25]. The commissioned artists were all invited to make a site visit to help develop their proposals.

I undertook extensive research on sites prior to the artists' arrival and liaised with property owners, various departments of the city council, structural engineers, estate agents, the church. I also resourced a diverse range of artists' material including large quantities of copper sheeting, support from the fire brigade and pirate radio enthusiasts, five snakes, a beehive and bees, seven black cabs. Works were presented in a Quayside Warehouse, All Saints Church, Newcastle Arts Centre, Gateshead Garden Festival and other sites around Newcastle.

The way that I worked with artists as an Edge curator was a collaborative creative process. Whilst *TSWA*[1] for instance, would identify sites and then ask artists to submit proposals for those sites, La Frenais and I would identify an area for the exhibition, I would research the range of possible sites with the artists we were thinking of commissioning in mind. I would invite artists for site visits, explore the area with them, develop their project proposals with them and I would gain site permissions (and sometimes not).

The *Edge 90* exhibition in Newcastle coincided with *New Necessity: First Tyne International*, a site-based exhibition curated by Declan McGonagle and part of the Gateshead National Garden Festival (McGonagle, 1990). We organised a

joint opening party for the two exhibitions at the Royal Station Hotel, Newcastle sponsored by Beck's Bier.

Some of the *Edge 90* artists were also commissioned to make work elsewhere. As part of the *Glasgow European Capital of Culture* programme Parker, Abramovic, Black Market and Thompson made work in Glasgow. Abramovic and Bewley also presented work at the Museum of Modern Art, Oxford. Pacquee also made work in London. At the two day *Edge 90* conference in Newcastle Orlan announced the beginning of her now notorious cosmetic surgery project.

The *Edge 90* catalogue, in English and Dutch, was edited by Oliver Bennett and co-published with *Mediamatic* magazine [EX1.4a]. We also published a book on Ria Pacquee's Edge projects in Gateshead and London [EX1.4b].

Interim Projects

The main activity of the Edge organisation was the presentation of the biennales but we also ran a number of small interim projects. Prior to *Edge 90* in 1989 we commissioned Parker to make *A Temporary Sculpture* in St Pancras Station London [illus. 26] and Julien to present a performance version of his film, *Looking for Langston*, around Kings Cross and St Pancras. These projects were funded by Camden Council and sponsored by British Rail. In 1991 we organised an art and technology conference entitled *Blue Skies* at Newcastle Science Museum. The presenters included Mark Pauline from Survival Research Laboratories, Genesis P. Orridge and Rose English.

We also organised an interim project in rural Cumbria near Alston in 1991 called *The Last Weekend* with artists including John Jordan, Nick Stewart, Anne Bean, Kees Moll and Andre Stitt (see 2.1 commentary).

My articles on Marina Abramovic [1.6], Dorothy Cross [1.8] and Carolee Schneemann [1.9] are examples of the dialogues across curating and writing that I was having with artists. I had worked with these artists as a curator in the *Edge* exhibitions before writing about their work.

Edge in context

Artists have been challenging the frame of the gallery and the museum and incorporating sites, contexts, communities into a contextually engaged practice since at least the 1950s.[2] In 1986 when La Frenais developed the idea for an innovative, international, site based art exhibition in London, he was drawing on this history. He was also spurred on by a perception of the British art scene as insular, and partly by other examples of site-based projects such as *New British Sculpture* [1.1] at the Air Gallery, *TSWA* in 1987 and 1989, *Chambres d'Amis* curated by Jan Hoet in Ghent in 1986[3], the *Munster Skulptur Projekt* in 1977 and 1987 (Munster), *Sonsbeek* in Arnhem and site work in *Documenta* since 1977.[4]

When the Edge exhibitions started artists working in non-gallery sites in the UK was still a fairly new phenomenon. The two *TSWA* exhibitions [illus. 27-30], curated by James Lingwood and Jonathan Harvey, were the main other projects of this kind. (*TSWA* 1987 and other site-specific projects are covered

in the issue of *Performance Magazine* I guest edited [1.3] which is included in the External Appendix.)

Other early site-art initiatives in the UK included the artists' groups, Car Watch/House Watch in London and Fine Rats in Birmingham, and the *Tyne International* exhibitions [illus. 31-32] curated by Declan McGonagle in 1990 and by Corinne Diserens in 1993 (McGonagle, 1990; Hodges, 1993). Julian Stallabrass's book *High Art Lite* (1999) suggests that the exhibition, *Freeze*, held in an administration building in East London in 1988, curated by Damien Hirst then a second year student at Goldsmiths, was the first instance of this kind of work in the UK, but *Freeze* was in fact part of a range of such site-based initiatives.

After Edge, in the mid-1990s Artangel [illus. 33] set up by Roger Took and now directed by James Lingwood and Michael Morris (Artangel, 2002) and Locus Plus set up by Jon Bewley and Simon Herbert (Stallabrass, 2000) became established as the main site art commissioning agencies in the UK. Site-based work is also now a regular feature of the curatorial programme of many galleries, museums and local authorities (see for examples Spacex's *Homelands* project in Exeter in 2004 (Spacex) and *Situations* in Bristol (Situations; Doherty, 2005).

Site-based art developed in the UK in the late 1980s for a number of reasons and with a number of influences shaping it. In part it was drawing on the history of work beyond the gallery and artists employing the materials of real

contexts. In part it was a response to a glut of empty buildings and the availability of funding linked to urban regeneration. The early site-based art projects were all led by independent curators as opposed to institutional curators and were part of the development of an independent, often artist-led curatorial sector which was finding a way round the closed shop of mainstream galleries and museums.

Site art challenged the Modernist museum and white cube as the fixed and limited points of entry to culture. It enabled artists to interact with a wider range of people. Whilst public art was concerned with memorials and power, temporary site art was more active and proactive with the city and with communities. The resonances and receptions of this art were much less controlled or predictable than art presented in the gallery. Some site art can only exist in and with its site, or essentially becomes a series of different works when re-sited or re-contextualised.[5]

At a recent discussion on curating site projects as part of the *Artes Mundi Conference* in Wales (Artes Mundi Conference, 2006) speakers including curators, Declan McGonagle, Ivo Mesquita and Gerardo Mosquera and artists Mauricio Dias and Walter Riedweg discussed how site art challenges the model of production, distribution and consumption of culture in the museum and how the range of spaces used by contemporary artists can be sites of participation as opposed to sites of consumption. Site art can create a diversity of access, dissemination and discussion of artwork. Art has become something to participate in, as opposed to simply look at. Site art can also

manifest and critique the complexities of public space – the regulations and rituals defining ownership and access and the structures of communities.

Site-based urban projects in the UK in the late 1980s and 1990s took place in a context of city riots (in Bristol, London and Newcastle for examples) and derelict city centres following the demise of manufacturing industries and a long-term lack of urban investment. They took place in economically and socially stressed neighbourhoods occupied by disempowered communities (McGonagle speaking in the *Artes Mundi Conference*, 2006). Economically powerful communities rarely allow artists opportunities to critique them through a direct engagement. Site-based art projects had an ambivalent relationship with property developers and with UK government and European Union urban regeneration initiatives such as the Garden Festivals and the European Capitals of Culture.

Freeze was supported by the London Docklands Development Corporation as were a number of the other exhibitions including *Edge 92* [see 1.5]. *Edge 92* was also supported by Grand Metropolitan property developers who lent us the then empty Truman Brewery site in Brick Lane, London for free. The property developers saw the art exhibitions as developing the right buzz around an area as advance publicity for the trendsetters who would move in and buy up yuppy flats. Richard Wilson's piece in *Edge 90* directly commented on this phenomenon [illus. 25]. *Edge 92* used empty Spitalfields Fruit Market units prior to redevelopment [illus. 38]. Dorothy Cross' *Edge 92* project was in a disused underground Victorian toilet in Commercial

Street [illus. 36]. After the exhibition the toilet was bought by a property developer and converted into a successful art bar called Public Life.

In *Edge 90* we used a space owned by an independent property developer. After initially agreeing to loan us the Quayside warehouse in Newcastle, he changed his mind shortly before the exhibition was due to open and after all twenty international artists had made site visits and developed proposals based on the warehouse site. On legal advice that a verbal contract existed we were forced to present the exhibition whilst squatting the building. The developer attended the opening of the exhibition, sipped the wine and chatted to Arts Council officers whilst costing us £8,000 in legal and security fees. Glasgow Capital of Culture supported *Edge 90*. Madrid Capital of Culture supported *Edge 92*. Other site projects such as the *Tyne International* were linked with the Garden Festivals.

Site based art projects were also linked to the 1980s rave and warehouse party scene, with artists' projects such as Test Department and Mutoid Waste Company drawing on the empty urban buildings syndrome (Test Department; Mutoid Waste Company). The opening party for *Edge 92* in Truman's Brewery in Brick Lane was essentially a rave with 2,000 people at it. Many artists and independent curators were connected to activist activity such as Reclaim the Streets, squats, road protest groups, pacifism, actions contesting the poll tax or the increasing criminalisation of public group action. Site art projects were practically and ambivalently engaged with a

discourse surrounding property ownership, urban development, public space and alternative culture.

A range of labels have been applied to arts practices and theoretical frameworks to discuss art out the traditional museum and gallery framework. These have included community art, site-specific art, socially engaged art, public art, contextually engaged art, participatory art, littoral art (Littoral), environmental art, art and social contexts (Lacy, 1995; Felshin, 1995), dialogical aesthetics (Kester, 2004), relational aesthetics (Bourriaud 2002a; 2002b) (and see Bourdieu & Haacke, 1995). The gallery and museum have themselves become 'sites' in projects such as Richard Wilson's *20:20* in Matt's Gallery, London or Chris Burden's *Samson* – a huge battering ram putting pressure on the museum's walls and connected to a visitor turnstile.

Currently there is a shift in artistic and curatorial practice, away from artworks in non-gallery spaces which unpack the places in which they are sited, towards projects which engage audiences and involve participation. This shift towards audience does not preclude an examination of place, rather the local context is unpacked through the people who already use that particular place instead of imposing the exclusive model of the white cube gallery space upon it. Tom Trevor, who emerged as an independent curator from Goldsmiths during the YBA period and has subsequently curated at Spacex in Exeter and now at Arnolfini in Bristol writes,

> A re-examination of the relationship between audiences and contemporary art would seem particularly important. There needs to be a shift away from the mind-set of display with its perceived sense of hierarchy, towards a more socially-engaged project minded

> approach, with renewed focus on ideas of experimentation as well as access and participation. The role of audiences in the production of meaning in contemporary art is an active critical debate, and it is important that public-funded organisations are at the forefront of this discussion.
>
> I see no conflict in operating on an international stage whilst also firmly locating projects in the local context. I think it is essential to relate the programme to its immediate cultural surrounds, and not just to seek to make meaning within the narrow confines of art discourse. A benefit of this way of working is to engage new audiences on their own terms, and as a natural consequence to also increase informed audiences for contemporary arts. However it is important that this process should be artist-led, within the parameters of the curated programme, and that projects maintain a critical core of ideas, of international significance (Trevor, 2005).

Contemporary context-led arts and curatorial practice tries to make bridges between contemporary art and ideas, traditions, identities, and the political. It attempts to re-connect art experience to the social.

Curating paradigms

The term curator has a range of different connotations and meanings. Karsten Schubert's book, *The Curator's Egg* (2000), discusses the evolution of the role of the curator from the historical conservationist and mediator of private and museum collections to the contemporary curator who will be working with living artists in a range of different ways. Curators and critics have created canons, acted as connoisseurs, arbiters and authorities. (Clement Greenberg and Peggy Guggenheim's impacts on arts practice are examples.)

Rem Koolhaas' recent project at the 51st *Venice Biennale* analysed the role of art institutions such as the Tate, the Guggenheim in New York and Bilbao, the Museum of Modern Art in New York and the Hermitage in St Peterburg

in economic and cultural development (*La Biennale di Venezia 51*, 2005: 41). In the UK the 'arms-length' principle which the Arts Council was set up with (Keynes, 1945) has been lost and Arts Council policy is now indistinguishable from current government policies purporting to use culture for social engineering (see also Matarasso & Landry, 1999; Bennett, 1995; Wallinger & Warnock, 2000). Curatorial and arts practices are operating in relationship to the cultural and tourism industries. There is an emphasis on marketing, audience development and evaluation, on a quantative as opposed to a qualitative understanding of audiences' engagements with art – where numbers of visitors matters as opposed to how informed the visitors are or what they can do with what they are looking at (see Selwood, 2002).

In 2004 I presented *This is How We Do It*, a series of international curators talks at Dartington College of Arts, in collaboration with Eddie Chambers. Brenda L. Croft, Indigenous Art Curator at the National Gallery of Australia and Petrine Archer-Straw, an independent curator based in Jamaica who contributed to *Documenta 11*, both talked about self-perpetuating canons and caricaturing nationalistic rhetoric in the international prizes and survey shows of the art world circuit. They questioned how artists are asked to represent the nation-state in international biennales. Archer-Straw spoke of the necessity for the international curator to see their role as 'packaging' culture responsibly. At the launch of the *Interface* research project in Belfast in 2005, Griselda Pollock and Alison Rowley discussed the homogenising impact that the major international art survey shows such as the *Sao Paulo Biennale*, *Venice Biennale* and *Documenta* have on the diversity of cultures and the way

in which these exhibitions are like emporiums or shopping malls (Pollock & Rowley, 2005; Interface). The architecture of the Tate Modern is explicit about how culture and art audiences are themselves spectacles. 'We need to negotiate with the power but not be defined by it,' argues Declan McGonagle,

> When the buildings are absorbing more money than programming, when signature architectural museums are housing the work of signature artists – we need to ask what is being valued?...
> The Museum of Modern Art in New York was an attempt to disconnect art from its ethical responsibilities and to reduce it to its aesthetic responsibilities (Declan McGonagle in the *Artes Mundi Conference*, 2006).

The vast and diverse array of art produced in 'the expanded field' since the 1950s has attempted to question those values and reconnect art to ethics and society. There are now alternatives to the model of powerful institutions in buildings in both the extended institution and the non-institutional sector. At the same conference, artist Mauricio Dias argued that there is,

> an inter-territoriality between the gallery and public space where a dynamic exchange can take place. The mechanisms of inclusion and exclusion can be made manifest in this inter-territoriality. The inside or outside of the gallery is not the significant factor but instead how the artists and curators approach audiences and how the artwork is disseminated (Mauricio Dias in the *Artes Mundi Conference*, 2006).

No one is outside culture. Artists and curators cannot indulge in a simplistic dualism of inside and outside and reject the art world – we are all implicated in it, immersed in it and navigating it.

Thomas Kuhn's *The Structure of Scientific Revolutions* (1970), first published in 1962, was influential not only in the fields of philosophy and history of science but in all fields in establishing the notion of paradigm shifts. The

paradigm is the normative ideological framework created through consensus in culture at any particular historical moment. This paradigm is often perceived uncritically as a given. But culture is not static and is always in a slow process of shifting from one paradigm to another. Furthermore this shift is not cleanly or simply linear or progressive. We are generally living with at least two paradigms in operation at any time – as the new one emerges it is still trailing vestiges of the assumptions and assertions of the old paradigm. We could see the development of curatorial practice in the light of paradigm shift with a new more hands-on collaborative curating co-existing with the old paradigm of the all-powerful, institutional curator linked to the art market.

Institutional curators, private galleries and dealers, and collectors (the art market, the art world, the art mafia) did and still do make the careers and the economic context for artists, art and art audiences in what is often perceived by artists as a 'them and us' relationship. Since the 1960s, however, an independent sector has developed alongside the institutional sector. This sector, made up from independent curators, artist-curators and critic-curators, operates with a different balance of agendas between art practices, audiences, funders, the market, prestige, experiment and risk. These curators are often working in very small organisations – one or two people – with scant funding, and in a highly collaborative fashion with artists.

In the UK the development of this independent sector burgeoned in the 1980s and Edge was a key part of this sector. A number of artists moved

fluidly across the roles of artist and curator including Jon Bewley and Simon Herbert in Projects UK and then Locus Plus, Naomi Siderfin and David Crawforth in Nosepaint and then Beaconsfield (Siderfin & Crawforth, 2001), the YBAs (Young British Artists), Fine Rats, HouseWatch, City Racing and the Conductor's Hallway and many other such independent initiatives.

In the 1990s a second wave of independent curators and artist-curators emerged, many of them coming through the Contemporary Curating MA at Goldsmiths run by Anna Harding or the Curating MA at the Royal College of Art run by Teresa Gleadowe. Barnaby Drabble, for example, graduated from Goldsmiths and set up Curating Degree Zero (Curating Degree Zero), an archive of independent curatorial projects. This independent sector has an international network of its own. Other examples of independent artist-curators operating now include Gavin Wade (Wade, 2000; Wade 2002 -), Hu Fang and Zwang Wei at Vitamin Creative Space (Vitamin Creative Space), Lu Jie (Long March) and Qui Zhijie's 218 (Qui Zhijie).

Artists Bruce Gilchrist and Jo Joelson set up London Fieldworks with the intention that they might curate other artists' projects as part of their own practice. Their project, *Outlandia*, now in development for 2007, is an artists' residency programme in treehouses in Glen Nevis. I have been collaborating with Gilchrist and Joelson over a long period (see Sections 2 and 3). The *Outlandia* project inverts the usual relationship between artists and curators. Here the artists have designed the frame and invited me into it as curator and then I will invite other artists into it. Allenheads Contemporary Arts,

who I also have a long-term collaboration with, consists of a curator (Helen Ratcliffe) and an artist (Alan Smith) (see 2.2 and 3.2). I have edited a book of the first ten years of projects at Allenheads which will be published later this year by Editions North.

Instead of the hierarchical curator → artist structure, a reciprocal dialogue often occurs now across the categories artist ↔ curator. Curating has become part of artistic practice for some artists (although I would contend that there are very few examples where individuals have succeeded in maintaining both in equal balance). Artists such as Jeremy Deller (Deller, 2001), Fred Wilson (Berger, 2001), Bethan Huws (Huws, 1991) [illus.33], Lucy Kimbell (Kimbell, 2002) and Carey Young (Bode, 2002) curate as an arts practice or critique curatorial processes. Some curators have a creative and collaborative relationship with artists. There is a fluid continuum across art making practices and curatorial practices. I recently chaired a panel discussion on independent curating in Exeter with young curators Nav Haq, Kwong Lee and Indra Khanna, where we discussed this new paradigm [illus. 34]. See 3.7 for further discussion of the new curating paradigm.

Many seminal performances and installations were commissioned by Edge and many artists well established now developed their work significantly in their Edge commissions – this included Guillermo Gomez Pena & Coco Fusco [illus. 41], Stelarc's first UK performance [CD1], performances by Marina Abramovic [illus. 22 and CD1], important works by Helen Chadwick in *Edge 88* [illus. 20] (which was recently recreated in the Barbican's retrospective

exhibition, see Sladen, 2004) and *Edge 92* [illus. 37-38], three commissions with Cornelia Parker in Glasgow, Newcastle [illus. 23] and St Pancras [illus. 26] and a performance version of Isaac Julien's *Looking for Langston* [illus. 22].

Edge was a pioneering site art project that raised many questions that are still in play today: what are the responsibilities of artists and curators entering the public domain? how can we effectively negotiate contexts as art? how are we acting inside the world? how do we negotiate power but not be defined by it?

Notes

1. Two *TSWA* (Television South West Arts) exhibitions – with site-specific projects in a range of cities around the UK - were curated by James Lingwood (who later became the curator for Artangel) and Jonathan Harvey (TSWA, 1987; TSWA 1990; Hatton, 1987).

2. In the early decades of the 20th century Bauhaus, Futurist, Dada and Surrealist artists had all experimented with art outside the traditional frame of the gallery (Droste, 2002; Melzer, 1994; Goldberg, 1988). The Gutai group in Japan started holding open air exhibitions in 1955 (Munroe, 1994). Happenings, Fluxus, Land Art, Performance Art, Conceptual Art, Body Art all took art out of galleries and into real contexts ((1972-1974) *Artitudes*; (1970-1976) *Avalanche*; (1994) *Tales of the Unexpected*; Armstrong & Rothfuss, 1993; Bronson, 1979; Green, 1999; Haskell, 1984; Henri, 1974; Inga-Pin, 1978; Kaprow, 1966; Kastner, 1998; Kirby, 1966; Klocker, 1989a; Klocker, 1989b; Kulturmann, 1971; Loisy, 1994; Pluchart, 1975; (1964-1979) *Studio International*; Tiberghien, 1995; Vergine, 2000). Lucy Lippard's book *Six Years* is an evocative snapshot of the early experiments in the 1960s and early 1970s (1973).

3. In 1986 in *Chambres d'Amis* Jan Hoet curated works by artists including Joseph Beuys, Sol Le Witt, Joseph Kosuth and Mario Merz in people's living rooms in private homes in Ghent, Belgium.

4. *Sonsbeek* in Arnhem was probably the first annual international open air exhibition in Europe starting in 1949 (Shamash, 2001). The international survey show, *Documenta*, in Kassel, was established in 1955 but did not start showing site based work until 1977 when artists exhibiting beyond the gallery and museum included Walter de Maria (*Vertical Earth Kilometer*), George Trakas, Richard Serra and Alice Aycock. *Documenta* in 1977 was responding to a general trend towards Land Art and other types of art practice beyond

the gallery. Alongside Lucy Lippard's writings, Rosalind Krauss' essay, 'Sculpture in the Expanded Field' (1978) was one of the first critical attempts to engage with site-based work. (Also see Kastner, 1998.)

5. A considerable amount of contemporary work presented as 'off-site' is in fact still operating with the self-contained aesthetics of the white cube. Non-art sites (warehouses, shops etc) are simply turned into white cubes. This was true of a great deal of the 'off-site' work presented in the 2005 *Venice Biennale* for instance, where the work could have been presented interchangeably in any space and there was little or no engagement with the context of presentation or interface with the context in terms of content.

Documents

EX1.4a Bennett, Oliver (ed.) (1990) *Edge 90: Art & Life in the Nineties*, London/Amsterdam: Edge Biennale Trust/Stichting Mediamatic Foundation, ISSN 0920-7864. In English and Dutch. Essays by Oliver Bennett, Michael Archer, Andrew Brighton, Paul Gilroy, Nick Kaye, Nancee Oku Bright.

EX1.4b Warr, Tracey & La Frenais, Rob (eds.) (1990) *Ria Pacquee 2 Projects: Edge 90*, London/Newcastle: Edge Biennale Trust, ISBN 0951781405. A photographic record of Pacquee's two projects commissioned by *Edge 90: Madame visiting the National Garden Festival hoping to see the Princess!* in Gateshead and *Have you accepted that whatever seems to be is not, and that that which seems not to be is?* in London. Photographers: Wim Klaus and Virginia Nimarkoh.

1.4.1 *Edge 90 Programme*. Included here.

EX1.4c Allthorpe-Guyton, Marjorie (ed.) (1988) *Edge 88: An International Experiment in Art*, London: Edge Biennale Trust/Performance Magazine, ISSN 0 144 5901. Essays by Chrissie Iles, Dan Cameron, Silvia Eibylmayr, Steven Durland, Gray Watson.

1.4.2 *Edge 88/90*. An interim report included here.

CD1 Documentation of *Edge 90* and *Edge 88*.

illus. 34

Documentation from the conference, *In & Out of Middle England: Contemporary Visual Arts and Cultural Diversity Debates*, organised by Arts Council South West in collaboration with Spacex, held at Exeter Phoenix, 30 April – 1 May 2004. I chaired a session on 'Curatorial Case Studies' with independent curators, Nav Haq, Indra Khanna and Kwong Lee. We discussed the relationship of the independent curatorial sector to the mainstream art world, the creative interaction between independent curators and artists and curating site-based and contextually engaged projects. Significant contributions to the discussion were made by members of the audience which included a substantial number of other independent curators and artists.

IN & OUT *of* MIDDLE ENGLAND

Contemporary visual arts and cultural diversity debates

Friday **30 April** and Saturday **1 May** 2004

Exeter Phoenix Bradninch Place, Gandy Street, Exete

Presented by **decibel, Arts Council England, South West** and organised in partnership with **Spacex Gallery, Picture This** and **Exeter Phoenix**

picture this moving images SPACEX ARTS COUNCIL dB

SATURDAY 1 May

0 am - 10.30 am / Phoenix Bar Morning Coffee

0.30 am - 12.30 pm / Auditorium

Curatorial Case Studies

dependent curators and artists-turned-curators have increasingly taken the initiative and opted to present their work beyond institutional frameworks d sites, creating much needed opportunities for artists, many of whom struggle for visibility and representation. Often this is responding to the limited sources and perhaps exclusivity, of existing museum and gallery hierarchies.

nce the early 1990s various cultural diversity initiatives have sought to address the under-representation of Black and Asian professionals within useums and galleries. However many of those who have undertaken such training or post-graduate studies continue to find themselves working eatively outside the so called 'mainstream'.

ree independent curators will present their recent and current projects. **Nav Haq** (independent curator) is presently Curator in Residence at Spike and, Bristol and Guest Exhibition Organiser of the upcoming exhibition *East End Academy* at Whitechapel Art Gallery, London; **Indra Khanna** (artist / rator) recently curated *FlyPitch* a programme of artists' commissions for a stall on Brixton Market; and **Kwong Lee** (artist / curator) -produced *Mart* (seventeen artist-curated exhibitions of seventy eight artists), and is currently Gallery Director of Castlefield, Manchester.

dividual presentations will be followed by a panel discussion chaired by curator **Tracey Warr**, Director, Arts & Cultural Management, Dartington College Arts. The panel will consider the role of such projects in enriching and transforming the visual arts landscape, and the evolving role of the curator.

pm / Dance Studio **Lunch** Opportunity to take a walk to some of the *Homeland* sites (See *Homeland* leaflet for further details).

pm - 4 pm / Auditorium

nvestigating Histories

the production of their work, many artists explore contemporary autobiographical and historical museum materials. Simultaneously they question the ture and the classification role of museums and archives and give audiences new insights into personal and collective memories. Visual arts projects t interweave a sense of place, with a sense of the past and present through representations of daily life, rituals and traditions, present layered and metimes challenging meanings. Three artists will present the process of producing works that negotiate history, identity and cultures.

adélé Ajiboyé Bamgboyé will discuss *Introspect* (2003) a project that contrasts Western perceptions of Africa with images of living in Nigeria to allenge the assumed knowledge that perpetuates the continual denial of advancements in Africa. The work comprises re-edited archive film footage nated by local residents, who have lived both in Devon and Nigeria. Commissioned by Spacex as part of the *Homeland* project and currently on play at Royal Albert Memorial Museum and Art Gallery in Exeter.

suman Biswas will discuss *Season* (2003) an installation that has grown out of his interest in the visionary poet Rabindranath Tagore and the multiple ths connecting Bengal and Devon. The work portrays birth, death, music and dance and comprises contemporary scenes from a Hindu funeral and chive material of Devon Life. Commissioned by Picture This, Dartington Arts and The South West Film and Television Archive and currently on display part of the *Homeland* project at 22 Paris Street in Exeter.

ka Tan will discuss various past archive and museum projects that use the notion of 'Chinese' as a focus, not to 'introduce' or 'explain' a culture, nicity or nation but to question, explore and problematise representation itself. Tan will also discuss a new work in progress that draws on the Empire d Commonwealth Museum amateur movie-making film archive to illuminate hidden meanings and messages occluded by the grander structures of pire. This project has been commissioned by Picture This.

lowed by a panel discussion chaired by **Gary Thomas**, Senior Officer, Moving Image, Visual Arts, Arts Council England.

pm - 4.15 pm / Auditorium

Closing Remarks

riam Sharp, Team Leader, Visual Arts and Literature Team, Arts Council England, South West.

15 pm / Dance Studio **Coffee**

Edge 90

[art and life in the nineties]

Thursday 17 - Tuesday 29 May 1990, Quayside, Newcastle upon Tyne

Edge 90 is Britain's international biennale of innovative visual arts. The first *Edge* was held in London in 1988. This year's biennale is taking place in Newcastle upon Tyne and has been organised in collaboration with Projects UK. *Edge* is also presenting artists' work in Glasgow, London and other UK cities in June and in Rotterdam in September.

Edge 90 in Newcastle comprises thirteen days of new installations, exhibitions and performances commissioned from twenty-five artists from the UK, US, Australia, South America, Canada and Europe. The biennale programme also features a two-day conference and *The Observatory*- library access and screenings of international artists' video.

The artists' work is presented in a variety of buildings and outdoor sites concentrated on Newcastle's Quayside, at the foot of the Tyne Bridge. Warehouses, derelict buildings, a church, cemetery, civic buildings, bridges, pubs, streets and alleyways are all sites for *Edge* 90 commissions. The map on the centre pages of this booklet shows where artists' projects are located.

Edge 90 is accompanied by a 96 page catalogue in English and Dutch published in collaboration with *Mediamatic Magazine*. The catalogue has been edited and introduced by Oliver Bennett and includes essays by Michael Archer, Andrew Brighton, Nancee Oku Bright, Nick Kaye and an interview with Isaac Julien by Paul Gilroy.

Further information is available from the *Edge* 90 Information Centre at 60 Hanover Street.

Installations and Exhibitions

Installations and exhibitions are open throughout *Edge* 90:
Thursday 17 - Tuesday 29 May 12-6pm daily, unless otherwise stated.

Bill Henson
from *Untitled*
60 Hanover Street

An installation of new, large-scale photographic works on the top floor of a warehouse. Bill Henson is Australian. He has exhibited in Europe, Australia, the US and Japan. His work juxtaposes images of ornate architecture with powerful and sensual photographs of street scenes and young people, and conveys a disturbing worldview. Henson's work will also be presented by Edge in Glasgow in June.

SUPPORTED BY THE AUSTRALIA COUNCIL

Richard Wilson
All Mod Cons
60 Hanover Street

For *Edge* 90 British artist, Richard Wilson has built a balcony which bursts up through a floor and projects out of a window. He has exhibited installation work in Britain and abroad and is a member of the performance group, the Bow Gamelan Ensemble. Wilson's installations have included 20:50 (1987) at Matt's Gallery in London, a spectacular and disorientating use of a large surface area of diesel oil, *One Piece at a Time* (1987) using hundreds of car parts suspended in the leg of the Tyne Bridge in Newcastle, and *She Came in Through the Bathroom Window* (1989) at Matt's Gallery, where he totally displaced the window side of the gallery into the centre of the room.

WITH THANKS TO TIM WILSON,
SPONSORED BY MONK MOUSE & BROWN LTD

Mark Thompson,
Rivers of Fire
60 Hanover Street

The visitor to Mark Thompson's installation enters a large room on the top floor of a warehouse which is bathed in an amber light. The light is being filtered through blocks of translucent beeswax, bricking up all the windows. The room looks like an abandoned workshop, with barrels, sawdust and tools. There is a small ark carved in wax on a wooden work-bench. A sound of buzzing in the room near the window comes from a colony of honeybees flying in and out of the building through a slit in the beeswax. The bees have established their hive inside the skeletal remains of a man, lying on a wooden bed.
Mark Thompson lives and works in California. *Rivers of Fire* is his first exhibition in Britain. The project is part of a series of installations using honey-bees, based on the story of 'The Idiot Boy' in Gilbert White's *A History of Selbourne*. Thompson has been working with bees for sixteen years. His previous projects have included *A House Divided* in the *Ressource Kunst* exhibition (1989) in Berlin, where he created

windows from beeswax from beehives on both sides of the Berlin wall, and *Immersion* (1974), where his entire head was covered with bees.

Thompson will be presenting *The Idiot Boy* in Glasgow and a documentation exhibition of *A House Divided* in London. In August 1990 Edge and The Whitechapel Gallery will be presenting another major new project by Mark Thompson.

RIVERS OF FIRE HAS BEEN REALISED WITH THE KIND ASSISTANCE OF TWO BEEKEEPERS: KEN CLARK AND ALAN HODGSON. SPONSORED BY SOLAGLASS

Guillaume Bijl
Composition Trouvée
60 Hanover Street

A new installation in Newcastle is the first showing of Guillaume Bijl's work in Britain. His installations are precise reconstructions of real-life situations and places. His *Compositions* and *Skulptures Trouvées* have included *Driving School, Shoe Shop, Travel Agency, Launderette, Army Information Centre, Chalet* and *Front Room Window*. Bijl completely removes any sense of artifice from these compositions - to the point of absurdity - and subtly assaults our conceptions about the exact location of the boundaries of art.

Bijl lives and works in Antwerp. He has shown work in museums and galleries all over Europe and America. A major retrospective exhibition of his work was recently mounted in Rotterdam.

He reconstructs with an extreme precision, snap-shots of public life. His collection is a mosaic, an astonished walk through a splintered civilization that is rashly rushing at the year 2000. Bijl shows fragments, his Pompei, in the well-considered and sublime atmosphere of a gallery, a museum. He holds a mirror up to art. He shows the outer world inside. Bijl doesn't condemn, he only registers as a camera does. Jef Lambrechts, cat. Kunsthalle Bern 1986.

SPONSORED BY SOLAGLASS

Cornelia Parker
Inhaled Roof
78 Westgate Road

Cornelia Parker lives and works in London. Much of her previous work has been site-specific and has involved the use of metal: an inverted weather vane and lead sculpture in a church for Actualites Gallery, London, *Thirty Pieces of Silver* - silver objects crushed by a steam roller for the Ikon Gallery in Birmingham and thousands of coins crushed by a train in a recent work, *Matter and What it Means* for the Cornerhouse in Manchester. Her work is included in the current *British Art Show*.

For *Edge* 90 Cornelia Parker has 'roofed' a room in copper. The pleated copper has the greeny-blue patina caused by weathering and covers all the wall and ceiling area following the contours of the room. From the ceiling hangs an copper lightning conductor.

Parker will be making a second new installation for *Edge* 90 in Glasgow in June.

SPONSORED BY J.F. RATCLIFFE (METALS) LTD., J. SMITH AND SONS, THE GOLDSMITHS' GROUP

Mike Parr
Maze
60 Hanover Street

Australian artist, Mike Parr has constructed a disorientating, wooden maze for *Edge* 90. Parr lives in Sydney. He has been exhibiting artwork

since 1970. Until 1979 most of his projects were written conceptual works and performances, but recently he has become better known for his environmental installations involving large drawings. SUPPORTED BY THE AUSTRALIA COUNCIL

Rosie Leventon
Floating Floor
60 Hanover Street

British artist, Rosie Leventon has installed a floor floating on six inches of water in the *Edge* 90 warehouse. She has previously exhibited at The Serpentine, Chisenhale and Woodlands galleries in London and at the Mappin Art Gallery in Sheffield.

WITH THANKS TO SINCLAIR JOHNSTON CONSULTING STRUCTURAL ENGINEERS

Ria Pacquée
Untitled
60 Hanover Street
Monday 22 - Tuesday 29 May, 12-6pm

Belgian artist Ria Pacquée works in disguise to infiltrate and integrate with real-life situations - such as a coach party for elderly ladies or a dog-show - and her experiences are discreetly documented with video and photographs building into an accumulating exhibition. For *Edge* 90, Pacquée will be spending three days visiting the National Garden Festival at Gateshead. An exhibition documenting her visit can be seen at the Hanover Street warehouse. *Edge* 90 will also be presenting a project by Ria Pacquée in London, based around The Hackney Show in June.

DOCUMENTATION BY REM CLRUS

The Observatory

60 Hanover Street
Thursday 17 - Tuesday 29 May, 12-6pm daily

Regular screenings and individual library access to a selection of international artists' video curated by Michael Maziere.

The Observatory includes work by Ceriith Wyn Evans (GB), Cordelia Swan (GB), Irit Batsry (USA), Peter Callas (AUS), David Larcher (GB), Robert Cahen (F), Gianni Toti (I), George Kuchar (USA), Isaac Julien (UK), Igor Aleinikof (SU), Joseph Rabakowski (PL), Marina Abramović (YU) and Rodney Wardan (CND)

A full programme of *The Observatory* is available from *Edge* 90 (091 232 0862) or from the Information Centre at 60 Hanover Streeet.

Edge 90 Calendar

Thursday	17	9.30 PM	❷	Guillermo Gomez Pena	*Performance*
Friday	18	10.00 PM	❷	Pedro Garhel & Rosa Galindo	*Performance*
Saturday	19		ctv	Station House Opera	*Performance/Installation*
Sunday	20	8.30 PM	❷	Gwendolyn	*Performance*
Monday	21	10.00 PM	❹	Isaac Julien	*Performance*
Tuesday	22	8.30 PM	❹	Karen Finley	*Performance*
Wednesday	23	4.00 PM CV	ctv	Edge 90	*Public Forum Discussion*
		8.30 PM	❹	Karen Finley	*Performance*
Thursday	24	4.00 PM	lag	Karen Finley	*Talk*
		eve	ctv	Black Market	*Performance*
Friday	25	10 - 6 PM	❷	Art & Life in the Nineties	*Conference*
		2.00 PM	❷	Martin Spanjaard	*Presentation*
		10.00 PM	❷	Ben Patterson	*Performance*
Saturday	26	10.- 6 PM	❷	Art & Life in the Nineties	*Conference*
		2.00 PM	❷	Orlan	*Presentation*
		10.00 PM	❷	Marina Abramovic	*Performance*

ctv Telephone: (091) 232 0862 for confirmation of time and venue.

lag Laing Art Gallery

Gwendolyn
The Merchants of Love: a sex worker's experience in therapy

Sunday 20 May, 8.30pm
The Red House

Gwendolyn, from Toronto, is a film-maker and an active campaigner for prostitutes rights. Her presentation, part parody, part safe-sex education, uses a combination of home movies, slides and vignettes for *anyone who is fascinated by strippers and whores, anyone who has ever fought an addiction, anyone who has ever had their heart broken by a counsellor, therapist , shrink or other agent of control.*

SUPPORTED BY CANADA HOUSE

Isaac Julien
Looking For Langston

Monday 21 May, 10pm
Various outdoor and indoor sites on the Quayside starting at The Guildhall

Twenty performers create tableaux at six different sites including a courtroom, cemetery, alleyway, river bridge and nightclub. The performance is based on Julien's film of the same title and is both a celebration of black, gay identity and a meditation on black artists, focussing on the writers and painters of the Harlem Renaissance including Langston Hughes.

Isaac Julien is a British independent film maker and co-founder of Sankofa Film and Video. His films have included *Who Killed Colin Roach* (1983), *Territories* (1984), *The Passion of Remembrance* (1986), *Media Fictions* (1987), *This is Not an AIDS Advertisement* (1987), *Dreaming Rivers* (1988) and most recently, *Looking For Langston* (1989), first shown on Channel 4's *Out on Tuesday* and screened at various cinemas in the UK and at the Berlin, Toronto and New York Film Festivals.

Edge 90 will also be presenting the performance, *Looking For Langston*, in London in June around the Rio Cinema.

Karen Finley
We Keep Our Victims Ready

Tuesday 22 - Wednesday 23 May, 8.30pm
Live Theatre, Quayside

A new solo performance by American artist, Karen Finley. Finley's performances work through impersonation, bordering on possession. She evokes a range of different people - aggressors and victims alike, and does to herself what she says is being done to others. *We Keep Our Victims Ready* is about the abused and abusers of society. The style of her delivery ranges from the assured intimacy of a television talk-show host and the incantatory fervor of an evangelist. *The overall effect is very similar to homeopathic medicine: cure the ailment with its cause. Finley's abuses literally cleanse.* (Jeff Smith, *San Diego Reader*).

Black Market
Untitled

Thursday 24 May, evening
Site and time to be announced the day before the performance

A group of seven artists from East Germany, Czechoslovakia, Switzerland, Holland, Finland

and Poland, including Boris Nieslony and Tomas Ruller. The group come together on invitation to create collaborative performances. They recently presented work in Czechoslovakia, West Germany, Switzerland and Ireland. Black Market will also be presenting a performance during *Edge* 90 in Glasgow in June.

Ben Patterson
Eight Pieces (Works from Then and Now)

Friday 25 May, 10pm
All Saints Church

Ben Patterson is an American musician and artist. He created the first of his Fluxus works in Cologne in the sixties. He was in Wiesbaden with George Maciunas to organise the historic 1962 Fluxus International Festival and continued to be a major presence in Fluxus events until the early 1970s. Patterson will be performing a number of old and new performance works, some involving audience participation.

Marina Abramović
Boat Emptying, Stream Entering

Saturday 26 May, 10pm
All Saints Church

A new, solo performance referring to Chinese mythology and mysticism. Five pythons symbolising five elements will be placed on the artists' head. The snakes will move following the energy of Abramović's body. The pythons will be discouraged from entering the audience space by a ring of large ice blocks.

Marina Abramović was born in Yugoslavia. She lives and works in Amsterdam and Paris. She has been making performances, video and films since 1973. The majority of her work has been made in collaboration with Ulay.

She will also be presenting her performance in *Edge* 90 in Glasgow at The Third Eye Centre and at The Museum of Modern Art in Oxford.

WITH THANKS TO JOAN AND JIM MALLIGAN AND DIANE SCARBOROUGH

Edge 90 Conference

Art and Life in the Nineties

Friday 25 - Saturday 26 May, 10am - 6pm, All Saints Church

Conference sessions on *Art as Commodity, Sex and Sexuality, The Mundane and The Everyday* and *Border Culture.* Invited speakers on the panels include Antonia Payne (GB), Pavel Buchler (CSSR) Donald Kuspitt (USA), Coco Fusco (MEX), Christophe Tannert (DDR), Isaac Julien (GB) and Gwendolyn (CND).

Martin Spanjaard
Adelbrecht

All Saints Church

Friday 25 May, 2.00pm

Dutch artist, Martin Spanjaard is working on a project involving the latest advances in artificial computer technology and robotics. He has designed a large white ball, Adelbrecht, which is programmed with a personality and moods, and is able to speak, move and react to the public. *Adelbrecht* will be presented for the first time during *Edge* 90 in Rotterdam in September. Martin Spanjaard will be giving a demonstration of his work in progress with Adelbrecht during the *Edge* 90 conference in Newcastle.

Orlan
Untitled

All Saints Church

Saturday 26 May 2 pm

French artist, Orlan has been exhibiting paintings, sculptures, books, performances and installations since 1969. As a professor, she works for the French government researching performance art in Europe and the United States. Her work juxtaposes images of the sacred and profane using religious iconography and focussing, in particular, on the Madonna. Her current project involves transforming herself into a Renaissance figure by means of comestic surgery. She will be giving a presentation on this new project

Open Discussion Meeting

Wednesday 23 May, 4.00 pm
telephone (091) 232 0862 to confirm venue

An open forum for the public to discuss the *Edge* 90 programme with the biennale's organisers - Rob La Frenais, Jon Bewley and Tracey Warr, and with artists from the programme.

Edge 90
Glasgow
1-10 June 1990

Edge 90 will present a selection of installations and live works in Glasgow as part of Glasgow 1990 - the city's programme for its year as European Capital of Culture. There will be installations by Bill Henson, Mark Thompson and Cornelia Parker and performances by Marina Abramović and Black Market. The artists' work will be presented in buildings and outdoor sites in the Cowcaddens area of Glasgow and at the Third Eye Centre.
Further information: Nicola White/Linda Graham, 71 Garnet Street, Glasgow G3 6QL, Scotland, telephone: (0)41 332 7201

Edge 90
London
June-August 1990

A selection of *Edge* 90 commissions will be presented in London in the area around London Fields and Hackney Downs, in collaboration with The Showroom and the Rio Cinema. There will be installations by Guillaume Bijl, Mark Thompson and Bill Henson and performances by Isaac Julien and Ria Pacquée.
Further information: Tracey Warr/Hester Schofield, Edge 90, 1 Black Swan Court, Newcastle upon Tyne, NE1 1SG, England, telephone: (0)91 232 0862.

Edge 90
Rotterdam
September 1990

A full thirteen-day exhibition with many of the artists included in *Edge* 90 in Newcastle and some new artists including Chris Burden (USA), Marcelle van Bemmel (NL), Edwin Janssen (NL) and Seymour Likely (USA).
Further information: Maarten de Vries, Westerstraat 46, 3016 DH Rotterdam, Netherlands, tel. (010 31) 10 413 0244.

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The next Edge biennale is planned as a four-city event. New artists' projects will be commissioned and presented in four European cities which may include Madrid, Antwerp, Moscow, Newcastle, Glasgow and London.
Further information: Jon Bewley, Edge 90, 1 Black Swan Court, Westgate Road, Newcastle upon Tyne, NE1 1SG, England, telephone: (0)91 232 0862.

DIRECTOR: Rob La Frenais
EXHIBITIONS DIRECTOR: Tracey Warr
DEVELOPMENT DIRECTOR: Jon Bewley

TECHNICAL DIRECTOR: Robin Morley
ASSISTANT TECHNICAL DIRECTOR: David Scholefield
PUBLICITY DIRECTOR: Julienne Webster
DESIGNER: Willem Velthoven, Amsterdam
CATALOGUE EDITOR: Oliver Bennett
PROJECT ASSISTANTS: Lala Thorpe, Chris Goss, Hester Schofield

COLLABORATING ORGANISATION:
Projects UK (Organiser: Simon Herbert)

GLASGOW CO-ORDINATOR: Nicola White
GLASGOW ASSISTANT: Linda Graham
ROTTERDAM CO-ORDINATOR: Maarten de Vries

TECHNICAL CONSULTANCY: Robin Morley, Zap Productions

FUNDED BY:
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Visiting Arts
The Henry Moore Sculpture Trust (for the sculpture projects)
Projects UK
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Canada Council
Newcastle upon Tyne City Council
Greater London Arts
The London Borough of Hackney
Glasgow District Council's Festival Budget
The Scottish Arts Council
BK-Overleg Rotterdam (City of Rotterdam)
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Edge 90 is administered by the Edge Biennale Trust (Edge 88 Ltd.), registered office: 8 Arrow House, Phillipp Street, London N1 5NX, telephone: 01 729 3007; registered charity no. 299120; company registered in UK no. 2148463; VAT no. 524525754;

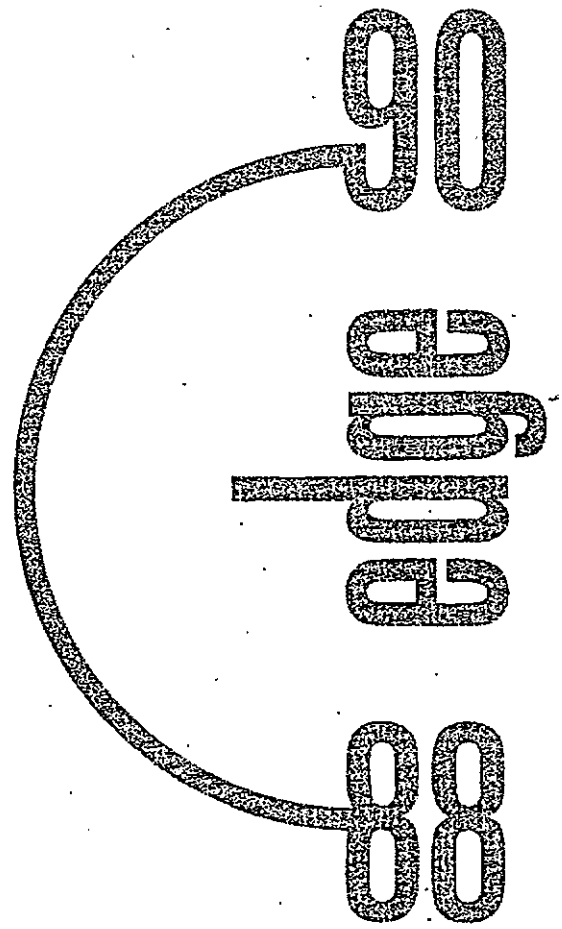
TRUSTEES: Hugh Rolo, Jeni Walwin, Gray Watson.

EDGE 90 will take place in Newcastle-upon-Tyne in May 1990 and will again be directed by Rob La Frenais. The co-ordinator will be Tracey Warr. British and overseas visitors will have a combined travel, accommodation and tickets package available to them for the biennale. They will be able to visit EDGE 90 and attend the opening ceremonies of the Gateshead Garden Festival in one visit. EDGE 90 will also be a suitable stopping-off point on the way to Glasgow, European City of Culture 1990. It is expected that EDGE 90 will tour to Glasgow, along with London and a number of other major British cities.

The budget for EDGE 90 is expected to total around £150,000.

The administrative structure will remain similar to EDGE 88, with office space and staff back-up in Newcastle provided by Projects UK. Information about Projects UK including EDGE activities from Jon Bewley, Projects UK, 1 Black Swan Court, Westgate Rd. Newcastle NE1 1SG. Tel: 091-261 4527.

EDGE 88, EDGE 90 and future EDGE events are administered by the EDGE Biennale Trust, PO Box 744, London N1, England. Tel: 01-729 3007. Registered Charity no. 299120.



EDGE 90: Britain's new contemporary art biennale. Taking place Newcastle-upon-Tyne, England, May 1990. Theme: **Art and Everyday Life in the Nineties.**

All photos by Peter Barker
except for Stuart Brisley (Maya Balcioglu)
and Ulrika Rosenbach (Jon Bewley/Projects UK)

Designed by Panic Station
Typeset by Richard Curtis Typesetting

1.5 *Edge 92* Commentary

Madrid had been designated as European Capital and Culture. La Frenais and I flew out to Madrid in 1990 to negotiate with city officials and they agreed to support *Edge 92* as part of their programme. We established a Spanish branch of the organisation with an office base and I largely worked out of this base in the year-long run up to the exhibition. We also secured free office space in Truman's Brewery, Brick Lane, London. Bewley continued to work out of the Newcastle office. We had a small core team who had been volunteers on *Edge 90* and become paid workers on *Edge 92*: Hester Schofield, Lala Thorpe, Virginia Nimarkoh and Chris Goss.

The theme of the exhibition was artists' imagined worlds. We selected Spitalfields, then awaiting massive redevelopment in London and an area of Madrid known as Los Austrias and near Plaza Major as the temporary habitats for the artists and the temporary art-village that the Edge exhibitions created.

We raised around £400,000 for the project. The project funders were The Arts Council of Great Britain, Madrid European Capital of Culture, European Union Kaleidoscope, Grand Metropolitan Property Development Corporation, London Arts Board, The British Council, Australia Council, Federacion Espanola de Municipios y Provincias, Islington Council, London Docklands Development Corporation, Northern Arts, Broadgate Development Trust, The Indian High Commission and Visiting Arts. The

project won an Arts and Business Sponsorship award and was runner up in the Prudential Award. The project sponsors included Guinness, Cobra, Hewlett Packard, Kide, Renfe, Siemens and Zap Productions.

La Frenais, Bewley and I co-curated the project. I undertook research trips to India, France, Spain and Australia looking at artists' work and inviting some to participate.

The commissioned artists were Marina Abramovic (Yugoslavia), Maria Thereza Alves, Jimmie Durham & Alan Michelson (USA / Cherokee /Sioux / Brazil) [illus. 35], Guillaume Bijl (Belgium), David Cerny (Czech) [illus 36-37], Eugenio Cano (Spain), Helen Chadwick (UK) [illus. 38-39], Nek Chand Saini (India), Stelarc (Australia), Dorothy Cross (Ireland) [illus. 40], Pepe Espaliu (Spain), Salvatore Falci (Italy), FASTWURMS (Canada), Martha Fleming & Lyne Lapointe (Canada), Maria Klonaris & Katerina Thomadaki (France/Greece), Cesare Pietroiusti (Italy), Guillermo Gomez-Pena (Mexico) & Coco Fusco (Brazil) [illus. 41], Muntadas (Spain) and Hannah Collins (UK).

We invited each artist to make two proposals – for sites in both cities. I undertook all the site research in Madrid including negotiations with the Mayor of Madrid and organised the artists' site visits and I also worked on some of the London sites. Hester Schofield also undertook some of the London site work.

'The projects exist where people work, live, play, gossip, walk the dog, dance' (La Frenais, 1992: 8). In Madrid the sites were clustered around the Plaza Mayor area. They included Palacio Gaviria, units in the Puerta de Toledo Shopping Mall, a ruined chapel, a garden, two fountains, the Hospital de la VOT de San Francisco convent, Centro Cultural Puerta de Toledo and bar, Plaza Colon, and the streets of Madrid.

In London the sites were clustered around the Brick Lane and Spitalfields area. The Spitalfields Fruit and Vegetable Market had recently moved out and the enormous market area was empty. We used one of the empty market units for Chadwick's work. The other sites included a disused underground Victorian toilet in front of Spitalfields Church for Cross' project; Hoxton Church, Brick Lane, Broadgate, City Farm, Hornsey Road Baths and private houses.

We emerged from *Edge 92* with an £80,000 deficit. As an independent site-based art organisation, Edge had no assets of its own, only our ideas. Despite the fact that we had £17,000 in the bank and our bank manager was supportive, we were an ongoing Arts Council client, were retrospectively awarded European Union Kaleidoscope funding and a Prudential runners up award for the exhibition, one of our creditors succeeded in taking us to court and forcing us into insolvency. The Edge Biennale Trustees decided they had to declare bankruptcy. With hindsight this bankruptcy could probably have been avoided with insolvency advice, but we were too burnt out immediately after the exhibitions to manage the financial crisis.

La Frenais and I continued a collaborative curatorial partnership and organised *EarthWire* [2.1] in 1994 and initiated the James Turrell Northumberland *Skyspace* project [2.2] also in 1994.

Edge 92 included a number of artworks that have emerged in subsequent critical accounts to be of considerable significance including works by Espaliu, Chadwick, Cross, Stelarc's first performance in the UK, Gomez Pena and Fusco's first public presentation of *The Couple in a Cage* specifically sited in Madrid to critique the bicentenary celebrations of Columbus, Abramovic's first performance of *Biography* and the first commission outside Prague for Cerny. But the bankruptcy of Edge meant that the work presented in the Biennales is in danger of disappearing from history. La Frenais and I are currently preparing the substantial Edge Archive – a small selection of which is included here – for deposit with a library providing access as a research resource.

On balance the enormous effort required to establish the infrastructure for the Edge site projects was recompensed by the significant artworks produced which could not have been made for a white cube. The demands, however of a bi-lingual, bi-sited project on this scale, with all of the political and cultural baggage that surrounded a Capital of Culture event, proved to be too much for a small independent organisation of our limited resources.

Documents

EX1.5 Lebrero Stals, Jose (ed.) (1992) *Edge 92: Artists' Worlds/Mundos Artisticos*, London/Madrid: Edge Biennale Trust/Ediciones Tabapress, ISBN 84-7952 -076-0. Published in English and Spanish. Preface by Jose Maria Alvarez del Manzano (Lord Mayor of Madrid). Essays by Rob La Frenais, Carolyn Christov-Bakargiev, Suzi Gablik, Manel Clot, Jean Fisher and Jose Lebrero Stals.

1.5.1 *Edge 92 Programme* included here.

1.5.2 Selected press coverage included here.

CD1 Documentation of *Edge 92*.

Doc. EX1.5

Edge 92

Artists' Worlds
Mundos Artísticos

167

The exhibition overall has been funded in Madrid by the Consorcio para la organización de Madrid Capital Europea de la Cultura 1992 and in London by the Arts Council of Great Britain and the London Arts Board. The many other generous funders and sponsors are detailed with the artists' projects.

Information Centres
Further information and catalogues are available at the Edge 92 Information Centres:

Centro Cultural Puerta de Toledo: Sala 'la Paloma'at the junction of Gran Via de San Francisco and Calle Toledo, telephone (91) 266 4132 or (91) 2663049 in Madrid

148 Brick Lane, E1, telephone 071 377 2676 in London.

Sites, dates and times may be subject to change so please contact the Information Centres for the up-to-date details before visiting the exhibition.

In Madrid admission to the exhibition, installations and performances is free.

In London the Edge 92 Pass, which you only need to purchase once, entitles you to multiple entry to the exhibitions, installations and performances throughout Edge 92 . Price £5/£3 concessions. Concessions apply for those able to show documentation as students, under 18, over 60 or unemployed. The Pass can be purchased from the Information Centre, at performances and at selected sites.

In Madrid the opening hours are 12-8pm daily (including weekends and holidays). In London the opening hours are 12-6pm daily (including weekends and holidays) and 12-8pm Wednesdays and Thursdays. A few of the installations have different opening times, shown under the individual projects. Some of the artists are presenting performances.

Access for disabled visitors to the London exhibition is indicated with each individual site. Wheelchair access = Ⓐ, no wheelchair access = Ⓝ and limited wheelchair access requiring assistance = Ⓛ. If you require assistance please telephone in advance or contact the Information Centre. Please contact the Information Centre in Madrid for information on access to Madrid sites.

La exposición ha sido financiada por Consorcio para la organización de Madrid Capital Europea de la Cultura 1992, el Arts Council of Great Britain y el London Arts Board. El resto de los patrocinadores figuran en cada proyecto individual.

El Centro de Información Edge 92 es el punto de venta de catálogos. Además de facilitar cualquier dato que sea preciso: Centro Cultural Puerta de Toledo: Sala "la Paloma", Gran Vía de San Francisco con v/calle Toledo s/n, (91) 2664132 o (91) 2663049 Madrid.
Londres: 148 Brick Lane, E1, 071 377 2676.

Los lugares, fechas y horarios pueden ser susceptibles de cambio. Por favor contactar el centro de información para confirmarlos.

Madrid: la entrada a la exposición y performances es gratuita.

Londres: el abono Edge 92 le da acceso a todas las actuaciones, instalaciones y exposiciones de Edge 92. Precio: £5/£3 (precio reducio). Tienen derecho a precios reducidos quienes demuestren documentalmente su condición de estudiantes, menores de 18 años o mayores de 60, y parados. El abono puede adquirirse en los Centros de Información.

HORARIOS
En Madrid la exposición permanece abierta 12 h. a 20 h. incluídos fines de semana y festivos. (Salvo excepciones).

En Londres abierto diariamente de 12 h. a18 h. incluidos fines de semana y festivos y 12 h. a 8 h. pm miércoles y jueves (salvo excepciones).

Marina Abramović

Yugoslavia
Wilton's Music Hall, Cable Street, London E1 Ⓐ
Performance: Saturday 16 May, 9pm

Abramović's new performance work for Edge 92 takes place in London's oldest surviving music hall and in a baroque palace in Madrid. The performance is structured around certain major events in her life, concluding with her recent return from Brazil. Her previous work includes a major retrospective at the Pompidou Centre, Paris in 1991; a performance for Edge 90, using five pythons and her historic project walking the length of the Great Wall of China, with colleague Ulay in 1990. She is currently preparing a new installation for Documenta 9 in Kassel, centring around quartz crystal mining in Brazil.
Assisted by London Wilton Music Hall Trust.

Biography/Biografia

Palacio Gaviria, Calle Arenal 9
Performance: sábado 9 Mayo, 22 h.

La performance de Abramović para Edge 92 tiene lugar en el teatro de variedades más antiguo de Londres y en un palacio barroco de Madrid. La actuación se basa en momentos relevantes de su vida y concluye con su reciente regreso de Brasil. Su obra anterior incluye una retrospectiva en el Centro Pompidou de Paris en 1991; una performance en Edge 90, con cinco serpientes pitón, y su proyecto histórico recorriendo la muralla china,realizado con su colega Ulay en 1990. Actualmente prepara una gran instalación para Documenta 9, Kassel, basada en las minas de cuarzo de Brasil.
Con la colaboracion del Palacio de Gaviria.

Maria Thereza Alves, Jimmie Durham & Alan Michelson

Brazil/US/US *Brasil/EEUU/EEUU*
Trinity Buoy Wharf Lighthouse and stables, Orchard Place, E14
Installation open daily 12-6, performance Sun 17 May 2pm Ⓑ

'Maria Thereza Alves, Jimmie Durham and Alan Michelson are three artists working in collaboration for Edge 92 in an attempt to confront their own expectations as well as ours. Although they are genetically international, each claims ancestry in a common human stock which begins with the first human beings in pre-history. Beyond that, two of them identify themselves as American Indians, and the third does so only in extended conversation. With photography, sculptural installations and performance, they hope to intensify confusion and perhaps thereby achieve a certain oblique clarity useful to the general public.' (Artists' statement)
Financially assisted by the London Docklands Development Corporation. Assisted by London Transport Lost Property Office.

Veracruz/Virginia

Carrera de San Jerónimo
Performance: jueves 30 Abril, 18 h.

'Maria Thereza Alves, Jimmie Durham y Alan Michelson trabajan conjuntamente en Edge 92 intentando confrontar sus propias expectativas y al mismo tiempo las nuestras. Aunque genéticamente sean internacionales, los tres se consideran parte de un linaje humano que se remonta a la prehistoria. Dos de éllos se declaran indios americanos, el tercero lo hace con ciertas reservas. Con sus fotografías, instalaciones escultóricas y su performance esperan reforzar la confusión y quizas así lograr una claridad indirecta que pueda ser útil al público en general.' (Declaración de los artistas).

Guillaume Bijl

Belguim/*Bélgica*

Bijl is best known for his life-size simulations of real-life installations, for example the re-creation of a department store or gymnasium, pointing out the banality in every day life environments and Western society. He has exhibited internationally and represented Belgium in the Venice Biennale in 1988. His exhibitions include the New Museum, New York, 1989 and Edge 90, Newcastle, 1990.
Financially assisted by the Henry Moore Sculpture Trust.

Installation/Instalación

Mercado de Puerta de Toledo,
Ronda de Toledo

Bijl crea en Madrid una nueva instalación para Edge 92. El artista es conocido fundamentalmente por sus reproducciones a tamaño natural de ambientes de la vida real, como aquéllas en que recreaba unos grandes almacenes o un gimnasio, a fin de subrayar la banalidad de los entornos cotidianos de la sociedad occidental. Su obra anterior, ha sido objeto de exposiciones a nivel internacional, representó a Bélgica en el New Museum de Nueva York en 1989 y Edge 90 en Newcastle.
Apoyo económico del Henry Moore Sculpture Trust.

Sophie Calle

France/ *Francia*

Calle presents a project photographing customers at automatic cash dispensers with a hidden camera. Her previous work incorporates her surveillance and reportage on real people's activities using large scale photographs and written text. Recent exhibitions include Doubletake, Hayward Art Gallery, London, 1992; Carnegie International, Pittsburgh, 1991; a major retrospective at the Museum of Modern Art, Paris, 1991; Seven Obessions, Whitechapel Art Gallery, London 1990.

Untitled/Sin título

Centro Cultural Puerta de Toledo: Sala 'la Paloma',
Gran Via de San Francisco con v/calle Toledo s/n

Calle presenta un proyecto donde fotografía en secreto a los clientes de los cajeros automáticos. Su trabajo incorpora documentación de actuaciones 'secretas' vinculadas a la vigilancia y al periodismo. Utiliza fotografías a gran escala y texto. Entre sus exposiciones más recientes figuran: Doubletake en la Hayward Art Gallery de Londres; Carnegie International, Pittsburg 1991 ; una gran retrospectiva en el Museo de Arte Moderno de Paris, 1991, y Seven Obsessions, en la Galería de Arte de Whitechapel, Londres 1990.

Eugenio Cano

Spain/*España*
Arnold Circus, Boundary Gardens, Calvert Avenue, E1

Cano's work examines the situation of the contemporary urban dweller in relation to two classical themes: nature and spirit. The choice of the two sites has determined the dialectical dualism between the interventions in Madrid and London: two gardens, one open and public in London, and the other closed and private in Madrid. The first is circular, elevated and very visible and the second is square and hidden. In this project Cano explores the use of a symbolic language based on archetypes. Recent exhibitions include Fundacio Caixa de Pensions, Barcelona, 1989 and Confrontaciones, Madrid 1990.
With the collaboration of Luis Enguita and Javier Candeira. Financially assisted by Visiting Arts. Assisted by the London Borough of Bethnal Green Leisure Department and the Boundary Estate Committee.

Graft/Injerto

Confirmar Centro Información

El trabajo de Cano examina en un contexto urbano, la situacion del ser humano contemporáneo frente a dos temas clásicos: Naturaleza y Espíritu. La elección de los lugares determina una relación dual y dialéctica entre ambas intervenciones. Dos jardines, uno abierto y público en Londres, otro cerrado y privado en Madrid, circular, elevado y muy visible el primero, cuadrado y escondido el segundo. Cano explora el uso de un lenguaje simbólico basado en arquetipos a fin de dotar de sentido a este doble proyecto. Sus exposiciones recientes incluyen Fundació Caixa de Pensions, Barcelona 1989 y Confrontaciones, Madrid 1990.
Con la colaboración de Luis Enguita y Javier Candeira.

David Cerny

Czechoslovakia/Checoslovaquia
Confirm Sites with Information Centre

Cerny has made a new sculpture project for Edge 92. Cerny's past work has included The Pink Tank, 1991 – where he painted the Tank Monument for Soviet Solders in Prague pink overnight; Totalitarian Zone, a sculpture created on the remains of the Stalin monument in Prague; a huge sculpture incorporating a Trabant car in Old Town Square, Prague; a permanent installation at Medzilaborce Museum of Modern Art, Slovakia and an exhibition at Znojmo, Czechoslovakia.

The Day of Killing/Día de matanza

Iglesia Derruída Escuelas Pías, Plaza de la Corrala, Lavapies.

Cerny ha creado un nuevo proyecto escultórico para Edge 92. Su trabajo contiene la tradicion de la escultura pública monumental, en especial la referente a héroes o personalidades de la guerra: soldados y conquistadores. Su trabajo ha sido expuesto en Praga, Viena y Checoslovaquia. Atrajo la atención de los medios europeos por su proyecto Tanque Rosa donde pintó el monumento a los Soldados Soviéticos en Praga, un gran tanque en una plaza pública, de rosa, meditando sobre la realidad de la guerra y confrontando al espectador con el instrumento real de heroísmo y muerte. Otras obras incluyen una enorme escultura de un automóvil Trabant en la Plaza de la Ciudad Antigua de Praga ; una instalación permanente en el Museo de Arte Moderno de Medzilaborce, Eslovaquia, y una exposición en Znojmo, Checoslovaquia.

Helen Chadwick

UK/*Reino Unido*
T.A. Hilliard Unit, Spitalfields Market, Brushfield Street, E1 Ⓐ

Chadwick's installations combine images of fruit and decay, with references to Bosch's painting, 'The Garden of Earthly Delights', in the Prado in Madrid. Her work is sited in the former Spitalfields fruit and vegetable market in London and in two fountains in Madrid. Chadwick works largely with images of sexuality and eroticism, using a variety of photographic and sculptural installations. She was nominated for the Turner Prize in 1987. Her work is present in both the Saatchi and Victoria and Albert Museum collections. She presented a major project in London for Edge 88 using a laser in the religious context of a chapel.
Financially assisted by the Henry Moore Sculpture Trust. Assisted by Spitalfields Property Group.

Untitled/Sin título

Fuente Plaza de los Carros-San Andrés y Fuente Plaza de la Paja.

Las instalaciones de Chadwick combinan imágenes de frutas y detritus, con referencias al Jardín de las Delicias del Bosco, Museo del Prado. La obra se sitúa en un antiguo mercado de frutas y verduras en Londres, y en dos fuentes de Madrid. Chadwick emplea fundamentalmente imágenes sexuales y del erótismo en su amplia variedad de instalaciones fotográficas y escultóricas. Fue candidata al Turner Prize en 1987. Sus obras figuran en las colecciones Saatchi y Victoria and Albert Museum. Para Edge 88 trabajó en el interior de una iglesia utilizando rayos láser.
Apoyo económico del British Council, España.

Nek Chand Saini

India/*India*
Exchange Square, Broadgate, EC2 Ⓐ

Outdoor sculpture installations in Madrid and London, combining existing sculptures with new work built on site. Nek Chand Saini is the creator of the famous Rock Garden in Chandigarh, India – a vast labyrinth of paths hewn in the rock with arches, waterfalls, streams, a gorge, an amphitheatre and numerous sculptural features. The Rock Garden was constructed by the artist over a thirty year period, using natural materials – stone and rock, and discarded household materials – pots, hairslides, broken crockery and bathroom fittings. An exhibition of his work was presented by the House of Culture in Berlin in 1991.
Financially assisted by Broadgate Estates Plc, Visiting Arts and the Indian Council for Cultural Relations.

Untitled/Sin título

Parque Emir Mohamed I
Calle Mayor cuesta de la vega

Para Madrid y Londres ha creado instalaciones escultóricas al aire libre. Nek Chand Saini es el creador del famoso Jardín de Roca de Chandigarh, India, un enorme laberinto de caminos tallados en la roca con arcos, cascadas, arroyos, un anfiteatro y otros muchos elementos escultóricos, construidos por el artista a lo largo de treinta años, con materiales naturales como la piedra y con objetos cotidianos de deshecho: utensilios de cocina, pasadores del pelo, platos rotos y mobiliario de baño. En 1991 tuvo lugar una exposición de su obra en la Casa de la Cultura de Berlín.
Apoyo económico del Indian Council for Cultural Relations Nueva Delhi,India.

Hannah Collins

UK/*Reino Unido*
F Block, Trumans Brewery, 146 Brick Lane, E1 Ⓝ

Edge has commissioned Collins to work on an entirely new departure – an installation composed around a short professionally-made narrative film. The film will combine a time-based, futuristic scenario with Collins' personal response to her move from London to Barcelona and centres on a family of refugees from Eastern Europe. Collins was recently named European Photographer of the Year for her enigmatic and suggestive photo-installations.
Financially assisted by the Arts Council's New Collaborations Fund. Presented in collaboration with TV3, Catalunya. Assisted by Grand Metropolitan Estates Plc.

Untitled/Sin título

Emir Mohamed I (interior)
Calle Mayor cuesta de la vega

Para esta ocasión Collins trabaja en una línea totalmente nueva: una instalación concebida alrededor de una película de carácter narrativo,centrada en una familia de refugiados centroeuropeos, combinado un marco futurista con la experiencia vivida por la artista a raíz de su traslado de Londres a Barcelona. Nombrada recientemente Fotógrafa Europea del Año por sus instalaciones fotográficas, enigmáticas y sugerentes. Apoyo económico del British Council, España y la colaboración de TV3, Cataluña.

Dorothy Cross

Ireland/*Irlanda*
Underground toilets, Commercial Street, E1 (in front of Christ Church) Ⓝ

Dorothy Cross' installations for Edge 92 deal with concepts of nationality, sexuality and symbols of authority. This summer she exhibited Powerhouse at the ICA, Philadelphia – a show resulting from two years working in a derelict electricity generating station in Dublin. Other exhibitions include In A State: An exhibition on national identity, Kilmainham Gaol, Dublin and Stronghold: New Irish Art, Tate Gallery, Liverpool. Future projects include Artscape, a work for the coastal province of Nordland, Norway and L'Image Erotique to be held in Paris in 1992.
Assisted by Flagmid Limited.

Attendance/Sin título

Emir Mohamed I (interior)
Calle Mayor cuesta de la vega

La instalación de Cross se centra en el concepto de nacionalidad, sexualidad y en los símbolos de autoridad. Entre sus exposiciones, ICA de Filadelfia su obra Powerhouse, resultado de dos años de trabajo en una central eléctrica abandonada de Dublín. In A State: An exhibition on national identity, Kilmainhaim Gaol, Dublin y Stronghold : New Irish Art en la Tate Gallery de Liverpool. Actualmente prepara un trabajo para Artscape, para la región costera de Nordland, Noruega y L'Image Erotique, Paris.

Pepe Espaliú

Spain/*España*
St Paul's Church, Dock Street, E1 Ⓛ

Espaliú's installation in the atrium of an old hospital in Madrid is viewed from outside the building and requires the visitor to concentrate their gaze on three cages suspended from the ceiling. The elevated position and confined condition of the cages tangentially and metaphorically evoke the characteristics of the place where they are sited. Anyone wanting to pray cannot go inside this chapel, so they must maintain their prayer outside (prayer in passing). And in London Espaliú has created a work in a disused seamen's church overlooking the river. The project refers to the iconography and paintings in the church showing Jesus walking on the water (Matthew 14) and Peter, trying, but failing, to follow because of his doubt.
Financially assisted by Visiting Arts. Assisted by Biscoe and Stanton and St.Paul's Church Trustees

Peter/Sin título

Hospital de la Venerable Orden Tercera, Calle San Bernabé, 13.

La instalación de Espaliú en el atrio de un antiguo hospital de Madrid exige al espectador mantener la mirada suspendida en tres jaulas que, dada su posición elevada y su condición de encerramiento, evocan de forma tangencial y metafórica las características del lugar donde están ubicadas. Dado que este lugar, es una capilla en la cual el orante no puede entrar, mantiene su rezo fuera de ella (oración de paso). En Londres ha emplazado su obra en una antigua iglesia de marineros, junto al río, estableciendo una referencia a la iconografía de Jesús andando sobre las aguas y a Pedro intentándolo en vano por carecer de la fé necesaria para ello. Otras exposiciones de Espaliú incluyen la Bienal de Venecia, 1990; Contemporary Sculpture in Spain, Reims 1990; Hacia el Paisaje, Centro Atlántico de Arte Moderno, Las Palmas 1990; Pulsió, Fundació Caixa de Pensions, Barcelona 1991. Con la colaboracion del Hospital de la Venerable Orden Tercera.

Salvatore Falci

Italy/*Italia*
Hawksmoor Place, 59-71 Chilton Street, E1 Ⓐ

Falci's project documents people's behaviour in a student canteen in London and in a bar in Madrid by recording the traces they leave behind them. Falci is one of the Gruppo di Piombino artists, named after a small industrial town near Rome, who base their work on the 'found' daily behaviour of the public. Cesare Pietroiusti, Salvatore Falci, Stefano Fontana and Pino Modica first came to international attention when they secretly placed variously coloured chairs at the 1984 Venice Biennale and surreptitiously documented how people spontaneously used them. He has exhibited recently in Italy, France and Los Angeles.
Assisted by the City of London Polytechnic, Danish Firma Center and Strettons Estate Agents

Untitled/Sin título

Centro Cultural Puerta de Toledo: Sala 'la Paloma', Gran Via de San Francisco con v/calle Toledo s/n.

Falci presenta un documento sobre el comportamiento de las personas, en una sala de estudiantes en Londres y en un bar de Madrid; recogiendo las huellas dejadas por sus ocupantes. Falci forma parte de los artistas del Gruppo di Piombino, que toman su nombre de una población industrial cercana a Roma y cuyos miembros basan su obra en los 'residuos' del comportamiento cotidiano de la gente. Cesare Pietroiusti, Salvatore Falci, Stefano Fontana y Pino Modica obtuvieron reconocimiento a nivel internacional por primera vez, cuando colocaron en secreto, sillas de diversos colores en la Bienal de Venecia de 1984, y documentaron furtivamente el uso que la gente hacia de ellas. Falci ha expuesto recientemente su obra en Italia, Francia y Los Angeles.
Con la colaboracion del Bar Avapies.

FASTWÜRMS

Canada
Spitalfields Farm, Weaver Street, E1 Ⓐ

Their project recalls memories of dissected frogs in childhood biology lessons: 'kill to study life', and history lesson versions of the 'age of discovery'. Their installation is a hope for the future – hoping for a hybrid recognition of familiar territory: undissected, undiscovered, the New World. 'Constructed as a social unit, imagined as a small nation state and active since 1979, FASTWÜRMS (Kim Kozzi/Dai Skuse) is a cultural and socio-political project generally designed to (critically) examine western culture from an independent (deviant) position, and specifically organized around the need to renegotiate a relationship with the natural (cultural) world'.
Financially assisted by Canada Council and International Cultural Relations, External Affairs and International Trade, Canada. Assisted by Spitalfields Farm.

The Age of Discovery *(Dendrobates Histronicus)*
El Año del Descubrimiento *(Dendrobates Histronicus)*

Confirmar Centro Información

Este proyecto trae a la memoria aquellas ranas disecadas en la infancia en las clases de Biología: 'matar para estudiar la vida' y las clases de historia con versiones diferentes del 'año del descubrimiento'. Esta instalación es una esperanza para el futuro, esperanza de un reconocimiento híbrido del estado familiar: no-disecado, no-descubierto,el Nuevo Mundo. 'Erigido como una unidad social, imaginado como una pequeña nación-estado, activo desde 1979, FASTWÜRMS (Kim Kozzi y Dai Skuse) es un proyecto socio-político dirigido generalmente a examinar (criticar) la cultura occidental desde una posición independiente (desviada), y especificamente organizado entorno a la necesidad de renegociar una nueva relación con el mundo natural (cultural)'.
Apoyo económico del Canada Council y International Cultural Relations, External Affairs and International Trade, Canadá.

Rose Finn Kelcey

UK/*Reino Unido*
Chisenhale Gallery, 64-84 Chisenhale Road, E3 Ⓐ
Open 1-6pm daily

Finn Kelcey has created a magical illusion with steam in London and a complimentary installation in Madrid transforming a cellar into a frozen room. Recent exhibitions (all in 1990) include Houston International Festival, Texas; A New Necessity, Gateshead, Signs of the Times, Museum of Modern Art, Oxford and the New Museum of Contemporary Art, New York. She is making a new work for Documenta 9 in Kassel.
The London exhibition is presented in collaboration with Chisenhale Gallery.
The artist developed the London project in collaboration with engineer, Steve Stead.
Financially assisted by the Arts Council's New Collaborations Fund. Assisted by Max Fordham and Sunand Prasad.

Untitled/Sin título

Vaya Cuadro, Calle Santiago, 4
Lunes-viernes: 12 h. – 14h. y de 17 h. – 20 h.
Sábado: 12 h. – 14 h. Cerrado domingos y festivos.

En Londres Finn Kelcey proyecta crear una ilusión mágica mediante el uso del vapor; en Madrid expone una instalación complementaria en una antigua cava, creando un ámbito helador. Entre las últimas exposiciones de la artista cabe mencionar la del Festival Internacional de Houston, Texas ; A New Necessity en Gateshead; Signs of the Times, en el Museo de Arte Moderno de Oxford y la del Nuevo Museo de Arte Contemporáneo de Nueva York. Este año participa en la Documenta 9, Kassel.
Apoyo económico del British Council, España.
Con la colaboracion del establecimiento Vaya Cuadro y Kide S.A.

Martha Fleming & Lyne Lapointe

Canada
Confirm site with Information Centre

Fleming and Lapointe collaborate in making projects that take place in abandoned sites and revolve around complex and intertwined social themes. Their ephemeral site projects are a hybrid of social theory, architectural archaeology, scholarly research, popular history, metaphysical investigation and contemporary art. The chosen sites are ideologically, socially, emotionally and economically charged architectures. Previous projects include Projet Building/Caserne no. 14 in a fire station; Le Musée Des Sciences in a post office; Eat Me/Drink Me/Love Me at the New Museum of Contemporary Art, New York and The Wilds and The Deep at the Battery Maritime Building, New York. **Financially assisted by Canada Council and International Cultural Relations, External Affairs and International Trade, Canada.**

Guillermo Gomez Peña & Coco Fusco

US/EEUU
Finsbury Square, EC2 Ⓐ Tues 19-Thur 21 May 12-6pm and final performance Thur 21 May 10pm

A three day performance in commemoration of the 500th anniversary of the so-called discovery of America and commemorating the once-common European practice of including non-western 'primitives' in urban zoos. The artists will exhibit themselves as two aborigines (Amer-Indians) from an island that was overlooked during the conquest and colonization of 'the New World'. Gomez-Peña received the prestigious McArthur Award last year. He and Fusco collaborate frequently on interdisciplinary projects exploring cross-cultural issues. **Assisted by the London Borough of Islington Arts, Entertainments and Parks Department.**

These the Pearls/Duda

Vina Santiago, Calle Santiago 5, Confirmar Centro Información

Fleming y Lapointe colaboran en la creación de obras basadas en complejos temas sociales situándolas en locales abandonados. Estas obras efímeras son una combinación de arquitectura arquelógica, investigación y erudición, historia popular, especulación metafísica y arte contemporáneo. Los emplazamientos que eligen para sus proyectos están cargados de elementos arquitectónicos, ideológicos, sociológicos, económicos y emocionales. Entre sus creaciones anteriores cabe incluir Projet Building / Caserne no. 14, en un cuartel de bomberos; Le Musée des Sciences en una oficina de correos; Eat Me/Drink Me/Love Me en el Museo de Arte Moderno de Nueva York, y The Wilds and the Deep en el Battery Maritime Building de esa misma ciudad. Asistida por Petunia Alves y Marik Boudreau. Apoyo económico del Canada Council y International Cultural Relations, External Affairs and International Trade, Canadá.

The Year of the White Bear: Take 2 El Año del Oso Blanco : Toma 2

Confirmar Centro Información
martes 5 Mayo – jueves 7 Mayo 12 h. -18h.
Performance final jueves 7 Mayo 22 h.

Esta performance se desarrolla a lo largo de tres días en conmemoración del Quinto Centenario del denominado descubrimiento de América, en la que se recuerda la antigua costumbre europea de incluir seres 'primitivos', de pueblos no occidentales, en zoológicos urbanos. Los artistas representarán a dos aborígenes (Amer-Indians) de una isla que pasó desapercibida en la conquista y colonización del 'Nuevo Mundo'. Gómez-Peña recibió el prestigioso premio McArthur el año pasado. Este artista y Fusco colaboran frecuentemente en proyectos interdisciplinares en los que se plantean temas de interrelación cultural.

Maria Klonaris & Katerina Thomadaki

Greece/*Grecia*
Hornsey Road Baths, Hornsey Road, N7 Ⓛ
Open 12-6pm daily

Film and multi-media installation artists resident in Paris, co-directors of A.S.T.A.R.T.I. for audio visual art. They initiated the movement of 'cinema of the body' in France. After a series of films and performances on the body and female identity (1976-85) their recent work has centred around the images of the hermaphrodite and the angel. Their installations are ritually structured environments incorporating projected images, photographs, sound, constructed screens, objects and lights. Recent exhibitions include Pinacothèque, Athens; Fundacion Miró, Barcelona; Galerie Donguy, Paris; Vidèothèque, Centre Pompidou, Paris and Museum of Modern Art, Paris.
Financially assisted by the Arts Council's New Collaborations Fund. Assisted by the London Borough of Islington Arts and Entertainments Department. Video tapes: Studio EIKONA, Athens.

Night Show for Angel La Puerta del Angel

Instituto de San Isidro, Calle Toledo, 39
Cerrado sábados, domingos y festivos

Artistas de instalaciones multi-media y cine. Residentes en Paris, co-directoras de A.S.T.A.R.T.I. para las Artes Audiovisuales. Iniciadoras del movimiento 'cine del cuerpo' en Francia. Después de una serie de películas y performances basadas en el cuerpo y en la identidad de la mujer (1976-85). Su obra reciente se centra en las imágenes del hermafrodita y en la figura del angel. Sus instalaciones consituyen entornos estructurados ritualmente, haciendo uso de imágenes proyectadas, fotografías, sonido, objectos y luces. Entre sus exposiciones más recientes figuran: Pinacoteca de Atenas, Fundación Miró, Barcelona; Galeria Donguy, Paris; Vidioteca, Centro Pompidou, Paris; Museo de Arte Moderno, Paris.
Con la colaboración del Instituto de San Isidro.

Cesare Pietroiusti

Italy/*Italia*
Various sites – contact Information Centre to arrange visits Ⓛ

Pietroiusti has made two separate projects for Edge 92: in Madrid, examining clothing and the individual's concept of desirability and in London, inviting the public to investigate the local property market. Like Salvatore Falci, Pietroiusti is a member of the Gruppo di Piombino artists. He recently exhibited in Paris, Yugoslavia and Italy.
Financially assisted by the Italian Cultural Institute. Assisted by Eastender Estate Agents.

Untitled/Sin título

El Mercado de Puerta de Toledo, Local 3345 planta calle
Martes – Sábados: 10,30-21 h.
Domingos: 12 h. -14,30 h. Cerrado lunes y festivos.

Pietroiusti presenta dos proyectos distintos en EDGE 92: el de Madrid analiza el mundo de la moda y el concepto de lo deseable. En Londres invita al público a estudiar el mercado inmobiliario. El artista es miembro del Gruppo di Piombino junto con Salvatore Falci. Recientemente ha expuesto en París, Yugoslavia e Italia.
Con la colaboracion del Mercado Puerta de Toledo, Joanna Atfield y todas aquellas personas que han colaborado con sus préstamos.

Muntadas

Spain/*España*
Confirm site with Information Centre

The CEE Project presents the artist's view of the relationship between symbols and economics and consists of twelve carpets to be installed in a public space in each of the countries of the European Community during 1992. The first presentation of the project took place at the Witte de With CCA, Rotterdam, Holland in February 1992. Muntadas' previous work includes installations at Documenta 6, Kassel; the Venice Biennale and the Sao Paulo Biennale. His recent exhibitions include Ikon Gallery, Birmingham; A New Necessity, Gateshead, 1990 and Rhetorical Image in New York.
Carpet produced by Kanaal V.Z.W., Kortrijk, Belgium.

CEE Project
Proyecto CEE (1989-92)

Federación Española de Municipios y Provincias, Calle Nuncio, 8

El Proyecto CEE refleja la visión de las relaciones, que Muntadas establece, entre símbolos y economía. Consta de doce alfombras(4 x6 m) cada una de ellas será instalada en un espacio público de cada uno de los países de la Comunidad Europea a lo largo de 1992. Edge 92 presenta la obra en Madrid y Londres; el proyecto se inició en el Witte de With de Rotterdam. Muntadas ha expuesto entre otras, en las Bienales de Paris, Venecia, Sao Paulo y en la Documenta 6 de Kassel. Entre sus exposiciones más recientes están la Ikon Gallery de Birmingham; A New Necessity, Gateshead 1990 y The Rhetorical Image en el New Museum de Nueva York.
Alfombra realizada por Kanaal V.Z.W., Kortrijk, Bélgica. Con la colaboración de la Federación Española de Municipios y Provincias.

Stelarc

Australia/*Australia*
F Block, Trumans Brewery, 146 Brick Lane, E1 A
Performance: Friday 22 May, 10pm

Edge 92 presents the first live performances in the UK and Spain by Stelarc. The performance choreographs and amplifies the functions of a robot arc welding arm, a mechanical third hand and the artist's body in a counterpoint of machine precision and human improvisation. His previous work has included three films of the inside of his stomach, colon and lungs and twenty-seven suspensions of the body using hooks inserted into the skin. He is currently working with C.O.A.S.T. in Copenhagen to complete an ambidextrous electronic arm and is collaborating with R.M.I.T. Advanced Computer Graphics Centre (C.I.T.R.I.) in Melbourne on a virtual arm using VPL VR head-mounted display and data gloves.
Financially assisted by Australia Council.
Assisted by Grand Metropolitan Estates Plc.

Remote Gestures/Obsolete Desires
Gestos Remotos/Deseos Obsoletos

Estación de Madrid Principe Pio, Paseo de la Florida, 2
Performance: Viernes 8 Mayo, 21 h.

Edge 92 presenta la primera actuación en directo de Stelarc en Gran Bretaña y España. Se trata de una representación coreográfica de las funciones de un brazo articulado robótico, una mano mecánica y el cuerpo del artista en un contrapunto de precisión automática e improvisación humana. El contraste se produce entre las sacudidas involuntarias de su brazo izquierdo y los impulsos del estimulador muscular que independiza la visión de los ojos del que lo lleva, y tres películas del interior de su estómago, colon y pulmones. En los 70 y 80 sus obras incluían la suspensión del cuerpo mediante la inserción de ganchos en su propia piel. En la actualidad trabaja con C.O.A.S.T. en Copenhague en la realización de un brazo electrónico ambidestro y colabora con el Advanced Computer Graphic Centre de Melbourne en la creación de un brazo artificial, una pantalla de video fijada a la cabeza y guantes sensoriales. Apoyo financiero del Australia Council y Hewlett-Packard, España S.A.

1 Information Centre
148 Brick Lane, E1 Ⓐ
Aldgate East/Liverpool Street Tube
open 16 May – 14 June 12–6pm
daily (including weekends and
holidays) and 12–8pm Weds &Thurs

2 Marina Abramović
Wilton's Music Hall,
Cable Street, E1 Ⓐ
Aldgate East Tube
performance: Sat 16 May, 9pm

3 Maria Thereza Alves, Jimmie Durham
& Alan Michelson
Trinity Buoy Wharf Lighthouse
and stables, Orchard Place, E14 Ⓑ
All Saints/Canning Town DLR
installation: 16 May–14 June12–6pm
performance: Sun 17 May 2pm

4 Eugenio Cano
Arnold Circus, Boundary Gardens,
Calvert Avenue, E1 Ⓑ
Liverpool Street Tube
installation: 16 May – 14 June
12–6pm daily & 12–8pm Weds & Thurs

5 David Cerny
Confirm sites with Information Centre
installation: 16 May – 14 June
12–6pm & 12–8pm Weds & Thurs

6 Helen Chadwick
T.A. Hilliard Unit, Spitalfields
Market, Brushfield Street, E1 Ⓐ
Liverpool Street Tube
installation: 16 May – 14 June
12–6pm daily & 12–8pm Weds & Thurs

7 Nek Chand Saini
Exchange Square, Broadgate, EC2 Ⓐ
Liverpool Street Tube
installation: 16 May – 14 June
12–6pm daily & 12–8pm Weds & Thurs

8 Hannah Collins
F Block, Trumans Brewery,
146 Brick Lane, E1 Ⓝ
Aldgate East/Liverpool Street Tube
installation: 16 May – 14 June
12–6pm daily & 12–8pm Weds & Thur

9 Dorothy Cross
Underground toilets, Commercial
Street, E1 (in front of ChristChurch) Ⓝ
Liverpool Street Tube
installation: 16 May – 14 June
12–6pm daily & 12–8pm Weds & Thurs

10 Pepe Espaliú
St Paul's Church, Dock Street, E1 Ⓑ
Tower Hill Tube
installation: 16 May – 14 June
12–6pm daily & 12–8pm Weds & Thurs

11 Salvatore Falci
Hawksmoor Place,
59–71 Chilton Street, E1 Ⓐ
Aldgate East/Liverpool Street Tube
installation: 16 May – 14 June
12–6pm & 12–8pm Weds & Thurs

12 FASTWÜRMS
Spitalfields Farm,
Weaver Street, E1 Ⓐ
Aldgate East/Liverpool Street Tube
installation: 16 May – 14 June
12–6pm daily & 12–8pm Weds & Thurs

13 Rose Finn Kelcey
Chisenhale Gallery,
64–84 Chisenhale Road, E3 Ⓐ
Mile End Tube
installation: 16 May – 14 June
1–6pm daily

14 Martha Fleming & Lyne Lapointe
Confirm sites with Information Centre
installation: 16 May – 14 June
12–6pm & 12–8pm Weds & Thurs

15 Guillermo Gomez Peña & CocoFusco
Finsbury Square, EC2 Ⓐ
Liverpool Street Tube
performance: 19–21 May 12–6pm
& 21 May 10pm

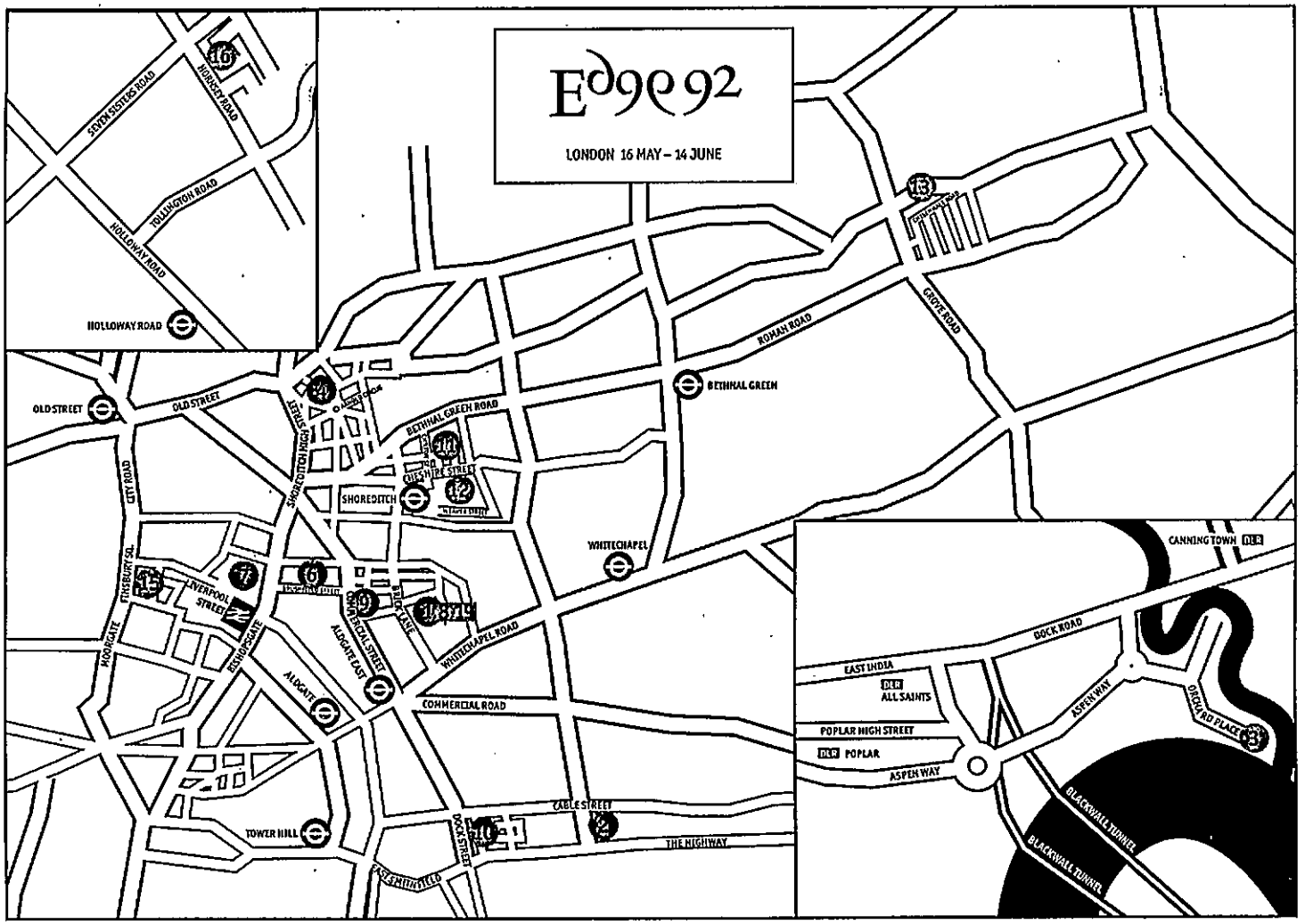
16 Maria Klonaris & Katerina Thomadaki
Hornsey Road Baths,
Hornsey Road, N7 Ⓑ
Holloway Road Tube
installation: 16 May – 14 June
12–6pm

17 Cesare Pietroiusti
various sites – guided group visits
need to be arranged with the
Information Centre Ⓝ
installation: 16 May – 14 June
times by arrangement

18 Muntadas
Confirm sites with Information Centre
installation: 16 May – 14 June
12–6pm daily& 12–8pm Weds & Thurs

19 Stelarc
F Block, Trumans Brewery,
146 Brick Lane, E1 Ⓐ
Aldgate East/Liverpool Street Tube
performance: 22 May, 10pm

Ⓐ = Wheelchair Access
Ⓑ = Limited Wheelchair Access
(please call Information Centre
to arrange assistance)
Ⓝ = No Wheelchair Access


Edge 92
LONDON 16 MAY – 14 JUNE
SEVEN SISTERS ROAD
HORNSEY ROAD
TOLLINGTON ROAD
HOLLOWAY ROAD
HOLLOWAY ROAD
OLD STREET
OLD STREET
CITY ROAD
FINSBURY SQ.
MOORGATE
LIVERPOOL STREET
BISHOPSGATE
SHORDITCH HIGH STREET
BETHNAL GREEN ROAD
CHESHIRE STREET
SHOREDITCH
COMMERCIAL STREET
BRICK LANE
ALDGATE EAST
ALDGATE
WHITECHAPEL ROAD
COMMERCIAL ROAD
WHITECHAPEL
BETHNAL GREEN
ROMAN ROAD
GROVE ROAD
TOWER HILL
DOCK STREET
CABLE STREET
THE HIGHWAY
EAST SMITHFIELD
CANNING TOWN DLR
DOCK ROAD
EAST INDIA
DLR ALL SAINTS
POPLAR HIGH STREET
DLR POPLAR
ASPEN WAY
ASPEN WAY
ORCHARD PLACE
BLACKWALL TUNNEL
BLACKWALL TUNNEL

1 Centro de Información
Centro Cultural Puerta de Toledo:
Sala 'la Paloma', Gran Vía de San
Francisco con v/calle Toledo s/n
Metro Puerta de Toledo
(91) 266 4132 o (91) 266
3049 telefono de información

2 Marina Abramovic
Palacio Gaviria, Calle Arenal, 9
Metro Sol
performance: sábado 9 Mayo 22 h.

3 Maria Thereza Alves, Jimmie
Durham & Alan Michelson
Carrera de San Jerónimo
Metro Sol
instalacion: 1-31 Mayo
performance: 30 Abril 18 h.

4 Guillaume Bijl
Mercado de Puerta de Toledo
Ronda de Toledo, 1
Local 3345 planta calle.
Metro Puerta de Toledo
instalacion: 1 – 31 Mayo 12 h. – 20 h.
martes – sábados: 12–20 h.
domingos: 12 h.–14 h.
cerrado lunes y festivos

5 Sophie Calle
Centro Cultural Puerta de Toledo:
Sala 'la Paloma', Gran Vía de San
Francisco con v/calle Toledo s/n
Metro Puerta de Toledo
instalacion: 1 – 31 Mayo 12 h. – 20 h.

6 Eugenio Cano
Confirmar Centro Información
instalacion: 1 – 31 Mayo 12 h. – 20 h.

7 David Cerny
Iglesia Derruida Escuelas Pías,
Plaza de la Corrala
Metro Lavapies
instalacion: 1 – 31 Mayo 12 h. – 20 h.

8 Helen Chadwick
Fuentes, Plaza de los Carros-
San Andrés y Plaza de la Paja
Metro La Latina
instalacion: 1-31 Mayo 12 h. – 20 h.

9 Nek Chand Saini
Parque Emir Mohamed I
Calle Mayor cuesta de la vega
Metro Opera
instalacion: 1-31 Mayo 12 h. – 20 h.

10 Hannah Collins
Emir Mohamed, interior
Calle Mayor cuesta de la vega
Metro Opera
instalacion: 1-31 Mayo 12 h. – 20 h.

11 Dorothy Cross
Emir Mohamed, interior
Calle Mayor cuesta de la vega
Metro Opera
instalacion: 1-31 Mayo 12 h. – 20 h.

12 Pepe Espaliú
Hospital de Venerable Orden Tercera
Calle San Bernabé, 13
Metro Puerta de Toledo
instalacion: 1 – 31 Mayo abierto 24h.

13 Salvatore Falci
Centro Cultural Puerta de Toledo:
Sala 'la Paloma', Gran Vía de San
Francisco con v/calle Toledo s/n
Metro Puerta de Toledo
instalacion: 1 – 31 Mayo 12 h. – 20 h.

14 FASTWÜRMS
Confirmar Centro Información
instalacion: 1 – 31 Mayo 12 h. – 20 h.

15 Rose Finn Kelcey
Vaya Cuadro, Calle Santiago, 4
Metro Sol/Opera
instalacion: 1 – 31 Mayo
12 h.–14 h./5 h.–8 h.

16 Martha Fleming & Lyne Lapointe
Vina Santiago
Calle Santiago 5
Confirmar Centro Información
instalacion: 1 – 31 Mayo

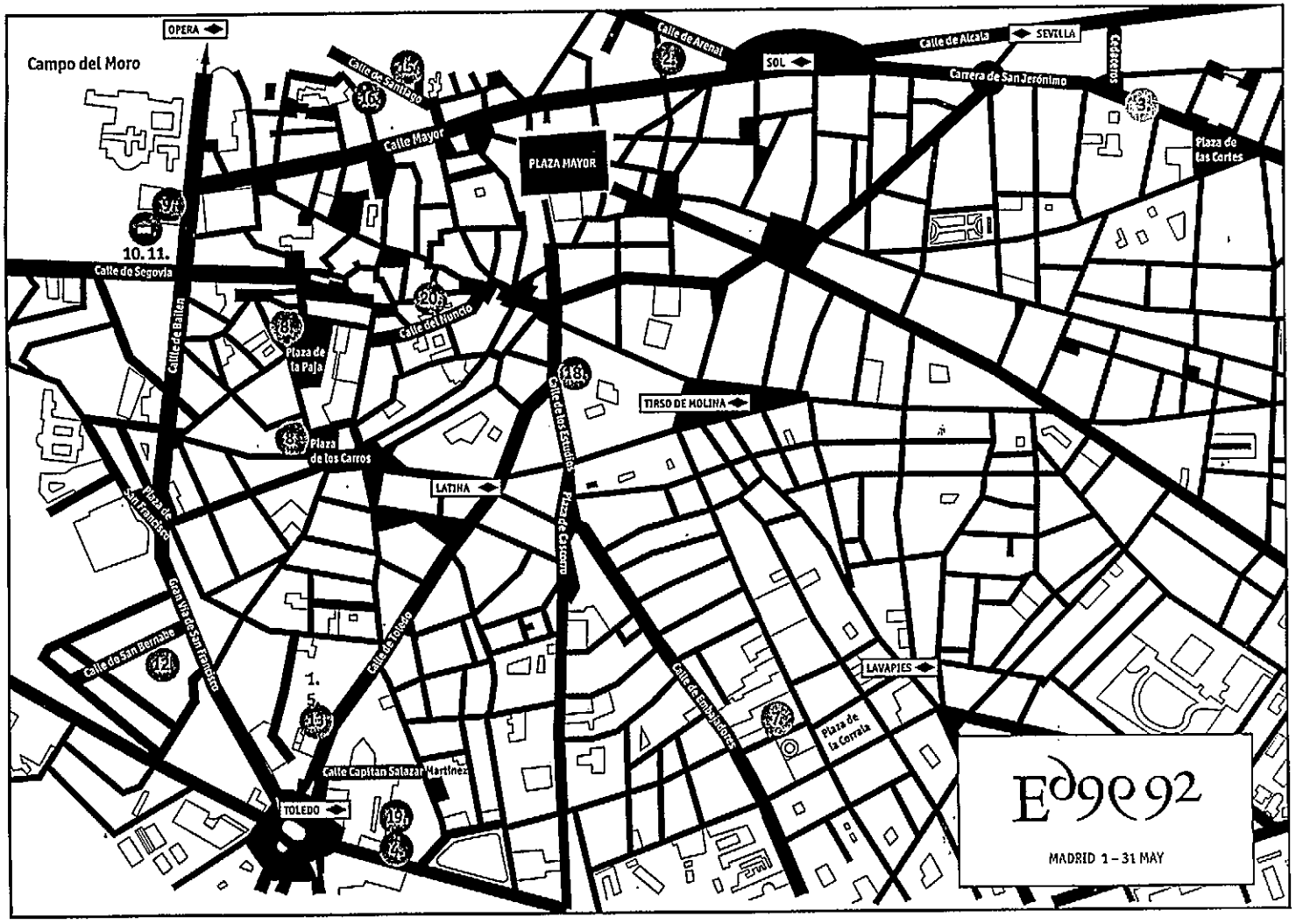
17 Guillermo Gomez Peña & Coco Fusco
Confirmar Centro Información
performance: 5 – 7 Mayo
12 h. – 18 h. y 7 Mayo 22 h.

18 Maria Klonaris & Katerina Thomadaki
Instituto de San Isidro,
Calle Toledo, 39
Metro La Latina
instalacion: 1 – 31 Mayo 12–20 h.
cerrado sábados, domingos y festivos

19 Cesare Pietroiusti
Mercado de Puerta de Toledo
Ronda de Toledo, 1
Local 3345 planta calle.
Metro Puerta de Toledo
instalacion: 1 – 31 Mayo
martes – sábados: 12–20 h.
domingos: 12–14 h.
cerrado lunes y festivos

20 Muntadas
Federación Española de Municipios
y Provincias
Calle Nuncio, 8
Metro Latina
instalacion: 1 – 31 Mayo 12–20 h.

21 Stelarc
Estación de Madrid Principe Pio
Paseo de la Florida, 2
Metro Norte
No está incluido dentro del plano
performance: viernes 8 Mayo 22 h.


OPERA
Campo del Moro
Calle de Segovia
10. 11.
Calle de Bailen
Plaza de San Francisco
Gran Via de San Francisco
Calle de San Bernardo
Calle de Santiago
Calle Mayor
PLAZA MAYOR
Calle de Arenal
SOL
Calle de Alcala
SEVILLA
Carrera de San Jerónimo
Cedaceros
Plaza de las Cortes
Calle del Humo
Plaza de la Paja
Plaza de los Carros
Calle de los Estudios
Plaza de Cascorro
TIRSO DE MOLINA
LATINA
Calle de Toledo
Calle Capitan Salazar Martinez
TOLEDO
Calle de Embajadores
LAVAPIES
Plaza de la Corrala
Ed92 92
MADRID 1 – 31 MAY

HACKNEY
Gazette

Circulating throughout HACKNEY, DALSTON, CLAPTON, STOKE NEWINGTON, STAMFORD HILL, SHOREDITCH, STEPNEY, BETHNAL GREEN, HOXTON, ISLINGTON, TOTTENHAM, WALTHAMSTOW AND LEYTON.

PUBLISHED EVERY FRIDAY

Most street crime is due to crack, say police

HACKNEY cops say 90 per cent of all street crimes like mugging and robbery are linked to the drug crack.

The grim statistic was revealed as police launched a crack down on the drug dealers who are moving to the south of the borough, following the opening of the 24-hour police shop on Sandringham Road's Front Line in Dalston.

Insp Mark Ricketts of Hackney police said there had been a marked increase in the number of complaints from members of the public following the raids on the Front Line, where drug dealers operated in full view on the street.

Stoke Newington drug squad cops raided one shop in Sandringham Road twice in February and seized nearly 200 rocks of crack – one of the biggest hauls in London.

Insp Ricketts said: "We are not going to let drug dealers take hold and we will be taking action to see that it doesn't happen."

And Det Sgt Brian Clark of Hackney police said: "We believe 90 per cent of street crime is related to crack.

"If we can get rid of crack, then then it will be safe to walk the streets at night."

THE DAY OF KILLING

1. THE DAY OF KILLING will be proclaimed once a year, or whenever the population level becomes dangerously high.

2. THE DAY OF KILLING will be announced 30 days prior to its date through public notices and newspapers, radio and television.

3. Anyone able to hold a gun may participate in the DAY OF KILLING. People with physical disabilities may kill by proxy, if they have completed a proxy form which may be obtained from local town halls, one week before the event.

4. For the duration of the DAY OF KILLING, it shall be allowed and recommended to kill anyone, anywhere.

5. The Government guarantees immunity from prosecution for all participants. However, revenge killings after the termination of the twenty-four hour period are strictly forbidden.

6. Only the use of firearms is permitted. Alternative methods of extermination (viz. knives, blunt instruments, poisons) are prohibited; as is the involvement of a third party.

7. A strict time limit, from 12 midnight to 12 midnight, will be observed.

8. Participants are to be held responsible for completing the death of their targets; wounding or crippling is not acceptable.

9. Bodies will be removed at the expense of Local Authorities.

10. Participants shall be responsible for payment of damage they inflict on property during the DAY OF KILLING.

Sick posters offer a killer's charter

by STEWART FOWLER

FEARS of a Hungerford-style massacre in Hackney have been raised after posters appeared across the borough proclaiming a "Day of Killing."

The bizarre killer's charter (left) sets out a 10-point plan for murder, sparking alarm that a crazed copycat killer could be on the loose.

Chillingly, the posters first appeared on Saturday – the fifth anniversary of the Hungerford bloodbath, when 16 people were gunned down by madman Michael Ryan.

Residents are urged to arm themselves for a shooting spree and take revenge on their enemies. There is to be no mercy. The notice states: "Participants are to be held responsible for completing the death of their targets: wounding or crippling is not acceptable."

Details of the posters have been passed to Scotland Yard, and detectives are anxious to trace the identity of the crazed mastermind behind the killing campaign.

When four of the posters in Kingsland Road were stripped from the wall by Hackney Council workers, they were replaced within two hours.

Chief Insp Ken Day, from Hackney police, said: "Whoever produced it is seriously warped.

"The posters could be very worrying for a lot of people, particularly the elderly and vulnerable. They have been professionally produced, and someone has gone to a lot of trouble to make them look official.

"We have perceived increased tension in the borough since the Los Angeles riots, and we've had one or two incidents that indicate something may be afoot, but so far it is all just rumour.

"Whoever is behind them could be charged under the Public Order Act."

And a council spokesperson added: "We condemn these posters utterly, and will remove them immediately we find them. We have launched our own investigation, and are co-operating fully with the police."

Red faces as cops raid pub sex show

THIRTY cops raided a packed pub and arrested two strippers after allegations the action in the boozer got hotter than sizzling temperatures outside as they put on a steamy sex show.

Police struck on Sunday afternoon at the Bridge Tavern, Morning Lane, Hackney, after a tip-off, and interviewed every single one of the 90 red-faced men who'd been crammed into the pub ogling the girls.

"We are still investigating the allegations that have been made," said Sgt Bill Richfuser of Hack-

MAKE

the magazine on women and contemporary culture

Tracey Warr interviews **Carolee Schneemann** during her first solo exhibition in the UK: *More Wrong Things* at Cornerhouse, Manchester.

To print this interview lick HERE!

W: Can we start by talking about your recent work, such as *Vulva's Morphia* in this exhibition. David Levi Strauss says that our work generally is 'putting a whole new slant on ecriture feminine'.

CS: *Vulva's Morphia* came about as I was trying to complete an essay on genital dilemmas for *Lusitania* magazine. I had these piles of research on cliterodectomy, 'pregnant teenagers kicked off basketball team', 'the Pope decries witchcraft....' I kept writing and it never seemed to resolve. Then I had a dream that told me 'that mess upstairs, you'll never be able to get back to your art until you get rid of it. Why don't you let Vulva do the talking?' So I ran upstairs: 'OK Vulva, here's this pile, give me a sentence!' That's how I got the text. Then there were these configured images that I had been building as well. I had to enlarge the images of vulval vocabulary, colorise them, print them, rephotograph them, establish a tone that was coherent between them. The theoretical themes embedded in these images explored pornography, science, the archaic sacred and my own body. I had been collecting this vulva vocabulary for many years, so I collated and extracted from that.

So I ran upstairs: 'Ok Vulva, here's this pile, give me a sentence!'

W: The humour and directness of *Vulva's Morphia* is a relief because so many feminist art historical accounts are so mourless and uptight about the body.

S: Well with good reason. Having self confident, self-defining vulva is a privileged position given all the migration, disgust and abuse around our bodies.

W: The cats in your work....

S: Do you have a year to hear about that?

W: You manage to present them so that they escape the conventional image of cats as cuddly and domesticated and instead they pear as their wild animal selves - sexual and carnivorous but also self-possessed and affectionate.

CS: They are powerful for me. When a cat has psychic presence it is immense. They've always been my teachers.

ow to forget that it wasn't that long ago - that women artists were right on the outside.

'I just wanted to strip down, go back to the act of marking.'

CS: Yes, we want to forget. I was very accustomed to this form of double talk - yes you can/don't you dare. I still start all my lectures now reminding people that there was no neutral gender. Even Greer in some of her feminist writing describes the woman as 'he'. The pronoun was masculinised and fought over bitterly until the mid 70s. Also there was no genital sexuality for the feminine except in pornography, science or secret conversation.

Schnem

king on now?

CS: I'm exploring cellular memory in the body, looking at the experiences of organ transplant patients, for aroleinstance. I've been studying animal mouths in paintings in the Museo del Prado. Also I'm studying animal mouths in classical paintings which carry aspects of expressivity that the human depictions cannot demonstrate. Some of our 'More Wrong Things'.

arolee Schneemann: *More Wrong Things* was at Cornerhouse, Manchester 2 March - 22 April 2001.

new book by Carolee Schneemann, *Imagining Her Erotics: Essays, Projects, Interviews* will be published by IT Press later this year.

IAGES

spers pool (Five Kisses),
9
print
rtesy of The Cornerhouse
tographer: Joel Chester
les

Interior Scroll, 1975
performance and scroll
text
Courtesy of the artist

More Wrong Things, 2000 Installation at The Cornerhouse.
Courtesy The Cornerhouse
Photographer: Joel Chester Fildes

More Wrong Things, 2000
Installation at The Cornerhouse. Courtesy The Cornerhouse
Photographer: Joel Chester Fildes

Section 2

EXPERIENCE

&

EMBODIED CONSCIOUSNESS

2.1

1994

Curated Project

EarthWire

Village Arts, Loftus and vicinity

July.

2.1 *EarthWire* Commentary

La Frenais and I were invited by Jozefa Rogocki at Village Arts in Loftus, Cleveland to curate a rural arts project in 1994. Village Arts had been running a programme of community arts including workshops in mosaics, drumming and photography for ten years. They felt that they had established enough trust with their community to try something more unconventional. (This issue of trust and curating in rural contexts recurs in my discussion of working as an Associate Curator with Allenheads Contemporary Arts (ACA) in the 3.2 Commentary.)

We approached the Arts Council for funding and were turned down – due to a loss of confidence following the bankruptcy of Edge. We then approached Northern Arts and Cleveland Arts and raised a small £15,000 budget. *EarthWire* was also supported by Fine Art student volunteers from Northumbria University.

EarthWire took my practice forward in two significant ways which continue to be relevant – working with contemporary artists in rural areas and working with artists exploring embodied consciousness.

The majority of my previous curatorial experience had engaged with urban site based work. Our only experience of working in a rural area before had been *The Last Weekend* in Alston, Cumbria in 1991 [Doc 2.1.3] – an interim Edge project – described by our Northern Arts officer as 'setting art in rural

areas back ten years' because of the controversy it raised. *The Last Weekend* was a weekend of performance featuring work by John Jordan, Andre Stitt, The Neonaturists, Anne Bean, Nick Stewart, Gillian Dyson and other artists. It was very well attended by an art audience from London and Newcastle and enjoyed by some sections of the local community and not by others. After the opening party two crew members were assaulted by drunken local youths. The vicar of Alston denounced a pacifist performance about the Gulf War by John Jordan from the church pulpit and shook a bible in my face when I tried to talk to him about it. Jordan's performance was covered in *The Daily Star* under the headline 'Wacky Arts Group in Insult to Gulf War Heroes'. Rosie Millard also wrote an article about the event in the *Guardian*. After the event, the vicar and Jordan continued to have an, eventually, fruitful and constructive year long correspondence about whether art should be political or not.

Alston and Nenthead are the next villages from Allenheads going west and so *The Last Weekend* was an instructive precedent when I came to work on the Turrell project [2.2] and for my on-going curatorial relationship with ACA [3.2].

Rogocki had attended *The Last Weekend* and despite the controversy invited us to work with Village Arts on the basis of seeing that event. Her analysis was – correctly I think – that what we had needed in Alston was a local, established arts organisation to work with – which we would have for *EarthWire*.

Because of mine and La Frenais' shared interests in artists working with the themes of technology and consciousness we decided that we wanted the project with Village Arts to be a site-based art and technology event despite the fact that rural sites would provide significant challenges in terms of power supplies.

1994 was a critical year for my curatorial research. I developed my practice as a independent curator, working less singularly in collaboration with La Frenais (although this collaboration did continue and is still live) and more variedly with a range of other collaborators including curators in Lithuania, Beaconsfield, Allenheads Contemporary Arts and London Fieldworks. This was a point at which I began to define a new stage of my curatorial and critical research enquiry focussed around the embodied consciousness immersed in an environment. La Frenais went on to pursue his particular interests in technology, space and sciart collaborations, becoming the curator for Arts Catalyst.

My practice was developed through a fieldwork research process. I attended and participated in conferences, visited international survey exhibitions and developed my network of and dialogues with artists. In 1994-95 I attended *Artscape Nordland* exhibition and symposium in Norway (see the more detailed discussion of this in the 2.4 Commentary and in my article in *Artists' Newsletter* 1.7), *International Symposium of Electronic Arts* (*ISEA 94*) in Helsinki and a symposium on art and technology in Tallin, Estonia.

Alongside the field research I was also developing parallel theoretical and historical research into body art, land art, site art and the philosophy of consciousness which fed into *The Artist's Body* [2.6] and much else of my curatorial and writing practice.

La Frenais and I undertook a research trip to Antwerp where we met and saw the work of artists, Kathleen Rogers and Rena Tangens.

For *EarthWire* we invited proposals from Rogocki, a local artist who knew the Cleveland area and communities; Tangens – a computer hacking activist artist from Germany; Bruce Gilchrist, who was using technology to interrogate the sleeping body and Rogers, a video installation artist also interested in technology. These projects are described in the illustration captions [illus. 42-46].

Tangens' workshops with local people on the internet were – for 1994 – positively sci-fi. Nobody in the UK had the internet in their homes at that time. In the 1970s and 1980s the internet was limited to military and scientific research users. JANET (the Joint Academic NETwork in the UK) was a small pilot network until 1991 when coverage became national. The World Wide Web was put on general release by CERN in 1992. The first cyberbank and on-line pizza ordering from Pizza Hut started in 1994.

43 Fax sent to me by Bruce Gilchrist on 30th January 1995

A WAY OF ASKING FOR REASONS
CURRENT EQUALS VOLTAGE DIVIDED BY RESISTANCE

STATE

The artist is physically insensible through a combination of sleep deprivation and the prolonged use of a neurosynchroniser (brain machine) on a theta / delta frequency. The wearing of this sound and light technology dissociates him from the immediate surroundings.

changes in electrical skin potential will be translated by a Galvanic Skin Response Unit into sound. These changes will constitute feedback to the codified questions / statements administered by Trans Cutaneous (electrical) Stimulation Unit by members of the public.

CODE

---- depress the remote switch for 2 seconds

x depress the remote switch for 1/4 second

Make one statement/question from the following:

1. what is the place of gesture in communication?
   x x x x x ---- x x ----

2. can you respond to this question?
   x x ---- x x ----

3. what is skin talk?
   x x ---- ----

4. I love you
   ---- ---- ----

5. how can I disrupt the boundary between inside and outside?
   x x x ---- x ---- ---- ---- x ----

6. I'm not certain what I'm interfacing with
   x x ---- x x ---- x

7. haven't we met somewhere before?
   ---- x x ---- ----

8. am I in danger of being misunderstood?
   x x x ---- x x ----

9. there is something about the way people move in space that aids communication
   x x ---- x x x ---- x x x x x ----

a performance by Bruce Gilchrist

Rogocki's project involved collaboration with the astronomy research centre at Jodrell Bank and the Dark Matter experiment in Boulby Mine being led by Dr David Lewin from Rutherford Appleton Laboratory in Oxford. Dr Lewin participated in a public debate with the artists for *EarthWire*. This project was very much in the vanguard of the developing field of art and science collaborations.[1]

Gilchrist, Rogers and Tangen's projects in *EarthWire* were the beginning for me of an enquiry into aspects of the body that are not to do with identity politics – specifically consciousness and mortality. I began to wonder what do we mean by 'experience'. The nature of consciousness and experience became a recurring research question in a lot of my subsequent curatorial and writing work. Conversations with La Frenais, Gilchrist and Rogers informed my developing ideas about consciousness – we functioned as an informal research group of artists and curators – and we are still all engaged in this conversation, practice and research now. I wrote an article about body art focussing on Gilchrist's sleep research in *Performance Research* [2.3] and co-authored a paper with him for the *Toward a Science of Consciousness* conference in Arizona [2.7].

The emergence of questions around the body, consciousness and context arising from my curatorial practice, especially in *EarthWire*, fed into my research for *The Artist's Body* [2.6]. In 1994-1996, the period between *EarthWire* and the Turrell project, I was researching for *The Artist's Body* (see

the Critical Appraisal for further discussion of the research process for this book).

In 1998 I enrolled to do a PhD on Land Art and Consciousness supervised by Stephen Bann at the University of Kent. [2] I met Max Velmans, the author of *Understanding Consciousness* at Goldsmiths College and talked with him about my research.

Through the vision of their organiser, Jim Laukes, the Tucson Consciousness conferences (*Towards a Science of Consciousness Research*) were extraordinary in their interdisciplinary approach. The primary focus of the conferences was scientific and philosophical – but they also drew in anthropologists, artists and psychologists and thinkers from a range of non-Western cultures. Whilst this range of disciplines struggled to find a common language and a shared understanding, the mix made for a rich and productive debate. My *Fourth Door Review* article [2.9] summarises some of my engagement with this literature and debate. In the British Library I read all of the issues of *Journal of Consciousness Studies*. Alva Noe's article on experience became another very influential text for my enquiry, as did a range of articles discussing the nature of self and the unity of consciousness.

Some of the conclusions and issues I engaged with in this survey of philosophy of consciousness included:

- an inclusive notion of the term consciousness comprising unconsciousness (sleep) and preconsciousness (unlanguaged experience) as well as wakeful self-aware consciousness (see Velmans, 2000 and Chalmers, 1996)
- a notion of consciousness as a process rather than an entity
- the notion of consciousness as creative of 'reality'
- the idea that consciousness cannot simply be equated with brain or mind but is embodied
- the rejection of an idea of objectivity in traditional scientific and art historical methodologies and instead a notion of shared knowing through intersubjectivity – an idea discussed in a scientific context by Velmans (2000) and in the context of performance art by Kristine Stiles in her article on Fluxus performance (Stiles, 1993)
- The notion of a unity of consciousness – being – which challenges the rejection of self as merely a cultural construct in postmodernist theory.

My research on Body Art, Land Art and consciousness eventually came together and this is further discussed in the next commentary on Turrell [2.2].

Notes

1. Before *EarthWire* art and science collaborations were thin on the ground and La Frenais and I were in dialogue with the majority of them. *Leonardo* magazine, established in 1968 and now edited by Roger Malina, takes art and technology as its remit. I presented a paper in the *Leonardo Earth Art/ Space Art Workshop* in Paris in 1998. Interalia was established by Richard Bright in 1990 and organised a series of conferences addressing art and science. James

Turrell and I attended the Interalia conference in 1995 in Edinburgh. Arts Catalyst was set up by Nicola Triscott in 1993 to bring artists and scientists in to collaboration (Arts Catalyst). Both La Frenais and I were involved in early Arts Catalyst projects. Paul Bonaventura started curating art and science projects at The Laboratory at Ruskin in Oxford in 1995 and I organised a series of talks collaboratively with The Laboratory whilst working at Oxford Brookes University (The Laboratory). The Wellcome Trust set up its SciArt funding scheme in 1996. Calouste Gulbenkian set up an art and science collaborations funding scheme in 1997 and ran two lecture series in collaboration with the Royal College of Art in London on art and science. I was a speaker in the second series in 2001 (Strange and Charmed). The lecture series then gave their name, *Strange and Charmed*, to Sian Ede's book on art and science collaborations (2000). Other key sources on the history of this field of practice are Stephen Wilson's *Information Art* (2002) and Sian Ede's *Art and Science* (2004).

2. Stephen Bann left University of Kent shortly after I started there. I worked for a period with Dr David Reason and then abandoned my PhD at that point due to the pressure of full-time academic work.

Documents

2.1.1 Warr, Tracey (1994) 'EarthWire', *The Message*, pp. 4-5.

2.1.2 La Frenais, Rob (1994) 'EarthWire: Taking the Alien Exam', *Mute*, p. 1 & p. 6.

2.1.3 *The Last Weekend*, entry in the Live Art Archive http://ntu.ac.uk/liveart

CD1 Documentation of *EarthWire*.

Taking the Alien Exam

CONTINUED FROM PAGE 1

"It is the middle of the night above a deserted mine shaft above a dark valley, four mediums are gathered in an open circle. They slowly, gently, enter, leave and re-enter trance states. They communicate with the dead. One of the mediums is wired up to a heartbeat monitor. The rhythm of the heartbeat reverberates and echoes around the mine shaft. The circle, dark, subdued, candle-lit is surrounded by shadowed figures, some crouching, operating an array of high technology equipment. The body heat of the mediums is recorded by a highly heat-sensitive thermographic TV camera. There is high quality video and sound recording. A microwave transmitter sends the thermographic images across the valley where a group of witnesses and curious members of the public are gathered in a tent, situated by a floodlit, 16th century decommissioned chapel. The mediums try to transmit their own images across the valley. One medium enters an intensive trance and his heartbeat, incredibly, speeds up to a continuous hum. All the recording equipment goes dead."

"In a warehouse in a Yorkshire industrial town, a large white sphere is installed. Technicians in protective clothing slide individual participants, headfirst, lying on their backs on an oven-rack style apparatus, into the sphere. The hatch is closed and they are isolated, apparently floating in an intense light from above. After a while, the colour of the light subtly changes. Then there is a flash, almost inducing electrical shock in the subject. The light continues to flash, so bright that it affects the retina whether or not the eyes are closed. Geometric patterns appear involuntarily; hexagons and octagons opening precisely as the computer programmes, linked to the brain machine, vary the stroboscopic light. It is similar to the opening stages of an LSD experience. The patterns on the retinal, the involuntary colour changes just outside the field of vision, the loss of control, are the same whoever the subject is. The whole experience also is highly similar to the many accounts of UFO abduction currently in circulation."

These are four accounts of unusual and radical ways in which humans and technology have interfaced. The last three are descriptions, by me, of artworks by UK artists Bruce Gilchrist and Kathleen Rogers respectively and by James Turrell, the US light and earth artist. The first is apparently a covert experiment taking place on a US military base during the sixties and seventies and comes from the field of UFO and covert 'black budget' technology investigation.

I argue that these fields are becoming uniquely interfaced and that the use of technology in art and the imagination, where it meets 'real' phenomena is an area of practice meriting extremely serious attention. I also infer that art provides a coherent belief system and structure that can positively be used as an alternative to science and religion (without attempting to replace or masquerade as either).

The latter descriptions are not scientific experiments not are they aesthetic artworks or installations. Rather they could be seen as personal enquiries presented as artworks. They deal with areas sometimes in the realm of the spiritual but without relying on established belief structures. They can be viewed by the public but at least 2/3 of the work is essentially hidden and takes place within the consciousness of the individual humans participating. The data collected is not scientific evidence as such but is rather poetic debris which can be analysed and structured at will.

I am presenting these four examples as an attempt at a juxtaposition of concerns that touch upon a number of debates. These debates include questions that consider new attitudes to the human within the context of technology. They include the evolutionary consequences of the human/machine interface, the metaphor of the cyborg, the potentially transcendent nature of cyberspace and the iconic motif of the extraterrestrial (or extradimensional) manifestation. They inhabit all areas between science and mysticism, between reality and fiction, between artwork and thought experiment. They employ art as a kind of vector in which a bigger picture is involved (Gilchrist). They explore the grey area between on one hand the human subconscious and its resident demons and monsters and on the other nuts and bolts sightings and close encounters with apparently extra-terrestrial phenomena (Turrell). They are possibly less performances or installations than film sets where the process of shooting is more important than the product. They are all in a sense, unfinished open-ended works.

The first example, as I have stated, is not an artwork but a purportedly actual description of a series of secret experiments. Whether they took place or not is less important than the poetics of the imagery (though the authors and the research community from which these events spring, to whom these are matters of life and death, would probably not appreciate such a stance). They emerge from a nexus of post-cold war conspiracy theory, ufology, and a form of technological desire, specific to male Americans of a certain age, usually with military backgrounds. They link up with the welter of legends surrounding the loves of Tesla and Von Neumann, who reputedly caused a battleship to literally disappear in Philadelphia harbour in 1944 using a combination of high-voltage electromagnetic coils and emergent computer technology. They satisfy exponents of theories of 'reverse engineering' which claim that secret unelected governments have had access to alien technologies and are slowly integrating them into terrestrial applications such as the Stealth bomber and the top-secret 'Aurora' military plane which employ elements of electronic invisibility. The description of the experiments in the Montauk project bear an indirect but uncanny resemblance to the 'Ganzfeld' techniques being used by the department of parapsychology at Edinburgh University which uses computer technology to both enhance and verify watertight testing of telepathic abilities on humans.

The works by Bruce Gilchrist and Kathleen Rogers are from the EarthWire project which took place in a remote rural location in North East England in July 1994 and which was curated by Tracey Warr and myself. The sleep project by Gilchrist was a result of a residency by the artist at the Sleep research laboratories at the University of Austin, Texas. Four sleepers reversed their sleep patterns and slept in the open observed. Their intended experiments with lucid dreaming were to some extent hampered by the by-products of the inversion, which produced extended altered states during their waking hours, including a hypnagogic state which left them convinced that they had not slept when actually they had. Gilchrist will continue this work with an experiment/installation using a bioactivity translator linked to a brain machine in which the public will be able to observe changes in the artists skin potential voltage during various states of consciousness.

Kathleen Rogers is primarily an electronic artist who has worked with VR applications and who has a strong interest in and active engagement with parapsychology. She herself has undertaken Ganzfeld tests at Edinburgh University. Her collaboration with the mediums and the use of both the thermographic camera and the microwave transmitter follows in a tradition of using technology to 'test' phenomena, although the discourse between the two can often be unstable. As in those scientific experiments that increasingly challenge the subjectivity of the observer the reliability of 'data' and 'evidence' produced by the most reliable equipment seem as a rule to be affected whenever powerful phenomena are present. The video and sound records that do exist are of a compelling nature and are still being examined by the artist for clues and indications to where this collaboration might lead.

I include a description of James Turrell's 'Gasworks' one-on-one installation, presented by the Henry Moore Sculpture Studio at Dean Clough, Halifax, because it provides an indication of where this kind of work might be travelling on a wider scale. Turrell, as is widely known, is constructing a vast earthwork at the Roden Crater in Arizona, to open at the millennium. Involving the ancient technique of 'celestial vaulting' on a massive scale, the site also resembles nothing less than a landing site for for craft of uncertain origin. Unusually, for an internationally reputed artist who is almost an establishment figure, Turrell openly admits to more than a passing interest in the UFO as both metaphor and scientific possibility. 'Gasworks' in both its direct engagement with the technology of human consciousness and resemblance to an abduction scenario is quite openly linked to this interest. The predecessor to the work was in fact titled 'Alien Exam'.

The political researcher and ufological writer Michael Lindemann has, in 'UFO's and the alien presence - time for the truth', about the possibilities of secret government cover-ups of UFO incidents, referred to the conspiracy of active ridicule concerning UFO-related matters. The same conspiracy could well be extended to matters parapsychological, and indeed any elements involving the extra-scientific investigation of the technology of human consciousness. With an alternative belief system to that of science and religion (though perhaps with an aesthetic price to pay) it may be that artists can be immune to this conspiracy. Certainly, with an artist of the stature and resources of James Turrell apparently flying in the face of the culture of disbelief and ridicule, those who wish to continue these 'personal enquiries' into such areas have a strong and powerful ally.

This essay was first published in the catalogue for the EUROPEAN MEDIA FESTIVAL in Osnabrück Sept 1994

The extract at the start of the essay is from 'THE MONTAUK PROJECTS - EXPERIMENTS IN TIME' by Preston B. Nichols with Peter Moon, 1992 SKY BOOKS, NY.

Rob La Frenais is currently putting together a conference and event, THE INCIDENT, which will futher investigate the above ideas.

the end

Doc. 2.1.3 Extract from the Live Art Archive http://art.ntu.ac.uk/liveart on the Edge Interim event, *The Last Weekend* in Alston Cumbria, June 1991.

Details for selected record.

Practitioner: Edge, Anne Bean, Dean Brannagan, Nieves Correa, Gillian Dyson, Stefan Gec, Marie Kawazu, Wink Van Kempen, John Jordan, Kees Mol, Paules Van de Vooren, The Neo-naturists, Nick Stewart, Andre Stitt
Collaborators:
Event:
Title: The Last Weekend
Venue: Alston, Cumbria
Start date: 21-06-1991
End date: 23-06-1991
Type: Text Image
Leaflet (with colour image)
Source: Conference Leaflet (copy NTU)
Abstract: A weekend of non-stop European live art. "The last weekend is an event providing an unusual opportunity for visual artists to make work in a rural context.....the artists have responded to the spectacular countryside and the rural community around Alston by proposing projects which address rural issues and themes, and use rural sites and materials"
Sponsors: The Arts Council of Great Britain, Northern Arts
Notes:
Keywords: Soloist; metaphysical; adventure; writer; artists; mountaineer; imagery; livestock; installation; sculpture; folklore; contemporary; culture

2:2

1994 - 1996

Curatorial Project

James Turrell Northumberland Skyspace.

On-line at

http://www.acart.org.uk

http://www.kielder.org

2.2 James Turrell Northumberland *Skyspace* Commentary

In 1994, responding to Northern Arts invitation for bids for art projects for the *Visual Arts 1996* event, La Frenais and I started to develop a project for a *Skyspace* in rural Northumberland with American artist, James Turrell. Northern Arts gave us some initial funding to bring Turrell over for a series of site visits when we looked at potential sites in the Cheviots, Kielder and the Pennines. La Frenais and I initiated the idea for the project together but La Frenais was away curating *The Incident* for the 1995 Belluard-Bollwerk Festival in Fribourg in Switzerland for most of the development period. I was the lead curator in developing this project. I discussed the proposal with the Countryside Commission who administered the Pennine Way running through Northumberland and with Sustrans who were building the C2C cyclepath across the Pennines between Carlisle and Newcastle. I liaised with Northern Arts, with site owners and with the planners, wrote the funding applications and liaised with local communities.

Since I needed to be on site doing a lot of development work for the project I looked for a base to work from and came across Allenheads Contemporary Arts (ACA), an independent arts centre just being established by Helen Ratcliffe and Alan Smith in England's highest village. They offered me free accommodation and office space and became a crucial part of the project development partnership. I invited Sustrans to become the project's formal

commissioning agency so that the work could be permanently maintained as part of their national programme of sculpture on cycle routes.

David Gray, the Sustrans Northern co-ordinator suggested that Turrell and I look at a site at Black Hill – the highest point of the Pennines and on the border between Cumbria and Northumberland. The site was being used as an illegal rubbish tip. Turrell was excited by this site and produced drawings and architectural plans and models for the project there. It was initially difficult to establish who owned the land since the surrounding landowners were reluctant to be responsible for removing the rubbish. Eventually through research at the Land Registry and talking to the tenant farmers and landowners in the area I established that Lord Allendale was the landowner. I negotiated with his steward for the purchase of the one acre plot of land for £2,000. I wrote a successful Lottery application for the project for £80,000. Northern Arts and Henry Moore Sculpture Foundation also committed funding to the project. I mounted a public exhibition of the *Skyspace* proposal with Turrell's drawings and model at Allenheads Contemporary Arts and invited local people to give their views.

All of the site projects I had worked on before had been temporary and did not require planning permission but this project, as a permanent structure, did. As the site was on the county border I had to liaise with two sets of planning officers, both of whom were very positive. I also liaised with a wide range of other local agencies to build a critical mass of support for the

project – including all the surrounding parish councils, the Wildlife Trust, Young Farmers' Association and the Women's Institute.

There was an on-going debate in the local newspaper, the *Hexham Courant*, regarding the project. Whilst the project had many supporters, including *Observer* critic, William Feaver, who lived in the next village [Doc. 2.2.4], it also had a number of vocal detractors including Zane Grey, a local environmentalist and Mr & Mrs Rowe, who lived five miles away from the proposed site. Whilst Grey argued that the landscape should be left untouched[1], the Rowe's arguments were that the sculpture would encourage drug dealing (it was ten miles from any habitation) or be used as an en plein air toilet (it was the coldest and most exposed spot you could pick in two counties). They even accused us of dumping the rubbish on the site (although I suspect it was their own).[2] I took Turrell to meet with Zane Grey and discuss the project but this did not dissuade him from mounting a campaign against it.

With Sustrans, we argued that not only would this project be using local skilled drystone wallers and locally quarried stone, it was a project of international significance in the art world and it would bring green tourists to the area to use local shops and businesses and boost the weak rural economy. It was touch and go whether we would gain planning permission.

However the battle was lost when the Arts Council, against our advice, sent out a press release announcing the Lottery award to the project in advance

of the planning permission meetings. The *Daily Mirror* was running a campaign attacking Lottery awards at that time and they ran a front page story on the Turrell award entitled 'You couldn't make it up special' in the week of the planning permission meetings [Doc. 2.2.3]. The councils got cold feet and vetoed the project. Sustrans lodged a formal appeal with the Ministry for the Environment but this was also eventually rejected and the project was dead in the water. This seemed to be a full stop for two years of my developmental work.

A couple of years later Northern Arts Officer James Bustard approached me asking that I put him in touch with Turrell to pursue the possibility of relocating the proposal to Kielder which was Northumbrian Water land and not subject to the same planning constraints. This was a site that Turrell and I had initially looked at but decided that Black Hill was preferential. By this time I was living in London and working on other projects and so put Bustard in contact with Turrell. The project was taken forward by Peter Sharp at the Kielder Partnership and in 2000 I attended the opening of the relocated *Skyspace* with Smith and Ratcliffe from ACA and with Gilchrist and Joelson from London Fieldworks, who were developing their project, *Polaria*, at that time, which was concerned with physiology and light.

The Turrell project development and the disappointment of the planning refusal was another steep learning curve for curating contemporary art in rural areas and in gaining the trust of local communities and the experience fed into my later work with ACA.

My article, 'Uninhibited Landscapes' on *Artscape Nordland* [1.7] refers to the Turrell *Skyspace* project I was working on at that time and the *EarthWire* project. The background for my remarks about the philistinism of UK bureaucracy was the battle going on over the Turrell project. In the early 1990s the majority of my curatorial projects had taken place in urban contexts. Commissioning contemporary art for rural areas confronts the issue of the place and role of the artist in society from another angle. Turrell remarks, 'The job description of the artist is not to make objects that people do or don't like, but to move the culture from here to there' (Turrell, 1992). Many of the points I raise in this article are unfortunately still live. Much art being commissioned now in the British landscape for instance is falling into the trap of decorative dumbing down that urban public art fell into a decade earlier and has been roundly critiqued for. Uninspired art commissioners are turning the countryside into a theme park – the Lake District Experience for instance - sanitised and romanticised for the tourist. This is not what the tourists want and it has now been shown that these crass initiatives do not revitalise the local economy.

Notes

1. This is an interesting essentialist argument given that the Cumbrian landscape, far from being 'England's last wilderness' as mooted in tourism brochures, is in fact a landscape formed by an industrial mining past, and given that the contemporary landscape contains, for example, a major Blue Circle Cement open cast mining site.

2. The Rowes were also famous for having threatened cyclists on the C2C route with a shotgun. After handling a severe heckling by Mrs Rowe at the Women's Institute meeting at Allenheads Contemporary Arts, the President

of the Women's Institute asked me to join saying that I was the stuff Women's Institute members were made of.

Documents

2.2.1 Proposal and James Turrell's drawings.

2.2.2 Computer simulation of the *Skyspace* at the Black Hill site.

2.2.3 'You couldn't make it up special', *Daily Mirror,* front page, 6 August 1996.

2.2.4 Feaver, William, 'And there's no silver lining', *Observer,* 1 September 1996.

2.2.5 Extract from Allenheads Contemporary Arts website http://www.acart.org.uk

2.2.6 Extract from Kielder Partnership website http://www.kielder.org

Doc 2.2.1

Visual Arts UK: Northern Region 1996

James Turrell: Skyspace Proposal

It is proposed to commission a permanent new artwork by American artist, James Turrell, as part of Visual Arts UK: Northern Region 1996 and within the context of the development of the C2C cycle route from Whitehaven to Tyneside across the Pennines.

For the last twenty years James Turrell has been developing an art that is concerned with light and our perceptions of light:

> *Light is a powerful substance. We have a primal connection to it. But, for something so powerful, situations for its felt presence are fragile... I like to work with it so that you feel it physically, so you feel the presence of light inhabiting a space... I wanted to employ sunlight, moonlight and starlight to empower a work of art.*

Creating spaces designed to interact with light is an ancient art employed by the Egyptians, the ancient Greeks and the Celts. James Turrell is proposing to construct a small, circular dry-stone walled structure, resembling the local sheepfolds found in the Pennine and Cheviot Hills. The visitor will enter the structure to look at the sky and the light.

> *The sky is no longer out there, but it is right on the edge of the space you are in. The sense of colour is generated inside you. If you then go outside you will see a different coloured sky. You colour the sky.*

This is an art project for rural Northumberland that is about the landscape and the elements. Here, in places, all you can see are hills and sky and you are brought into close contact with the weather, light and terrain. You experience a sense of being on the face of the planet. The Skyspace will be both a shelter for walkers and cyclists and a viewing space to look at the light and the sky. At night time here, without urban light pollution, the blackest, starstudded skies in the North of England can be experienced. You may see the spectacular colour shifts of sunrise or sunset. In the day time you may see blue skies, scudding clouds or sudden-engulfments by lowering weather. The visitor is not asked to admire the artist's viewpoint but to experience their own.

James Turrell has had major exhibitions of installations and drawings all over the world. An exhibition of his work was shown at the Hayward Gallery in London in 1993. Other permanent skyspace structures exist in Israel, Ireland and France and another is under construction in the Netherlands. The climax of his life's work is a project in an extinct volcano in the Arizona desert to be completed in the year 2000, where he is creating many chambers inside the volcano which are aligned with celestial events.

The project is being curated by Tracey Warr & Rob La Frenais in collaboration with Sustrans. It is being developed in co-operation with Northern Arts, Northumberland County Council and Tynedale District Council.

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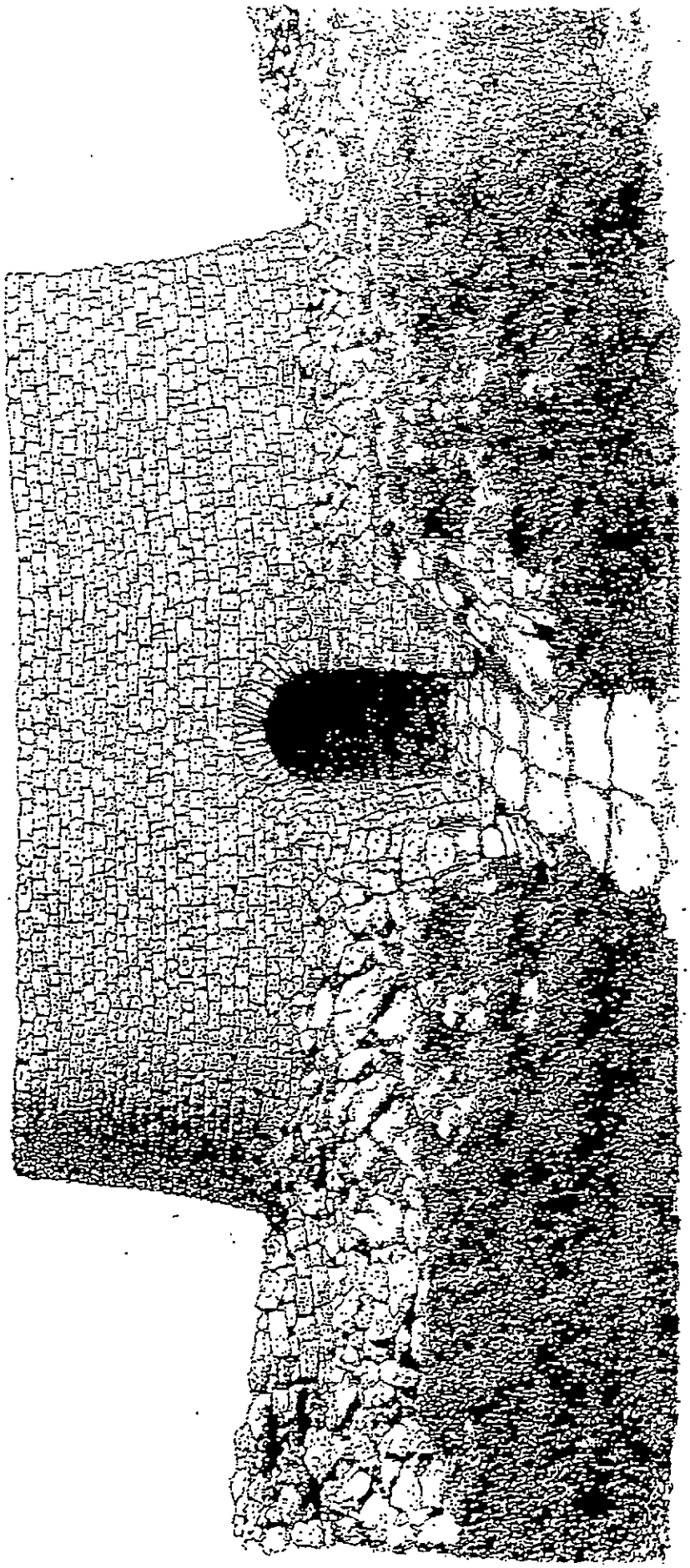

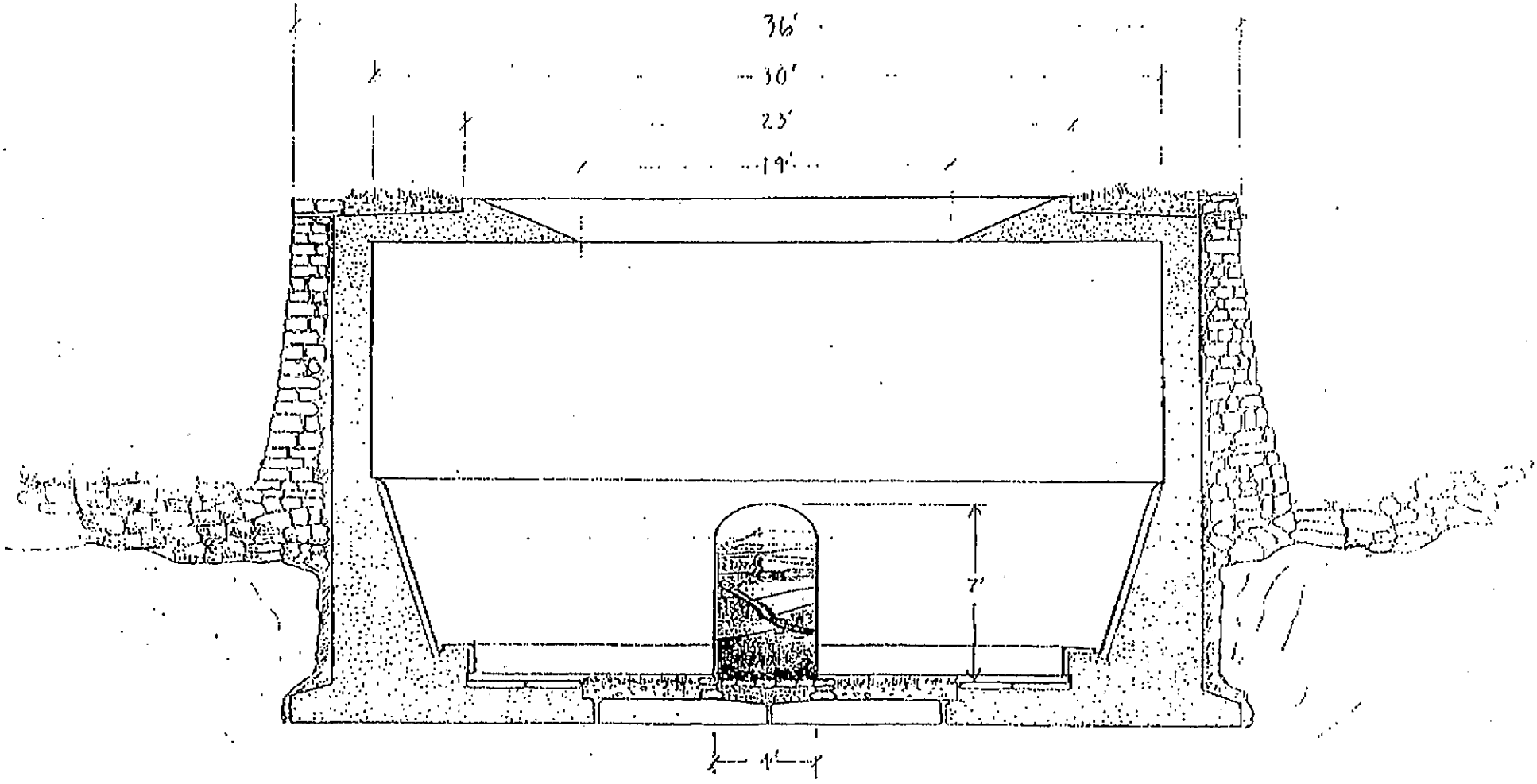

REAR SECTION LOOKING THROUGH DOORWAY

Doc. 2.2.4

01 September 1996, The Observer, p.01
And there's no silver lining / Features: Review
WILLIAM FEAVER

A tabloid campaign has clouded plans for an imaginative `skyspace' in the Pennines

The eminent American artist James Turrell has had his application to design a `skyspace' in the High Pennines turned down after being jeered at in the tabloids and subjected to a local smear campaign.

Turrell spent two years studying the extraordinary qualities of the light in the High Pennines and won a National Lottery grant of pounds 80,000 and the backing of the Henry Moore Foundation for his project.

His intention was to design a `skyspace' a sort of telescopeless observatory. He found a site, the work was commissioned, funds were raised. It seemed that the project would be given the go-ahead. However, Eden District Council's planning committee has rejected the Turrell by a vote of 18 to 1.

Sources close to the committee said members `got cold feet' after tabloid ridicule at the news that the scheme had been awarded Lottery money. Front page headlines such as `Cloud Cuckoo Land' and `Lottery Chiefs go baa-rmy' are said to have made them `nervous'.

They were also said to be alarmed by a campaign in the letters page of the Hexham Courant where influential local objectors argued that Turrell's structure `will encourage fly tipping, pollution from urine and faeces, unauthorised usage from travellers and (will function) as a distribution point for drug dealers'.

Turrell was not helped by the fact that Sustrans, the National Cycle Network organisers, who commissioned the Skyspace, cautiously promoted the scheme to Eden District Council not as art- architecture or land-sculpture, but as a shelter for cyclists. A spokesman admitted: `That was perhaps a mistake.' It gave councillors, uneasy at the success of Sustrans in routeing thousands of cyclists across their patch, an opportunity to reject Turrell on the grounds that no cycle shelter was needed.

Since it officially opened last Easter as part of the new nationwide cycle-track scheme launched with pounds 42 million of Lottery money, the `C2C' cycle route, from Whitehaven to Sunderland has caught on to such a degree that the B&B economy of remote villages in the north Pennines, half-way across, has been transformed. Sustrans reckons it has already caused pounds 500,000 to flow from cyclists' back pockets into the area.

Sustrans likes to lay on works of art to divert the crowds of cyclists now using the routes they have opened in the past year. Many of these are best ignored. All the more admirable, therefore, that at the highest point on the route, between and above the

villages of Allenheads and Nenthead, Sustrans opted for a Turrell. It would indeed be a shelter of sorts. Knackered cyclists could pause there and savour the breathtaking views of the empty fells of Cumbria, Durham and Northumberland. The only existing structures for miles around are grouse butts and lime kilns and the walls enclosing old mineshafts. Turrell, whose preoccupation over the past 20 years has been transforming a volcanic crater in Arizona into a stadium-size skyspace, came up with a design that owes more to butts and kilns than craters.

The site, on Black Hill, is a one-time quarry used now for dumping eruptions of bathroom tiles and the odd perished sofa. Turrell's proposed structure could only improve the look of this exposed nook of an Area of Outstanding Natural Beauty. A circular dry-stone, 54 feet in diameter, would protrude eight feet above ground level. It would be entered along the quarry floor. Inside, the visitor would notice first the sudden lull the wind on Black Hill is a constant and then the framing of the sky in the sharp-rimmed opening overhead.

Turrell's skyspaces (others exist in Jerusalem and County Cork) cut out peripheral vision and subtly intensify the qualities of light. He is renowned for his use of light.

'Light is a powerful substance', he says. 'I like to work with it so that you can feel it physically.' His work is light-sensitive. It involves framing or filtering, accentuating or simply directing attention to what light can do.

The optical sensations are achieved by the simplest means. This is rational, unassuming, accessible and unobtrusive manipulation of what, in the High Pennines (described by tourism propagandists as 'England's Last Wilderness'), is taken for granted. Sustrans is considering an appeal on artistic grounds and is meeting Northern Arts tomorrow to discuss how best to proceed.

On Black Hill, the only sign that this was the site that could have been so magically enhanced is the one that says 'Please No Tipping'.