

03/05 – 06/05/2017 Beaconsfield Gallery Vauxhall, 22 Newport Street, London SE11 6AY

Doing It Public

Is it a matter of ownership or access? Does art have the power to interrogate these questions?

An exhibition, performances and a panel discussion to explore what is it to be public in a context of rapid privatisation.

SCHEDULE

Wednesday 3 May 2017, 6-8 pm

Preview and performative lecture
by Jakob Rowlinson

Thursday 4, Friday 5, Saturday 6 May

Exhibition open from 11am and until 5pm
Performances by Paloma Proudfoot and Aniela Piasecka at the beginning and end of each day

Saturday 6 May, 4-5.30 pm

Panel discussion with Jes Fernie,
Helen Nisbet and Liza Fior

Saturday 6 May, 6-7.30 pm

Closing reception and performative lecture
by Jakob Rowlinson

Curated by Canan Batur, Isabel Blanco-Fernández, Joss Heierli, Carolina Lio and Filip Zezovski Lind as part of the Curating Contemporary Art programme Graduate Projects 2017, Royal College of Art.

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#DoingItInPublic aims to raise awareness, contribute to, and prompt a discussion about the post-industrial society. The focus is a specific socio-economic and geographical context around Vauxhall and Nine Elms, the biggest development site in Europe, and will question what 'public art' can be. The concept of public art is changing and our aim is to bring a version of it into the gallery. 'Doing it in Public' will conceptually engage with what is public and private in a time when public space in London is rapidly diminishing. Therefore, exhibiting an artist's work inside a public gallery is challenging what public art can be.

Central to #DoingItInPublic are works by two artists, Paloma Proudfoot and Jakob Rowlinson, newly commissioned by the Royal College of Art Curating Contemporary Art programme. Their performative work will be presented at Beaconsfield Gallery Vauxhall - an oasis within an increasing jungle of privatised spaces - alongside a panel discussion between curator and writer Jes Fernie; architect Liza Fior; and Helen Nisbet, Curatorial Fellow at Cubitt Gallery.

belittle, Paloma Proudfoot

Against the rigid order of the market rhythms, what emerges as by-products in the peripheries, seams and off-times?

Every morning flowers discarded from the market will be brought to the gallery. Through performance with artist and choreographer Aniela Piasecka, they will be composed together with Proudfoot's ceramic sculpture and removed by the end of each day. Putting out for display and packing down will become a metaphor for the wider Nine Elms development, with its persistent focus on demolishing and rebuilding. Looking historically at the original Covent Garden market, the performances will also look to evoke the alternative culture that thrived in the pubs that opened doors at 6am; the cafes selling breakfasts at midnight to the traders alongside clubbed out revellers, and the debauchery the traders became infamous for.

The *Vauxhalla* Lecture Series (or how the *People's Republic of Vauxhalla* gained it's name), Jakob Rowlinson
Can research be public art?

What intrigues Rowlinson most about Nine Elms is the various ways institutions and developers are keen to inscribe the area with a certain local history. In a similar way, he will blur the lines of fact, truth and fiction through both an online platform and a performative lecture, employing improvisation and spontaneous physical decision-making during every stage of the process. Rowlinson's work does not only challenge the very notion of 'public art', but also seeks to question how vested interests go about defining a whole area, 'cherry picking' aspects of local history to suit their agendas. All of these questions warrant an explorative and research based practice to unsettle a situation, disrupt and occupy the everyday.

#DoingItInPublic is programmed by Curating Contemporary Art in partnership with the Sculpture Programme at the Royal College of Art and Beaconsfield Gallery Vauxhall.

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Royal College of Art

Graduate Exhibition 2017

BEACONSFIELD

Established 25 years ago the MA Curating Contemporary Art (CCA) programme is recognised both as an international leader in its field and for its commitment to collaborative group project-based work that integrates theory and practice throughout the two years of the curriculum. The CCA programme approaches the field critically, theoretically and through best practice in commissioning, curating and programming with London-based and national arts organisations and spaces ensuring that the knowledge and understanding of these practices is grounded in the context of public audiences, urbanisation and the digital. CCA is part of the RCA's School of Humanities, led by Professor Victoria Walsh. This year's graduate project course has been led by Kelly Large, Tutor in Curatorial Practice. For information about joining the CCA programme and updates on Open Days visit: www.rca.ac.uk/cca

Beaconsfield Gallery Vauxhall

Beaconsfield Gallery Vauxhall is a non-profit, artist-led entity, placing equal emphasis on audiences and artists. Founded as an educational charity in 1994 to fill a niche between the institution, the commercial and the 'alternative', Beaconsfield's reputation rests on the staging of an influential programme of commissions (beacons) in a range of art mediums (field). Acting simultaneously as an experimental art laboratory, gallery and primary research vehicle, Beaconsfield is notable for pioneering developments in time-based, political and sound art as well as curatorial practice. International partnerships have included the Museum of Contemporary Art Oslo, Tate Britain and Foam Museum, Amsterdam. www.beaconsfield.ltd.uk

Sculpture programme,
School of Fine Art, Royal College of Art

The Sculpture programme at the RCA establishes a framework that encompasses the material, historical and theoretical conditions of Sculpture in which artists are supported to develop their practice. Sculpture includes object-making, public art and social practices, site and space, performance, as well as sound, film and video but rather than consider the specific multiple manifestations of Sculpture, we prefer to think of it as a methodology in which to progress the production of ideas/artworks. Our emphasis is on thinking and doing: the unfinished, the raw and the fluid have as much validity as the resolved and the fixed. Recent graduates include Laura O'Neil, Saelia Aparicio, Holly Hendry and Jamie Fitzpatrick. www.rca.ac.uk/sculpture

The Royal College of Art

The Royal College of Art is the world's leading university of art and design, placed at Number One in the 2015 and 2016 QS World University Rankings. Specialising in teaching and research, the RCA offers the degrees of MA, MRes, MPhil, and PhD across the disciplines of applied art, fine art, design, communications and humanities. There are over 1,500 Master's and doctoral students and more than 1,000 professionals interacting with them – including scholars, art and design practitioners, along with specialists, advisers and distinguished visitors. www.rca.ac.uk